The Study of Diction and Rhyme of Spontaneous Pantun by Irwan Prayitno (Governor of Sumatera Barat)

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Abstract

The purpose of this study is to look at the diction and rhyme used in pantun of Irwan Prayitno's speech (Governor of West Sumatera). The data of this study are words in the poem with the source of spontaneous pantun data collection ala Irwan Prayitno. This research describes pantun (identification and classification) based on word types. Based on the research objectives, the findings of this study are as follows. First, the language study, the choice of words that are often found are the name of a person, the name of a place or region, and the name of a profession or nickname. The two pantun structures, the poetry found in general, ab.ab., then aa.aa, ab.aa, and ab.bb. By analyzing and linking the diction used, the findings of this study show that the rhymes in Irwan Prayitno's speech (Governor of Sumatera Barat) have specific spontaneity as evidenced by the diction used that is relevant to the situation or condition of the speech event took place.

Keywords: pantun, diction, and rhyme.

Introduction

The development of language and communication makes language problems by language users are interesting to be studied (Wahab, 2015, p. 149). One form of language communication which is also a form of community tradition is pantun (Harun, 2015 p. 39). As part of national culture, pantun as Indonesian literary art is a medium for cultural expression in the context of efforts to foster historical awareness and the spirit of nationalism, (Kusnadi, 2016 p. 165). A long time ago, the rhymes were used to complement daily conversation, (Andriani, 2012 p. 195).

Proverbs and rhymes are part of cultural discourse, (Hakim, 2019 p. 19). Communication in conveying messages or information in the form of rhymes makes something interesting to be investigated. A regional head of the Governor of West Sumatera Province, Irwan Prayitno has specificity in each of his remarks. In his speech, Irwan Prayitno always put in rhymes in his welcoming speech. Interestingly, the rhymes were made spontaneously at that time. Interestingly, the spontaneous rhyme contains things that are appropriate to the context and content of the speech that will be delivered in giving his speech at an event. The rhyme in his speech has a coherent

relationship and cohesion with the content of the speech. This can be seen from the diction that is used about the event or activity being attended.

Pantun is contained creative ideas, critical, full of meaning, and value. Every word bears the burden of sound, connotation, rhyme, taste, freshness, and thought. In rhymes, vast natural images are compressed and thickened (Murti, 2016 p. 164). Life facts, events, insights, and feelings are compacted so they can be arranged neatly in a small space with the right diction. There is no redundancy of words in rhymes. The choice of words must be neat, concise, thorough, concise but still beautiful. The creation process requires high creativity, contemplation of ideas, and requires perseverance, sincerity, and order. Pantun can civilize humans through the process of appreciation and authorship (Man, 2013 p. 4). Pantun trains someone to process words and associative thinking. Pantun has a role as guardian of word functions and also increases the ability of the flow of thinking (Yulianti, 2014, p. 12).

Pantun as one form of old poetry which has a binding rule is built by two parts, sampiran and content, (Murti 2016 p. 164). Pantun initially formed two lines in karmina form and developed into four lines (regular pantun), seloka, and Talibun (Salleh, 1998). Likewise, the rhymes of the pantun that were originally a-a (karmina), then developed into a-b-a-b (regular rhyme), can also be composed of aa-aa due to the influence of the development of poetry. Its creation is based on the attention and sense perception and life experience of their nature and culture that reflects the wisdom, perceptions, attitudes, and philosophy of life of the Malay people from time to time (Musa, 2012 p. 167). This study aims to describe the following. First, it is done to describe the pantun diction. This aspect describes the diction form used in rhymes. Second, this study describes the rhymes of the pantun. These two aspects identify and classify forms of the rhyme in spontaneous pantun. These two aspects are the basis of the authors' study of Irwan Prayitno's spontaneous pantun.

