

TUNDANG ORAL ART AS AN EDUCATIONAL MEDIUM: A STRUCTURAL AND FUNCTIONAL PERSPECTIVE

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Abstrak

Kesenian tundang merupakan salah satu bentuk sastra lisan Melayu Kalimantan Barat mengandung nilai-nilai edukatif, moral, religius, dan budaya yang diwariskan secara turun-temurun. Penelitian ini bertujuan untuk mengungkap struktur dan fungsi kesenian tundang sebagai sarana edukasi dalam masyarakat Melayu dengan fokus pada bait-bait tundang bertema Musabaqah Tilawatil Quran (MTQ) XXVII Provinsi Kalimantan Barat. Pendekatan yang digunakan adalah pendekatan struktural dan fungsional dengan metode kualitatif deskriptif. Data dikumpulkan melalui dokumentasi, transkripsi, dan analisis teks terhadap 15 bait tundang yang dipilih secara purposif. Hasil penelitian menunjukkan bahwa secara struktural, bait tundang memiliki pola rima yang konsisten (a-b-a-b), terdiri dari empat larik per bait, tiap larik terdiri atas 6–9 suku kata, dengan pembagian sampiran dan isi yang mencerminkan tipologi pantun Melayu. Secara fungsional, tundang berperan sebagai media pendidikan moral (menanamkan etika dan sopan santun), pendidikan religius (memperkuat nilai-nilai Islam), pendidikan budaya (melestarikan adat dan tradisi lokal), serta hiburan (menghibur melalui irama dan permainan kata). Simpulan penelitian ini menegaskan bahwa tundang tidak hanya berfungsi sebagai seni pertunjukan, tetapi juga sebagai wahana edukasi yang kaya pesan nilai, sehingga potensial untuk dimanfaatkan dalam pengembangan pembelajaran sastra berbasis kearifan lokal.

Kata Kunci: tundang, sastra lisan, edukasi, struktur, fungsi

Abstract

Tundang art is a form of oral literature from the Malay community in West Kalimantan that contains educational, moral, religious, and cultural values passed down through generations. This study aims to reveal the structure and function of tundang art as a traditional educational medium within the Malay society, focusing on tundang verses themed around the 27th Musabaqah Tilawatil Quran (MTQ) of West Kalimantan Province. The research employs a structural and functional approach with a qualitative descriptive method. Data were collected through documentation, transcription, and text analysis of 15 purposively selected tundang verses. The results show that structurally, the tundang verses have a consistent rhyme pattern (a-b-a-b), consist of four lines per stanza, each line containing 6–9 syllables, with a division between the sampiran (opening) and isi (content) reflecting the typology of Malay pantun. Functionally, tundang serves as a medium for moral education (instilling ethics and politeness), religious education (strengthening Islamic values), cultural education (preserving local customs and traditions), and entertainment (engaging through rhythm and wordplay). This study concludes that tundang not only functions as a performing art but also as a rich educational vehicle, making it highly potential for development in literature learning based on local wisdom.

Keywords: tundang, oral literature, education, pantun structure, function

1. INTRODUCTION

Tundang has developed rapidly in West Kalimantan, as the local community is accustomed to utilizing Malay literature in

various cultural activities, both formal and informal. Cultural events are often deemed incomplete without oral literature performances such as tundang. The presence of literary

recitations or performances at official ceremonies signals that local culture remains resilient against foreign influences and reflects the primordialism characteristic of the Malay ethnic group. It also serves to differentiate the cultural identity between the Malay and Dayak communities in West Kalimantan. In this oral tradition, *tundang* is distinctive in terms of performance, language, and content. *Tundang* itself is a form of performance literature closely related in form and aesthetic value to the arts of *mendu* and *mamanda*. Uniquely, *tundang* is not only preserved in West Kalimantan but is also known internationally. Additionally, *tundang* is a synthesis of three important elements of Malay art *pantun*, *syair*, and traditional music making it an oral literary form with high cultural and educational value (Wulan, 2019).

Oral literature is a form of cultural expression that develops within traditional societies as a medium of communication, value transmission, entertainment, and education (Sibarani, 2012). In the Malay community of West Kalimantan, one prominent form of oral literature is *tundang*, which is the tradition of singing *pantuns* that contain moral and social messages. *Tundang* not only functions as entertainment but also as a tool to convey local knowledge, religious teachings, and cultural values (Maulidiah, Nursiah, & Halida, 2022).

According to Ong (2002), oral-based societies rely on verbal formulas to transmit information, making oral literature a vital instrument in informal education. *Tundang*, as a unique oral literature of Malay West Kalimantan, features a characteristic *pantun* structure used within social, cultural, and religious contexts. This illustrates that traditional literature cannot be separated from its educational function, as emphasized by Braginsky (1998), who stated that ancient literature is rich in moral and religious teachings.

The uniqueness of *pantun* in the *Tundang* Mayang art form is one of the primary reasons motivating this research. The *pantun* in this art

form has a distinctive rhythm, differs from conventional *pantuns*, and is delivered in monologue or dialogue by two performers who alternate, accompanied by traditional musical instruments. *Pantuns* in *Tundang* Mayang are reinforced not only verbally but also through body language movements, facial expressions, and eye contact all of which serve to strengthen the communicative dimension of the performance.

