Maritime Objects in Malay Pantun: An Inquisitive Semantic Analysis

Maulana Al-Fin Che Man[1], Nor Hashimah Jalaluddin[2], Anida Sarudin[3], Nurul Afifah Adila Mohd Salleh[4], Hafizah Hajimia[5]

Abstract

Malays are well known seafarers based on the historical evidence. The facts can be further strengthened through Malay 'pantun'. Many lexicons pertaining Malay maritime such as waves, storm, raft, boat, ship, island has been captured in these pantun. The previous research on 'pantun' are limited to prescriptive studies and mostly focussing on flora and fauna. However, a study on specifically the lexicons of maritime is yet to be attended. This study aims to elaborate the meaning of 'rakit' (raft) and 'kapal' (ship) in pantun explicitly and implicitly and henceforth describe the mapping of these objects with the Malay mind. A total of 348 pantun concerning maritime has been extracted from the book, 'Kurik Kundi Merah Saga'. The analysis is based on the ad-hoc concept and later finalised with inquisitive semantics. The finding shows that there is a clear mapping from the objects chosen in pantun with love. The raft that is a weak woven boat structure denotes the loose relationship in love meanwhile ships portrays a more resilience love relationship. Apparently there is a clear flow of relationship from the initial love (raft) followed by various challenges that finally becomes a strong ties in relationship (ship) and ended in marriage. The inquisitive semantics analysis proves that pantun are better understood beyond the cognitive level. More importantly, the positive impact given is that it enables us to discover the philosophy behind its creation.

Keywords: Pantun, Maritime, Inquisitive Semantic, Cognitive, Love.

Introduction

The ancient Malay community had wisdom in composing and arranging language to make it more meaningful. Through pantuns (traditional Malay poetic forms), proverbs, allegories, similes and idioms that have been created, contained the intellect, worldview, social values, and epistemology of the Malays (Hassan Ahmad, 2016). Effectively,pantuns help reflect the noble character of the Malay community, full of courtesy and good values. The stanzas of pantuns were created along with the beginning of the life and existence of the Malay people. Royal Professor UngkuAziz (2011) said that Malay pantuns have existed for 700 years, even before the existence of William Shakespeare.

Every pantun contains a certain object that is used as a metaphor. The Malays are contemplative sages towards their surroundings.

[1]Faculty of Languages and Communication, Universiti Pendidikan Sultan Idris,
Tanjung Malim, Perak, Malaysia
[2]Institut Alam dan Tamadun Melayu Universiti Kebangsaan Malaysia, Malaysia
[3]Department of English Language Teaching, School of Education Universiti Utara Malaysia
Sintok, Kedah, Malaysia
[4]Department of Malay Language and Literature, Universiti Pendidikan Sultan Idris,
Tanjung Malim, Perak, Malaysia
[5]Department of Malay Language, Universiti Putra Malaysia
Corresponding author: hafizah.hajimia@uum.edu.my

So, they use the surroundings as a reference metaphor in the creation of pantuns. This study looks at water transportation objects as the main focus to be analyzed. The maritime prowess of the Malay society cannot be denied. The Malays were one of the greatest maritime kingdoms at one time. Because of this maritime strength, the Malay language was able to become a world language at one time (Godinho de Erichia in JV Mills 1997). This Malay maritime prowess was also recorded in the records of earlier Western travelers such as Tome Pires in Suma Oriental who said "If the Sultan travels by sea, he will ride a perahu or lancaran which has four white masts about seven or eight fathoms high, two of which are installed at the stern and the other two at the bow. The prowess of the Malays in the maritime field contains various philosophies and intellect recorded in the creation of pantuns. The choice of objects, such as rafts and ships, is common in Malay pantuns. Objects like rafts and ships have deep implicit meanings and are not arbitrarily included. Therefore, this study will explore the philosophy and intellect contained in the Malay pantuns.

Literature Review

There have been recent Western and local researchers who have come forward to strengthen research on Malay maritime affairs such as Lynda Norene (1996), Mohd Rohaizat Abdul Wahab, Nik Hassan Shuhaimi Nik Abdul

Rahman, Zuliskandar Ramli, Ros Mahwati Ahmad Zakaria, Hasnira Hassan, Norlelawaty Haron & Sharifah Nur Izzati Sayed Hasan (2014a), Mohd Rohaizat Abdul Wahab, Nik Hassan Shuhaimi Nik Abdul Rahman, Zuliskandar Ramli, Ros Mahwati Ahmad Zakaria, Ahmad Helmi Mohd Mukhtar, Hasnira Hassan, Norlelawaty Haron, Salina Abdul Manan & Mohd Shafiq Mohd Ali (2014b), Muhammad Termizi Hasni, Nik Hassan Shuhaimi & Zuliskandar Ramli (2014) and Asyaari Muhamad (2018). Previous researchers have reviewed maritime research in terms of archaeology by explaining the findings of old maritime artifacts found at archaeological sites around Malaysia, Thailand, Vietnam and Indonesia.

In addition, historical studies related to maritime affairs using manuscript data as references have been carried out by Rumzi Samin and K. Khodijah (2018) and Ahmad Jelani Halimi (2013). Furthermore, maritime studies based on historical and political perspectives have been carried out by Hans Deiter Evers (2016) and Hans Deiter Evers, Abdul Rahman Embong & Rashila Ramli (2019). Admittedly, many maritime studies have been widely discussed by previous researchers. However, the researchers found that previous researchers often touched on maritime affairs only in terms of maritime history, discovery of ancient maritime artifacts, and the role of maritime affairs in politics and economics. This gives rise to a gap for researchers to look at maritime affairs from a linguistic perspective through pantun data. This is because maritime elements (water transport), such as rafts and ships, carry implicit meanings and hidden philosophies which are very interesting as research data. Through the study of pantuns, previous researchers such as RJ Wilkinson & RO Winstedt (1961), AW Hamilton (1982), Anwar Ridhwan & EU Kratz (2004), Alias Yunos (1966), Katharine Sim (1987)), Francois-Rene Daillie (1988) and Zahir Ahmad (2005) have described pantuns in prescriptive and descriptive terms. Previous researchers only explained the concept of pantuns and provided examples of pantun data without explaining the actual meaning of the pantuns. Studies of pantuns seen through a cognitive perspective include studies conducted by Hassan Ahmad (2003), Muhamad Fadzllah Hj. Zaini (2015), Salinah Jaafar (2018), Zarina Tajuddin & Anida Saruddin (2018), Khairulanwar Abdul Ghani and Noriah Mohamed (2019), and Nur Ain Nasir, Zuraidah Jantan and Rozaimah Rashidin(2019). In such studies, the local researchers examined pantuns in Malay thought and unraveled the implicit meanings contained in pantuns. However, their analysis stops at the cognitive level only, which is the process of interpreting meaning at the human mind level. These studies mostly use theories such as the

