STRUCTURES OF THE WEST LAMPUNG’S WAYAK ORAL LITERATURE

Armina
Lecture in STKIP Muhammadiyah Kotabumi Lampung

Corresponding email: arminafasya@gmail.com

Abstract
Wayak is one of oral literature products used by West Lampung society. Wayak is usually in the form of monolog or dialog. People are interested to listen Wayak done in wedding ceremony, teenager party, local radio, and local television. The problem in this research is related to the structure used in Wayak so it becomes the popular literature in West Lampung. The purposes of this research is to describe the structure in Wayak as oral tradition. This research is categorized as qualitative research which is supported by ethnography consideration to analyze this oral tradition in reconstruction the structure of culture in society who use Wayak. The data collecting was done through documentation, interview, and observation. In data collecting process, the researcher is as the key of instrument. The structure of Wayak in West Lampung society investigated in this research are (1) the parts of Wayak consist of introduction, content, and closing; (2) Wayak construction consist of four lines; (3) The total number of words and syllable in Wayak are three words and seven syllable; (4) Wayak has various tone pattern: ABAB, AAAA, and ABBB; (5) the voice-repetition in Wayak consist of two kinds of repetition: vocal and consonant; (6) the tone of Wayak is about invitation, suggestion, critic, selfish, happiness, and sadness; (7) the language style of Wayak consists of parallelism, inversion, and ellipsis; (8) The proverb words in Wayak are about metaphor, hyperbole, sikekdoke, and metaphor; (9) syntax formation of Wayak is the use of pronouns and use of affixes; (10) Wayak musical accompaniment is in the form of a single organ or tambourine; and (11) Wayak tempo consists of high-low and fast-slow tempo.

Keywords: Structure, Wayak, West Lampung society

1. INTRODUCTION
Wayak is one of oral literature products used by West Lampung society. Wayak is usually in the form of monolog or dialog. Wayak is used as the introduction to custom events, complementary events to the release of the bride groom, complement traditional dance events, complementary events youth, humming while lulling the child, and relaxing pastime. The Wayak structure has similarities as a poem. Most of Wayak consists of four lines, the first two-lines is a sampiran and the further line is the content. It means that the Wayak in general has the similarities as a poem. However, there are some Wayak which don't provide sampiran. This case denotes one of differences between Wayak and poem.

In addition, there are also some differences between Wayak and poem. It could be seen from the total number of each line in Wayal. In poem, the total number of words in every lines is dominated by four words. Meanwhile, the total number of each line in Wayak is three words. In addition, rhyme in Wayak is tend to be a, b, a, b. In contrast, the rhyme in poem is a,b a, b and many of them has the rhyme pattern a, a, a.

Wayak denotes the art creature which exist in the form of oral poem. This oral poem denites a literature text. Wayak text has similar structure as poem. Piah (1989:123) state that the poem has external and internal structure. The external structures are stanza, the total number of words in each lines, the total number of syllable, sampiran and the theme, rhyme, and the stanza which contains of one completely ideas. Meanwhile, internal struture are the use of symbols: simile, metaphe, imajeri, and symbol.

Wolosky (2008:3) argues that the structure or elements of poetry consisting of word choice (diction) and word order (syntax), sound, and pausing, imaging, and figurative language. Taylor (1981:163-215) divides the structure of the poem into language patterns, figurative language, rhythm, and sound patterning.
Reaske (1966:12-24) explains that the study of the basic structure of the poem, the framework and the technical construction pattern called versification. The basic structure which is purposed in this explanation includes rhythm and meter, rhyme, and stanza. Siswantoro (2010:63) argues that the intrinsic elements of poetry include diction, style, imagery, tone, rhythm, rhyme, poem form, alliteration, assonance, consonantion, relationships of meaning and sound.

Based on some of the explanation above, the structure of the poem in Wayak as oral literature which would be analyzed are (1) choice of words; (2) the stanza; (3) rhyme; (4) rhythm; (5) voice repetition; (6) tone; (7) figurative language; and (8) language style.

