

马来班顿体和土生华人班顿体 比兴中的自然物象

[马来西亚] 罗国安 [马来西亚] 沈紫娟

(马来西亚沙巴大学 艺术学院, 沙巴 亚庇 88400)

□ 胡敏琦 杨晓雅 译 张德明 审校

[摘 要] 对某些学者而言,马来班顿体也许是马来世界和马来灵魂的完美镜像。班顿体是一种口头文学,它扎根于许多不同的族群中,通过口头方式代代相传。本文的研究焦点是马来和马来西亚土生华人班顿体,其中有些文本直接录自马六甲和新加坡的口述者,分析的重点是马来班顿体首联中对自然的偏爱是如何在土生华人班顿体中得到强调的。此外,强调自然比兴的这种手法是马来班顿体和土生华人班顿体冲突后产生的“镜像效应”。这两种班顿体中反复出现的自然景象强调了当时与之紧密相关的日常生活,同时也形成了班顿体独特的审美性。

[关键词] 马来班顿体;土生华人班顿体;自然意象;自然物象;镜像效应

The Significance of Natural Phenomenon in the Malay and Chinese Peranakan *Pantun*(s) Message Reflectors

Low Kok On Sim Chee Cheang

(School of Arts Studies, University Malaysia Sabah, Kota Kinabalu 88400, Malaysia)

Abstract: To some literary scholars, the Malay *pantun*(s) are probably a perfect mirror of the Malay world, and a Malay soul. Passed down orally through the generations, the *pantun* is a form of oral literature that finds its roots amongst a great many kinds of people. The focus of this paper is the Malay and Malaysian Chinese Peranakan *pantun*(s), some of which were collected directly from informants in Malacca and Singapore. The Malay *pantun*'s penchant for nature in the first couplet of a *pantun*, which is reiterated in the Malaysian Chinese Peranakan *pantun*, becomes

[收稿日期] 2011-09-06

[本刊网址·在线杂志] <http://www.journals.zju.edu.cn/soc>

[在线优先出版日期] 2011-12-31

[基金项目] 马来西亚高等教育部课题资助项目(FRG0012-SS-1/2006-2008)

[作者简介] 1. 罗国安,男,马来西亚沙巴大学艺术学院副教授,主要从事马来西亚文学研究; 2. 沈紫娟,女,马来西亚沙巴大学艺术学院高级讲师,主要从事马来西亚文学研究。

[译者和审校者简介] 1. 胡敏琦,女,浙江大学人文学院博士研究生,中国计量学院外国语学院讲师,主要从事比较文学研究; 2. 杨晓雅,女,浙江大学人文学院博士研究生,主要从事比较文学研究; 3. 张德明,男,浙江大学人文学院中国语言文学系教授,博士生导师,主要从事比较文学与文化研究。

the focus of this analysis. Besides, it is the contention of this paper that the reiteration of nature reflectors is the "mirror effect" of the collision between the Malay and Chinese Peranakan *pantun*(s). The natural phenomena presence in both types of *pantun*(s) emphasizes daily lives which were closely associated with the natural surroundings of the Malay and Malaysian Chinese in those days and at the same time formed the uniqueness and the beauty of their *pantun*(s).

Key words: Malay *pantun*; Chinese Peranakan *pantun*; nature imagery; natural phenomenon; mirror effect

一、引言

马来民间文化中的一种特别文学类型是班顿体(*pantun*),它在马来群岛通过口头形式代代相传。学者们普遍同意这种看法,即我们“对于‘班顿体’这个词的原初意义以及班顿体的来源一无所知”^{[1]57}。某些东方学学者如 Hans Overbeck^[2]、Richard James Wilkinson 和 Richard Olaf Winstedt^[3]等,试图将班顿体的源头追溯到印度和中国的诗歌传统,因为印度《箴言》和中国《诗经》(公元前11世纪至公元前6世纪)里都有两个对句组成的四行诗。下面这首中国古诗选自 L. Cranmer Byng 翻译的《诗经》,与马来班顿体极其相似:

绿兮衣兮,
绿衣黄里;
心之忧矣,
曷维其已!^{[4]120}

在上文提及的学者中,Francois-René Daillie 认为既然班顿体的生成尚无具体证据,就没有理由假定印度和中国对马来班顿体产生过影响^{[1]59}。另一位马来传统诗歌的研究者 Harun Mat Piah 研究后得出结论:班顿体是马来人的原创,没有受到任何外来影响。据他所考,班顿体的形式(四行诗)不仅与中国和印度的古诗相近,而且与日本和斯堪的纳维亚的古诗也很相似。但这种相似性是一种普遍的语言文化现象,并不表明相互之间产生过影响^{[4]122}。以下这首日本古诗便是一例,它由 Harun Mat Piah 翻译成马来语,形式上与马来班顿体相近。

Bunga yang gugur di musim semi, 花开有落时,
Di tahun nanti berkembang lagi; 来年发新枝。
Tetapi sayang,engkau dan aku, 可叹你和我,
Bertemu hanya semusim ini.^{[4]122} 相会只此时。

据 Brandstetter 考证,“班顿体”一词来源于印度尼西亚语词根“*tun*”,可追溯到古爪哇语“*tuntun*”,意为“线”或“成一直线”。把此词与其他印度尼西亚语中含有诗或散文中“行”、“线”或“排好的词”^{[4]105}之意的词语相比较,这一词源的正确性也得到了证明。班顿体也被视为“短的抒情韵文”,形式上由两个蕴含某种情感和情绪的押韵对句组成^{[5]186}。从文化角度看,它是马来精神的真实表述,反映了独特的马来视角。

马来班顿体的书面形式最早出现在《马来编年史》(*Sejarah Melayu*)中,这本马来语经典的最早版本完成于1536年^{[6]193}。如今市面上可找到的选集主要有《马来口头传统班顿体:一部选集》^[7]和《马来班顿体选集》^[8]。特别是《马来口头传统班顿体:一部选集》收集了总计5653首四行班顿体,为语言研究者和文学研究者提供了有趣的文本。

更为重要的是,传统的马来班顿体大大影响了在马来群岛上居住的其他非马来族的诗歌的产

生,这些族群主要是生活在印度尼西亚和马来西亚英属海峡殖民地(the Straits Settlements)的马六甲、檳榔城和新加坡的土生华人。土生华人也就是海峡华人,男性被称作“峇峇”(Baba),女性被称作“娘惹”(Nyonya)。他们的文化是新加坡和马来西亚传统文化与诸如来自中国、马来和欧洲,更具体说来是英国的文化相融合的罕见而美好的产物^{[9]1}。峇峇族在东南亚被称为土生华人,“peranakan”这个词在马来语中意为“土生的”。他们的文化吸收了很多印尼和马来本土的文化因素,这些元素的融合在语言、饮食和衣着习惯,甚至某些程度上在信仰和习俗方面都特别明显^{[10]15}。本文主要关注上述三地的土生华人所创作的班顿体。

二、马来文化对土生华人班顿体的形成产生的影响

Harun Mat Piah 认为,土生华人最初是先接触到班顿体,之后才追溯中国古诗知识,并将其用于班顿体创作的^[11]。由于土生华人的口语文化与马来口语文化紧密联系,而班顿体在当时的马来人日常生活中扮有重要的角色,难怪定居于印尼和海峡的土生华人会为班顿体所着迷。因此,不可否认,最初是土生华人从当时的马来人那里学会了班顿体的创作技巧。由土生华人出版的有关早期班顿体的选集中有一本是 Mohamad bin Moor Ta Kup 编撰的,出版于 1889 年,名为《班顿体创作》(Pantun Karang-karangan, Composing Pantun)。此书佐证了上述观点。一些学者可能并不会认可这些班顿体是由土生华人所作这一说法,但其诗风揭示了它们确实出于土生华人之手,而非马来人之手。《班顿体创作》中的 397 首班顿体也囊括了一些传统的马来班顿体,其中第 54 首班顿体是最受欢迎的,也是经常被用来结束讲话的:

Pisang mas bawa bulayar,	载着香蕉出了海,
Masak sabejik di atas puti;	香蕉已熟放箱上;
Hutang mas bolih di bayar,	欠人钱财总能偿,
Hutang budi mumbawa mati.	唯有人情永难还。

