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MALAYSIA



2nd ICEL 2014
THE SECOND INTERNATIONAL CONFERENCE ON EDUCATION AND LANGUAGE

20, 21, 22 MAY 2014
Bandar Lampung University, Indonesia
PROCEEDINGS

Hosted by
Teacher Training and Education Faculty (FKIP),
English Education Study Program, Bandar Lampung University (UBL)

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THE SECOND INTERNATIONAL CONFERENCE
ON EDUCATION AND LANGUAGE

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Organized by:
Faculty of Teacher Training and Education (FKIP),
English Education Study Program of Bandar Lampung University
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PREFACE

The activities of the International Conference are in line and very appropriate with the vision and mission of Bandar Lampung University (UBL) to promote training and education as well as research in these areas.

On behalf of the Second International Conference of Education and Language (2nd ICEL 2014) organizing committee, we are very pleased with the very good responses especially from the keynote speakers and from the participants. It is noteworthy to point out that about 80 technical papers were received for this conference

The participants of the conference come from many well known universities, among others: University of Wollongong, NSW Australia, International Islamic University Malaysia, Kyoto University (Temple University (Osaka), Japan - Jawaharlal Nehru University, New Delhi, India - West Visayas State University College of Agriculture and Forestry, Lambunao, Iloilo, Philippine - Bahcesehir University, Istanbul, Turkey - The Higher Institute of Modern Languages, Tunisia - University of Baku, Azerbaijan - Sarhad University, KPK, Pakistan - Medical Sciences English Language Teacher Foundation Program, Ministry of Health, Oman - Faculty School of Arts and Sciences, Banga, Aklan Philippines - Sultan Ageng Tirtayasa, Banten, - Pelita Harapan University, Jakarta - STIBA Saraswati Denpasar, Bali - University of Muhammadiyah Yogyakarta - Ahmad Dahlan University Yogyakarta - Sriwijaya University, Palembang - Islamic University of Malang - IAIN Raden Fatah Palembang - Universitas Diponegoro, Semarang, Indonesia - Universitas Haluoleo Kendari - State Islamic University of Sunan Gunung Djati, Bandung - Tadulako University, Central Sulawesi - Sanata Dharma University - Lampung University and Open University,

I would like to express my deepest gratitude to the International Advisory Board members, sponsors and also to all keynote speakers and all participants. I am also grateful to all organizing committee and all of the reviewers who contribute to the high standard of the conference. Also I would like to express my deepest gratitude to the Rector of Bandar Lampung University (UBL) who gives us endless support to these activities, so that the conference can be administrated on time.

Bandar Lampung, 20 May 2014

Drs. Harpain, M.A.T., M.M

2nd ICEL 2014 Chairman

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The Second International Conference on
Education and Language (2nd ICEL 2014)
BANDAR LAMPUNG UNIVERSITY
Bandar Lampung, Indonesia
May 20,21,22 2014

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STRUCTURES OF THE WEST LAMPUNG'S WAYAK ORAL LITERATURE

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Lecture in STKIP Muhammadiyah Kotabumi Lampung

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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 paralelisme, inversion, and elipsis; (8) The proverb words in Wayak are about metaphor, hyperbole, sinekdoke, 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 Wayak. 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, a.

Wayak denotes the art creature which exist in the form of oral poem. This oral poem denotes 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. Meanhile, internal structure 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, consonantism, 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 stanza has various number of lines. Stanza consisting of two lines is called as couplet. Stanza consisting 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 chosen 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: comparison and substitution, representing by substitution, 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) identity, such as " the boy stupid like a buffalo " ; (3) continuity, 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*, *butanggung*, *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, Pubian, Pesisir, and Pemanggilan Jelesa 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:

NO	NAME	PEKON	JOB	AGE	STANZA TOTAL	LINE TOTAL
1.	Zenti Yunani	CahayaNegeri	-	26	6	24
2.	Haidar	F. Bulan	Civil Servant	60	3	12
3.	Rahman	N. Ratu	Civil Servant	62	21	84
4.	Herdi	Liwa	Farmer	51	6	24
5.	CikYun Zuraida	Way Jambu	-	43	9	36
6.	Basirmas	Way Jambu	Seller	47	11	44
7.	M. Zen Azhari	N. Ratu	Farmer	67	9	36
8.	Idrus	M. Maya	Entrepreneur	68	8	32
9.	Sayuti Lubis	KutaBatu	Entrepreneur	50	8	32
10.	Kulin Mustapa	N. Ratu	Farmer	46	8	32
11.	Mursi.M Mamak Lawok	P. Raya	Entrepreneur	60	32	128
12.	Moified	T. Jati	Farmer	49	15	60
13.	Minan Datun	Bambang	-	48	13	52
14.	Khoidir	Penengahan	Farmer	79	6	24
15.	Mupit Dalena	T. Sakti	Farmer	59	52	208
16.	Tamrin	SukaMarga	Farmer	57	8	32
17.	Samsi	P. Krui	Entrepreneur	65	21	84
18.	Ali Muksin	N. Ratu	Entrepreneur	70	26	104
19.	Irwan Piskal	Jambat	Sekdes	36	10	40
20.	Kausar Mas	Way Sindi	PNS	49	6	24
21.	Safarudin	Walur	Fisherman	42	5	20
22.	Chairani	K. Dalam	-	50	10	40
23.	Hendrik Gunawan	Bandar	Farmer	52	4	16
24.	Hipzon	Pagar Bukit	Farmer	45	7	28
25.	Samsul Bahri	Way Haru	Farmer	65	3	12
26.	Anton Cabara	Canggu	LSM	53	8	32
27.	Edi Yurizal	Tapak Siring	PNS	37	11	44
28.	Siswanto	G. Kemala	LSM	43	6	24
29.	Fahrizal Efendi	Way Suluh	Farmer	79	10	40
30.	Ricardo	B. Waras	Farmer	67	10	40
31.	Yuzaki Chalik	Perpasan	Entrepreneur	55	15	54
32.	Ari sagita	P. Mulya	Civil Servant	36	11	44
33.	Darmansyah	PasarPulau	Farmer	48	11	50
34.	Izrim	W. Mengaku	Farmer	60	12	48
35.	Nusirwan	Kenali	Farmer	61	32	128
36.	Safei	Sukau	Farmer	56	19	76
37.	Mustapa	S. Jaya	Farmer	60	36	144
38.	Mat Nawar	KutaBesi	Civil Servant	65	24	96

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.

<i>Assalamualaikum</i>	Assalamualaikum
<i>Alaikumsalam</i>	Alaikumsalam
<i>Niku kumbang say mekhum</i>	Yoursmell is like good flower
<i>Kusambut culuk khua</i>	I hold you by myhand

Robbikumni robbikum	<i>Robbikumni robbikum</i>
Robbikum solli a'laa	<i>Robbikum solli a'laa</i>
Assalamualikum	<i>Assalamualaikum</i>
Nyak numpang aga cawa	Let me to talk

Ali-ali di jaghi kikhi	The ring on left finger
Gelang di culuk kanan	The bracelet on right hand
Mahap sunyini di ketti	aplogizing for all
Ki salah kham semahapan	Forgive me if I am wrong

The stanzas in Wayak above denotes 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 "assalamualikum" 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 fourth.

Mula asalni pekhang	An appearance of bamboo
Mulan jak pekon liwa	Seeds of Liwa village
Mula asalku gekhang	The factor of loving you
Tauwa bakhong sakula	Because we learn together

Khiyun-khiyun besusun	Busy line
Sanak mulang sekula	Children come home from school
Kekhiloh buyun-buyun	That good behavior
Dang lupa waktu lima	Do not forget the five time

mejong pejong dihini	Sit on the beach
ginalah nutuk humbak	Mind flows to the wave
nyak miwang mak didengi	I cry without someone listening
luh tiak mak diliak	The tear falls, anyone doesn't see