Pantun and *syair*, which lie at the heart of *tundang*, are forms of classical poetry that have been developed and codified within Malay tradition. Liaw (1993) explains that *pantun* comprises a four-line stanza with alternating rhyme (a-b-a-b), originating from the Javanese word *parik*, meaning proverb. Effendy (2004) added that *pantun* reflects Malay ways of thinking that emphasize metaphorical language, courtesy, and politeness. Structurally, *pantun* has two main components: the physical structure and the inner structure. The physical structure encompasses formal aspects such as line count, rhyme pattern, and syllable count per line. The inner structure comprises deeper elements of meaning, including theme, tone, feeling, and the moral message contained in the *pantun*.

From a sociological-literary perspective, *pantun* in *tundang* contains educational values reflecting the social teachings of the community (Yuliastri, 2023). Rosyadi (2021) also noted that oral literature like *kaba* similar to *tundang* is laden with cultural values and moral messages passed down through generations. Therefore, a structural approach becomes relevant to comprehend the internal logic of literary texts, as proposed by Levi-Strauss (1963), who stated that cultural structures can be analyzed through their constituent elements. Nurgiyantoro (2009) asserts that the structure in literary works, including oral forms, consists of intrinsic elements that inter-relate to form holistic, aesthetic, and ideological meaning.

Tundang also plays various roles within the Malay community of West Kalimantan, which can be classified into two main realms: cultural function and educational function. The cultural function includes the presence of tundang in important events such as proposals, weddings, national holidays, religious celebrations, and folk entertainment. The educational function of tundang includes its role in teaching and learning, refining manners, conveying life values, enriching spirituality, habituating polite speech, and shaping cultured individuals. This aligns with Teeuw's view (1984) that ancient literature contains rich cultural expression with linguistic structures and social meaning.

Syair is also employed within tundang; according to Braginsky (1998), it functions as a narrative medium that teaches moral, religious, and life values. Malay culture as the backdrop for the emergence of tundang contains deeply rooted values of custom, religion, and social norms. Koentjaraningrat (2009) asserts that culture comprises systems of knowledge, social organization, language, and arts that support a community's collective identity. Kuntowijoyo (2006) adds that cultural expressions like tundang reflect a community's historical consciousness and religiosity.

Tundang began gaining greater attention in Pontianak city. The emergence of various art studios and school activities introducing tundang through extracurriculars proves that this art form continues to grow. The acronym "tundang," meaning "pantun and drum," was first popularized by Eddy Ibrahim, founder of Sanggar Pusaka, as a performance art combining syair and traditional Malay music. In local terms, "mayang" refers to a young flower symbolizing potential and growth (Tirawati & Darmadi, 2024). Since its introduction in 1992, tundang has been presented as folk entertainment emphasizing the aesthetics of alternating pantun and syair in an improvisational and contextual manner. The musical composition of tundang has also evolved,

from drum-only to incorporating violin, accordion, and rebana.

Research by Sari, et al (2022) shows that the structure and meaning of pantun in tundang reflect the value system of the Malay community in Pontianak. Findings by Sari, Djau, and Muniir (2022) underscore the crucial role of Sanggar Pusaka in Sungai Burung Village in preserving tundang as part of social life. Wulan et al. (2019) also emphasized that this tradition contains moral values that support character education based on local culture. Nevertheless, the implementation of tundang in formal education faces challenges such as limited documentation, absence of contextual modules, and a lack of teacher understanding regarding its educational value.

From an educational approach, Vygotsky (1978) stated that local culture is a primary foundation in children's cognitive development due to social interaction. Piaget (1952) emphasized the importance of concrete experience in forming thinking schemas. From the perspective of critical pedagogy, Freire (1970) called for liberating education through local experience and knowledge. Illich (1971) further stressed the importance of community-based education (deschooling society) that leverages local values as primary learning resources.

Given this backdrop, this research is essential to fill the gap in studies of oral literature that integrate educational and structural aspects in the tundang tradition. This study aims to identify and analyze the structure and function of pantun in tundang as a traditional educational medium of the Malay community in West Kalimantan, using structural and functional approaches that combine literary, cultural, and educational theories.

2. LITERATURE REVIEW

Oral Literature in Speaking Tradition

Oral literature is a manifestation of cultural expression in societies that still rely on speaking

traditions. Foley (2002) asserts that oral tradition is a way communities preserve history, social values, and knowledge through contextual verbal performance. This tradition requires interaction between the narrator and audience, creating meaning not only in the text but also through its delivery.

Further, Bendix and Hasan-Rokem (2012) explain that folklore or folk literature is a symbolic domain where communities express value systems, social norms, and identity concepts through oral forms like myths, legends, folk songs, and syair. Oral literature is inseparable from its social function as a medium of knowledge and education.