Diction is one of the basic units in building a poem. The diction in a poem considers the aspects of sound, meaning, syntactic relations, and aesthetic values. Stanza is a collection of lines arranged in a regular, with a fixed structure, consistent, and balanced order. In general, stanza poem is constructed based on rhyme scheme. Each each stanza has various number of lines. Stanza consisting of two lines is called as couplet. Stanza consists of three lines is called a triplet. Type or kind of couplets or triplets use AAA rhyme scheme. Then poem consisting of four lines is called quatrains.

In general, rhyme is the voice repetition which has the same voice in order to create and form musicality. Rhyme is not only focus on artistic voice, but also focus on the ideas represented through words which are choosen by the poet. Rhythm denotes the element in poem. Siswantoro (2010:124) explains that the rhyme refer to the voice repetition which walk like the wave which is caused by the arrangement of stress.

The poem voice repetition is in the form of alliteration and assonance. Siswantoro (2010:136) explains that alliteration associated with consonant sound looping while assonance repetition of vowel sounds. The tone is a poet attitude towards the reader. In the text of the poem there is communication between the poet and the reader. Waluyo (1987:125) argues that the tone associated with the poet's attitude toward the reader. The poet attitude can be on patronizing, advising, mocking, sarcastic, or just be straightforward to tell something to the reader.

The figurative speech is the most important part of poetry. Poet delivers the message in the symbolic form. In order make the reader and listener be able to capture those messages, it is combined with figurative language. Figurative language expressions could be in the scope of connotative meaning. Taylor (1981:165) divides a figure of speech in three parts: comparation and substitution, representing by substitutio, and contrast by discrepancies and inversion. Luxemburg et al (1987:60-64) divides a figurative speech into four types: (1) opposition, for example, " there is a time to come , there is time to go " ; (2) identities, such as " the boy stupid like a buffalo" ; (3) continuety, for example in the form of metonymy and sinekdoke ; and (4) the symbolic, for example " red light traffic sign means stop". Based upon the opinion of these experts, the kind of figure of speech which will be seen in Wayak include simile, hyperbole, sinekdoke, and metaphor.

Language style is a process of transformation of literary texts. This transformation could occur also in the texts of poem. Luxemburg et al (1987:64) explains that the language of a styled text is not only characterized by word but also by the choice of the sentence extension, the nature of the sentence, and sentence construction way. There are three forms of language style in literary texts: parallelism, inverse, and elliptical. Parallelism is repetition of similar syntactic patterns. Inverse is a style which is characterized by the syntactic dislocation. Ellipse is the type of style which is characterized by the syntactic deletion.

The problem in this research relates to the structure contained in Wayak which become popular in the West Lampung society from the beginning until now. The purpose of this study is to describe the structure contained in Wayak as oral literature. This research is a qualitative study which uses ethnographic consideration to analyze the oral literature Wayak in reconstructing cultural structure owners. Data collecting done through the documentation, interviews, and observations. In collecting the data, the researcher serves as a key instrument.

2. DISCUSSION

West Lampung denotes one of Location in Lampung which consist of land, mountains, and sea. In this area, the people of west Lampung could do recreation and create the jobs. In that Land, the west Lampung society uses the area to do the trade. In mountain area, they could do gardening and farming. Meanwhile, in sea area, they could catch the fish. In addition, the common jobs of West Lampung are civil servants and private workers.

West Lampung people daily activities depend on the job they have. The interaction among people that occurs in West Lampung makes the social interaction becomes closer. In social interactions, they use
Bahasa Indonesia as communication media. Bahasa Indonesia is widely used in the workplace, school, and sometimes within the family or home. Lampung language is very rarely used by young people especially for those who live in urban areas. They are more likely to use Bahasa Indonesia to communicate. Lampung language is more widely used by those who live in remote areas. The use of Lampung language is widely found more in traditional events like butetah, hahiwang, butangguh, nyambai, Miyah damagh, kedayek, cangget or any other oral traditions. Lampung language consists of two dialects: O and A. Dialect O covers Abung and Menggala, and dialect A cover the Way Kanan, Sungkai, Melinting, Pusian, Pesisir, and Pemanggilan Jelema Daya.