^{[10]130}

Ding Choo Ming 在分析土生华人班顿体时特别强调这首班顿体,用以证明土生华人班顿体与马来班顿体的差异性^{[10]63}。很明显,这首“源于马来语”的班顿体使用了不规范的拼写方式,出现了不少拼写错误,如 *bulayar*(*belayar*)、*sabejik*(*sebi*ji)、*puti*(*peti*)、*mumbawa*(*membawa*)、*bolih*(*boleh*)。造成这些差异的原因是这些土生华人的马来语发音方式一开始就受其母语闽南话的影响。虽然首联中出现的渔夫隐喻是传统的马来意识所特有的,但这个音韵学上的证据暗示了事情的另一面。同理,该班顿体首联中的 *pisang mas* 在马来语中应为 *pisang emas*,这是一种香蕉,成熟时呈现金黄色。直译时, *pisang* 意为香蕉,而 *emas* 意为金黄色。Cliff Goddard 认为这是一首有关还“人情债”的最著名的班顿体, *hutang budi* 是指一个人在对危难时伸出的援助之手所欠下的债^{[5]201}。

尽管如此,语法上的证据直接表明这首班顿体应归属于马来世界。由 Lim Hock Chee 主编的有关传统马来班顿体的《马来班顿体和沙亚尔选集》(*Buku Sahyer dan Pantun Melayu*)一书中,共收集了 538 首马来班顿体^[11],揭示了土生华人最初曾极力模仿马来人的班顿体创作手法。土生华人 Felix Chia 发现,马六甲的峇峇族倾向于以他们所理解的马来语来创作班顿体。尽管马来语是土生华人可接受的规范,但他们仍然会以他们熟知的方式来说某些词语^{[12]68}。最初对于马来班顿体的模仿逐渐转向一种更具创造力的方式,从而形成了他们自己特有的风格。更准确地说,一些马来班顿体已被改编为土生华人班顿体,用以灵活地表现土生华人的创造力、风格、审美价值和观念。这些演变而来的班顿体现被称为土生华人班顿体。

既然马来文化对土生华人班顿体的形成产生过影响,那么马来班顿体与土生华人班顿体之间自然就有着诸多相似之处。但迄今为止,对这两者的相似之处的深层研究在许多方面还是有所欠

缺的。马来班顿体中首联(比兴)对于自然的偏爱,也反复出现在土生华人班顿体中,这将成为本文研究的重点。笔者认为,比兴中反复出现的自然物象是马来班顿体与土生华人班顿体冲突的“镜像效应”,本文将揭示马来班顿体和土生华人班顿体的传统中自然物象的意义。同时,这两种班顿体中出现的自然物象也突出了诗歌传统的独特性。

三、班顿体中的比兴手法

在班顿体四行诗中,首联是比兴,指“传达者想表达的真实信息蕴含在隐喻性和象征性的表述背后”^{[13]21}。在马来语用学中,它被视为含蓄的象征意义的本体表现^{[14]357}。比兴对后面出现的次联产生了“镜像效应”。比兴的运用只是说明诗人试图通过头韵和谐音使四行班顿体听上去更为悦耳,四行诗中每行最后一个音节的元音形成一种广为人知的“a,b,a,b”式交韵:即第一行与第三行押韵,第二行与第四行押韵。班顿体的独特性在于首联与次联语意上不相关。创作一个好的比兴句对班顿体来说是至关重要的,不管后面的信息多么有意思,没有好的比兴措辞,其美感顿失殆尽。比兴的任务是为次联要传达的信息押一个和谐的韵,比兴也有助于强调班顿体的含义。比兴的对象通常源于马来世界观及其对美的感知。

尽管如此,班顿体研究者中存在两种流派和观点。一派认为班顿体首联的比兴与次联没有关系。比如 Abdullah bin Abdul Kadir Munsyi 就认为班顿体首联是无意义的,只是用作次联的“陪衬”^[1]。这一理论得到了诸如 Van Ophuijzen 等西方的东方学者的认可^{[7]xiv}。但 Dailies 认为班顿体的首联与次联是有联系的^{[1]94},并以下面两首班顿体为例:

<i>Pantun 1</i>	班顿体 1
<i>Satu dua tiga empat,</i>	一二三四,
<i>Lima enam tujuh lapan;</i>	五六七八;
<i>Anak ikan sudah lompat,</i>	小鱼跳出舱,
<i>Jatuh balik atas papan.</i> ^{[1]102}	复落甲板上。