Dominant Creature Chain (RUM) theory, Relevance theory, and Field of Meaning theory. For example, a study conducted by Hassan Ahmad (2003) has shown the production of meaning at the human cognitive level towards the metaphors found in pantuns. Hassan produced a formula based on cognitive theory to understand the imagery or imagination formed in the human mind. His formula is B is an image of A. Through this formula it can show that there is a relationship between B and A. The relationship between B and A in pantuns is considered a highly complex cognitive schema. The results of the study show that utterances can be analogized to obtain the intended meaning

.

Apart from that, there are several previous researchers who used an inquisitive semantic approach and pantuns as the main research data, such as Nor Hashimah Jalaluddin (2014), Nor Hashimah Jalaluddin (2019) and Maulana Al-Fin and Nor Hashimah Jalaluddin (2021). However, all these previous researchers did not touch on maritime objects but chose flora and fauna as the main focus of their studies. For example, Maulana Al-Fin and Nor Hashimah Jalaluddin's (2021) study selected ornithological elements (birds) as the main object for analysis and successfully uncovered the true meaning of Malay pantuns. By contrast, Nor Hashimah Jalaluddin's (2019) study touched on vegetable objects and successfully uncovered the meaning of pantuns to highlight the intellect and philosophy of the Malay community in creating pantuns containing such objects. The current study chose the maritime elements found in pantuns to uncover the true meaning behind those pantuns and uncover the philosophy and intellectcontained in Malay pantuns. The researchers dissected selected pantuns by applying the ad-hoc concept based on Relevance theory and an inquisitive semantic approach.

Research Methodology

The data collection procedure in this study was carried out based on several stages, namely filtering, coding, clusteringand data selection. Pantun data taken from the book Kurik Kundi Merah Saga Malay Oral Pantun Collection (KKMS)(2013) was filtered and sorted according to types of water transportation such as boats, ships, rafts, sampans, canoes,jong/jong, lancang, kolek, skiffs, barges and strings. In this filtering process, researchers identified a total of 348

pantun verses related to water transportation. After the data filtering was done, these data were coded by referring to the maritime-related lexicon listed as collected data. This data was recorded based on the frequency count of maritime- related lexicon in pantuns according to the page number of the pantun.

This study applied the ad-hoc concept described by Carston (2002) which is a sub-concept based on Relevance Theoryand utilized an inquisitive semantic approach to explore the true meaning of Malay pantuns to highlight Malay philosophy and intellect. To make the process of interpreting meaning more meaningful, Nor Hashimah Jalaluddin (2014, 2017, 2018) proposed an inquisitive semantic approach that can improve previous script semantics and resonance semantics. Script semantics is the basis for interpreting meaning, which is through observation of languagelimited to literal meaning. Resonance semantics is the interpretation of meaning that occurs at the cognitive level. Atthis stage, data was analyzed using a theoretical framework. However, the analysis at this stage is also limited to cognitive meaning without being able to explore Malay philosophy further. Thus, Nor Hashimah Jalaluddin (2014) introduced an inquisitive semantic approach that combines cognitive with the speaker's philosophy and culture so as to be able to uncover the intellect of the native speaker. The Malay intellect means understanding something wisely and at the same time being able to answer all questions of why and how an object and its meaning are chosen.

Furthermore, Nor Hashimah Jalaluddin (2014) also emphasized that inquisitive semantics is semantics that takes intoaccount authentic data, semantics and context, the speaker's cognitive abilities, philosophy and ultimately linked to the intellect of the speaker. Abstract meanings mapped to concrete data from proverbs or pantuns, for example, can help readers understand the intended meaning. Previously, there was a process that stopped at the cognitive level, which occurred during the mapping of abstract meanings to concrete meanings. In the process of mapping the abstractto the concrete there is a mental space (Nor Hashimah Jalaluddin 2020b). Cultural information and philosophy of thespeakers of that language need to be included in this mental space to interpret the true meaning to be conveyed. Through this cultural information and philosophy, the intellect of the native speaker can be uncovered, thus

mapping in the humanmind proposed by Nor Hashimah Jalaluddin.

Figure 1: The Process That Occurs in the Mind to Get the Metaphor Meaning Source: Nor Hashimah Jalaluddin 2020b.
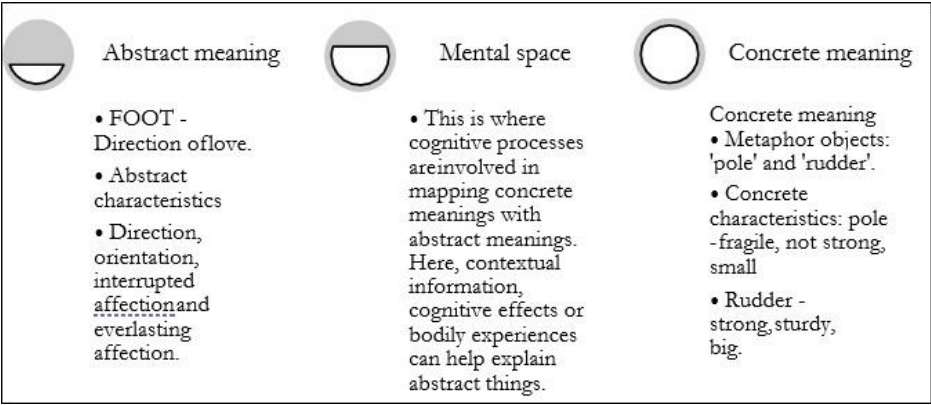
Research Data

The pantun data in this study were obtained from the KKMS book (2013) only. The following is a presentation ofpantun findings according to the frequency of water transportation lexicon.

