



CRITICAL DISCOURSE ANALYSIS OF PANTUN IN ELEMENTARY SCHOOL TEXTBOOK

Analisis Wacana Kritis Pantun pada Buku Pelajaran Sekolah Dasar

Indra Nugrahayu Taufik¹, Dewi Siti Solihah²

¹Universitas Bale Bandung, Indonesia, ²Universitas Pendidikan Indonesia

indranugrahayu@gmail.com¹, dewisitisolihah@upi.edu²

Naskah Diterima Tanggal 15 Juli 2022—Direvisi Akhir Tanggal 5 Desember 2022—Disetujui Tanggal 7 Desember 2022

doi: <https://doi.org/10.26499/jentera.v11i2.5666>

Abstract

The purpose of this study is to explain the use of pantun in textbooks in elementary schools, especially the description of the use of types of rhymes, errors in the number of syllables, distribution of pantun types based on age/user, distribution of pantun types based on content, distribution of thematic pantun, pantun distribution based on integrativeness, distribution pantun based on cross-curriculum integration. This research is classified as Critical Discourse Analysis which is part of qualitative research so it uses actual, objective, and systematic explanations. The research was conducted by analyzing and interpreting the pantun contained in the text of elementary school textbooks, both those used by teachers and books used by students. Critical discourse analysis is seen from the perspective of the author. This research provides a more concrete picture of the involvement of textbooks in the preservation of pantun as an Indonesian cultural heritage. In this study, positive results were shown, the existence of pantun in textbooks had created expressive spaces for students.

Keywords: critical discourse analysis, integrative, pantun, rhyme, syllable, textbook, thematic

Abstrak

Tujuan penelitian ini untuk menjelaskan penggunaan pantun dalam buku pelajaran di sekolah dasar khususnya uraian penggunaan jenis rima, penggunaan jumlah suku kata, pembagian jenis pantun berdasarkan usia/pengguna, pembagian jenis pantun berdasarkan isi, pembagian pantun tematik, pembagian pantun berdasarkan keterpaduan, pembagian pantun berdasarkan integrasi lintas kurikulum. Penelitian ini tergolong dalam penelitian Analisis Wacana Kritis yang merupakan bagian dari penelitian kualitatif sehingga menggunakan penjelasan yang aktual, objektif, dan sistematis. Penelitian dilakukan dengan menganalisis dan menginterpretasikan pantun yang terdapat dalam teks buku pelajaran sekolah dasar, baik yang digunakan oleh guru maupun buku yang digunakan oleh siswa. Analisis wacana kritis dilihat dari sudut pandang pengarang. Penelitian ini memberikan gambaran yang lebih konkret tentang keterlibatan buku ajar dalam pelestarian pantun sebagai warisan budaya Indonesia. Dalam penelitian ini ditunjukkan hasil yang positif, keberadaan pantun dalam buku pelajaran telah menciptakan ruang ekspresif bagi siswa.

Kata-kata Kunci: analisis wacana kritis, buku teks, integratif, pantun, rima, suku kata, tematik

How to Cite: Taufik, Indra Nugrahayu dan Dewi Siti Solihah (2022). Critical Discourse Analysis Of Pantun in Elementary School Textbook. *Jentera: Jurnal Kajian Sastra*, 11(2), 410—426. doi: <https://doi.org/10.26499/jentera.v11i2.5666>

INTRODUCTION

What is unique about learning pantun in elementary schools is the pantun that are used as examples by the teacher in textbooks. The pantun examples must be thematically integrative. Teachers who teach in Grade 5 Elementary Schools are required to explore examples of pantun that carry or intersect with health so that learning is presented in an integrative thematic manner.

The use of pantun in textbooks in elementary schools is proof that pantun activities are not fully carried out through oral tradition. This also does not mean that the oral tradition has been completely abandoned, but that there has been a shift between orality and literacy. Initially, students study examples of pantun written in textbooks. After receiving an explanation from the teacher about the pantun, they tried to write the pantun, then recite the pantun orally.

Relevant research was conducted by Emelia (2015) regarding the model of revitalizing local wisdom in an oral tradition with pantun. This research is in the form of a portrait of an oral tradition with pantun held by the Malay people of Labuhan Batu, North Sumatra. Researchers analyze context, text, and context. This was done for the formulation of cultural values and norms in the Malay community of Labuhan Batu, North Sumatra. In addition, this research found local wisdom in the traditional rhyming tradition of the Malay people of Labuhan Batu, North Sumatra.

Although the research object chosen is the same, namely pantun. The research that has been carried out above has differences from that of the author. The subjects in this study focused on elementary school students, not on the Labuhan Batu Malay Community of North Sumatra. The focus of this research is not on the revitalization model of local wisdom in oral transitions with pantun but on analyzing pantun contained in textbooks in elementary schools.

Based on several expert opinions, it must be admitted that pantun is one of the old literatures that still survives today. Even so, pantuns must still be introduced to the current generation (students) so that cultural heritage is not eroded by changing times but can coexist with social and cultural situations and conditions in the current era. This phenomenon is a separate task for teachers in schools to pass down pantuns. Teachers must pass pantuns to students as future generations to know pantuns, both in oral and written form.

As previously explained, rhyme activities were carried out orally in ancient times, but there has been a transformation into literacy activities in this current era. Pantun is found in school textbooks in the form of text. Pantun is an old literary work of folklore genre with non-narrative text form. According to Moss (2008) students must learn to read various types of non-narrative texts to be successful in subjects that discuss content (deep meaning).