The total number of data of Wayak actress is 38. Those actress comes from four paksi and 17 marga in West Lampung. The Wayak actress could be seen from the following table:

<table>
<thead>
<tr>
<th>NO</th>
<th>NAME</th>
<th>PEKON</th>
<th>JOBS</th>
<th>AGE</th>
<th>STANZA TOTAL</th>
<th>LINE TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Zenti Yunani</td>
<td>CahayaNegeri</td>
<td>-</td>
<td>26</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>2.</td>
<td>Haidar</td>
<td>F. Bulan</td>
<td>Civil Servant</td>
<td>60</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>3.</td>
<td>Rahman</td>
<td>N. Ratu</td>
<td>Civil Servant</td>
<td>62</td>
<td>21</td>
<td>84</td>
</tr>
<tr>
<td>4.</td>
<td>Herdi</td>
<td>Liwa</td>
<td>Farmer</td>
<td>51</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>5.</td>
<td>CikYun Zurai</td>
<td>Way Jambu</td>
<td>-</td>
<td>43</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td>7.</td>
<td>M. Zen Azhari</td>
<td>N. Ratu</td>
<td>Farmer</td>
<td>67</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td>8.</td>
<td>Idrus</td>
<td>M. Maya</td>
<td>Entrepreneur</td>
<td>68</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>9.</td>
<td>Sayuti Lubis</td>
<td>KutaBatu</td>
<td>Entrepreneur</td>
<td>50</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>10.</td>
<td>Kulin Mustapa</td>
<td>N. Ratu</td>
<td>Farmer</td>
<td>46</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>11.</td>
<td>Mursi,M Mamak Lawok</td>
<td>P. Raya</td>
<td>Entrepreneur</td>
<td>60</td>
<td>32</td>
<td>128</td>
</tr>
<tr>
<td>12.</td>
<td>Moifled</td>
<td>T. Jati</td>
<td>Farmer</td>
<td>49</td>
<td>15</td>
<td>60</td>
</tr>
<tr>
<td>13.</td>
<td>Minan Datun</td>
<td>Bambang</td>
<td>-</td>
<td>48</td>
<td>13</td>
<td>52</td>
</tr>
<tr>
<td>14.</td>
<td>Khoidir</td>
<td>Penengahan</td>
<td>Farmer</td>
<td>79</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>15.</td>
<td>Mupit Dalena</td>
<td>T. Sakti</td>
<td>Farmer</td>
<td>59</td>
<td>52</td>
<td>208</td>
</tr>
<tr>
<td>16.</td>
<td>Tamrin</td>
<td>SukaMarga</td>
<td>Farmer</td>
<td>57</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>17.</td>
<td>Samsi</td>
<td>P. Krui</td>
<td>Entrepreneur</td>
<td>65</td>
<td>21</td>
<td>84</td>
</tr>
<tr>
<td>18.</td>
<td>Ali Muksin</td>
<td>N. Ratu</td>
<td>Entrepreneur</td>
<td>70</td>
<td>26</td>
<td>104</td>
</tr>
<tr>
<td>19.</td>
<td>Irwan Piskal</td>
<td>Jambat</td>
<td>Sekdes</td>
<td>36</td>
<td>10</td>
<td>40</td>
</tr>
<tr>
<td>20.</td>
<td>Kausar Mas</td>
<td>Way Sindi</td>
<td>PNS</td>
<td>49</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>21.</td>
<td>Safarudin</td>
<td>Walur</td>
<td>Fisherman</td>
<td>42</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>22.</td>
<td>Chairani</td>
<td>K. Dalam</td>
<td>-</td>
<td>50</td>
<td>10</td>
<td>40</td>
</tr>
<tr>
<td>23.</td>
<td>Hendrik Gunawan</td>
<td>Bandar</td>
<td>Farmer</td>
<td>52</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>24.</td>
<td>Hipzon</td>
<td>Pagar Bukit</td>
<td>Farmer</td>
<td>45</td>
<td>7</td>
<td>28</td>
</tr>
<tr>
<td>25.</td>
<td>Samsul Bahri</td>
<td>Way Haru</td>
<td>Farmer</td>
<td>65</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>26.</td>
<td>Anton Cabara</td>
<td>Canggu</td>
<td>LSM</td>
<td>53</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>27.</td>
<td>Edi Yurizal</td>
<td>Tapak Siring</td>
<td>PNS</td>
<td>37</td>
<td>11</td>
<td>44</td>
</tr>
<tr>
<td>28.</td>
<td>Siswanto</td>
<td>G. Kemala</td>
<td>LSM</td>
<td>43</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>29.</td>
<td>Fahrizal Efendi</td>
<td>Way Suluh</td>
<td>Farmer</td>
<td>79</td>
<td>10</td>
<td>40</td>
</tr>
<tr>
<td>30.</td>
<td>Ricardo</td>
<td>B. Waras</td>
<td>Farmer</td>
<td>67</td>
<td>10</td>
<td>40</td>
</tr>
<tr>
<td>31.</td>
<td>Yuzaki Chalik</td>
<td>Perpasan</td>
<td>Entrepreneur</td>
<td>55</td>
<td>15</td>
<td>54</td>
</tr>
<tr>
<td>32.</td>
<td>Ari sagita</td>
<td>P. Mulya</td>
<td>Civil Servant</td>
<td>36</td>
<td>11</td>
<td>44</td>
</tr>
<tr>
<td>33.</td>
<td>Darmansyah</td>
<td>PasarPulau</td>
<td>Farmer</td>
<td>48</td>
<td>11</td>
<td>50</td>
</tr>
<tr>
<td>34.</td>
<td>Izrim</td>
<td>W. Mengaku</td>
<td>Farmer</td>
<td>60</td>
<td>12</td>
<td>48</td>
</tr>
<tr>
<td>35.</td>
<td>Nusirwan</td>
<td>Kenali</td>
<td>Farmer</td>
<td>61</td>
<td>32</td>
<td>128</td>
</tr>
<tr>
<td>36.</td>
<td>Safei</td>
<td>Sukau</td>
<td>Farmer</td>
<td>56</td>
<td>19</td>
<td>76</td>
</tr>
<tr>
<td>37.</td>
<td>Mustapa</td>
<td>S. Jaya</td>
<td>Farmer</td>
<td>60</td>
<td>36</td>
<td>144</td>
</tr>
<tr>
<td>38.</td>
<td>Mat Nawar</td>
<td>KutaBesi</td>
<td>Civil Servant</td>
<td>65</td>
<td>24</td>
<td>96</td>
</tr>
</tbody>
</table>