Finnegan (1992) also emphasizes that, in non-literate societies, oral poems and stories have not only aesthetic roles but also function as forms of collective knowledge documentation passed down through generations. This makes *tundang* a culturally rooted educational medium.

Tundang as Oral Poetry: Structure and Performativity

Tundang, as a form of oral poetry, is rooted in the structure of Malay pantun and syair, utilizing patterns of repetition and parallelism. Easthope (1990) argues that poetry not only conveys the poet's emotions or imagination but is also a form of social discourse that contains a system of values, ideology, and power relations within society.

Easthope (1990) highlights the importance of structural analysis in poetry to uncover hidden social meanings in diction, meter, and rhyme. In *tundang*, such structure is manifested in four-line pantun with a-b-a-b rhyme, embedding moral, religious, and cultural messages.

Lord (1960) contends that in oral traditions, poets do not memorize verbatim text but master narrative patterns and formulaic expressions that allow improvisation during performance. Hymes (1972) refers to this as communicative competence the ability to construct messages

appropriate to social norms and cultural context through verbal expression.

Allison (2014) similarly stated that performance and direct interaction between poet and audience strengthen the communicative power of oral poetry, making it an effective medium to deliver educational and ideological messages.

Educational Function in Tundang Tradition

Functionally, *tundang* plays a vital role in transmitting local and religious educational values. Wulan (2019) states that *tundang* functions as a local wisdom-based learning material capable of instilling cultural, religious, and social values in learners through a communicative and engaging narrative-musical approach.

Within the literary functionalist framework, Pointer (2011) asserts that oral literature teaches morality, collective ethos, and community history symbolically. This aligns with Halida (2022), who describes oral *pantun* in the Malay community of West Kalimantan as a character education instrument encompassing values of politeness, respect for elders, and love for the environment.

Pointer (2011) also emphasizes that the function of oral literature is not only aesthetic or entertaining but serves as a medium of collective education that internalizes social and spiritual values through rhythmic and repetitive verbal form. Street (2003), through autonomous and ideological literacy approaches, states that literacy forms in traditional communities like *tundang* should be understood as part of cultural systems, not merely reading-writing skills. In other words, *tundang* reflects a local literacy practice integrated into community life and functioning as informal education.

Relationship Between Structure and Function from a Structuralist Perspective

In the structuralist approach, literary analysis examines not only external form (structure) but also its relation to function and meaning within society. Levi-Strauss (1963) posits that every structure in cultural works contains binary oppositions reflecting collective thinking patterns.

3. METHOD

This study employed a descriptive qualitative approach to deeply understand the forms and functions of *tundang* as an educational medium in the Malay community of West Kalimantan. This approach is consistent with Moleong's (2017) view that qualitative research aims to reveal the meaning, structure, and process of a social phenomenon in a holistic way. This research used both structural and functional analytical methods. According to Teeuw (1984), the structural approach emphasizes the autonomy of the text and the interrelations among its elements, while the functional approach, as proposed by Dundes (1965), examines how texts operate within the sociocultural context of society.

The scope of the research focused on *tundang* texts that developed in Mempawah Regency and are used in socio-religious events. The primary object of this study is the *pantun* and *syair* in *tundang*, which contain educational values. Data were collected using participatory observation, in-depth interviews, and textual documentation, following folklore research techniques as described by Bendix and Hasan-Rokem (2012). Foley (2002) emphasizes the significance of oral and performative contexts in documenting traditional texts.

The main data consisted of *tundang* texts obtained from live performance recordings and narrative transcription. These were then analyzed using data reduction, data presentation, and conclusion drawing as outlined by Miles and Huberman (1994). Structural analysis focused on aspects such as stanza, rhyme, diction, and *pantun*

typology, in line with Easthope's (1990) literary structuralism.

Functional analysis drew upon Malinowski's (1944) theory that traditional communication serves cultural needs. Data validation employed source triangulation as proposed by Denzin (1978), by comparing observations, interview results, and documentation. This study also referred to the analytical framework of Foley (2002) and Pointer (2011) in examining oral epic poetry to uncover the cultural meaning and educational values embedded in *tundang*. In this way, the study not only reveals the structure of *tundang* as a form of oral poetry, but also reconstructs its social function in local culture-based education. This is supported by Wulan et al. (2019), who argue that *tundang* serves as an effective medium for teaching moral and cultural values through local wisdom-based education.

4. RESULTS AND DISCUSSION

This study analyzes the structure and function of thematic *Tundang* verses presented at the 27th Musabaqah Tilawatil Quran (MTQ) of West Kalimantan Province. The structural analysis of *tundang* is based on elements of the traditional Malay *pantun*, including the number of stanzas, number of lines per stanza, rhyme pattern, rhythm, typology, and repetition.

The corpus consists of 15 *tundang* stanzas performed during the opening and closing of the event, each containing important messages that reflect five main functions: educational, moral, religious, cultural, and entertainment. This section discusses specific stanzas that thematically represent each of these functions, in order to explore how thematic MTQ *tundang* serves as a medium of cultural education and value preservation in the oral tradition of the Malay community in West Kalimantan.