The emergence of the 2013 Curriculum in Indonesia has changed the activities of teachers and students in the classroom and has affected the use of textbooks. This use can be seen clearly in the use of textbooks in textbooks for teachers and textbooks for students. The textbooks are available in digital and paper/printed forms.

According to Furenes & Bus (2021), in understanding books, students feel more complex in understanding digital books than understanding paper/printed books. The only difference between the two is in terms of digitizing the book. When students read printed books with adult help, it was more effective than reading digital books independently (without adult assistance).

Based on this, although school textbooks for teachers and students are already digital, the school uses paper books more. It is considered more practical for students because they can directly fill out exercises and assignments in textbooks in the form of paper books.

Textbooks cannot be separated from the task of educators. Educators must select and provide learning materials through one textbook. Ideally, a textbook is integrated with other subjects and creates only a tiny amount of additional material to support the text.

Teachers choose books focusing on the ability to use them in the teaching process (pedagogical criteria) and their suitability for students based on the perceptions and personal

representations of students of each age and their interests/individual criteria (Karpouza et al., 2014).

Indonesian textbooks can play an important role in honing students' critical thinking skills (Solihati & Hikmat, 2018). This shows the role of textbooks in forming students' criteria. So in textbooks, there are not only pedagogical criteria but also individual criteria.

Pedagogical criteria (in this case are pantuns) and their suitability with individual criteria in textbooks are critical to study, especially in the use of pantuns in textbooks in elementary schools that need to be studied and evaluated in-depth regarding the following.

- 1) What is the description of the use of rhyme in pantuns in elementary school textbooks?
- 2) Is there an error in the number of syllables in the pantun in elementary school textbooks?
- 3) What is the distribution of the types of pantuns in elementary school textbooks based on age/user?
- 4) What is the distribution of the types of pantuns in elementary school textbooks if viewed based on their contents?
- 5) What is the distribution of thematic pantuns in elementary school textbooks?
- 6) How is the distribution of pantuns in elementary school textbooks based on cross-material integration?
- 7) How is the distribution of pantuns in elementary school textbooks based on cross-curriculum integration?

Previous researchers have never discussed the things above, so they are new and essential things to be discussed in depth. Therefore, the purpose of this study is to explain the use of pantuns in textbooks in elementary schools, especially descriptions of the use of the type of rhyme, errors in the number of syllables, distribution of pantuns based on age/user, distribution of pantuns based on content, distribution of thematic pantuns, distribution of pantuns based on content. Integration, the distribution of pantuns based on cross-curriculum integration.

Theoretical Basis

The literary treasures in the archipelago have a variety of rich folklore genres, one of which is pantun (Murdianto, 2020). At the 15th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage at UNESCO Headquarters, Paris, France, pantun was designated as an Intangible Cultural Heritage by the United Educational, Scientific, and Cultural Organization Nations (UNESCO). Pantun nominations were submitted jointly by Indonesia and Malaysia through a joint MoU between Indonesia and Malaysia. These two countries propose pantuns as cultural traditions. For Indonesia, pantun is the 11th cultural tradition recognized by UNESCO.

Fang (2016) classified pantun into folk poetry. At the beginning of his presence, the pantun was hummed. The person who hums the pantun is called the pantun interpreter. Marhalim (2018) suggests that pantun is a form of oral tradition in Old Malay literature. The pantun is usually sung or sung. The word pantun comes from the root word "tun" found in various languages in the archipelago. For example,

- 1) the word "tuntun" means 'orderly' from the Pampanga language,
- 2) the word "tonton" means 'speak according to certain rules' in Tagalog,
- 3) pantun means 'quaternal' (a rhyme that lines up four with rhymes a-b-a-b) in Malay.

Pantun has a good place in the hearts of the Malay community because it is considered to have benefits for life. These benefits include entertainment, sending moral messages, and noble values of religion, culture, and social norms that the community believes in (Effendy, 2005).

METHOD

This research is a Critical Discourse Analysis which is part of qualitative research so that it uses an actual, objective, and systematic explanation. Qualitative content analysis was chosen because the data used were qualitative. The reliability of qualitative content analysis is often expressed using the terms credibility, dependability, appropriateness, transferability, and authenticity (Elo et al., 2014).

The research was conducted by analyzing and interpreting the pantuns contained in the text of elementary school textbooks, both those used by teachers and books used by students. Critical discourse analysis is seen from the author's perspective (Schiffrin et al., 2007).

Pantun analysis in this study focused only on pantun written in the 2013 Thematic Integrated Curriculum Book for SD/MI Class V Teachers (Teacher Book) 2017 Revised Edition "Theme 4: Health is Important" published by the Ministry of Education and Culture; 2013 Integrated Curriculum Thematic Book for SD/MI Class V Students (Student Book) 2017 Revised Edition "Theme 4: Health is Important" published by the Ministry of Education and Culture; and "Bupena (Assessment Book) for Class V SD/MI Volume 5B" by Astuti et al. published by Erlangga.

Fairclough (2001) divides critical discourse analysis into three dimensions, namely: (1) text that describes the relationship between defined objects; (2) discourse practice, is a dimension related to the process of production and consumption of texts; (3) socio-cultural practice, namely seeing the discourse building that develops in society, seeing the external context of the text.