<i>Pantun 2</i>	班顿体 2
<i>Minta daun diberi daun,</i>	想要树叶叶就来,
<i>Dalam daun buah bidara;</i>	叶里包着巴拉达;
<i>Minta pantun diberi pantun,</i>	想要班顿班顿来,
<i>Dalam pantun ada bicara.</i> ^{[15]124}	班顿体内尽喧哗。

在第一首班顿体中,首联除了提供比兴外,与次联的含义没有任何关联。而在第二首班顿体中,第一行的 *daun* 和第三行的 *pantun* 押韵,第二行的 *bidara* 和第四行的 *bicara* 押韵,比兴为接下来的两句提供镜像作用。巴拉达的叶子是用来包裹巴拉达果的,以此来比喻班顿体就像叶子包着作为礼物的果实。更准确地说,这暗示着喧哗声被隐喻性地“包裹”在班顿体里。

而 Van Ophuijsen 批评 Pijnappel 这种认为班顿体前后两联有关联的观点,他用下面这首班顿体来质疑后者如何自圆其说:

<i>Pantun 3</i>	班顿体 3
<i>Satu dua tiga enam,</i>	一二三为六,
<i>Satu dan enam jadi tujuh;</i>	一加六为七;
<i>Buah delima yang ditanam,</i>	栽下石榴树,
<i>Buah berangan hanya tumbuh.</i> ^{[1]102}	但却长成栗。

Winstedt 是这样解释这首班顿体的:“一二三为六,一加六为七”这两句为马来人讲述了一个耳熟能详的故事,故事里一个园丁在数自己种下的果树,结果却惊讶地发现原本种石榴树的地方居然长出了栗子树。Winstedt 认为这首班顿体用以说明与数学理性背道而驰的不可思议之处,在园丁栽培下居然长出与自然法则截然相反的果实^{[1]102},而这正符合 Pijnappel 提出的前后两联相关的观点。虽然如此,从《马来口头传统班顿体:一部选集》中的 5 653 首班顿体来看,这两种观点都可以成立^[7]。

四、马来班顿体比兴中的自然物象

Zainal Abidin Borhan 对马来世界观和班顿体进行了研究,他认为诗人通过自然物象获得创作灵感,特别是在创作比兴时。他得出的结论是,自然不仅提供了一个生存空间,更是马来诗人通过马来班顿体、习语、谚语等来反映社会哲思的创作来源^{[16]246}。本文着重研究整个马来班顿体语料库中直接或间接地与自然物象相关联的比兴。马来诗人和土生华人诗人显然都从马来西亚热带雨林的动植物中汲取意象,这些自然物象显示了诗人与自然环境的密切关系。

Katharine Sim 在对马来诗歌尤其是班顿体的研究中发现,正是马来的自然环境激发了创造力并提供了创作班顿体的灵感。关于田园牧歌、风景如画的环境,她是这样描述的:

穿过白色的沙滩,一棵拉口沙面包果树将深深的阴影倾入温柔暖和的海面。海滩柔和的曲线一直延伸到海岬的岩石边;岩石上是棕榈树下的村舍;村边是稻田,还有一排可做篮子的露兜树,更远处是一片深绿色的丛林……^{[17]11}

正是这些自然景物为马来诗人注入了创作能量。

自然环境对于马来人如此重要,甚至班顿体中所创造的比拟都与他们居住的自然环境有关。其中最常见的例子是将花比作女性,将诸如甲虫和蜜蜂等虫子比作男性。如下:

<i>Belayar masuk Kuala Kedah,</i>	船儿到了吉他州,
<i>Patah tiang timpa kemudi;</i>	桅折舵断不再行;
<i>Sekuntum bunga terlalu indah,</i>	花儿开得正鲜艳,
<i>Sekalian kumbang asyik berahi.</i> ^{[1]84}	引得甲虫嗡嗡嚶。

这里的“甲虫”是指为花朵芬芳的花蜜所吸引的男性,用自然界来隐射男女性爱生活。这里还有另一首同主题的班顿体:

<i>Buah berembang masak ranum,</i>	贝里棒果已熟透,
<i>Masak diperam dalam gua;</i>	留在洞里藏得深;
<i>Kumbang lalu bunga tersenyum,</i>	花儿迎着蜂儿笑,
<i>Seekor belalang tumpang ketawa.</i> ^{[8]14}	旁有蚱蜢笑出声。