Table 1: Number And Percentage of Pantuns by Type of Water Transportation.

Jenis pengangkutan air	Bilangan pantun	Peratus (%)
Boat	145	41.7
Ship	86	24.8
Raft	40	11.5
Sampan	32	9.2
Canoe	6	1.7
Ajong/Jong	10	2.8
Lancang	9	2.5
Kolek	11	3.2
Skiff	6	1.7
Barge	2	0.6
String	1	0.3
Total	348	100

Based on Table 1, the boat type of water transportation has the highest frequency, with 145 pantun verses, followed by ships with 86 pantun verses, rafts appearing in 40 pantun verses, sampans in 32 pantun verses, canoes in6 pantun verses, ajong or jong in 10 pantun verses, lancang in 9 pantun verses, kolek in 11 pantun verses, skiffs in 6 pantun verses, barges in 2 pantun verses and finally strings in only 1 pantun verse. This study only selected two typesof water transportation based on the frequency of the number of pantun verses found in KKMS (2013) to be analyzed.The researchers chose the objects "raft" and "ship" to represent small and large sizes of water transportation. Althoughthe object "boat" is at the highest frequency count, this study found that boats consist of various types and sizes. Thisis in line with the opinion of Rohaizat et al. (2014b), which states that Malay boats are built in various types and sizes for use in certain areas.

Analysis and Discussion

This section presents a complete and detailed analysis of pantuns containing the object "raft" and the object "ship". The analysis begins with Pantun 1, which is a pantun containing the object "raft" and then continues with Pantun 2, which is a pantun containing the object "ship". For the analysis at the level 2 of the "ship" pantun, the researcher summarizes the analysis process because it goes through the same process as the analysis of level 2 of the "raft" pantun.

Pantun On 'Raft' Object

This section highlights an in-depth analysis of pantuns containing the object "raft".Pantun 1
Tetak buluh buat rakit,
Hendak memuat kayu cendana;Ubatlah abang sakit adik,
Kalau tak ubat adik merana.Translation
Chop bamboo make raft.
Want to load sandalwood.
Heal brother sick sister.
If not healed sister miserableLevel One

The literal meaning in Pantun 1 describes the methods and materials used to make a raft. The second line tells about the use of the raft as a means of transporting goods, for example sandalwood from the forest. In the meaning line of this pantun, it states that a girl or woman who is sick and asks to be treated by a man called brother. If not treated it will cause the girl or woman to become miserable and sad.

Second Level

Every pantun contains an implied meaning to be conveyed. According to Zainal Abidin Ahmad (1965), each pantun verse contains thoughts and feelings of beauty that one wishes to convey to future generations. Before producing inferences, the first step is to perform an explicature analysis - logical form. Table 2 shows the first step in the ad-hocconcept analysis.

Table 2: Explicature Analysis - Logical Form Lexicon Raft Explicature.

Explicature	Logical Form
Raft	RAFT = A structure of several bamboo or wood rods that can floaton water and is used as a ride and others. (Perdana Dictionary 2020) (Kamus Dewan Perdana 2020)

The first analysis is the process of understanding the logical form shown in the second box. The object "raft" which contains metaphor or ambiguity of meaning will be excluded first. At this first step, the object "raft" is understood within the semantic scope, which is only at the literal meaning. Then, after being able to produce a logical form for the lexical "raft", the process of strengthening encyclopedic information needs to take place which involves the encyclopedic information of the reader or listener. In forming encyclopedic reinforcement, listeners or readers will produce encyclopedic information such As Rafts Are Small, Made of Fragile Materials, Cannot Go to Deep Sea, Carry Small Loads, and Cannot Withstand Strong Waves. This

reinforcement process helps to expand the context from the logical form performed at the first stage. This encyclopedic information can also be enhanced through DBP corpus data showing the lexical collocation of the "raft" item. Examples of DBP corpus data are as follows;

Table 3: DBP Corpus Sources for Collocation Search of "Raft" Object.

1	**The palm leaves were made into *rafts***
2	When we reached the Tembeling River, our ***raft*** moved swiftly downstream.
3	After being at sea for some time, the lashings of the ***raft*** came apart.
4	That morning we were also drifting on our ***raft*** heading towards the mouth of theTahan River.
5	"Divert this ***raft*** away from the confluence of currents at Tanjung Buai!"

Table 3 shows the position of the word "raft" with other words in the corpus data which shows the fragile characteristics of rafts because they are made of bamboo. In addition, these corpus examples can also show that the use of rafts is not suitable for the open sea and is only used in rivers, lakes, and coastal areas. If this raft heads out tosea, it can cause the raft to break when hit by waves or storms. Rafts are also easier to control and steer with just a pole. This reinforcement process helps to expand the context from the logical form performed at the first stage. This process can guide the context towards the right understanding, depending on the explicature and logical form. The

next analysis is the process of narrowing the meaning after encyclopedic information reinforcement is done. This process is to interpret the metaphorical meaning of the "raft". Figure 2 is an ad-hoc narrowing process for the "raft" metaphor.

Figure 2: RAFT Inference Path.