Based on the view of these dimensions, the author in analyzing pantun in Class V elementary school textbooks is more inclined to describe object relationships (in this case examples of pantun) which are defined by exposure from various aspects according to the characteristics of pantun. Another dimension is the socio-cultural practice by looking at the structure of pantun that develop in society according to the external context of the text, including the contents of pantun and types of pantun that are appropriate to the age of students, so that they do not clash with the characteristics of children's literature.

The object of this research is pantun. Based on the number from the past until now, there are very many pantuns when collected. Because of this, the focus in this study is only on pantuns written in Indonesian language textbooks in elementary schools.

There are three sourcebooks for Indonesian language textbooks in primary schools, namely the Integrated Thematic Textbook for Teachers (Teacher Books), Integrated Thematic Textbooks for Students (Student Books), and Bupena Textbooks (companion books). So the pantun data in this study is based on these three sources. The total number of pantun data from the three books is 82 pantuns. Four pantuns are the same but in different books, so that the data analyzed are 78 pantuns. This is done so that there is no double analysis in the same pantun.

DISCUSSION

The results of this study answer research questions about 1) What is the description of the use of rhyme in pantuns in elementary school textbooks? 2) Is there an error in the number of syllables in the pantun in elementary school textbooks? 3) What is the distribution of the types of pantuns in elementary school textbooks based on age/user? 4) What is the distribution of the types of pantuns in elementary school textbooks if viewed based on their contents? 5) What is the distribution of thematic pantuns in elementary school textbooks? 6) How is the distribution of pantuns in elementary school textbooks based on cross-material integration? 7) How is the distribution of pantuns in elementary school textbooks based on cross-curriculum integration?

To answer the first research question, it can be based on Table 1. which is presented below.

Table 1. Use of Rhyme Types

Rhyme Types	Frequency	Percentage
Perfect	28	71,80%
Beak	11	28,20%

The second research question can be answered in Table 2. below.

Table 2. Syllable Count Error

Type	Frequency	Percentage
Wrong Number of Syllables	5	6,41%
Exact Number of Syllables	73	93,59%

In answering the third research question, it can be based on Table 3 which is presented below.

Table 3. Distribution of Types of Pantun by Age/User

Type	Frequency	Percentage
Children's Pantun	53	67,95%
Old Pantun	20	25,64%
Young People Pantun	5	6,41%

The answers to the fourth research question, are based on Table 4.

Table 4. Distribution of Pantun Types Based on Content

Type	Frequency	Percentage
Pantun Advice	51	62,19%
Pantun of Joy	12	14,63%
Pantun of Jokes	5	6,10%
Pantun of Puzzle	4	4,88%
Religious Pantun	3	3,66%
Figurative Pantun	3	3,66%
Pantun of Mercy	2	2,44%
Pantun of introduction	2	2,44%

To answer the fifth research question, it can be based on Table 5. which is presented below.

Table 5. Percentage of Thematic Pantun Distribution

Type	Frequency	Percentage
Thematic	46	58,97%
Not Thematic	32	41,03%

The sixth research question can be answered in Table 6. below.

Table 6. Percentage of Pantun Distribution Based on Integrativeness

Type	Frequency	Percentage
Integrative	71	91,03%
Not Integrative	7	8,97%

The answers to the seventh research question, are based on Table 7.

Table 7. Percentage of Pantun Distribution Based on Cross Curriculum Integrativeness

Subject	Frequency	Percentage
Sports Physical Education and Health	34	43,59%
Religion and Manner Education	27	34,61%
Pancasila and Citizenship Education	9	11,54%
Natural Science	8	10,26%

The results of the data analysis are in Table 1. to Table 7. Taken based on the total number of rhyme data as many as 83 pantuns. There are four similar pantuns in the Teacher's Book and Student's Book, so the data analyzed are only 78 pantuns. This is done so that there is no double analysis in the same pantun. The 1st to ninth data are taken from Textbooks for Teachers (Teachers' Books). The 10th data to the 42nd data are sourced from the Class Textbook for Students (Student Book). The 43rd to 79th data come from the Bupena Book (companion book).

Students at the elementary school level learn pantuns in grade 5. Pantuns are found in basic competence 3.4 Exploring information from pantuns and poems about natural disasters and the life of the nation and state with the help of teachers and friends in spoken and written Indonesian by selecting and sorting standard vocabulary and 4.4 Chanting and presenting pantuns and poetry texts about natural disasters and the life of the nation and state independently in spoken and written Indonesian by selecting and sorting standard vocabulary. These basic competencies follow the orientation of the text-based curriculum. In line with the objectives of literary learning activities, especially rhymes, in literary knowledge and literary appreciation.

If we look more deeply at the basic competencies described in the previous paragraph, it is clear that the thematic-integrative learning motivation is illustrated. Based on these basic competencies, pantun learning is required to achieve educational goals as a whole, following educating for character. The demand for basic competencies clearly illustrates this in presenting poetry texts about natural disasters and the life of the nation and state independently. Through pantun learning, not only the cognitive aspects of students are honed, but the affective aspects are encouraged to refine character.

The basic competencies related to pantuns in Grade 5 Elementary Schools must have educative, ideological, and cultural functions so that they are practically attached to pantun learning. The integrative thematic nature of learning is not only related to the connectivity between pantun learning (literature) and other subjects, which are usually described in various ways, both in terms of networks, connections, and other relationships.

Integrative thematics even impact the relational level between language and literature. The basic competence illustrates this demands that students make rhymes by selecting and sorting

standard vocabulary. So based on this, in this study, the source of the analysis is textbooks for 5th-grade elementary school subjects because rhyme learning only exists in that class.