这首班顿体里成熟的贝里棒果指代有女待字闺中(藏在洞里),却躲避男性的追求,蜜蜂指代男性。但最终“蜜蜂”还是通过撩人的“笑”找到了“花儿”,蚱蜢笑话这样的欲拒还迎,因为这是自然界不可抗拒的规律。

Harun Mat Piah 发现除了自然界与人类共通之处,作为诗人的马来渔夫也从自己对“天有不测风云”的感悟中找到了创作灵感,比如海上的危险:

<i>Lancang kuning belayar malam,</i>	黄帆黄船半夜行,
<i>Haluan menuju ke lautan dalam;</i>	驶向大海万里深;
<i>Jika nakhoda kurangnya faham,</i>	无知船员不经事,
<i>Alamat perahu akan tengelam.</i> ^{[16]137}	他日覆舟天注定。

诗人对大海充满敬畏之情,以此告诫他人大海中充满潜藏的危险。Zainal Abidin Borhan^[16]和 Harun

Mat Piah^[4]认为,这是诗人与自然之间精神联系的明证,也是马来人世界观的核心。

大海、水果、蔬菜和家畜(如下所及)也体现了马来诗人的经济生活,比如因为捕鱼生涯而对某块海域特别熟悉,因为日常在附近的森林里寻找饲料而对家畜和野菜特别熟悉。马来诗人的自然生活环境形成了“马来人的世界观”,而这又反过来通过班顿体中隐喻、意象等文学、美学手段得以投射。这些文学手段同时丰富了读者的生活,其作用远远超出认知的指导。

Muhammad Haji Salleh 认为班顿体首联与次联的割裂反映了马来人独特的宇宙哲学。首联以自然环境比兴人类世界,揭示了如何先从小宇宙入手了解大宇宙^{[18]17}。比较分析马来班顿体与土生华人班顿体,可以解释这种观点。

本文认为,首联和次联的联系是班顿体美学上的优势,但研究应该着眼于比兴的类型,而非其关联性。一般而言,班顿体四行诗中首联通常以一个自然物象、远近闻名的事件或者乡村生活中的某种个人体验为引导。实际上,比兴服务于次联的意义,并提供了一种反射、知觉和心境。在《马来口头传统班顿体:一部选集》5 653 首班顿体中,80%的比兴是与自然物象有关的。Winstedt 和 Daillie 这两位西方的东方学者主张通过“自然”这一主题所形成的镜像作用来分析班顿体,甚至提倡通过对马来语中的水果、鲜花、植物和鸟兽的掌握来理解一首班顿体^{[1][6]201}。Harun Mat Piah 等马来学者也认为,理解马来语境中的自然象征对理解一首班顿体至关重要^{[8]115}。比如:

Message Reflector 1(MR1)	比兴 1
<i>Apa kena padiku ini,</i>	谁人触动我稻田,
<i>Sini sangkut, sana pun goyang ?</i> ^{[1]82}	引起波动和缠绵?
Message Reflector 2(MR2)	比兴 2
<i>Terbang merpati beratus-ratus,</i>	上百鸽子成群飞,
<i>Seekor hinggap tengah halaman;</i> ^{[1]52}	唯有一只停我庭;
Message Reflector 3(MR3)	比兴 3
<i>Bunga melur kembang sekaki,</i>	一朵茉莉独幽香,
<i>Mari dibungkus dengan kertas;</i> ^{[1]165}	惜花人儿纸中藏;
Message Reflector 4(MR4)	比兴 4
<i>Sirih kuning dari Patani,</i>	黄色荖叶帕塔尼来,
<i>Pinang muda dari Melaka;</i> ^{[8]114}	小小槟榔马六甲来;
Message Reflector 5(MR5)	比兴 5
<i>Kupu-kupu terbang melintang,</i>	蝴蝶低低飞,
<i>Hinggap menghisap bunga layu;</i> ^{[8]322}	欣然享残花;
Message Reflector 6(MR6)	比兴 6
<i>Ikan duri di atas batu,</i>	猫鱼停岩石,
<i>Ikan sepat di padang saujana;</i> ^{[8]83}	单鳍鱼在平原,
Message Reflector 7(MR7)	比兴 7
<i>Permata jatuh di dalam rumput,</i>	宝石落草丛,

Jatuh di rumput gilang-gemilang; ^{[1]41}

依旧闪光芒;

Message Reflector 8(MR8)

比兴 8

Apa digulai orang di ladang,

田里能烧啥子菜,

Pucuk kacang bersela-sela; ^{[1]97}

一盘豆芽互缠连。

Message Reflector 9(MR9)

比兴 9

Baik-baik belayar malam,

夜晚行船莫大意,

Arus deras, karangnya tajam; ^{[1]101}

岩石陡峭风浪急;

Message Reflector 10(MR10)

比兴 10

Jikalau bukan kerana bintang,

不是繁星当空,

Masakan bulan terbit tinggi? ^{[1]4}

哪来皓月上升?