RAFT	──────→ HEART	──────→ FEELINGS *
(Explicature)	(Physical concept)	(Narrowing of meaning)
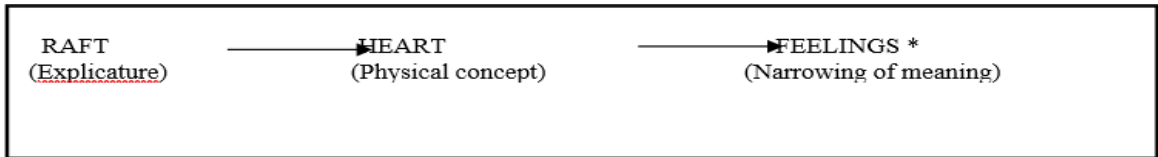
The inference path for this RAFT is generated based on logical concepts and encyclopedic information. The initial assumption of the "raft" object to "feelings" is based on the function of the raft and the heart. According to Imran Ho Abdullah & Norsimah Mat Awal 2008, the heart is one of the places that contains and gives birth to various feelings such as love, affection, sadness, anger and so on. This is analogous to the analogy of a raft as a heart that harbors feelings. Based on research in this study, the use of rafts is more popular in river and coastal areas because of their smaller size compared to ships. The function of rafts in the past was used to cross rivers and carry cargo loads to estuaries for trade. In addition, the architecture or construction of rafts is also fragile and not as sturdy as ship building. Thus, based on the human cognitive process in producing analogies, this study assumes "rafts" to "hearts" that carry a variety of human feelings including love and affection. Therefore, the characteristics of rafts from the encyclopedic information can produce interpretations of meaning, and symbolize FEELINGS, which are feelings of love and affection at the initial stage and are still not as strong as the raft making art itself. In addition, the patterns of pantuns found in KKMS (2013) also show that almost all pantuns containing the "raft" object lead to the theme of love and affection at the introductory and courtship stage which refers to feelings. The next step is to list the inferences that are closest to the true meaning to be processed. The following are a list of inferences that listeners or readers will reject and choose to achieve optimal relevance.

a. Rafts Are Not Strong and Fragile.
b. Rafts Cannot Withstand Big Challenges.
c. Rafts Can Only Carry Small Loads.
d. Rafts Are a Beginner's Tool for Sailing.
e. Rafts Are Fragile Feelings*.

Choice (a) is a literal understanding that refers to the characteristics of a raft in terms of its fragile and brittle construction. This is because the making of rafts only uses tightly bound bamboo or wood. Choices (b) and (c) are logical forms of (a). The logic is that based on the characteristics of the raft, it can show that a small sized raft that is not strong and unable to sail into deep seas and unable to carry cargo in large and heavy quantities. Choice (d) refers to the process of gaining sailing experience. Based on the history of the creation of large boats or ships, the Malay community first used rafts as the earliest form of water transportation. Choice (e) is an assumption arising from the context and the ad-hoc narrowing concept process. Based on the context of Pantun 1, listeners or readers can interpret that the meaning of pantuns containing raft objects is related to FEELINGS of love and affection at an early stage.

This context is also aided by additional premises contained in the allusions and meaning of the pantun itself. However, these additional premises need to be interpreted first. Premises such as "bamboo", "loads", "sandalwood", "sick" and "miserable" can be interpreted so as to help the relevance of the RAFT interpretation to FEELINGS. Essentially, the word FEELINGS here refers to feelings of love and affection that have just sprouted and are still in the introductory process. In simple terms, it refers to relationships before marriage. For example, the researchers assumed the lexical "sandalwood" refers to a fragrance that is often used by someone who wants to meet with their lover because it refers to the advantages of sandalwood itself. The lexicals "sick" and "miserable" are feelings that couples in love often experience if the relationship cannot continue to the wedding stage. This interpretation is also produced through observation of pantun patterns in KKMS (2013). The interpretation of 'rafts' and 'fragile feelings'

can be reinforced based on the pantuns below. It can be said that most pantuns containing "raft" objects show meanings that contain feelings of disappointment in love relationships. For example:

Pantun 2

Mudik berakit kelong berkapai, Dayung sederap dari hulu;
Badan sakit hajat tak sampai,
Bunga kembang tinggallah dahulu.
Drifting on a raft swaying from side to side,Paddling upstream from upriver.
Body sick, wishes unfulfilled,
Flowers blossom, for now left behind.
The following is a Venn

diagram showing the cognitive process that occurs in the human mind based on theinferences that have been generated.

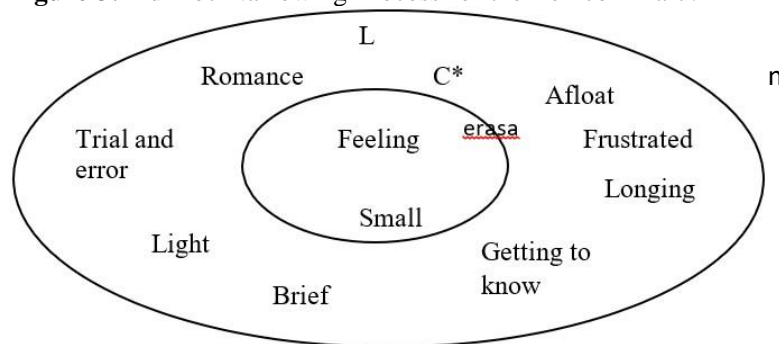**Figure 3:** Ad-Hoc Narrowing Process for the Lexicon 'Raft'.

Figure 3 is an illustration of the actual process that occurs in the human cognitive system in selecting the

most relevant assumptions and inferences. Through the ad-hoc narrowing concept process, listeners or readers will choose the most relevant or closest inferences, which are in the C* area for the RAFT object. Thus, the desired meaning is produced, which is FEELINGS, while the meanings in the L area will be dropped automatically. After obtaining the true meaning of the RAFT object at the cognitive level, this analysis then moves on to the next level, which is the third level. The third level is more exploratory in nature to uncover the true meaning of the pantun. This exploration can answer questions such as why and how an object in the pantun is chosen and explore the philosophy and intellect of the Malays themselves.

Third Stage

In this third stage, there is a summary of multidisciplinary analysis so that the explanation of Malay philosophy and wisdom becomes more interesting (Nor Hashimah Jalaluddin 2020a). The philosophy behind the selection of the "raft"object in Pantun 1 is about the emotional relationship between two individuals who are being engulfed in love or in the process of getting to know each other. This is in line with the Pantun involving the "raft" object, almost all of which show the meaning of love and affection before starting a family. However, why do Malay society use a raft asits metaphorical object? Referring back to the history of water transportation in archaeological and historical studies before the creation of junks, boats, and large ships, this raft was one of the earliest water transports created (Mohd

Yusof Abdullah 1999). Rafts were widely used for crossing rivers and also for carrying goods in small quantities, unlike ships. Rafts were steered using a pole to change the direction and course of the raft, and only followed the flow of water if in a river. In addition, the construction of a raft was easier to make using only bamboo or ordinary wood tied together tightly. This construction did not take a long time and was very easy to obtain from the forest. Below is an illustration of the structure of the ancient raft construction.