Previous research on pantun has also been studied by other researchers. Based on the authors' research, the research on rhymes is as follows. Aceh pantun research (Harun, 2015) with the title "*Karakteristik Pantun Aceh*"; pantun Melayu (Andriani, 2012) with the title " *Pantun dalam Kehidupan Melayu*", Kusnadi (2016) with the title "*Pantun Melayu: Kajian terhadap Pesan Dakwah dalam Tafsir Al-azhar*"; see the typology of linguistic rhyme (Umiyati, 2015) with the title "*Perioritas Aspek-aspek Tipologi Linguistik pada Pemetaan Masalah-masalah Kebahasaan*"; a model in writing pantun, (Murti, 2016) with the title "*Model Threshold untuk Pembelajaran Memproduksi Pantun kelas XI dan peran tradisi berbalas pantun*", (Rizky, 2017) entitled "*Peran Tradisi Berbalas Pantun dalam Acara Pesta Masyarakat Melayu di Tanjung Pura*", and Ming (2010) with the title "That mighty pantun river and its tributaries"; Cornulier (2013) with the title "On the Double-Chain Pantun Structure in Baudelaire's Harmonie du soir".

This research is different from the pantun researches that have been studied by the previous researchers. The difference is seen from the specific side of the object of research, author, and research studies. First, in terms of the specific object of research. Pantun as one type of literary work becomes interesting to be the object of research. This research examines spontaneous pantun. Spontaneous pantun is the pantun that is created automatically by the author in a relatively short time. Research about pantun that was investigated by previous researchers in general is pantun made by the creator not spontaneously. Research on spontaneous pantun becomes interesting because it

has interesting diction to be studied. This spontaneous pantun was taken from the book collection of spontaneous pantun ala Irwan Prayitno Vol 1.

Furthermore, the novelty of research on rhymes is due to the lack of literary researchers who take pantun as the object of research. Previous literary research generally examined a collection of short stories such as the study of "Godi Suwarna Authorship Style in the Murang-Maring Carpen Collection" (Rahayu, 2017 p. 110), poetry collections, oral literature such as the research "Literary Oral Nandung Bulan in Riau", (Suardi, 2017 p. 95) and a collection of other literary works. Previous literary research has not examined the book collection of rhymes. Other researchers are usually more inclined to examine the field of drama, poetry, short stories, and oral literature.

Second, from the author's side. This research is different from previous studies because the current research focuses on spontaneous pantun created by Irwan Prayitno. Irwan Prayitno is a Governor, not a writer. Previous research on pantun generally examined pantun written by a writer or humanist. However, in this study examines the pantun created by the regional head, not from the background as a writer. The novelty of this research is that pantun as literary works is composed by non-writers. So that, this research can add scientific knowledge rhyme scientifically. Research from the author's side of a writer who is widely studied is in literary research. For example, the study "Authorship Style Godi Suwarna in Murang-Maring Short Stories", (Rahayu, 2017 p. 110). This research examines a collection of short stories by a writer, Godi Suwarna. Previous studies have examined rhymes from a learning point of view such as the research on "Development of Writing Materials for Rhymes with Cultural Values with the Word Tree Strategy for Class VII Students" (Khoirotunnisa, 2018 p. 238). This study describes the pantun concerning teaching material. Pantun research as learning media such as "Pantun Banjar as Character Education Media", (Yulianto, 2016 p. 102), and research "That Mighyy Pantun River and its Tributaries", (Ming, 2010 p.115).

Third, in terms of research studies. This study describes the rhyme in terms of rhetoric dictionaries and the spontaneous rhyme form of poetry by Irwan Prayitno. This study describes spontaneous pantun dictionaries by relating it to the settings (topic, atmosphere, time, place, etc.) of the event when spontaneous pantun was created by the author. Research on rhymes by previous researchers noted rhyme research concerning learning, rhymes, and culture. As research "Pantun in Malay Life: Historical and Anthropological Approaches", Andriani (2012 p. 195). and others. Rhyme research based on the study of the author's literature, has not been found Rhyme studies that describe the relationship between dictionaries and settings (atmosphere, time, and place) Rhyme is created. This research describes the rhyme dictionaries related to the settings (topic, atmosphere, place, time, etc.) of the event when spontaneous rhymes were created.