The number of pantun data used in the textbook for teachers is only nine pantuns because this textbook does not provide too many examples of pantuns but rather describes the instructions/steps/active-ties/learning activities that the teacher must do (Subekti, 2017a). Activities carried out by teachers in this textbook refer to student activities in using student books. So, the teacher must collaborate between the use of this book (Teacher's Book) and textbooks for students, both in delivering material or assignments.

The next book is an Integrated Thematic book for Elementary School Students Grade V, "Theme 4: Health is Important," published by the Ministry of Education and Culture. This textbook is different from the Textbook for Teachers. In textbooks for students, learning activities tend to be developed by referring to examples that the teacher can choose in carrying out learning (Subekti, 2017b).

So, through this book, teachers are required to build creative ideas by utilizing alternative learning activities adapted to the instructions in the Textbook for Teachers. It could even be that teachers innovate individually based on their learning ideas.

The pantun data in the textbook for students contains four data that have similarities with those in the textbook for teachers, including the 1st data, second data, fourth data, and fifth data. The number of pantun data contained in the text book for students is 37 pantuns. However, due to the similarity of the data with the pantun data contained in the textbook for teachers, the data was reduced by four pantuns to 34 pantuns.

In addition to the pantuns written in the two books above, the author also took data from the rhymes from Bupena (a companion book for students) by Astuti et al. published by Erlangga. Bupena is a companion book that contains a series of processes in learning activities based on a sequence adapted to the government textbooks for teachers and students. So, this book is not the primary source of learning but is a companion book to the Integrated Thematic book (Astuti et al., 2016). The rhyme data is found in Theme 4: "Health is Important," which is spread out in Sub-theme 1 (My Blood Circulation is Healthy), Sub-theme 2 (Health Disorders in Circulatory Organs), and Sub-theme 3 (How to Maintain the Health of Human Circulatory Organs).

All of the pantun data in the elementary school textbooks above use cross rhyme (a-b-a-b) with details of perfect rhyme dominating with a total of 71.80%, while the type of half-rhyme is only 28.20%. In the rhyme data that has been analyzed, there is no imperfect rhyme type data (0%). The distribution of rhyme data which includes perfect rhyme, is in the 23rd data), 26th data (perfect rhymes only in the first and third lines), 43rd data, 46th data, 49th data, 52nd data, 55th, 58th data, 61st data, 64th data, 67th data, 70th data, 73rd data, 76th data. A more detailed explanation can be seen in the analysis of the pantun below.

23rd Data

Buaya putih hidup di rawa

Meronta-ronta terjerat jaring

Perut sakit menahan tawa

Gigi nenek loncat di piring

(Meaning of the pantun:

The white crocodile lives in the swamp

Straddling caught in a net

My stomach hurts from laughing

Grandma's teeth jump on the plate)

The rhyme on the twenty-third data consists of four lines with a-b-a-b cross rhymes. The first and third lines end with the final sound /wa/, while the second and fourth lines end with the final sound /ring/. The final rhyme produced is a type of pantun with perfect rhymes.

26th Data

*Di situ kamu di sini aku
Bergandeng tangan bersuka ria
Sehat selalu ini badanku
Karena rajin berolahraga*
(Meaning of the pantun:
There you are here I am
Hand in hand, having fun
Always healthy, this is my body
Due to diligent exercise)

The pantun on the twenty-sixth data consists of four lines with cross rhymes a-b-a-b. The first and third lines end in a perfect rhyme with a /ku/ sound, while the second line has a final rhyme with /a/. At the same time, the fourth line rhymes at the end of /ga/. The rhymes produced in the second and fourth lines belong to half-rhyme.

43rd Data

*Bermain di taman dengan akur
Bersama teman naik jungkat-jungkit
Mari kawan kita bersyukur
Menjaga kesehatan sebelum sakit*
(Meaning of the pantun:
Playing in the park together
With friends on a seesaw
Let us be grateful, friends
Take care of your health before you get sick)

The rhyme on the data forty-three consists of four lines and the rhyme cross (a-b-a-b). The first and third lines rhyme perfectly because they have the ending sound /kur/. Similarly, the second and fourth lines include perfect rhymes with the ending sound /kit/.

46th Data

*Hari Minggu pergi berenang
Kolamnya ada di taman
Hatiku ini sungguh senang
Bisa bermain bersama teman*
(meaning of the pantun:
Sunday go swimming
The pool is in the garden
My heart is really happy
Can play with friends)

The rhyme above includes the forty-sixth data. The rhyme consists of four lines and a cross rhyme (a-b-a-b). The first and third lines include perfect rhymes because they both end in /nang/. Likewise, the second and fourth lines include perfect rhymes with the ending sound /man/.

49th Data

*Marina sedang bermain harpa
Harpa dipetik suaranya merdu
Sudah lama tak bertegur sapa
Membuat hati ini menjadi rindu*

(Meaning of the pantun:
Marina playing the harp
The harp is plucked, the sound is melodious
Have not said hello in a long time
Make this heart miss)

The pantun in the forty-ninth data consists of four lines and cross rhymes (a-b-a-b). The first and third lines include perfect rhymes because they both end in /pa/. Likewise with the second and fourth lines include perfect rhymes as well as the sound /du/.