以上选用的十对比兴都与自然相关,诗人特别描写了马来热带雨林的风景,以及马来当地人耕作和捕鱼的劳作景象。除了金灿灿的水稻,一行放飞的白鸽、一朵淡黄的茉莉花、一只飞舞的蛾子、一片枯黄的藤叶和一颗饱满的槟榔果都可作为马来经济文化的象征性标志,尤其是很多诗人都喜欢描写人们咀嚼藤叶包裹的槟榔的样子。随风起伏的水稻秸秆、枯萎花瓣上的飞蛾、水田里的单鳍鱼或岩石上的鲑鱼,都是证明诗人熟知自然环境的唯美物象。很显然,诗人创作班顿体时的灵感源于自然环境之美。当他们用这些物象来表达内心的深情时,诗句也隐约传达了他们与自然环境合二为一的感受。例如,比兴 1 中的“稻田”影射的是一个被病痛折磨的农民的灵魂。自古以来,稻田就被视为农民的灵魂和他们主要的生存来源,对一般马来人来说,稻田的重要性就更不可忽视了。

海是我们常见的对马来风景的诗意体现,马来人的祖先世代以海上捕鱼为生。在比兴 9 中,马来人将海上的生存之道与世俗的智慧相结合,并将它提升为普适性。大海、星星和月亮对马来渔民而言是非常重要的。大海为他们提供了赖以生存的食物,夜空中的明星为他们指引归途。虽然马来人种植水稻和水果,海洋、河流和丛林同样也是他们生活收入的来源,这也就是我们为什么要了解比兴中自然物象的重要性。

在比兴 9 中,“夜晚行船莫大意,岩石陡峭风浪急”也表达了这样一种思想:“若不是有一个经验老到的人驾船,再多的好船也会在海上迷航”。这句话提醒我们,在现实生活中,也要有一个博学之士来指导我们的生活。在比兴中,这个意象表现得更加明显。陡峭的岩礁和汹涌的海浪能激起马来读者心底的恐惧,这种恐惧类似于大海带给他们的不安全感。同时,它也传达了一个充满说教的智慧,使班顿体更加吸引人。

通过将比兴与班顿体相结合,诗人成功地向我们暗示了生命和生活的危险性。显然,班顿体中的自然因素也可以在陌生的外来者和马来人之间架起一座观念的桥梁,以便人们理解和感受马来文化对普世价值观做出的贡献。更重要的是,比兴的灵感源于诗人通过自然对人与宇宙之间的关系的理解,而马来世界观则往往在自然中得到了强调。

同样,在比兴 10 中,比兴利用自然物象作为连接次联语意的影射,例如,“不是繁星当空,哪来皓月上升”就是一种语意的影射,而不只是为了与比兴押韵(即:“你若不是我所爱,今夜为何在此地?”)。班顿体中的月亮和星星等自然物象让夜晚的乡村弥漫着浓郁的浪漫气息,随之引出的是挚爱的表白。通过主题表达出来的积极和消极信息都因为自然物象而强化了。海的凶险与爱的关系(比兴 9)在平凡的日常活动中通过自然物象得以表现出来。因此,比兴中的自然物象是衡量马来

班顿体的一个重要标准。

但也不是所有班顿体中的比兴都会影射自然,在以下的例子中,比兴反而指向人的某些身体部位或病痛:

Pantun 4

Satu tangan bilangan lima,
Dua tangan bilangan sepuluh;
Saya bertanam biji delima,
Apa sebab peria tumbuh ?^{[1]103}

班顿体 4

一个手掌五指头,
两个手掌十指扣;
明明播下石榴种,
为何冒出葫芦头?