Research describing spontaneous rhymes by describing diction and the form of rhymes and diction language becomes interesting research. This research will provide the latest scientific insights into the development of pantun science. Spontaneous poetry written by Irwan Prayitno (Governor of West Sumatra) will add to the reader's insight into the development of pantun research. This research effort based on rhymes has been in great demand and is used in various events. Spontaneous poetry is now starting to become a culture or habit in giving speeches, speeches, or hosts. The high

enthusiasm of non-literary societies in using rhymes in daily communication activities makes Irwan Prayitno's spontaneous rhyming research important to study. Indirectly, because Irwan Prayitno is a public figure, Irwan Prayitno's welcoming speech style is often contemplated by the public.

Interestingly this study with previous research is as follows. First, this research describes the study of linguistics (diction and poetry) of rhymes. Secondly, this research describes pantun as part of literary works written by non-writers. Third, this study describes the rhetoric diction related to the setting (topic, atmosphere, place, time) of the event when spontaneous rhymes were created.

Method

This research method is using a descriptive method, with qualitative research types. In line with the opinion of Sugiyono (2010, pp. 21-22) argues that qualitative research is conducted in natural conditions, descriptive research. This research uses data that is words from rhymes. The data source in this study is the poem in Spontaneous Ala Irwan Prayitno volume collection book 1. The data collection technique in this study was carried out with direct observation techniques to identify pantun poems. The instruments used in this study were the format of identification and classification as well as the researchers themselves. Direct observation is seen as effective in obtaining data truths and the accuracy of research data. Data validation is done by theory triangulation by checking with experts and peer researchers.

The steps of data collection in this study are as follows. First, identify the data. The data classification of this study is to classify the diction and rhymes of the pantun. Second, classifying data. Classifying data is done to classify linguistic data. Group words according to word types (names of people, place names, professions, vocations, etc.). Furthermore, classifying the form of poetry based on the type of poem. Third, discussion of data related to diction relationship with the background (topic, atmosphere, time, place) is made. The discussion of the data in this study was conducted by linking research findings with relevant theories and research that had been carried out by previous research.

Result and Discussion

Dictions in Pantun

The current research aims to describe the linguistic elements of a group of spontaneous pantun by Irwan Prayitno. The use of language cannot be released with users or speakers, (Mukhlishin, 2016). The linguistic element is seen from the choice of words used by Irwan Prayitno. Judging from the choice of words, in the book Group Spontaneous Pantun Irwan Prayitno Vol 1, the dominant word found in the name of the person, the name of the place or region, and the name of the profession or call. The explanation of the findings is as follows.

First, says the person's name. The name of the findings in this study, e.g. Syukri Iska, Pak Hendra, Pak Amran, Wahyu, Vira, Indra Catri, Fasli Jalal, Mahyeldi, Moenek, Nevi, and others. The name of the person used in this pantun is not a fictionalized name. The name chosen as the Pantun diction is the name of the person who exists. Later the name is also the name of the person associated with the event that was attended or visited. Proof of the person's name in the Pantun is.

Syukri Iska Orangnya alim
Pernah menjadi Ketua STAIN
Walau tidak lagi memimpin
Pikirannya tetap untuk IAIN
(Pantun 1)

Pak Hendra bermuka ceria
Begitu pula Pak Amran dan nyonya
Wahyu dan Vira berbahagia
Kita semua mendoakannya
(Pantun 2)

In Pantun 1, there is a person named Syukri Iska. The name Syukri Iska is a complete real name. The selection of the name Syukri Iska in Pantun is also the name of the person associated with the event that was attended by Irwan Prayitno. In the Pantun, Irwan Prayitno in the Pantun was on the inauguration ceremony of STAIN Batusangkar to become IAIN Batusangkar.

Second, name the area or place name. Name of place or area found in pantun such as Naili hospital, Foreign Affairs, Padang, Agam Regency, Batusangkar, Solok, and Teluk Bayur, Mande area, Mentawai, Kurai Taji, Simpang Haru, and others). Explanations of the findings of the name of the region or place name can be seen on the following pantun quotation.