Structural Analysis of Thematic *Tundang* from the 27th MTQ of West Kalimantan Province

The following *tundang* text serves as the

primary data for the structural analysis of MTQ XXVII *tundang* from West Kalimantan Province. The first stanza consists of four lines with a cross-rhyme pattern (a-b-a-b), where the final words are "suci," "ilahi," "hati," and "dekorasi." Each line contains 8–10 syllables, creating a stable and balanced rhythm.

The Qur'an is a holy book
It contains guidance or divine words
Make the Qur'an the light of your heart
Do not just display it as decoration (TM MTQ B.1)

The first two lines serve as the preamble, while the next two lines deliver the message urging that the Qur'an should be a light in the heart, not merely decoration. This *pantun* typology falls into the category of religious advisory *pantun*, with no specific word repetition, but the consistent rhyme and rhythm enhance its musicality.

The second *tundang* stanza consists of four lines, fulfilling the formal structure of a *pantun* in the Malay oral literary tradition, although it lacks a clear separation between preamble and content as seen in classical *pantun*. The final rhyme pattern features open vowel sounds ending in -a, found in *bahagia*, *kota*, *mulia*, and *MTQ* (pronounced /em-te-ku-i/, but adjusted in oral practice to maintain open-vowel harmony), forming a phonetically parallel rhyme (a-a-a-a). The rhythm is free with varying syllable counts, yet remains harmonious when chanted due to *tundang*'s melodic and intonational qualities.

This *tundang* typology fits the opening *pantun* or welcome verse, used to greet guests, judges, and MTQ participants with respect and joy.

Welcome and warm greetings
To the esteemed Forkopimda of the
Province and Districts/Cities
Welcome and best wishes to the honorable
panel of judges
Welcome, all MTQ participants (TM MTQ B.2)

The phrase *Selamat datang* (welcome) is repeated three times to emphasize the greeting function and enhance the musical and polite tone. The stanza has an irregular rhyme and loose rhythm, classifying *tundang* B.2 as a narrative opening greeting.

The third *tundang* stanza has four lines, structurally meeting the standard form of stanzas in Malay oral literature. The rhyme pattern reflects similarities in open-vowel endings like *ke-27*, *Mempawah*, *semua*, and *kendala*, forming a phonetic a-b-a-b rhyme, although not fully identical in pronunciation. Its rhythm is free with varying syllables across lines but remains balanced when spoken aloud due to *tundang*'s oral flexibility.

Congratulations and success to the 27th
MTQ organizing committee
in Mempawah District
May all our hopes and goals
Run smoothly and successfully without
obstacles (TM MTQ B.3)

The stanza's free rhythm suggests an appreciative form of *tundang*. There is no lexical repetition, but the ideas are structured in parallel. The typology of this stanza fits a free-form *pantun* focused on expressions of appreciation and hopes, leaning directly into content without preamble.

Repetition does not appear lexically but is present in the form of sequentially expressed positive meanings, creating cohesion in sound and content.

The fourth *tundang* stanza also comprises four lines that align with the basic form of stanzas in oral literary tradition. The rhyme pattern shows similarity in open-vowel endings -an, such as *kesatuan*, *keberagaman*, *kekayaan*, and *kesatuan*, resulting in a consistent a-a-a-a pattern that strengthens the musicality.

We differ in unity
We unite in diversity
This is a treasure or wealth
Make MTQ the glue of unity (TM MTQ B.4)

The rhythm is free, with syllables per line ranging from 8 to 12, yet it remains smooth and pleasant when orally performed. This stanza is typologically classified as a reflective narrative *pantun*, delivering a direct, thematic idea without using preambles.

Repetition is clearly seen in the use of *kita* (we) in the first two lines and the word *kesatuan* (unity) in both the first and last lines, reinforcing coherence between lines.

The fifth stanza consists of four lines forming a complete free-form *pantun*. The rhyme pattern shows similar end sounds -uh, -u, and -u as in *wabarakatuh*, *ibu-ibu*, *bertemu*, and *ke-27*, resulting in an a-b-b-a rhyme, despite minor differences in the end sounds. Its rhythm is flexible with syllable counts ranging from 11 to 15 per line. This stanza fits the typology of an opening *pantun* conveying greetings.

Assalamualaikum warahmatullahi
wabarakatuh
Peaceful greetings to the gentlemen and
ladies
We are happy to meet together
On the MTQ 27th provincial ta'aruf night
(TM MTQ B.5)

Repetition is evident in the double greetings *Assalamualaikum* and *Peaceful greetings*, along with collective phrases like *gentlemen* and *ladies* and *we*, emphasizing the sense of togetherness.

The sixth stanza consists of four lines with a rhyme pattern of a-b-c-c. The final sounds in *sunnguh-sunnguh*, *ke-27*, *suku*, and *tiru* show a flowing end rhyme pattern even though not perfectly symmetrical. The rhythm is rather long, ranging from 13–17 syllables per line, but remains accessible when performed orally.