Figure 4: A Picture of Rafts.

Source: https://soscili.my/nak-dekat-sejam-untuk-masuk-kg-orang-asli-ni-rupa-rupanya-kampung-terbersih-di-malaysia/

The Malay community of the past was a great observer and contemplator of nature (Sarudin et. al. 2020, Ismail et al. 2023, Mohd et al. 2023, Shanmugam et a.l 2022, Ali et a.l (2022). They were able to create analogies based on observations of the surrounding environment. Referring to historical information and the construction of rafts, the philosophy embedded in the pantun containing the "raft" object is about feelings between two individuals who are in the process of getting to know each other, namely, a individuals (men and women)

before marriage can be considered fragile and not very strong. The challenges in pre-marital romantic relationships are not as great as the challenges in married life. This is likenedto the structure of a raft that is not very sturdy and can be broken if hit by a severe storm. Therefore, rafts do not sail in the ocean but only traverse rivers and coastal areas as practice or initial experience for sailors or fishermen before going out to sea. This fragile relationship often brings feelings of sadness, disappointment, and hurt due to disagreements as both partners get to know each other's hearts and minds.

However, every couple should have good discretion in every romantic relationship to solve problems together. It can be said that if a person loses something they like or love, it will involve sadness and psychological disturbance. The "raft" object in the pantun not only represents romantic feelings before marriage but also shows emotional disturbances if a romance fails halfway. In summary, this "raft" is like a fragile bond of love, similar to the bond on a "raft". This can be proven through the DBP corpus list as follows.

Table 4: DBP Corpus Sources for the Collocation Search for the "Raft" Object.

1	**After some time in the sea, the ***raft's*** binding finally broke and fell apart.**
2	The ***raft*** pole we used is no longer functioning as the river water level is getting deeper.
3	... it was loose and shortly after, the ***raft*** was found to be breaking.
4	... even in a severe storm, the boat we chose is not a ***raft*** that easily sinks when hitby waves.
5	Now she is swinging her legs and trying to balance the ***raft*** if the waves throw her off.

The DBP corpus list in Table 4 proves that the construction of a "raft" is not strong and easily breaks when hit by a strong storm. Here, the Malay wisdom shines through the choice of the "raft" object in depicting a fragile loverelationship.

Pantun On 'Ship' Object

The following analysis is a continuation of the analysis of the "raft" object to show the difference in meaning betweenthe "raft" object and the "ship" object even though both of these objects are still in the maritime transportation domain.

Pantun 4

Kapal belayar tengah lautan, Tenggelam timbul pukul taufan;
Datang ribut barat selatan,
Belum saya buang muatan.
The ship sails the open sea,
Sinking and rising battered by storms. Coming southern westerly winds,
Have not yet thrown cargo overboard.

Level One

The explanation of meaning at this first stage is based on what is written in the pantun. The literal meaning in Pantun4 depicts a ship sailing in the middle of the ocean facing strong, stormy waves. This situation causes the ship to be tossed about at sea. Although the voyage was tested by strong storms, the captain remained steadfast in maintaining the ship's course and cargo.

Level Two

The next analysis relates to the interpretation of meaning at the human mind level. To interpret the implicit meaning behind the lexicon "ship", the following analysis needs to be carried out. The second level begins with an understanding of the explicature - the logical form of the lexicon "ship".

**Table 5:** Explicature Analysis - Logical Form of "Ship" Object.

Explicature	Logical Form
Ship	SHIP = a large vessel or boat with a deck (usually engine-powered)) (Kamus Dewan Perdana 2020)

Referring to Table 5, the object "ship" in Pantun 4 is a lexicon that contains metaphorical meaning. Understanding the basic logical form will be followed by a process of strengthening encyclopedic information. The important thing at this stage is the listener's or the reader's encyclopedic information to reinforce the logical form. Information such as observations, experiences, common assumptions, scientific information and beliefs and culture will form encyclopedic information that differs between individuals (Maizura and Nor Hashimah Jalaluddin 2018). Among the encyclopedic information formed is Relating to A Mode of Transportation, Large And

Spacious, Strong and Intact, Can Carry Goods in Bulk, And Relating to Greatness And

Grandeur. This information available to listeners or readers can help interpret the intended meaning.

Based on the contextuality that exists in the pantun, listeners or readers have known the basics of ship architecture and function. Since there is a metaphorical element to the SHIP lexicon, a narrowing process of meaningwill occur. Figure 5 shows the inference path for the SHIP lexicon.

Figure 5: SHIP Inference Path.
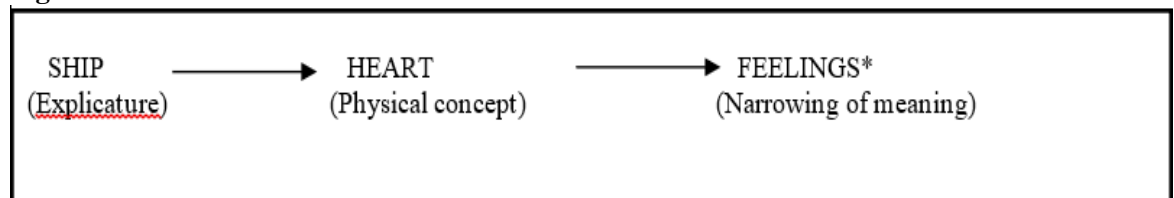
The mapping for this concrete SHIP object forms a physical concept to build a narrowing of meaning to feelings (abstract). This study analogizes ships to feelings based on the capabilities, functions and characteristics of the ships. However, based on the function and characteristics of ship building, the narrowing of the meaning of this feeling is stronger and more robust. In addition, the patterns of pantuns found in KKMS also show the meaning of pantuns themed on stronger love. Next is to list relevant inferences to be processed. After selecting the most appropriate inference, the desired meaning is produced, which is FEELINGS. In short here, before the feelings of love, sadness, anger, disappointment, longing, and others, there needs to be a container to fill those things which are Feelings.

The next analysis is the third level analysis which involves exploring questions such as why and how the lexicon "ship" was chosen and then exploring the philosophy and intellect of the Malays themselves. Referring to Pantun 4, why was the "ship" lexicon analogized to a person's feelings?