Dari pada berobat ke Luar Negri
Tetap lebih baik di negri sendiri
RS Naili DBS diresmikan ini hari
Rakyat sehat, dan jadi mandiri
(Pantun **3)**

Teluk Bayur ke kawasan Mande
Dari Mande terus ke Mentawai
Tiga puluh enam negara berparde
Agar visi dan misi tetap sesuai
(Pantun 4)

The use of a choice of place or region name is not a fantasy name. There are two reasons why the choice of the name of the region and the name of the place in this pantun diction is caused by (3) Irwan Prayitno is in the place, such as Padang, Agam, Batusangkar, Solok, M. Jamil, and others. Irwan Prayitno was present in the area in fulfilling the invitation to attend the event. In the example, Pantun 3 mentions the name of the place or area outside RS Naili DBS. This explains that then Irwan Prayitno gave a greeting using the Pantun on the inauguration ceremony of RS Naili DBS. (4) Diction choice because Irwan Prayitno is not in the place but uses diction such as Kurai Taji, Si mpang Haru, Teluk Bayur, Kalu River, and others. For example on Pantun 4, there is a place name such as Teluk Bayur, Mande area, and Mentawai. Irwan Prayitno is not in the place, but the choice of the word is not an arbitrary thing because there are certain purposes and objectives. This study answered the intention because Irwan Prayitno was a regional head in West Sumatera. Thus, the name of the area in his session was chosen as the name of the area in the West Sumatera region. This is a matter of duty and responsibility as governor. To popularize the name of a region that is probably unknown to many people. Through his pantun, Irwan Prayitno slipped the diction of the name of the territory as a form of information to the person who listened to his pantun.

Third, the profession name or the nickname. The word in Pantun is the name of a profession of calls such as regent, mayor, director, lecturer, Head of LKKS, and others. The name of the profession and the call used in the Pantun is a profession name and a real call is not a fantasy. Besides, the nickname and profession are related to the event

or activities attended by Irwan Prayitno. For more details can be seen on the following pantun quotation.

Prof. Syamsul Amar **Ketua Pembina**	STAIN menjadi IAIN, dikebut
Tokoh pendidikan Sumatera Barat	Pak Kasmuri tetap jadi pemimpinnya
STIKES Syedza menjadi jaya	Walau **Rektor** mesti disebut
Menuju Sumbar bermartabat	Tapi tetap **ketua** panggilannya
(Pantun 5)	(Pantun 6)

In Pantun 5, there is a profession name or call that is the figure of education. Irwan Prayitno in the selection of diction not arbitrarily election diction call of education figures on the Pantun refers to the relation with the name of Prof. Syamsul Amar as a Chief founder of STIKES Syedza Saintika Padang. Pantun was presented if it was held the campus that presents Irwan Prayitno in providing a welcome. Pantun is also aimed to give appreciation and praise to the head of the campus builders in his career to build and advance the quality of education on the campus.

Similarly, there are 6 examples of the profession of the Rector and the Chairman. Referring to the Pantun content, Irwan Prayitno, in this case, mentions Mr. Kasmuri as rector of STAIN Batusangkar. Pantun was read in the arrival of Irwan Prayitno at the inauguration ceremony of the campus. This means that the diction is chosen because of its association and its relationship to the situation and about an event.

Overall, Irwan Prayitno reflects the peculiarities of the author in selecting the diction. The word chosen is not a making it up word that does not know whether or not. Instead of the Pantun, Irwan Prayitno chose a real word (person's name, place, and profession). The choice of the word also relates directly to an event or activity that was attended to. This became the specificity and proved the intellect of Irwan Prayitno in formulating the spontaneous pantun in the book of a group spontaneous Pantun by Irwan Prayitno Vol. 1.

Pantun Rhyme Form

In the dictionary of the Bahasa Indonesia edition IV, pantun is a form of poetry Indonesia (Malay). Each line is usually made up of four rhyme lines (A-B-A-B) per array. Pantun is also a Malay poem that is not admired by the nature of authenticity, (Kusadi, 2016, p. 160). In Javanese language, Pantun is known as Parikan and in Sundanese language is known as Paparikan. Pantun was originally oral literature and now can be found Pantun which is written by the results of a person's work.