52nd Data

*Hampan sawah indah dilihat
Dilihatnya dari atas bukit
Marilah Nak hidup bersih dan sehat
agar terhindar dari penyakit*

(Meaning of the pantun:
Beautiful view of rice fields
Seen from the top of the hill
Let us live clean and healthy
to avoid disease)

The pantun on the fifty-second data consists of four lines and a cross rhyme (a-b-a-b). The first and third lines rhyme perfectly because they both have the ending sound /hat/. Similarly, the second and fourth lines include perfect rhymes with the ending sound /kit/.

55th data

*Pergi mendaki ke gunung tinggi
Di tengah ada gua
Nenek coba unjuk gigi
Tapi sayang cuma dua.*

(Meaning of the pantun:
Go climbing to a high mountain
In the middle, there is a cave
Grandma is trying to show her teeth
But unfortunately only two)

The pantun on the fifty-fifth data consists of four lines and a cross rhyme (a-b-a-b). The first and third lines are perfect rhymes because they end in /gi/. Similarly, the second and fourth lines include perfect rhymes with the final /ua/ sound. This follows the characteristics of the pantun based on the rhyme.

58th Data

*Sore hari berawan jingga
Jelas terlihat di atas bukit
Jika kesehatan tidak dijaga
Tubuh akan mudah sakit*

(Meaning of the pantun:

Orange cloudy afternoon
Visible on the hill
If health is not taken care of
the body will get sick quickly)

The rhyme on the fifty-eighth data consists of four lines and is classified as a cross rhyme (a-b-a-b). The first and third lines include perfect rhymes because they end in /ga/. Similarly, the second and fourth lines include perfect rhymes with the ending sound /kit/.

61st data

Tinggi kokoh berdiri gagah
Rimbun nian si pohon jati
Lebih baik kita mencegah
Daripada kita mengobati
(Meaning of the pantun:
Sturdy Standing Sturdy
The teak tree is lush
We better prevent
than we treat)

The pantun in the sixty-first data consists of four lines and cross rhymes (a-b-a-b). The first and third lines include perfect rhymes because they both have a final rhyme of /gah/. Likewise with the second and fourth lines include perfect rhymes as well as the final sound /ti/.

64th Data

Pergi ke pasar membeli jamu
Jamu diminum jangan manisnya saja
Jagalah pola makanmu
Agar tetap sehat di usia senja
(Meaning of the pantun:
Go to the market to buy herbs
Drink herbs; don't just be sweet
Take care of your diet
To stay healthy in old age)

The pantun on the sixty-fourth data consists of four lines and cross rhymes (a-b-a-b). The first and third lines include perfect rhymes because they end in /mu/. Likewise with the second and fourth lines include perfect rhymes as well as the final sound /ja/.

67th Data

Burung puyuh lari ke semak
Tidak lupa kembali ke sarang
Jika terlalu banyak makan lemak
Darah tinggi bisa menyerang
(Meaning of the pantun:
The quail runs into the bush
Do not forget to go back to the nest
If you overeat fat
High blood pressure can attack)

The pantun on the sixty-seventh data consists of four lines and cross rhymes (a-b-a-b). The first and third lines include perfect rhymes because they both end with /mak/. Likewise with the second and fourth lines include perfect rhymes as well as the sound /rang/.

70th data

*Ke kebun sesuai jadwal
Basmi gulma yang meninggi
Ayo bangun lebih awal
Untuk berolahraga pagi*
(Meaning of the pantun:
To the garden on schedule
Get rid of rising weeds
Let us wake up early
for morning exercise)

The pantun on the seventieth data consists of four lines and cross rhymes (a-b-a-b). The first and third lines include perfect rhymes because they both end with /wal/. Likewise with the second and fourth lines include perfect rhymes as well as the sound /gi/.

73rd Data

*Ke seberang naik rakit
Di seberang sungai membeli pakan
Agar terhindar dari penyakit
Ayo kita cuci tangan sebelum makan*
(meaning of the pantun:
To the other side, take the raft
Across the river to buy feed
To avoid disease
Let us wash our hands before eating)

The pantun on the seventy-third data consists of four lines and cross rhymes (a-b-a-b). The first and third lines include perfect rhymes because they both end with /kit/. Likewise, the second and fourth lines include perfect rhymes and the /kan/ sound. This follows the characteristics of pantuns based on rhymes.

76th data

*Ranting pohon mudah patah
Saat memanjat harus berhati-hati
Orang tua tak boleh dibantah
Itulah tanda anak berbakti*
(Meaning of the pantun:
Tree branches break easily
When climbing, must be careful
Parents cannot be denied
That is the sign of a dutiful child)

The pantun on the seventy-sixth data consists of four lines and cross rhymes (a-b-a-b). The first and third lines include perfect rhymes because they both end with /tah/. Likewise with the second and fourth lines include perfect rhymes as well as the sound /ti/.

The data above follow the pantun's characteristics based on the final rhyme. According to Mat et al. (2012) that in the pantun, there is an epigram stanza with a total of four short lines that rhyme alternately (a-b-a-b).

Hanson (2003) states that rhyme as the repetition of certain final sounds in poetry creates an aesthetic effect so that rhymes often vary in appearance. Rhyme sometimes involves more of the similarity of the final sound between one line to another (perfect rhyme) and sometimes less (half-rhyme).

As explained by the author in the previous paragraphs, in Indonesian language textbooks in elementary schools, some rhymes have half-rhymes, namely the 17th data, 20th data, 27th data, 29th data, and 5th data. 34, 37th data, 40th data.