We see the committee working earnestly
To ensure the success of the 27th MTQ
Regardless of ethnicity or tribe
This is what we all should emulate
(TM MTQ B.6)

This is a direct narrative *pantun* with a theme of observation and acknowledgment. Repetition occurs in the phrase *regardless of* repeated in lines three and four, creating a

parallelism that strengthens both structure and meaning.

The seventh stanza contains three narrative lines without a fixed rhyme pattern, functioning as a congratulatory message to MTQ participants. The rhythm is relatively free, typologically an appreciative *tundang* without lexical repetition. The end rhyme pattern is a-b-c-b, with *sampaikan kota duta* and *semua* forming a semi harmonious sequence. The rhythm is light and consistent, averaging 10–14 syllables per line.

Of course, we will not forget to extend our
congratulations
To the delegations and participants from 14
regencies/cities
You are the ambassadors
Hopefully, all participants become champions
(TM MTQ B.7)

This stanza is typologically a congratulatory *pantun*. Repetition is not lexical but present through parallel structure addressing participants and emphasizing hope in the last two lines.

This stanza consists of four lines forming an a-a-a-a rhyme, with end sounds *juara*, *asa*, *ada*, and *tertunda*, all ending in open vowel -a. The rhythm is steady, with 11–14 syllables per line, producing a chantable melodic flow.

For those who haven't yet won the title
Let us not despair or lose hope
Train diligently, there is still a chance
Failure is merely a delayed victory
(TM MTQ B.8)

Typologically, this is a motivational advice *pantun*. Repetition appears in the first two lines delivering a supportive message with a similar tone.

The ninth *tundang* stanza consists of four lines and produces an a-b-b-a rhyme, with *Ilahi*, *MTQ*, *ini*, and *kasih* linked phonetically through the -i sound.

Praise and gratitude to the Almighty
For the inauguration of the MTQ judges
We trust the judges appointed tonight
Are honest, fair, and impartial individuals
(TM MTQ B.9)

The rhythm is relatively long yet balanced (13–16 syllables per line). This stanza falls under the typology of praise or tribute *pantun*. Repetition occurs in the phrase *dewan hakim* (panel of judges) repeated twice, emphasizing the stanza's theme.

The tenth *tundang* stanza uses the rhyme a-b-b-a, with end sounds *hakim akurat, mandat, and Barat*, harmonized through the at sound. Each line has a rhythm of 14–16 syllables but is rhythmically smooth in delivery.

Those appointed as judges
Are surely competent in selecting
participants accurately
Understand that winners will be granted
a mandate
To represent West Kalimantan (TM MTQ
B.10)

The tenth stanza belongs to the typology of evaluative declarative *pantun*. Repetition appears in the two middle lines describing the traits and responsibilities of the “individuals.”

The eleventh stanza of the *tundang* contains a rhyme pattern of a-b-a-b, with the final sounds of *glory, pray, together, and victory* forming a harmonious combination of open vowel sounds. The rhythm is flexible, with 12–14 syllables per line, maintaining balance and flow in oral delivery.

Let us uphold the glory of the Quran
Let us always pray together
With sincerity and unity, we strive together
To attain the MTQ victory
(TM MTQ B.11)

The typology of this stanza belongs to motivational advisory *pantun*. The repetition appears in the structure of commands or invitations (let us) that are consistently used in the first and second lines, emphasizing a collective spirit. The semantic repetition enhances the unity of the stanza and reinforces the message of cooperation and spiritual dedication.

The twelfth stanza comprises four lines with a rhyme pattern of a-a-b-a, featuring the final words *Quran, forgiveness, trust, and struggle* (in

phonetic adaptation), creating a close rhyming sound.

The rhythm is variable but melodic, with 11–15 syllables per line, supporting the oral musicality of the *tundang*.

Hold firmly to the guidance of the Quran
Let us ask for God's forgiveness
The judges have been entrusted with full
responsibility Let us fight with sincerity
and devotion (TM MTQ B.12)

This stanza represents the typology of religious advisory *pantun*. Repetition appears through the use of imperative tones and the reappearance of value laden terms such as *guidance, forgiveness, and devotion*. These elements reinforce the moral and religious messages being conveyed.

The thirteenth stanza uses a rhyme pattern of a-b-a-b, with final syllables that resonate through the sounds of “unity,” “together,” “sincerity,” and “brotherhood.” The rhythm remains steady, with 10–13 syllables per line, creating a cohesive stanza suitable for oral recitation.

Let us unite in togetherness
Be sincere in our service
Avoid division and preserve unity
Fost the bonds of brotherhood
(TM MTQ B.13)

This stanza's typology reflects a narrative *pantun* with cultural educational value. Repetition is evident in the themes of *unity* and *brotherhood*, which are consistently referenced across the lines. These reinforce the communal and social cohesion values inherent in Malay oral traditions.

The fourteenth stanza presents a more formal poetic expression with a rhyme pattern of a-a-a-a, ending in *beloved, respected, honored, and expected*, showing alignment in final vowel sounds. The rhythm consists of long syllables, with 13–17 syllables per line, maintaining eloquence and grace.