Pantun as one form of old poetry that has binding rules is constructed by two parts, Sampiran, and contents, (Murti 2016 p. 164). Pantun was originally a two-line shape in the form of Karmina and evolved into four rows (ordinary Pantun), Seloka, and Talibun (Salleh, 1998). Likewise, the Pantun Rima originally A-A (Karmina), then evolved into a-B-a-B (ordinary pantun), can also be composed of a-a-a-a due to the influence of the poetry development. Its creation is based on the observation and reflection of the mind and "the ' nature ' of the" living against the nature and culture of those who reflect the wisdom, perception, attitudes, and philosophy of living the Malay people from time to time (Moses, 2012 p. 167).

Based on research findings, the pantun structure seen from the form of the pantun is obtained by 4 forms of the competition. The competition is ab-ab, aa-aa, ab-aa, and aa-ab.

Rhymes ab-ab

Ab-ab rhyme is more dominant in a book that is found in the spontaneous Pantun books of Irwan Prayitno vol 1. It means that Pantun is written still memathui good pantun requirements i.e. Rhyme ab-ab. The Pantun rhymes ab-ab is evidenced on the following Pantun.

Uniang manangih maimbau u**da**
Tiok pulang indak batan**yo**
 Walau ado babeda dalam Pilka**da**
 Kini kito habiskan kasadon**yo**
(Pantun 7)

Malam indah bertabur kunang-kuna**ng**
Sambie bajalan baok lente**ra**
Usah bedakan kalah dan mana**ng**
Kito bangun Sumbar nan sejahte**ra**
(Pantun 8)

Banyak peserta yang hadir ki**ni**
Dari pakar sampai pengam**at**
Masyarakat Sumbar banyak pet**ani**
Mari kita buat mereka heb**at**
(Pantun 9)

In the example Pantun 7, 8, and 9 is one of the Pantun forms that has good pantun requirements. In the example of Pantun 7, there is the ab-ab tracking with the similarity of the final syllable and word. As in the syllable **da** in the word **uda** with the words **da** in the word **pilkada**. And the similarity of word **a** to the word **uda** and the word **a** in the word **pilkada**. This means that the terms of the ab-ab tracking requirements are in common with syllables and letters.

Rhymes aa-aa

Aa-aa rhyme is also found in the spontaneous Pantun Book of Irwan Prayitno Vol 1. However, the percentage of Pantun rhymes aa-aa is not very much found in the Pantun group book. Pantun rhyme aa-aa evidenced on the following Pantun.

Enak memakai baju bat**ik**
Membeli baju di toko bu**tik**
Hari kini habis masalah poli**tik**
Kita dukung bupati/walikota dilan**tik**
(Pantun 10)

TV tatingga bamerek sa**nyo**
Antah sia urang nan pu**nyo**
Walau IAIN kini namo**nyo**
Insya Allah Kasmuri jadi Rektor**nyo**
(Pantun 11)

Rancak ditumpuak daun jara**mi**
Makanan taranak satiok ha**ri**
Amanat tatumpang kapado ka**mi**
Mari basatu mambangun naga**ri**
(Pantun 12)

In the example of Pantun 10, 11, and 12 is a form of Pantun rhymes aa-aa. On the pantun it is found a pantun that rhymes aa-aa. If analyzed in a deeper, the pantun of the aa-aa is also found to be in the aa-aa trade. In example 12, in passing the Pantun

has a pantun aa-aa, but the pantun can be said to rhyme ab-ab. Rhyme aa-aa is seen on Sampiran there is a similarity of letter i in the word straw with the letter I in the word of the day, then in the content, there is a similarity in the letter I word **jerami**, with the letter I in the word **hari**, **kami**, and **nagari**.

However, when analysed from the similarity side of the syllable, the example of Pantun 3 have a rhymes ab-ab. This is seen in the similarity of the **mi** syllables in the word **jerami** with the letter **mi** in our word **kami**, and there is a similarity of the syllable of the **ri** in the word **hari** with the sound of the syllable **ri** on the word **nagari**. With the analysis, it can be concluded Pantun rhymed aa-aa, when viewed from the similarity side of the syllable as a poem found ab-ab.

Rhymes aa-ab and ab-bb

Aa-ab and ab-bb rhyme, or in this case, called irregular tracking are also found in the book of spontaneous Pantun of Irwan Prayitno. However, irregular tracking is found to be only a small fraction, and it is very rare. The irregular tracking can be seen on the following pantun.