Level Three

According to M. Rafiek (2011), there are various types and sizes of water transport. The large ones are boats, jongs, barks, ships and lancangs, while the small ones are sampans, skiffs, canoes, rafts and strings. Therefore, this size difference determines the direction or destination of a mode of water transport, whether it is a long or short journey. Each type of water transport also has certain functions, for example carrying passengers, transporting goods, trading and also as a means to expand experience and et al., 2014a). The captain

must be skilled at maneuvering a mode of water transport to arrive safely at the destination.

The chosen "ship" lexicon has its own reasons and is not arbitrary. The ancient Malays observed every voyage they took. Ancient Malay sailors crossed many oceans and continents to become a great maritime society. Accordingto Abdul Mua'ti Ahmad (2016), the ancient Malays did not use modern compasses to sail across vast oceans. The experiences and observations made by the Malays as they sailed were recorded in pantuns using metaphors and implicitly (KKMS, 2013).

Ships are analogized as "feelings" containing various emotions such as sadness, happiness, longing, disappointment and affection. This condition can be likened to a ship carrying various items and passengers inside. Every ship that sails takes a long time and is laden with cargo. A ship's journey is more challenging because it has tocross vast oceans compared to a raft trip that only moves along rivers and coastlines. In the open sea, sometimes thereare storms, typhoons and big waves that require the wisdom and expertise of the captain to maneuver the ship so it does not sink and arrives safely at its destination. Based on the function of ships and the theme pattern of pantuns related to "ships" in KKMS (2013), there is a philosophy and Malay intellect about married life in Malay society. A household contains a variety of feelings, responsibilities and problems that need to be handled wisely, just as a ship isladen with various cargo and passengers.

Every household that is established must be properly maintained in order to achieve mutual happiness. Households are created with the aim of building a more progressive, peaceful and calm life, not with the aim of creating ruinous circumstances, let alone burdening it with unpleasant conditions (Abu Hassan Din al-Hafiz, 1983). A journey in married life will surely face various challenges and trials just like a ship's voyage at sea that has to endurestorms and hurricanes as well as other obstacles. This is reinforced by Haliza A. Shukor, Hasnizam Hashim and IntanNadia Ghulam Khan (2012) who state that marital crisis is something that often afflicts married life.

A ship must have a captain to steer it so it does not sink and arrives safely at its destination. If the captain isnot sufficiently prepared and skilled, the ship will sink in the middle of the ocean and not reach its destination. The same will happen to a household if it is not led properly. If the head of the family (captain) does not have sufficient household knowledge and patience, the household will end in divorce and separation, likened to a ship wrecked at sea.In other pantuns there are also references to modes of water transportation that failed to reach their destination like ahead of household who failed to steer his family life.For example:

The phrase "coming southern westerly winds" in the meaning line of Pantun 4 refers to the trials and challenges faced in married life being very great and powerful. This is indicated by the use of the lexicon "southern- westerly storm". Referring to the compass, the southwest direction can be said to be a southwest wind because the southwest position is in the middle between the west and south directions. As stated on the Official Website of the Malaysian Meteorological Department Ministry of Environment and Water:

Southwest winds result from temperature differences between land and sea due to solar heating. During winter, the continental land cools more rapidly and causes very low temperatures in Central Asia. This condition causes atmospheric pressure to increase and forms a very strong high pressure system (anticyclone) in Siberia. As a result, cold air moves out of Siberia as a northwest wind and then turns into a northeast wind when it arrives at the China coastline before heading to Southeast Asia".

Source: https://www.met.gov.my/pendidikan/cuaca/fenomenacuaca

\

after crossing several mountain ranges in Peninsular Malaysia (Ku Kassim Ku Yaacob, Ahmad Ali and Mahyam Mohd Isa 2007). In addition, a study conducted by Ahmad Fairudz Jamaluddin et al. (2019) also states that rainfall measurements during the Northeast Monsoon are heavier on the east coast of Peninsular Malaysia.

This shows that sea conditions are also turbulent. Based on information related to this northeast wind, it canreinforce the meaning of the phrase "coming southern westerly winds" being likened to great and enormous challenges, trials and problems in a household. However, in the last line, the phrase "have not yet thrown cargo overboard" indicates that the pantun writer succeeded in defending his family and household relationships to avoid separation anddivorce even though he was tremendously tested. This shows that if a husband has good knowledge and emotions, thehousehold's journey will be successful even when tested with various challenges and trials in married life. Pantuns 5 and 6 also describe the state of households if the captain fails to steer his family life.

Pantun 5

Anak saudagar pergi berdagang,
Tumpang belayar perahu Melayu;Kapal belayar muatan kurang,
Kena gelombang tenggelam lalu.
Translation
Merchant's son goes trading,
Hitching a ride on a Malay boat;Ship sails with insufficient cargo,
Hit by waves, sinks then.

Pantun 6

Walau kencang bertiup angin,
Kapal berlabuh akan terbalik;Biarlah karam di tengah lautan,
Namun tidak berpatah balik.
Translation

Pantun 6

Though the wind blows fiercely,
The anchored ship will capsize;Let it sink in the middle of the ocean,
But not turn back defeated.

Pantuns 5 and 6 refer to the head of the household having to be competent in managing and resolving problems that occur in the household tactfully. In sailing, ships face waves, storms, and typhoons, which are challengesto reaching their destination. Similarly, in a household, there are also various challenges and trials to confront, but thesuccess or failure of a household depends on how the head of the family manages it by understanding the intricacies of married life.

Therefore, this analysis has also proven the wisdom of the Malays in choosing objects in pantuns. Behind thecreation of a "raft" and a "ship", there is a connection to married life. The connection relates to the escalation of affection in relationships starting with the courtship and introduction process until the wedding, which is a householdrelationship that has huge responsibilities in the life of the community. The maritime transport objects in pantuns contain all feelings of sadness, joy, disappointment, happiness, anger, and so on. These kinds of feelings will color the journey of affection.

Conclusion

In conclusion, explicating the implicit meaning up to the third level can uncover the philosophy behind Malay pantun utterances. When observed in depth, starting from the creation of modes of water transport, the voyage, and natural phenomena occurring at sea, everything is interconnected.