O beloved dewan hakim, you are respected
Your decisions must be honored

We believe you are honest and dignified
Uphold justice, as the community expected
(TM MTQ B.14)

The typology in this stanza is a pantun of respect and praise, with repeated expressions of trust and expectation addressed to the judges. Lexical repetition is seen in phrases related to dignity and honor, underlining the stanza's evaluative tone.

The fifteenth and final stanza in this dataset forms a narrative closure with four lines, featuring a rhyme pattern of a-b-b-a. The final syllables *prayer*, *support*, *effort*, and *blessings* reflect soft consonant endings, supporting a solemn and conclusive tone. The rhythm is balanced and solemn, with syllable counts between 12 and 16.

Ladies and gentlemen, brothers and sisters,
Here we bring our tundang to an end.
Forgiveness and pardon we humbly seek,
Until we meet again
(TM MTQ B.15)

The final stanza of the tundang reads: "Ladies and gentlemen, brothers and sisters/ Here we end our tundang performance/Forgiveness and pardon we humbly request / Until we meet again." This quatrain functions as a ritual closure to the performance, marked by formal and respectful language. Addressing the audience

with inclusive terms like "ladies and gentlemen, brothers and sisters" shows adherence to Malay politeness and communal ethics. The phrase "we humbly request forgiveness and pardon" conveys a deep cultural value of humility and acknowledgment of human imperfection, common in traditional Malay oral performances. It reflects the ethos of mutual respect and modesty ingrained in Melayu-Islamic traditions.

Structurally, this stanza maintains the classic a-b-a-b rhyme pattern and a consistent rhythmic structure of four lines, characteristic of Malay pantun. It serves a clear performative function, marking the end of the tundang session while maintaining emotional connection with the audience. Functionally, the stanza operates on multiple levels: it closes the event, offers moral reflection, and strengthens social bonds by promoting forgiveness and hope of future encounters. The expression "until we meet again" is both a farewell and a promise, symbolizing the continuity of communal and spiritual ties fostered through the MTQ event. As such, this closing stanza encapsulates the integrative purpose of tundang as religious poetry, moral guide, and cultural binder.

Table 1. Analysis of the Structure of the 27th MTQ Bait Tundang of West Kalimantan Province

No.	Number of Rows	Rhyme Pattern	Rhythm	Typology of Pantun	Repetition
1	4 lines	a-a-a-a	Balanced	Greeting rhymes	Yes
2	4 lines	a-a-a-a	Balanced	Pantun of hope	No
3	4 lines	a-a-a-a	Balanced	Advice rhymes	No
4	4 lines	a-a-a-a	Balanced	Welcome rhymes	Yes
5	4 lines	a-a-a-a	Balanced	Work praise rhymes	No
6	4 lines	a-a-a-a	Balanced	Welcome rhyme	Yes
7	4 lines	a-a-a-a	Balanced	Motivational rhymes	No
8	4 lines	a-a-a-a	Balanced	Praise rhymes	Yes
9	4 lines	a-b-a-b	Varied	Moral reinforcement rhymes	No
10	4 lines	a-a-a-a	Balanced	Prompt rhyme	No
11	4 lines	a-a-a-a	Balanced	Religious rhymes	No
12	4 lines	a-a-a-a	Balanced	Religious rhymes	No

13	4 lines	a-a-a-a	Balanced	Entertainment rhymes	Yes
14	4 lines	a-a-a-a	Balanced	Introspection rhymes	No
15	4 lines	a-a-a-a	Balanced	Closing rhyme	Yes

The table above indicates that the structure of *tundang* is not rigid, yet it demonstrates a consistent tendency in the use of rhyme and rhythm, along with flexibility in the number of lines and the typology of *pantun*. This supports John Miles Foley's (1991) assertion that forms of oral literature such as *tundang* tend to exhibit

fixed structural formulas while remaining flexible in context and function.

The diverse typologies show that *tundang* can be employed to convey religious, social, and reflective messages, with its structure orally adapted by the performer. This affirms *tundang* as a dynamic medium of cultural communication, rich in educational values