Wayak structure found in this research consists of Wayak framework, Wayak construction, number of words and syllables, rhymes in Wayak, repetition voice, tones in Wayak, style, figurative language, syntax formation, musical instruments, and the tempo of Wayak.
2.1. Wayak Framework

Wayak framework in every stanza, in general, consists of introduction, content, and closing. Introduction is commonly started by the regards, *bismillah*, and apology. The introduction (stanza) could be seen from the following example.

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Content</th>
<th>Closing</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Assalamualaikum</em></td>
<td><em>Robbikumni robbikum</em></td>
<td><em>Yoursnell is like good flower</em></td>
</tr>
<tr>
<td><em>Alaikumsalam</em></td>
<td><em>Robbikum solli a’laa</em></td>
<td><em>I hold you by myhand</em></td>
</tr>
<tr>
<td><em>Niku kambang say mekhum</em></td>
<td><em>Assalamualikum</em></td>
<td></td>
</tr>
<tr>
<td><em>Kusambut culuk khua</em></td>
<td><em>Nyak numpang aga cawa</em></td>
<td></td>
</tr>
</tbody>
</table>

The stanzas in Wayak above denote the introduction stanza which contain about regardness. The regardness is always delivered by most of West Lampung society in the beginning of doing Wayak. The word "assalamualaikum" and "bissmilah" denotes the sign of culture of the society which always begin the speech with those words. In addition, introduction in Wayak sometimes tells about apology.

The content stanza cover various variation of Wayak which could be seen from the theme. Wayak theme consist of love story, religion, disappointment, and sadness, selfish, happiness, and so forth.

**The stanza, in this stage, denotes the stanza content of Wayak which describe the feeling of Wayak actress. By using of certain symbols, the Wayak actress try to draw his feeling. In doing Wayak, the actor could use the words which are categorized as natural words; bamboo, rice, “gori”, “nangka”, and so fourth.**
Then, in closing stanza, it is signed by the expression or statement which inform that the Wayak would be ended. Sometime, this stage could be about apology messages. These are the example of closing stanza of Wayak.