Implications

Pantun studies involving other disciplines have a positive impact on the pantun world. Exploring the philosophy associated with maritime science and physical geography can explain the balanced analogy between the physical meaning of water transport and the abstract meaning of pantuns. Pantun creators, as sharp observers, successfully associate these physical and abstract characteristics meticulously to help readers fathom the philosophy behind the useof 'raft' and 'ship' objects in Malay pantuns.

Limitations

Studies on Malay maritime affairs from an inquisitive semantic perspective can breathe new life into maritime and pantun research. Unknowingly, these maritime elements have provided metaphors about human life while they are just concrete concepts within the scope of Malay community life.

Acknowledgement

References

Ahmad, A. M @ Zambri. [Majlis Ilmu Pulau Pinang]. (2016, Ogos 29). *Syarahan Perdana: "Melayu Yang Hilang"*. [Video]. YouTube.
https://www.youtube.com/watch?v=R34gE805sY4&t=2492s.

Din. A. H. 1983. *Krisis rumah tangga, sebab-sebab dan cara mengatasinya*. Kumpulan Kertas Kerja Kursus Perkahwinan dan Kekeluargaan dalam Islam. Kuala Lumpur: Jabatan Agama lslam Wilayah Persekutuan.

Halimi, A. J. 2013. *Undang-undang Laut Melayu: Undang-undang Perahu dan Undang-undang Belayar*. Kuala Lumpur: Dewan Bahasa dan Pustaka.

Ali, S.R., Sarudin, A., Azura, R.N.F., Farhana, M.Z. (2022).Gamifications: Lexical and Trajectory image methods as cognitive intervention in numeracy *International Journal of Evaluation and Research in Education*, , 11(3), pp. 1480–1489.

Yunos, A. 1966. *Pantun Melayu Sastera Ra'yat*. Kuala Lumpur: Penerbitan FederalBerhad.

Ridhwan. A & E.U. Kratz. 2004. *Hati Mesra: Pantun Melayu Sebelum 1941: SuntinganHans Overbeck*. Kuala Lumpur: Dewan Bahasa dan Pustaka.

Haji Omar, A. 1996. Metaphors of anatomy as a reflection of Malay cultural belief. *JurnalBahasa Jendela Alam. Jilid 1*: 7-20.

Muhamad, A. 2018. Hubungan jalinan laluan sutera maritim antara Semenanjung Tanah Melayu dengan Siam sejak abad 14 masihi melalui bukti arkeologi Maritim. *InternationalJournal of the Malay World and Civilisation, 6 (2)*:3-15.

Carston, R. 2002. *Thought and Utterance*. Oxford: Blackwell.

Dailllie, F.R 1988. *Alam Pantun Melayu*. Kuala Lumpur: Dewan Bahasa dan Pustaka.

A. Shukor, H, Hashim, H & Ghulam Khan, I.N. 2012. Krisis rumahtangga: Punca-punca dan cara untuk mengatasinya menurut perspektif syariah dan akta undang undang keluarga Islam (Wilayah Persekutuan) 1984. *Kajian Syariah Dan Undang-Undang
Siri 4*. Penerbit USIM.

Hamilton, A. W. 1982. *Malay Pantuns: Pantun Melayu*. Selangor, Malaysia: EasternUniversities Press.

Evers, H.D. 2016. *Nusantara Malaysia and The Geopolotics of the South China Sea: The 11th Pok Rafeah Chair Public Lecture Institute of Malaysia & International Studies*.

Bangi. Penerbit Universiti Kebangsaan Malaysia.

Evers H.D, Embong A. R & Raml, R. 2019. *Connecting Oceans Volume 1 Malaysia As AMaritime Nation*. Bangi. Penerbit Universiti Kebangsaan Malaysia.

Ahmad, H. 2003. *Metafora Melayu: Bagaimana Pemikir Melayu Mencipta Makna dan Membentuk Epistemologinya*. Bangi. Akademi Kajian Ketamadunan.

Ahmad, H. 2016. *Bahasa dan Pemikiran Melayu: Pesanan Terakhir Pejuang Bahasa*. KualaLumpur: Dewan Bahasa dan Pustaka.

Ahmad, H. 2017. *Metafora Melayu: Bagaimana Pemikir Melayu Mencipta Makna dan Membentuk Epistemologinya*. Bangi. Akademi Kajian Ketamadunan.

Abdullah, I.H & Mat Awal. N. 2008. Pengkonseptualan emosi dalam bahasa Melayu: hati sebagai sumber emosi dan peluasan maknanya. Dlm. Nor Hashimah Jalaluddin danRusmadi Baharudin. *Leksikologi dan Leksikografi Melayu*. Kuala Lumpur: DewanBahasa dan Pustaka.

Ismail, M.S., Sarudin, A. 2023. Systematic Literature Review: Interpretation of "Lah" DiscourseParticles in Malaysian Speech | Sorotan Literatur Bersistematik: Interpretasi Partikel Wacana "Lah" dalam Ujaran Masyarakat Malaysia *GEMA Online Journal of Language Studies*, 23(1), pp. 261–290.

Nopiah, J, Jalaluddin, N.H, Kasdan, J. 2017. Refleksi dualisme 'durian timun' dalamperibahasa Melayu: Pendekatan semantik inkuisitif. *Jurnal Linguistik Vol.21 (2)*: 1-14.

Kamus Dewan Perdana. 2020. Kuala Lumpur: Dewan Bahasa dan Pustaka.

Sim, S 1987. *More Than a Pantun Understanding Malay Verse*. Singapore. TimesBooksInternational.

Khairulanwar Abdul Ghani dan Noriah Mohamed. 2019. Analisis sosiosemiotik terhadap konsepsi lambang flora dalam pantun nasihat. *Journal of Advanced Research Design 57, Issue 1* (2019) 1-20.

Kurik Kundi Merah Saga: Kumpulan Pantun Lisan Melayu. 2013. Kuala Lumpur: DewanBahasa& Pustaka.

Shaffer, L.N. 1996. *Maritime Southeast Asia to 1500*. Armonk, New York: Library of Congress Cataloging in Publication Data.