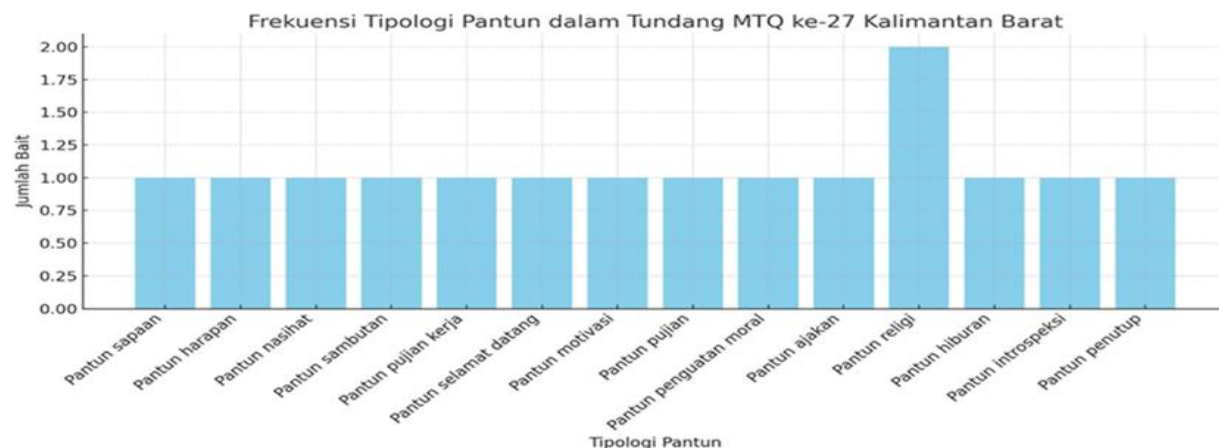


Figure 1. Typology Chart of Pantun in MTQ Thematic Tundang Texts

The typologies found in the thematic pantun of the 27th MTQ Tundang reflect a variety of expressive forms, organized according to the internal structure of the pantun and aligned with the content being conveyed. These pantun typologies emphasize structural form and thematic style rather than their social function.

For instance, *tundang* used as a greeting serves as an opening expression characterized by courteous structure; pantun of hope features lines that voice collective aspirations or desires; motivational pantun are composed with diction that evokes enthusiasm; while pantun of praise and welcome express appreciation through rhythmic and rhymed laudatory lines. In addition,

introspective and invitational pantun employ reflective and persuasive structures, whereas religious pantun are marked by sacred vocabulary and content that underscores spiritual values. These typologies illustrate how the pantun in *tundang* are classified based on their formal structure and thematic characteristics, rather than on their practical function or societal impact.

Functions of Tundang Tundang functions as a traditional communication medium that conveys both educational and cultural values for the Malay community. In essence, it serves the following purposes:

Educational Function

Education plays a role in delivering learning messages, motivation, and character values, such as the importance of enthusiasm for learning, ethics, and politeness. The educational function in the 27th West Kalimantan MTQ *tundang* highlights that *tundang*, as a form of Malay oral literature in West Kalimantan, not only emphasizes the beauty of form and sound but also contains strong educational values. Based on the analysis of 15 verses of *tundang* from the 27th MTQ, various moral, ethical, and religious messages were found that serve to educate the community, especially the younger generation. For example, in the 6th verse: *We all see the committee working earnestly To ensure the success of the 27th MTQ, Regardless of ethnicity, regardless of tribe, Such actions are truly worth emulating.*

This verse teaches the values of hard work, cross-ethnic collaboration, and the importance of setting a good example. The educational function instills an inclusive attitude and the spirit of mutual cooperation in the audience. Furthermore, in the 11th verse: *The existence of the MTQ should ignite our enthusiasm To learn the Qur'an from beginning to end, The wisdom of the Qur'an brings blessings and grace, Guiding humanity to salvation in this world and the hereafter.*

This text contains a direct call to use the MTQ event as motivation to study the Qur'an. The educational function in this verse emphasizes the importance of religious education as the foundation of a righteous and safe life. This aligns with the opinion of Adisti et al. (2019), who state that *tundang* can serve as an educational vehicle based on local wisdom that internalizes noble values through language that is easy to understand and contextual.

Tundang functions as an educational medium that teaches ethical values and manners in communication. For example, in the 4th verse: *Assalamualaikum warahmatullahi wabarakatuh, Peace be upon you, fathers and mothers, this teaches how to open communication with polite*

and respectful greetings, fostering a respectful attitude toward others. An educational message is also found in the 7th verse: *Those who have not yet won the championship, Let us not be disappointed or give up,* which motivates participants not to give up easily and to continue practicing in order to achieve success, thus nurturing a spirit of learning and perseverance. In addition, *tundang* also contains appeals to enhance religious education. In the 10th verse: *The existence of the MTQ should ignite our enthusiasm, To learn the Qur'an from beginning to end,* it encourages the community to study the Qur'an earnestly as a guide to life that brings blessings and grace.

This religious educational message is reinforced in the 13th verse: *Indeed, regret always comes too late, I should have studied the Quran diligently from the beginning,* which serves as a reminder of the importance of learning and regularly reciting the Qur'an from an early age in order to gain knowledge and spiritual reward. Through these messages, *tundang* functions as an effective and accessible learning medium because it is delivered in an engaging and rhythmic way, making the educational messages strongly embedded in the audience's memory.

Moral Function

Instilling the values of honesty, justice, unity, and humility in social life. *Tundang* serves to instill moral values such as honesty, justice, and unity within society. In the 3rd verse: *We are different in unity, We are united in diversity,* *tundang* teaches the importance of maintaining unity despite differences in background, fostering attitudes of tolerance and mutual respect. The 5th verse: *We all see the committee working earnestly, To ensure the success of the 27th MTQ,* highlights the values of hard work and fairness in fulfilling responsibilities important moral aspects in community life.

The moral function is also seen in the 8th verse: *Praise and gratitude to the Divine Presence, For the inauguration of the MTQ judges*, which praises the judges as honest and fair individuals, serving as role models for the community. In the 14th verse: *Fathers and mothers, brothers and sisters, we now come to the end of our tundang*, *tundang* teaches humility and the importance of forgiveness in maintaining social harmony.