Attak ija cekhita Until to this story
Attak ija kisahni Until to this story
Kantu bang salah cawa If there is any wrong words
Mahap jama sunnyinmi We are sorry at all

Takhu pai antak ija Stop first got here
Wayak mak ngedok lagi There is no Wayak anymore
Kintu bang salah cawa If there is any wrong words
Mahap bu khibu kali We are sorry a thousand times

2.2. Wayak Construction

The Wayak construction is commonly consisted of four lines. The first-two lines is called as sampiran (pembayang), and the further lines is the content. Sampiran denotes two lines shadow which are used as the statement which bridge the content. Meanwhile, the content is the purpose or objective which wuld be delivered by Wayak actress. However, there are some Wayak which do not provide the sampiran. In toher word, those Wayak lines is only about content/purpose which would be delivered.

Burung nyalai di hatok Birdsnesting on the roof
Mak pandai nginong kayu Sampiran Doesn’t know the type of wood
Huma jaoh mak minok Isi The field is not stay away
Perulang nyak ulehmu Commute because of you

Nyak nutuk aku minan I follow you aunt
Sapa ditunggu dija Who am I waiting here
Kik nyani kekhitukan But if you make a fuss
Tokko nyak dikhanglaya Dispose me on the street

2.3. The Total Number of Word and Syllable

The total number of words in Wayak line is three words, and the total number of (syllable) is seven syllables.

Nga-de-khapha-toksi-khap (3/3,2,2) Rain on the shingle roof
Ga-lum-pai ni- jamba-tu (3/3,2,2) Hut with stepped stone
Ti-kin-caumu-loh la-tap (3/3,2,2) Full back wested
Ki-nyakte-mudi-ni-ku (3/2,2,3) If I were yours

A-jo su-khat-ku em-mak (3/2,3,2) This is my letters mom
Ku-tu-ju- komidku-ti (3/4,1,2) I show to you
A-josu-khat-kuba-pak (3/2,3,2) This is my letters dad
Ma-hap-kopaynyak la-wi (4/3,1,1,2) Please forgive me

2.4. Wayak Rhyme

Wayak has various rhyme or voice pattern, but the common rhyme in Wayak is ABAB and AAAA. Meanwhile, the pattern ABBB is only found in one stanza. The beautiful values of Wayak could be seen from the forming of words with the same voice at the end of word.

Api kaba khni pugung How are you puggung?
Munyainyan juga kudo Are you in good health?
Api kabkhni bukhung How are you bird?
Malih tindekhn kudo Is the perching move?

Berlayar lawok Kru Seagoing to Kru
Cakak jukung katekh sai Ride the boat with one wing
Nyak gekhing kidang khugui I love but hesitate
Labuh mu ui lain sai
Your boyfriend is not only one

Mula tanno puakh(A)
We're brothers
Jejama kham bugiat(B)
Work together
Nyi nyadop maju pesat(B)
In order to achieve the goal
Husus ni Lappung Barat(B)
Especially for West Lampung

2.5. Voice Repetition

There are two types of voice repetition used in Wayak: voice repetition of vowels and voice repetition of consonants. Voice repetition of vowels is often referred to as alliteration. Voice repetition of vowels is often referred to as alliteration.

Betawi tano mangi
Betawi is now alone
Belanda pekhang di Aceh
Dutch wars in Aceh
Tikebang ngicok-icok
Hover fly
Kidang khisok kubimbing
But I always remember

Kingitung bangik bandung
If you remember together
Haga dang lipang lagi
Do not split up again
Kekhiloh hekkeedayok
Remembering the past
Mak niku kindo mawat
If it is not you, who else?

2.6. Wayak Tone

Tone in Wayak is the representation of wayak actress’s feeling and emotion which want to be delivered to the reader. It could be assumed that the tone is the poet attitude toward the reader/listener. That attitude could be in the form of inviting, advising, mocking, selfishing, happiness, disappointment, sadness, and so forth. For example, Minan Datun is one of Wayak actress which play Wayak in West Lampung festival. In the front on audience, he invite the audience to build West Lampung in order to achieve the better society situation.