17th Data

*Lumba-lumba ikan pintar
Pandai bermain lingkaran api
Dari kecil hingga tumbuh besar
Harus taat abi dan umi*
(Meaning of the pantun:
Smart fish dolphin
Good at playing circle of fire
From small to big
Must obey father and mother)

The pantun on the seventeenth data consists of four lines with a-b-a-b cross rhymes. The first line has a final rhyme of /tar/. The third line has a final rhyme of /sar/ (half-rhyme), while the second line has a final rhyme of /pi/ and the fourth line has a final rhyme of /mi/.

20th Data

*Tingkap papan kayu persegi
Sampan sakat di Pulau Angsa
Indah tampan karena budi
Tinggi derajat karena Bahasa*
(meaning of the pantun:
Square wooden plank case
Sakat canoe on Goose Island
Beautiful, handsome because of kindness
High degree because of language)

The pantun on the twentieth data consists of four lines with a-b-a-b cross rhymes. The first line has a final sound of /gi/, and the third line has a final sound of /di/ (half-rhyme type), while the second and fourth lines have a final rhyme of /sa/.

26th Data

*Di situ kamu di sini aku
Bergandeng tangan bersuka ria
Sehat selalu ini badanku
Karena rajin berolah raga*
(Meaning of the pantun:
There you are here I am
Hand in hand, having fun
Always healthy, this is my body)

Because diligent exercise)

The pantun on the twenty-sixth data consists of four lines with cross rhymes a-b-a-b. The first and third lines include perfect rhymes with a final /ku/ sound, while the second line has a final rhyme of /a/ and the fourth line has a final rhyme of /ga/.

27th Data

Si Nana mengayuh sepeda

Di dahinya penuh peluh

Wahai anak-anak muda

Sehat itu pasti kamu butuh

(meaning of the pantun:

Nana rides a bicycle

On his forehead full of sweat

O young people

Healthy you definitely need)

The final sound of the pantun on the twenty-seventh data is a cross rhyming a-b-a-b, the first line has a final rhyme of /da/ and the third line has a final rhyme of /da/, while the second line has a final rhyme of /luh/. The fourth line has the final rhyme /tuh/.

29th Data

Pagi-pagi berolahraga

Keliling kampung berlari-lari

Belajar itu perlu berdoa

Supaya kita berilmu tinggi

(meaning of the pantun:

Morning exercise

Running around the village

Studying requires prayer

So that we are highly knowledgeable)

The pantun on the twenty-ninth data consists of four lines with cross rhymes a-b-a-b. The first line has a final rhyme of /ga/, and the third line has a final rhyme of /a/. The second line has a final rhyme of /ri/. At the same time, the fourth line has a final rhyme /gi/. The resulting rhyme in each row in the 29th data belongs to the half-rhyme type.

34th Data

Siang-siang makan buah dondong

Rasa takut melihat besarnya ular

Mari kita melakukan gotong royong

Agar pekerjaan cepat kelar

(meaning of the pantun:

Afternoon eat fruit dondong

The fear of seeing the size of the snake

Let us do mutual cooperation

To get the job done quickly)

The pantun on the thirty-fourth data consists of four lines and cross rhymes (a-b-a-b). The first and third lines are included in the half-rhyme because the first line has a final rhyme of

/dong/, and the third line has a final sound of /yong/. Unlike the second and fourth lines, which have a perfect ending rhyme with the sound /lar/.

37th Data

*Ada gerobak ditarik sapi
Sapi berjalan dengan cepat
Mari gerakkan tangan dan kaki
Otot kuat jantung pun sehat*
(meaning of the pantun:
There's a cart pulled by a cow
Cows run fast
Let's move our hands and feet
Strong heart muscle is healthy too)

The pantun on the thirty-seventh data consists of four lines and a cross rhyme (a-b-a-b). The first and third lines are half-rhymes because the first line has a final rhyme of /pi/, and the third line has a final rhyme of /ki/. Likewise, the rhyme in the second line has a final sound of /pat/, and the third line has a final rhyme of /hat/.

40th Data

*Si Arga melempar batu
Batu tenggelam di dasar sungai
Jika warga bersatu padu.
Mereka hidup rukun, aman, dan damai*
(Meaning of the pantun:
Arga throws a stone
The stone sinks at the bottom of the river
If people unite
They live in harmony, security, and peace)

The pantun in the fortieth data consists of four lines and cross rhymes (abab). The first line and the third line include half-rhymes because the first line has a final sound /tu/ and the third line has a final rhyme /du/, including half-rhymes too because the second line has a final rhyme of /ngai/ and the third line has a final sound of /mai/.

The characteristics of the pantun can be seen in addition to rhyme, and it can also be seen in terms of syllables. According to Maulina (2015), the number of syllables in the pantun consists of 7-8 syllables. The results of the analysis conducted by the author on elementary school textbooks show that the percentage of using the number of syllables correctly is 93.59%, while the error in using the number of syllables is very minimal, only 6.41%. This happens because there are more than 12, usually more than one syllable (13 syllables) and some less (only seven syllables).

If the error in the number of syllables above is examined based on the frequency of errors that appear, it could be due to a mistake made by the author, not due to an error. However, it can also be influenced by other things, for example, in the mpama and umpasa in the Batak area, Simalungun, there is a line of pantun consisting of seven syllables, with a clear division between the first two lines and the exact meaning in the following two lines (Salleh, 2011).