Religious Function

Cultural Function

Preserving traditions, customs, and strengthening local identity and cultural pride. The cultural function of *tundang* is evident in its role in preserving local customs and reinforcing cultural identity. In the first verse: *Selamat datang dan salam bahagia, Kepada Yth. Forkopimda Provinsi dan Kabupaten/Kota, (Welcome and joyful greetings, To the Honorable Forkopimda of the Province and Regency/City).*

This verse reflects the tradition of offering respectful greetings in formal settings, which is a customary practice in Malay cultural ceremonies. It illustrates the value of courtesy and respect as part of local etiquette, reinforcing collective identity and shared cultural norms, *tundang* thus functions not only as a form of artistic expression but also as a living vehicle for transmitting and maintaining traditional values embedded in the sociocultural life of the community. Verses Two and Six: Congratulations and best wishes to the 27th MTQ committee, At the provincial level in Mempawah Regency, And of course we do not forget to extend our greetings, To the delegations and participants from 14 regencies and cities.

These verses express appreciation and congratulations to the event organizers and participants, reflecting the values of solidarity, mutual support, and communal spirit. This form of *tundang* reinforces the deeply rooted cultural principle of gotong royong (mutual cooperation),

Strengthening faith and obedience to Islamic teachings through the conveyance of spiritual values and prayers. *Tundang* becomes a medium for reinforcing religious values. In the 8th verse: *Praise and gratitude to the Divine Presence, For the inauguration of the MTQ judges*, the community is encouraged to give thanks to God for success and justice in their duties. In the 10th verse: *The existence of the MTQ should ignite our enthusiasm, To learn the Qur'an from beginning to end*, participants are invited to study the Qur'an as a source of blessings and guidance in life.

which is central to the social life of the Malay community in West Kalimantan. Verse Three: *We are different in unity, We are united in diversity.*

This verse emphasizes pluralism and promotes cultural harmony, portraying diversity as a cultural wealth that must be nurtured. Through such expressions, *tundang* functions as a cultural vessel that promotes tolerance, respect, and collective identity in a multicultural society.

Entertainment Function

Tundang provides entertainment and aesthetic pleasure through vocal art, humor, and a joyful atmosphere in traditional events. It offers enjoyable amusement. In verse 12: *"Tonight I feel very happy, Because I will hear the melodious voices of the Qari and Qariah,"* it creates an atmosphere filled with joy and tranquility through the art of Quranic recitation. Verse 13: *"Regret always comes too late, I should have studied the Qur'an diligently from the start,"* contains light humor that helps to ease the mood and entertain the listeners.

Verse 14: *"Fathers and mothers, brothers and sisters, Here we end our tundang recitation,"* conveys a warm and friendly impression at the end of the event, strengthening social bonds. With its rhythm and engaging language style, *tundang* serves as both a form of entertainment and an effective medium for delivering message.

4. DISCUSSION

The analysis of 15 verses of *tundang* from the thematic performance of MTQ XXVII West Kalimantan Province reveals that the *tundang* form consistently consists of four lines with a dominant rhyme pattern of a-a-a-a, although variations such as a-b-a-b and a-b-b-a also appear. This structural pattern reflects the oral literature formula fixed yet flexible aligning with the theory of oral literature which posits that traditional forms can adapt to the context of performance without losing their essential characteristics. The rhythm of *tundang* verses also varies between 8 to 17 syllables, indicating musical adaptation that responds to performance needs and local dialects.

This study identifies six thematic typologies in *tundang*, namely greetings, hopes, advice, welcoming remarks, motivation, and closing statements. The repetition of words and phrases serves as a crucial technique to enhance cohesion and emphasize the message for example, the repeated use of phrases like "*Selamat datang*" (Welcome) and "*Al Qur'an*" in certain verses. Such repetition adds musical value and clarifies meaning, while simultaneously reinforcing the educational, religious, and socio cultural functions of *tundang* in the context of MTQ events.

5. CONCLUSION

This study reveals that *tundang*, as a form of oral literature performed during the XXVII MTQ in West Kalimantan Province, possesses both distinctive structure and meaningful function. Structurally, *tundang* consists of four-line stanzas following a dominant rhyme pattern of a-a-a-a, with each line containing between eight to seventeen syllables. This form illustrates that *tundang* is not merely an artistic expression but a structured and meaningful means of communication. The themes explored in *tundang* include greetings, hopes, advice, welcoming statements, motivation, and closings, all of which reflect cultural and moral values in a highly

communicative format. The use of repetition throughout the lines strengthens cohesion and adds rhetorical appeal.

In terms of function, *tundang* proves to serve beyond mere entertainment; it acts as a medium for transmitting moral, religious, and cultural messages. Within the spiritually and educationally rich atmosphere of the MTQ, *tundang* emerges as a relevant and effective tool for reinforcing local wisdom. The study concludes that *tundang* is a living form of traditional art that remains adaptive to contemporary contexts. Its presence is not only important as an element of cultural performance but also holds significant potential as an educational medium, worthy of preservation and further development.

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