Yukidah Lappung Barat
It is West Lampung
Kota Liwa berbunga
The Flower Liwa City
Sunyin khakayat mupakat
All the people of consensus
Buguai jama-jama
Working together

Another example is also done by Kausar Mas in his Wayak. He suggest the audiences to be better people. The following example is the example of this type of Wayak.

Payu kidah minak muakh
Okay relatives
Mulang kham ngaji dikhi
Let's do self-correction
Bangsa kham lagi kena uji
Our nation is being tested
Miwang dang tibabiti
Do not cry protractedly

The mocking tone is delivered by Basirmas. This Wayak express the poet feeling who hate someone very much. That feeling could be caused by some has disobeyed his love or the Wayak actress hates anyone very much.

Kucing-kucing kakukhing
Striped cats
Luncat-luncat di sabab
Jumping in the fields
Panyanimu nyak ge
You think I'm happy
Yakindo aga mutah
Actually going to be sick

The selfish tone is also delivered by Basirmas. In this Wayak, he describe himself as the greatest human. This Wayak reveals about the man who state his love feeling to the girl. However, in order to cover his shameness when his love is rejected, he expresses his feeling which explain that he does not love the girl.

Pertama ni kamunduk
The first young jackfruit
Kakhua ni lamasa
The second is jackfruit
Kipak niku mak mukuk
If you don’t want
Sangun sekam mak haga
I actually don’t like
Wayak who show the happiness feeling is delivered by Chairani. This wayak denotes the Wayak who describe the happy feeling of Wayak Actress. The Wayak Actress wants to deliver the happy feeling when he could meet his family.

Nggutan siwok handak Eating white glutinous
Sejekhu sanog pakhi The children of padi is padi
Hatiku khasa mahanjak My pleasured heart
Butungga jama minak muakhi Meet with the family

The further Wayak tone is the Wayak which represent the disappontment feeling. In this case, the Wayak is played by RahmanPuspanegara. In this Wayak, the Wayakactress describe his bad feeling/disappontment which miss his girlfriend very much.

Kebunyi muneh samang Siamang is talking
Kakikha tengah bingi In approximately midnight
Minjak digukkun miwang Wake up for crying
Niku delom hanipi You are in a dream

The Wayak tone which shows the sadness feeling is delivered by Kausar Mas. These wayak lines describe the sad story. Through Wayak, he tells reader or listeners about some accidents and natural accidents who are experienced by society. That disaster do not only effect to many materials but also human life.

Sedih ngedengis cekhita Sad to hear the story
Bencana di dipa-dipa Disaster in everywhere
Kokhban lamun di hakhta Victims of many treasures
Kheno muneh ni nyawa So is the life

2.7. Style Of Language

In Wayak, stanzas have certain language style which consists of parallelism, inversion, and ellipsis style. Parallelism is a language style which use repetition of words on a line / sentence. Inversion is a language style which is characterized by a reversal of the arrangement between the two words in syntax, while the ellipsis is the kind of style that delimation an element on a sentence that could easily be filled or interpreted solely by the reader.

Kusanssat selom khellom I forceto do deep diving
Asal putungga batu If I find the stone
Kusanssat pedom khellom I force to sleep in the night
Asal putungga niku If I meet you
Ngelagok nyak diruntan I wonder with Rumbia
Ngelagok nyak dibadan I surprised with the body

Midokh-midokh di kebun Traveling in the garden
Ngeletuh batang kupi Cut stems of coffee
Midokh-midokh dimalam minggu Traveling on Saturday night
Ngabilang-bilang ombak play on wave

2.8. Language Allegory

Figurative language is the form of expressions in the scope of connotative meaning. The figurative meaning is used by the poet in order to deliver the symbolic message. This way is done to get some certain effect: meaning effect and art. The figurative speech in Wayak includes simile, hyperball, sinekdote, and methaphor. Simile is the figurative speech which express the comparison statement represented by comparing one condition into another condition. Hyperball is the figurative language which stress the statement into an awesome expression, and hyperball makes the statment becomes unlogic. Sinekdote is the revealing way which use the half of something to state the complete thing. Meanwhile, metaphor is the figurative language which it aim is to compare one thing to another thing because the two things have the same characteristic.