Nawacita program unggula**n**	Kue bukan sembarang ku**e**
Ketahanan pangan prioritasny**a**	Kue memang untuk dimaka**n**
Peran penyuluh jadi prioitasny**a**	UKW bukan sembarang UK**W**
Penyuluh hebat, kenyataanny**a**	Kompetensi wartawan kita tingkatka**n**
(Pantun 13)	(Pantun 14)

Rakerwil IKPS bertaburan bintan**g**
Hadir Pejabat, DPRD, Pedagang, dan Budayawa**n**
Begitu harap sejahtera Sumbar mendatang Insy**a**
Allah kito bangkik batang taranda**m**
(Pantun 15)

The pantun 13, 14, and 15 are irregular research findings. These findings are only a small part, and difficult to find in the group of pantun's books. Researchers see that this irregular conversion is commonplace because it is a spontaneous pantun.

Pantun Specificity

Pantun specificity is found in the findings of the researchers on the classification of pantun type. Judging from the content side and the purpose of this pantun is a form of expression of praise to someone. This is seen in many of Pantun's vocabulary as one of the old poems that have binding rules built by two parts, Sampiran and contents, (Murti 2016 p. 164). Pantun was originally a two-line shape in the form of Karmina and evolved into four rows (ordinary Pantun), Seloka, and Talibun (Salleh, 1998). Likewise, the Pantun Rima originally a-a (Karmina), then evolved into a-b-a-b (ordinary pantun), can also be composed of a-a-a-a due to the influence of the poetry development. Its creation is based upon observations and apathy of reason and "the 'nature '" living against nature and their culture reflecting the wisdom, perception, attitudes, and philosophy of living Malay people from time to time (Moses, 2012, p. 167).

The author is the main character in the process of the birth of a literary work, (Rahayu, 2017, p. 111). The importance of the author in the process of creation of literary works explained Wellwk and Werren (1989, p. 82), works of birth from the process of author experience or imagination. The research also finds that in general

Irwan Prayitno's Pantun as the author in this pantun differs from the pantuns of other authors in general. Pantun is generally written with the purpose of expression of literary works so that the choice of words can be outside and free.

However, the pantun by Irwan Prayitno is written with the purpose of pantun-line in giving a welcome speech that the content was according to the context of welcome. So, the pantun has a direction and a choice of words that are the same about an event. It was found some peculiarities of the pantun group. First, in general, Irwan Prayitno Pantun intends to praise, respect, give appreciation, thank you, greeting greetings, and other friendly intentions. The beauty of the pantun not only from the sound and rhyme is rhetorically, but it is seen from the aesthetic in the pantun which refers to the meaning of the intended, (Sulissusiawan, 2015, p. 135). In consideration of the researchers concluded Irwan Prayitno's pantun is generally found many pantun-type compliments. This is evidenced by the following pantun

Prof. Syamsul Amar Ketua Pembina	Seminar nasional dibuka Gubernur
Tokoh pendidikan Sumatera Barat	Banyak mahasiswa yang ikut hadir
STIKES Syedza menjadi jaya	**Prof. Niki** tubuhnya subur
Menuju Sumbar bermartabat	Aspirasi mahasiswa selalu diakomodir
(Pantun 16)	**(Pantun 17)**

In the example of pantun 16 and 17, there is an intention of the author in his leaf to give praise certainly with the intention of the relationship with the person who intended. Pantun 16, for example, Irwan Prayitno gave praise to Prof. Syamsul Amar as the chairman of Pembina STIKES Syedza Saintika as one of the educational figures in West Sumatra. With the Pantun in addition to intend to read Pantun, speakers in this case also the author Pantun also intends to build a familiar social relationship with the name mentioned. Pantun is now a medium of oral communication to demonstrate civility, (Sulissusiawan, 2015, p. 135). Similarly, in Pantun 17, the author described with the intention of praising Prof. Niki who always appreciated the students in his campus.