The most common pantuns found were children's pantuns, with 67.95%. This follows the context that the target readers who study books are children (grade 5 students). According to Maynard et al. (2005), children are very enthusiastic about poetry. Reading, writing, and listening to poetry from an early age will benefit. Learning poetry is fun because it is short, easy to remember, and easy to understand. Even so, poetry cannot be considered the most accessible

form of literature to be understood by readers because there are also poems that fall into the 'difficult' category for children to understand.

Pantun can survive until now because it has its uniqueness and enjoyment in people's hearts, including children. When a person performs a pantun, he can choose various pantuns for various situations and conditions as a form of soul expression. This is in line with the statement that poetry can be understood as a place for the poet's feelings and expressions with a very thick poetic word selection method (Furman, 2020). This statement also applies to pantuns because pantun is a type of (old) poetry. Pantun can be present in various situations and conditions.

The percentage of old pantuns (for parents/adults) in Indonesian language textbooks in elementary schools is 25.64%. The second largest after the type of children's pantun. This is because it is influenced by the number of advice pantuns as old pantuns widely developed in the community. They use/make pantuns to advise each other in truth and patience. Pantun is an identity in people's lives and plays an important role, especially for Malays. They cannot be separated from pantuns because pantuns are part of the soul of the Malays (Andari & Suharto, 2020).

The least number of young people's pantuns, with a total of 6.41%. The reason is the age mismatch of the poetry readers (grade 5). The pantuns of these young people tend to display pantuns with affection (love/romance) and introductions to the opposite sex. So it is not suitable for the character of 5th-grade elementary school students. The pantuns that must be sung are pantuns with the literary category for children. Children's literature, in general, is a literary work that is specifically written and designed for use by children. Children's literature was created with creativity. In the 18th century, the genre of children's literature was created separately according to the period of childhood development (Pulimeno et al., 2020).

Based on its content, the most common type of pantun found in elementary school textbooks is pantun of advice, 62.19%. Other pantuns are only under 15%, many even under 5%. This percentage shows that the dominance of the pantun of advice is very high. The dominance of the advice pantun is high because the author of the textbook intends to adapt it to Theme 4: "Health is Important". The advice pantun advises students to maintain optimal health, exercise regularly, and maintain a healthy diet and sleep. Following the current pandemic situation, the theme is very appropriate to be presented. The advice of pantuns is made to fulfil the function of education, like teaching to the next generation or anyone in need (Harun, 2015).

More pantuns match Theme 4: "Health is Important" than those that do not fit that theme. The number of pantuns that match the theme is 58.97%, while those that do not match the theme are 41.03%. Based on this, the textbooks' pantuns can be thematic. The pantuns in the textbooks support thematic learning because they have a humanizing character in the whole educational process (Rofam et al., 2018). The number of pantuns that are integrative is more than those that are not. The percentage of integrative pantuns data is 91.03%, while those not integrative are only 8.97%. The non-integrative pantun is not thematic either.

Based on the distribution of pantun, including cross-curriculum integration, the highest percentage is in Physical Education, Sports, and Health subjects at 43.59%. This percentage result could be because the theme being carried is Theme 4: Health is Important, which is very closely related to Physical Education, Sports, and Health. Automatically many types of pantuns are found that match the theme.

The percentage of cross-curriculum integration with the Religious Education and Character Education subjects ranks second at 34.61%. This percentage is because many of the rhythms are of the advice type. Pancasila and Citizenship Education was 11.54%, while science was the lowest with 10.26%.

CONCLUSION

Based on the research objectives, it can be concluded that the use of pantuns in textbooks in elementary schools generally follows the category of children's literature and does not deviate from the category of pantuns, according to experts. The use of all types of rhymes is a cross rhyme (a-b-a-b). The number of syllables is no more than 12 syllables, some have more than one syllable (13 syllables), and some are less (only seven syllables), but all of them are still within reasonable limits because the error data found is minimal 6, 41%.

The distribution of rhymes by age/user follows children's literature because the rhymes presented in textbooks are made for children. Although there are some pantuns for young people, the number is still minimal, only 6.41%.

The distribution of rhymes based on content is the most common advice rhyme with 62.19%. This follows the characteristics of elementary school students who need much advice to choose what is good and what is terrible in their future life.

The rhymes in elementary school textbooks are already integrative thematic across the curriculum. So everything is following the demands of the curriculum. This further confirms the positive results. The existence of rhymes in textbooks has created expressive spaces for students. They are not monotonous just studying Indonesian or Indonesian literature, but studying other subjects.