Injuk khunggakni minyak Like a hot oil
Galumbangni tangguli The wave is the red sugar
Kinjukni buak buak Like a cake
khadu saka kubeli I have byu for a long time

Muli halom pu pedom The black woman who likes to sleep
2.9. Syntactic formation

Syntactic formation is also found in Wayak. In this case, syntactic formation is the use of pronoun and affixes. Pronoun appears in Wayak in its line: "say", "kamu", and "dia". The use of affixes in Wayak is about the use of basic morphems (suffixs) -ni.

Ma khelom nyak ku pedom
Mani ngingokko niku
Kuselam ia mak dacok
Geddahni kham petani
Kidang biasni dipa..?

I sleep in the midnight
Because I remember you
I can not dive into you
Because we are the farmer
But, where is the rice?

2.10. Musical Accompaniment

Wayak Lampung is the result of Lampung society culture which is delivered in two ways: wayak without musical instruments and wayak using musical instruments. The beauty of Wayak is the use of musical instruments which is supported by shrewdness handyman Wayak is generally performed in a traditional ceremonial. But now Wayaks also frequently used in the event welcoming guests. Wayak accompanied by musical instruments such as a single organ and tekhang / tambourine. Prior to the accompaniment of a single organ or tekhang / tambourine, Wayak artisan in ancient times berwayak accompanied by Sekhdam or bamboo flute. This instrument is a traditional musical instrument made of bamboo. This Sekhdam blown from the tip of bamboo and using tones do, re, mi, pa.

2.11. Tempo Wayak

From the recording result of Wayak which are taken by some informan. it shows that Wayak has various tempo. Those tempo are divided into low-hight and slow-fast tempo. Every Wayak actress has different characteristic in doing Wayak. The tempo of Wayak could also depend on the tempo of the music. The example of Wayak with the slow tempo could be seen from the following sentences.

Api kabakhni pugung
Munyainyana juga kudo
Api kabakhni bukhung
Malih tindekhni kudo

How are you puggung?
Are you in good health?
How are you bird?
Is the perching move?

The example of Wayak which use this certain of tempo is delivered by Mupit dalena. In hat Wayak, the wayak tempo is started by the high tempo (the adding "i"). Mupit presents Wayak by adding "i" in long duration.

Iiii apiii kabarniiii pugungg
Munyainyannnn jugaaaaa kudoooo, Munyainyana juga kudo
Iiii apiii kabarniiii burunngg
Malihhhhh tinderniiii kudoooo, Malih tinderni kudo

The first line which use the long "i" in every last word letter shows that the tempo of wayak is high and slow. Then, the second line shows that the tempo of wayak is high and slow, then becomes low and fast. In the third line, the tempo of Wayak return to the same tempo as the first line. In the last line, the tempo is the same as the line two.
3. CONCLUSION

Wayak has similarities to the Melayu poems. The general concept which exist on Melayu poems is that the Melayu poems is limited by rhyme, consist of sampiran and content, the stanza order, and the total number of word and syllable. However, in Wayak, there are some some difficulties which make Wayak is different from Melayu poems. The first, sampiran and content is not always available on Wayak, all lines is the content. Second, the common total number of word in Wayak is three words in each lines meanwhile the Melayu poets usually has four words in each line. In addition, the total number of syllable in Wayak consist of seven syllables in one line while Melayu poems has eight syllables. The further variation is about stanza order. The stanza order in Wayak consist of introduction stanza, content, and closing while the Melayu poems often use this style or pattern.

The structure of Wayak in West Lampung society investigated in this research are (1) the parts of Wayak consist of introduction, content, and closing; (2) Wayak construction consist of four lines; (3) The total number of words and syllable in Wayak are three words and seven syllable; (4) Wayak has various tone pattern: ABAB, AAAA, and ABBB; (5) the voice-repetition in Wayak consist of two kinds of repetition: vocal and consonant; (6) the tone of Wayak is about invitation, suggestion, critic, selfish, happiness, and sadness; (7) the language style of Wayak consists of paralelisme, inversion, and elipsis; (8) The proverb words in Wayak are about metaphor, hyperbole, sinonokode, and metaphor; (9) syntax formation of Wayak is the use of pronouns and use of affixes; (10) Wayak musical accompaniment is in the form of a single organ or tambourine; and (11) Wayak tempo consists of high-low and fast-slow tempo.

REFERENCES