M. Rafiek. 2011. Kapal dan Perahu dalam Hikayat Raja Banjar: *Borneo Research Journal, Vol. 5* (2011): 130-145.

Osman, M & Jalaluddin N.H. 2018. Metafora kritikan dalam mitos peminangan Puteri Gunung Ledang: Analisis pragmatik. *MELAYU: Jurnal Antarabangsa Dunia Melayu Jilid11 Bil. 1*: 19-46.

Al-Fin, M & Jalaluddin. N.H 2021. Ornitologi dalam pantun berdasarkan analisissemantik inkuisitif. Dlm. Mohammad Fadzeli Jaafar dan Fazal Mohamed Mohamed Sultan.*Isu Dalam Linguistik*. Bangi: Penerbit UKM.

Abdul Wahab, M.R, Nik Abdul Rahman, N.H.S, Ramli, Z, Ahmad Zakaria, R. M, Hassan, H, Haron, N & Sayed Hasan, .S.N.I .2014a. Artifak perahu di alam Melayu sebelum abad ke-19. *Isu-isu Sains &Teknologi Di Alam Melayu*.

Abdul Wahab, M.R, Shuhaimi, N.H, Ramli, Z, Mohd Ali, M. S, Ahmad Zakaria, R.M, Harun, N, Hassan, H & Manan, S. 2014b. Prosiding Seminar Antarabangsa Ke-3 Arkeologi, Sejarah dan Budaya di Alam Melayu. Institut Alam dan Tamadun Melayu, UKM. https://ukmsarjana.ukm.my/main/penerbitanterkini/SzAxNjc4Mg==.

Abdullah, M.Y. 1999. *Pengangkutan air di Terengganu*. Kertas Kerja Seminar Peranan Maritim di Terengganu. Lembaga Muzium Negeri Terengganu. September 1-2.

Zaini M.F. 2015. *Analisis pemetaan metafora unsur flora dan fauna dalam pantun Melayu: satu tinjauan awal*. Kertas kerja Seminar Antarabangsa Linguistik dan

Pembudayaan Bahasa Melayu IX. UPM.

Kanak-Kanak Pilihan *Jurnal Komunikasi: Malaysian Journal of Communication*, 39(1), pp. 514–533.

Hasni, M.T, Shuhaimi, N.H & Ramli, Z. 2014. Prosiding Seminar Antarabangsa Ke-3Arkeologi, Sejarah & Budaya di Alam Melayu.

https://www.researchgate.net/publication/305291390_Sungai_Mas_pusat_pen tadbiran_maritim_dan_interpot_utama_Lembah_Bujang.

Jalaluddin, N.H. 2007. Budaya penyelidikan bertamadun. Dlm. Jalaluddin, N.H, Abdullah,

I.H dan Aman, I Dlm. *Linguistik: Teori dan Aplikasi*. Bangi: Penerbit UniversitiKebangsaan Malaysia.

Jalaluddin, N.H. 2014. *Semantik dan Akal Budi Melayu*. Bangi: Penerbit UniversitiKebangsaan Malaysia.

Jalaluddin, N.H. 2019. Prosiding Seminar Gastronomi Melayu Kebangsaan (SEGEMUK 2019), hlm. 59-76. Bangi. Institut Alam dan Tamadun Melayu.

https://www.ukm.my/atma/wpcontent/uploads/2021/06/Prosiding_SEMINAN _2021.pdf.

Nor Hashimah Jalaluddin. 2020a. Objek dalam metafora dan akal budi Melayu. *MELAYU:Jurnal Antarabangsa Dunia Melayu, 13(2)*: 199-222.

Jalaluddin, N.H. 2020b. Metaforan dan akal budi Melayu. Dlm. Hasmidar Hassan & PuteriAbdul Wahid, R. *Kecendekiaan Melayu Melalui Bahasa Sastera dan Budaya Sumbangsih untuk Prof. Emeritus Datuk Dr. Nik Safiah Karim*. Kuala Lumpur.

Penerbit Univerisiti Malaya.

Nur Ain Nasir, Zuraidah Jantan dan Rozaimah Rashidin. 2019. Prosiding Seminar Linguistik Kebangsaan (SLiK2019). Kuala Lumpur. Persatuan Linguistik Malaysia: Dewan Bahasa Dan Pustaka. http://irep.iium.edu.my/77950/1/77950.pdf.

Samin, R, Khodijah K.. 2018. Perahu Lancang Kuning kearifan lokal masyarakat Melayu Bintan Kepulauan Riau. *Jurnal Ilmu Administrasi Negara (JUAN). Jld. 6*: 9-13.

Sarudin, A., Muhammad, M.M., Zaini, M.F., Rcdzwan, H.F.M., Bakar, S.S.A. (2020).The relationship between astronomy and architecture as an element of malay intelligentsia *GLOCAL Conference Proceedings*, January, pp. 358–363.

Shanmugam, P., Sarudin, A., Mohamed Redzwan, H.F., Osman, Z. 2022. The ConceptualisationOf Diligence In Malay And Tamil Proverbs Through The Hybrid Theory. *Issues in Language Studies*, , 11(1), pp. 146–164.

Jaafar, . S2018. Unsur alam dalam pantun peribahasa bahasa Melayu. Dlm. Jalaluddin, N.H &Yusof, M *Kiasan Kognitif dan Akal Budi Melayu*. Bangi: Penerbit UKM.

Wilkinson, R.J. & Winstedt R.O., (ed). 1961. *Pantun Melayu*. Malay Publishing House,Singapore.

Ahmad, Z.A . 1965. *Ilmu Mengarang Melayu*. Kuala Lumpur: Dewan Bahasa& Pustaka. Ahmad, Z. 2005. Pantun Melayu sebagai manifestasi sosiobudaya dan pensejarahan

Melayu. *Jurnal Pengajian Melayu Jld. 16*: 241-254.

Tajuddin, Z da Sarudin. A 2018. Metafora bunga kiambang dalam pantun Melayu berdasarkan Teori Relevans dan Rangka Rujuk Silang. *International Journal of Education,*

Psychology and Counseling. Volume: 3 Issues: 16: 01-17.