Second, pantun specificity seen from the diction used. The diction is chosen more using real diction and in accordance with the State of the context of an event being attended. It is an added value to the literary work. This is in line with the opinion of Hastuti (2011, p. 38) saying that the order of localities in literary works provides a distinct added value from the usual literary work. The word choice is like the name of the person, profession or call, and the name of the place or region. From this it is evidenced in the following pantun:

Nagari saribu rumah gadang
Disinan Muzni Zakaria jadi Bupati
Lah tibo luak di nan tanang
Bangunlah **Solok Selatan** sapanuah hati
(Pantun 18)

In the example of Pantun 18 above, there is the name of the person namely Muzni Zakaria, the name of the area of South Solok, and the profession name is regent. The choice of words (the names of people, professions, and regions) used are not the words of imagination that do not know the existence. The choice of words in the

Pantun is real and true. Pantun was presented when Irwan Prayitno attended the government event of South Solok district. In general, the books of the spontaneous pantun of Irwan Prayitno, vol 1 generally use actual and true diction.

The novelty of this research can be seen from several research perspectives, namely the object of research, the author, and research studies. On this basis, this study is different from studies of rhymes that have been previously studied. This study as a form of further research from previous studies that do not yet exist describe the rhymes in terms of spontaneous rhymes, rhymes created not by writers, and describe the relevance of the diction used discussion of research as an effort to develop knowledge about rhymes.

The findings of this study contributed to the scientific development of the pantun. The findings of this study describe that this spontaneous pantun has a distinctive diction and is relevant to the setting (time, place, object, and atmosphere) of the ongoing event. This means that diction used in sampiran and pantun content is a real word and not a fantasy. The flow of thought in the preparation of diction is also not contrary to general logic. Spontaneous rhymes that are made immediately in a relatively short time do not damage the rational diction rules that make sense. The common diction used by Irwan Prayitno in the spontaneous pantun is diction with nouns, traits, and work. Nouns like names of people, names of regions/places, and names of professions/occupations. Active verbs relating to ongoing events. Adjectives that describe the atmosphere of the ongoing event.

This pantun research identifies and clarifies the types of diction that are widely used in pantun. This research is a continuation of previous pantun research which generally examines poetry in the aspects of values, mandate, role and learning. For example the pantun research "The Role of Unrequited Traditions in the Marriage Party Event of the Malay Community in Tanjung Pura", (Rizky and Simarmata, 2017 pp. 91-99). This study describes pantun as a role of tradition in Malay society. Furthermore, the rhyme research entitled "*Pengembangan Bahan Ajar Menulis Pantun Bermutu Nilai Budaya dengan Strategi Pohon Kata untuk Siswa Kelas VII*", (Khoirotunnisa, 2018 pp. 238-244). Research like this aims to produce poetry writing teaching materials. The success of research findings lies in the results of rhymes written by students.

The novelty of this study refers to the research object and the author's side. This research examines spontaneous pantun. Based on the study of the author's literature, pantun research has not found research that examines spontaneous pantun. Previous pantun research generally examines standard rhymes such as the study of "Pantun in Malay Life", (Andriani, 2012 pp. 195-211). This study identifies the types of Malay pantun and explains the Malay pantun as the identity of the Malay people. The pantun studied are pantun that are made not spontaneously or necessarily in a relatively short time. This rhyme is made with deep thought which certainly takes a relatively long time from spontaneous pantun.

Next, the novelty of this research is also due to the pantun authors who are not from literary backgrounds. Irwan Prayitno is a political figure currently serving as governor of West Sumatra. Previous research on rhymes generally examined rhymes written by writers. For example, a study entitled "*Pantun Banjar sebagai Media Pendidikan Karakter*", (Yulianto, 2016, pp. 102-112). This research examines the Banjar pantun (one area in South Kalimantan). Banjar pantun was made by a writer or Banjar culture.

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Pantun as one of the literary works became one of the interesting studies studied. Literary research generally examines works written by writers. For example, a study entitled "*Muatan Kearifan Lokal dalam Cerpen Mutakhir Karya Cerpenis Minangkabau*", (Agustina, 2016 pp. 14-31). This research describes a short story by a short story writer or writer of short story writers from Minangkabau. This research identifies the form of literary local wisdom in his work.