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

Ngagetas di Tekhatas	Cutting rice in the world
Siwok campokh sejekhu	Mix the glutinous and rice
Niku pakhitang lutas	You are the choosen rice
Nyak huwok di uncuk ninyu	I bran at the end of the winnowing
Ngegutan siwok handak	Eating white glutinous
Sejekhu sangon pakhi	Children <i>padi</i> is <i>padi</i>
Hatiku khasa mahanjak	Myheart is happy
Butungga jama minak muakhi	Met with relatives

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 sunyinni	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 would 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	}	Sampiran	Birdsnestingon the roof
Mak pandai ngingong kayu			Doesn't knowthe type ofwood
Huma jaoh mak minok	}	Isi	The field isnotstayaway
Perulang nyak ulehmu			Commutebecause 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 isthree words, andthe total number of (*syllable*) is seven syllables.

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

<u>A-jo su-khat-ku em-mak</u> (3/2,3,2)	This is my letters mom
<u>Ku-tu-ju- komidku-ti</u> (3/4,1, 2)	I show to you
<u>A-josu-khat-kuba-pak</u> (3/2,3,2)	This is my letters dad
<u>Ma-hap-kopaynyak la-wi</u> (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 kabakhni pugung	How are you <i>puggung</i> ?
Munyainyan juga kudo	Are you in good health?
Api kabkhni bukhung	How are you bird?
Malih tindekhni kudo	Is the perching move?

Berlayar lawok Krui	Seagoing to <i>Krui</i>
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 puakhi(A)	We're brothers
Jejama kham bugiat(B)	Work together
Nyin dapok 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 assonance and voice repetition of consonant is often called 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 khekkedayok	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/listner. That attitude could be in the form of inviting, advising, mocking, selfishing, happiness, disappointment, sadness, and so fourth. 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 khakyat 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 muakhi	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 sabah	Jumping in the fields
Panyanimu nyak gekhing	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.

Ngegutan siwok handak	Eating white glutinous
Sejekhu sangon pakhi	The children of <i>padi</i> is <i>padi</i>
Hatiku khasa mahanjak	My pleased heart
Butungga jama minak muakhi	Meet with the family

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

Kebunyi muneh samang	Siamang is talking
Kakikha tengah bingi	In approximately midnight
Minjak digukhah 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 lamon di hakhta	Victims of many treasures
Kheno muneh di 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 delimitation 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. Meanhile, 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
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Minjak pu belak-belak	Wake up to lick
Mutohni balak undom	Tahi mataof coconut shell
Dacok pak nuba gakhak	Can make a drunken crab
Sangun kita bubida	We are different
Hukhikku mak bukheti	My life is useless
Niku kayu lom rimba	You are the wood in the forest
Nyak jukuk dibah jami	My grass is under rice straw
Penyanakuyakambas	I think he's a tree of <i>Kambas</i>
KikhanicapaNgukha	The young capa grass
Penyanaku ya bakas	I think he is a man
Bang bebai tuha nyelana	The grandmother wear pants

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: "saya", "kamu", and "dia". The use of affixes in Wayak is about the use of basic morphemes (suffixes) -ni.

Ma khelom nyak ku pedom	I sleep in the midnight
Mani ngingokko niku	Because I remember you
Kuselam ia mak dacok	I can not dive into you
Geddah ni kham petani	Because we are the farmer
Kidang bias ni dipa..?	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 Wayakis also frequently used in the event welcoming guests. Wayak accompanied by musical instruments such as a single organ and tekhsang / tambourine. Prior to the accompaniment of a single organ or tekhsang / 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 informants, it shows that Wayak has various tempo. Those tempo are divided into low-high and slow-fast tempo. Every Wayak actress has different characteristics 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	How are you <i>pugung</i> ?
Munyainyan juga kudo	Are you in good health?
Api kabakhni bukhung	How are you bird?
Malih tindekhni kudo	Is the perching move?

Most of Wayak has high-low and fast-slow tempo. 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 apiiii kabarniiii pugungggg
Munyainyannnn jugaaaa kudoooo, Munyainyan juga kudo
Iiii apiiii kabrniiii burungggg
Malihhhh 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, sinekdoke, 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.

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