REFERENCES

- Andari, I. T., & Suharto, S. (2020). The Function of Pantun in the Art Performace of Batang Hari Sembilan Solo Guitar during Sedekah Bumi Ceremony Held in Batu Urip Hamlet, South Sumatera. *Harmonia: Journal of Arts Research and Education*, 20(2), 195–204. <https://doi.org/10.15294/harmonia.v20i2.28057>
- Astuti, I. M. J., Kristianti, W., & Adhalia, D. (2016). *Bupena: Buku Penilaian Tema Sehat Itu Penting dan Ekosistem Jilid 5B untuk SD/MI Kelas V Berdasarkan Kurikulum 2013 Revisi*. Erlangga.
- Effendy, T. (2005). *Pantun Nasehat* (M. Al Mudra (ed.)). Adicita Karya.
- Elo, S., Kääriäinen, M., Kanste, O., Pölkki, T., Utriainen, K., & Kyngäs, H. (2014). Qualitative Content Analysis. *SAGE Open*, 4(1), 215824401452263. <https://doi.org/10.1177/2158244014522633>
- Emelia, T. W. (2015). Model Revitalisasi Kearifan Lokal Dalam Tradisi Lisan Berpantun Masyarakat Melayu Labuhan Batu Sumatera Utara. In *Laporan Akhir Penelitian Disertasi Doktor* (Issue 005). <http://publikasiilmiah.umsu.ac.id/index.php/publikasi-ilmiah/article/view/44%0Ahttp://publikasiilmiah.umsu.ac.id/index.php/publikasi-ilmiah/article/viewFile/44/36>
- Fairclough, N. (2001). Critical discourse analysis as a method in social scientific research. In R. Wodak & M. Meyer (Eds.), *Methods of Critical Discourse Analysis* (pp. 121–138). SAGE Publications.
- Fang, L. Y. (2016). *Sejarah Kesusastraan Melayu Klasik*. Yayasan Obor Indonesia.
- Furenes, M. I., & Bus, A. G. (2021). *A Comparison of Children 's Reading on Paper Versus Screen : A Meta-Analysis* (Vol. 91, Issue 4). <https://doi.org/10.3102/0034654321998074>
- Furman, R. (2020). The tenderness and vulnerability of older expatriate men: a poetic inquiry of research and autoethnographic poems. *Journal of Poetry Therapy*, 33(1), 44–49. <https://doi.org/10.1080/08893675.2020.1694222>
- Hanson, K. (2003). Formal Variation in the Rhymes of Robert Pinsky's the Inferno of Dante. *Language and Literature: International Journal of Stylistics*, 12(4), 309–337. <https://doi.org/10.1177/09639470030124002>
- Harun, M. (2015). Karakteristik Pantun Aceh. *Lingua: Journal of Language, Literature and Teaching*, 12(1), 39–58. <https://doi.org/10.30957/lingua.v12i1.70>
- Karpouza, E., Zampaniotti, A., & Karakitsios, A. (2014). Children's books in education: Teacher's and Students' Selection Criteria. *International Annual Conference The Child and the Book Conference "Time, Space, and Memory in Literature for Children and Young Adults,"* 1–9.

- Marhalim, Z. (2018). *Mengenal Tunjuk Ajar Melayu dalam Pantun, Gurindam, dan Syair*. Badan Pengembangan dan Pembinaan Bahasa.
- Mat, P., Huslinda, N., Mat, C., & Sukor, N. (2012). Using Pantuns in Greetings as A Tool to Promote Learners' Use of Metacognitive Strategies in Online ESL Learning. *Procedia - Social and Behavioral Sciences*, 67(November 2011), 500–512.
<https://doi.org/10.1016/j.sbspro.2012.11.355>
- Maulina, D. E. (2015). Keanekaragaman Pantun Di Indonesia. *Semantik*, 1(1), 107–121.
<https://doi.org/https://doi.org/10.22460/semantik.v1i1.p%25p>
- Maynard, S., Davies, J. E., & Robinson, R. (2005). Poetry for pleasure. *Journal of Librarianship and Information Science*, 37(1), 35–43. <https://doi.org/10.1177/0961000605052158>
- Moss, B. (2008). The information text gap: The mismatch between non-narrative text types in basal readers and 2009 NAEP recommended guidelines. *Journal of Literacy Research*, 40(2), 201–219. <https://doi.org/10.1080/10862960802411927>
- Murdianto, M. (2020). Khazanah Folklor untuk Menumbuhkan Karakter Empati dan Cinta Kasih. *Aphorisme: Journal of Arabic Language, Literature, and Education*, 1(2), 92–104.
<https://doi.org/10.37680/aphorisme.v1i2.474>
- Pulimeno, M., Piscitelli, P., & Colazzo, S. (2020). Children's literature to promote students' global development and wellbeing. *Health Promotion Perspectives*, 10(1), 13–23.
<https://doi.org/10.15171/hpp.2020.05>
- Rofam, G. N. K. M., Zazin, N., Batubara, H. H., & Arini, D. N. (2018). Thematic Learning Model on Lower Class Student in SDIT Ukhuwah Banjarmasin. *Proceedings of the Borneo International Conference on Education and Social Sciences, Bices 2018*, 337–346.
<https://doi.org/10.5220/0009020803370346>
- Salleh, M. H. (2011). Sailing the Archipelago in a boat of rhymes Pantun in the Malay world. *Wacana, Journal of the Humanities of Indonesia*, 13(1), 78. <https://doi.org/10.17510/wjhi.v13i1.10>
- Schiffrin, D., Tannen, D., & Hamilton, H. E. (2007). The Handbook of Discourse Analysis. *The Handbook of Discourse Analysis*, 568–589.
<https://doi.org/10.1111/b.9780631205968.2003.00030.x>
- Solihati, N., & Hikmat, A. (2018). Critical Thinking Tasks Manifested in Indonesian Language Textbooks for Senior Secondary Students. *SAGE Open*, 8(3), 2158244018802164.
<https://doi.org/10.1177/2158244018802164>
- Subekti, A. (2017a). *Tematik Terpadu Kurikulum 2013 untuk Guru SD/MI Kelas V*. Pusat Kurikulum dan Perbukuan, Balitbang, Kemendikbud.
- Subekti, A. (2017b). *Tematik Terpadu Kurikulum 2013 untuk Siswa SD/MI Kelas V*. Pusat Kurikulum dan Perbukuan, Balitbang, Kemendikbud.