The pantun research written by non-literary writers is further research in the development of rhymes. This is due to the poetry as a literary work that lives in the middle of the community began to demand by the general public. Pantun has become a communication medium used by a group in the community. Irwan Prayitno in giving speeches at the events he attended always included pantun. Pending in the speech became a special feature of Irwan Prayitno in the community. Furthermore, in several speeches from the regional head or other community leaders began to follow the style of Irwan Prayitno who included pantn.

This study also found that the spontaneous pantun by Irwan Prayitno is generally praised pantun or greetings of a familiar variety of communication. Previous pantun research examines pantun with pantun findings as a form of communication that conveys a message or message to the reader. This spontaneous pantun research is characterized by conveying communication messages to listeners in an event. This pantun aims to build a close relationship between the speaker and the listener.

Conclusion

Pantun from the perspective of literature is a form of literary works of old poetry type. Pantun which in general has sampiran and content structure with samp AB rhymes and ab rhyme contents. This study describes the poem written and read by Political Figures and the Governor of West Sumatera, Irwan Prayitno, in the Spontaneous Poetry Book Collection Ala Irwan Prayitno Volume 1. Judging from the choice of words, in the spontaneous poem collection by Irwan Prayitno volume 1, the dominant words used are as follows: First, the names of people (Indra Catri, Fasli Jalal, Mahyeldi, Moenek, Nevi, and others). The name of the person being used is not a fictitious name. The name chosen as the diction of the pantun is the name of the person who exists and the name of the person associated with the event attended or attended.

Second, the name of the region or place name (Padang, Agam Regency, Batusangkar, Solok, and Kurai Taji, Simpang Haru and others). The choice of words for a place or region is not a fantasy name. There are two things because of the choice of the word regional name and place name in this pantun diction. First, it is caused by Irwan Prayitno being and being in that place, as said Padang, Agam Regency, Batusangkar, Solok, M. Jamil, and others. Irwan Prayitno was present in the area fulfilling the invitation to attend the event. Secondly, Irwan Prayitno is not in that place but uses diction such as Kurai Taji, Si mpang Haru, Teluk Bayur, Sungai Kalu, and others. Researchers' findings in the choice of diction are caused by Irwan Prayitno through the choice of words in his rhyme also aimed at promoting the name of the area that may not be known by many people. This is following the duties and responsibilities as a head of regional government.

Third, the name of the profession or nickname (Regent, Mayor, Director, lecturer, Chairperson of LKKS, etc.) The name of the profession and nickname used in the

pantun is a real professional name and nickname, not fantasy. Besides, the nickname and profession related to the event or activity being attended by Irwan Prayitno.

The typical study of diction and spontaneous rhymes in the style of Irwan Prayitno compared to the previous pantun research has two conclusions. First, the diction used in the poem is relevant to the setting (atmosphere, place, time, topic) of the event when the poem was created by the author. Found diction can be classified in nouns, verbs, and adjectives. The diction used in the sampiran and the content of rhymes is a real word and not a fantasy. Second, spontaneous poetry of rhymes spontaneously rhymes ab-ab and aa-aa. There are only a few poets whose poems are irregular such as ab.aa and ab-bb. When presented ab-ab poetry about 62%, aa-aa rhyme about 33%, and 5% ab-aa poetry and ab-bb. In general, although pantun is made spontaneously by the author and uses a real diction, the author still pays attention to the rules of taxation of a good pantun.

Finally, after analyzing the spontaneous pantun in the style of Irwan Prayitno in vol 1, in addition to obtaining a description of the language seen from the choice of words and description of the structure seen from taxation. This study also found that in general the Irwan Prayitno pantun was different from the pantun. Pantun is generally written to express literary works so that the choice of words can be external and free. However, Irwan Prayitno's pantun was written with the aim of combined pantun in giving remarks which of course were following the context of welcoming events that were taking place. So, the pantun has the direction and choice of words that are specific about an event. It is found that the pantun contain of intention to praise, give appreciation, thanks, greetings, and other friendly intentions. Based on these considerations, the researcher concludes that the Irwan Prayitno's pantun is generally categorized as a praise pantun speech.

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