Pantun 5

Orang selsema sakit berhinggis,
Lubang hidung rasa terkambus;
Ibarat seperti telur kemungkus,
Benci nak pandang rasa cemus.^{[1]41}

班顿体 5

浓痰卡喉因伤风,
鼻孔堵塞气难通;
此人就像变质蛋,
让人恶心又染病。

在班顿体 5 中,比兴指的是生病或身体不适的状态,同时通过对因伤风引起鼻孔堵塞的描写,在语意上隐含着一种情感上的厌恶和挫败感。这是另一种方式的暗示,消极情绪在马来世界往往等同于个人痛苦(疾病)和畸形,正如变质蛋的形象所呈现的那样。以“旅行”作为隐喻是马来班顿体的另一个显著标志,如班顿体 6 中所示:

Pantun 6

Burung nuri terbang ke Padang,
Bulunya jatuh ke Patani;
Banyak muda sudah kupandang,
Tiada sama mudaku ini.^{[1]66}

班顿体 6

一只爱鸟飞巴东,
飞到半路羽毛落;
世上男子千千万,
只有这个入我眼。

诗人在班顿体 6 中叙述到另一个国家如北方帕塔尼和马来群岛的巴东去旅行。此处,他用鸟的形象来强调一个女人无与伦比的美丽。由此,我们看到以爱鸟(nuri)形式暗示的自然,诗人以此致力于表达他对自己爱慕的女人的赞赏。精心选择的自然物象和人类情感的结合产生了意义和印象的多重层次,形成了意象,正是它们使整个马来班顿体变得独一无二。以下班顿体旨在强调具有马来特性的因素,而这些因素正是通过比兴投射出来的:

Pantun 7

Cahaya redup menyegar padi,
Ayam berkokok mengirai tuah;
Jikalau hidup tidak berbudi,
Umpama pokok tidak berbuah.^{[1]71}

班顿体 7

暮色柔和照水田,
鸡鸣打颤盼好运;
凡人若无慈悲心,
就像果木无收成。

在这首班顿体中,使稻田焕然一新的黄昏的光线、忐忑期待着好运的鸡仔,直接体现了一个农村家庭质朴的气息。做一个慈悲的人的信念和一棵无果之树的暗示,表明了某种宗教的倾向。诗人以绝后作为威胁,教导人们一心向善。这种意境首先在对黄昏的隐喻中被渲染了出来,黄昏的光线可以唤醒沉睡的稻田,鸡仔的自然本能暗示向善本该是顺其自然的过程,这就像是黄昏的光线和人的天性。敏感地把握周围环境中发生的一切的能力,使马来班顿体诗人能身处一个返璞归真的社会。班顿体向我们揭示了美丽的镜像效应,诗人首先关注和充分感知他周围的自然环境,然后从中获得启示并向人们教导和传授生活的格言,这正是马来文化独特性的标志。

因此,马来班顿体本质上源于与马来传统渔业和水稻种植等经济活动密切相关的乡土环境。

诗人通过动植物意象和隐喻来表达情感,比如爱、恨、挫折和道德价值观,从而在审美过程中揭示马来来的世界观。

五、土生华人班顿体比兴中的自然物象

19 世纪末 20 世纪初,土生华人班顿体在马六甲地区、槟榔屿和新加坡相继出版,这表明马来文化的影响力在扩大,尤其是班顿体中的 *dongdang sayang* 节奏,这在 Chia Kim Teck 的作品中有很好的体现:

<i>Banyak orang di Bukit Cina ,</i>	众人聚集中国山,
<i>Tengok Encik Ali menebang kayu ;</i>	围观阿里伐木材;
<i>Zaman sekarang ringgit berguna ,</i>	如今金钱更有用,
<i>Budi yang baik terbuang lalu. ^[19]</i>	菩萨心肠弃一边。

上面这首班顿体从单词的音节出发,使用了 8 到 10 个顿,使其更加朗朗上口,也让人想起了经典的马来民歌 *Rasa Sayang*。阿里樵夫这个形象使我们想起马来班顿体往往从他们日常经济活动(比兴 1)中获取灵感,虽然庄稼人(比兴 1)和渔夫诗人(比兴 9)的形象只是暗含在隐喻之中,用来说明班顿体中比兴的意义。樵夫是一个清晰的人物形象,诗人从自然母亲那儿获取灵感,将马来人和土生华人班顿体推上有相同高度的创作平台。

土生华人创作的班顿体中的比兴同样与自然有关。以下是来自英属海峡殖民地的土生华人(CPP)常用的一些比兴:

CPP 1

<i>Anak merpati terbang berkepak ,</i>	小鸽轻拍翅膀飞,
<i>Brenti mari di tepi hutan ;</i>	沿途停歇丛林边;
<i>Pintu hati tak siapa buka ,</i>	无人开过我心门,
<i>Konci ada di tangan tuan. ^{[19]43}</i>	钥匙就在你手中。

CPP 2

<i>Jalan jalan tanah tambak ,</i>	沿着堤岸随意行,
<i>Pucuk pakis tuan tanggalkan ;</i>	你手随意采野芹;
<i>Berjumpa sudah rambutan yang masak ,</i>	红毛丹果已熟透,
<i>Rambai yang manis tuan tinggalkan. ^{[12]74}</i>	南巴果虽甜被你扔。

CPP 3

<i>Rumput pakis di tengah hutan ,</i>	野生蕨类生丛林,
<i>Bintang Timur tergulung-gulung ;</i>	东方明星当空耀;
<i>Mintak jereki sebesar lautan ,</i>	祈求洪福似海大,
<i>Mintak umur setinggi gunung. ^{[12]75}</i>	祈求长寿如山高。

CPP 4

<i>Lemo manis tiga stangkay ,</i>	柠檬酸甜茎三根,
<i>Jato sa-bijit di Lautan China ;</i>	一根投掷中国海;

Mulot manis jangan dipakay, 生人蜜语多提防,
Krap krap situ terkena.^[20] 常人上当悔声长。

CPP 5

Wangi sungguh bunga sena, 青龙木花醉人香,
Wangi lagi bunga melor; 胜似茉莉花芬芳;
Tuan yang pamdai lagi terkena, 你等智者尽被骗,
Ini pulak saya yang bodoh.^[20] 愚钝我辈定遭殃。

像马来班顿体一样,这些班顿体也把动物、鲜花和水果用在他们的比兴中,因此明显可用上面讨论过的马来班顿体的语意模式。土生华人班顿体 1(CPP1)表达了一个年轻的土生华人女孩等待白马王子前来赢取她芳心的心情,一只飞过丛林栖息在树枝上的鸽子象征那位天真无邪的年轻女孩。鸽子是纯洁的象征,表达天真无邪之意。而茉莉和青龙木的香味差异则引发了另外一个智者和傻瓜之间的对比,借以强调愚蠢的缺陷。同样,在班顿体 2(CPP2)中,比兴采用了自然元素,特别借用红毛丹果和南巴果来指出人类喜新厌旧的习性。此外,在班顿体 3(CPP3)中,丛林中的蕨类植物和东方之星揭示了作为海上工作人员的土生华人对非常实用的占星术的掌握。但只有在提到“中国海”、三根甜酸柠檬的茎和辟邪的传统时,我们才能发现诗人的中国身份。

除了上面提到的音韵差异,诗中运用的自然物象、对丛林和质朴生活的了解,以及诗人使用的语言等种种迹象都表明,这些土生华人班顿体出现在 19 世纪马来地区。2007 年,在对马六甲和槟榔屿地区进行实地考察后,工作人员从五个当地人那里获得了 50 首奇特的班顿体,并把它们记录了下来。在这 50 首奇特的班顿体中,比兴重现了那些与自然密切相关的祖先的生活。下面是五个例子:

CPP 6

Pokok kapuk di tepi hutan, 木棉耸立丛林边,
Patah sedahan dipukul ribut; 一声霹雳断枝干;
Barang mabuk jangan makan, 劝君莫借酒浇愁,
Mana tau membawa maut.^① 招来阎王命就休。

CPP 7

Memancing ikan di tepi tasik, 悠悠垂钓在湖边,
Tasik namanya Ketang Berdua; 湖名可唐波多拉;
Kiasai pun cantik sinnio pun cantik, 新郎英俊新娘美,
Macam pinang dibelah dua.^② 好比槟榔两半分。

CPP 8

Pergi ke hutan mencari rusa, 猎鹿林中奔,
Terpijak duri terasa bisa; 棘绊疼难忍;
Harimau ganas di pekan dan desa, 恶虎城中现,
Siapa tersua menjadi mangsa.^③ 逢者必丧生。

① 口述人: Koh Kim Bok; 年龄: 65 岁; 种族: 土生华人; 地点: 马六甲 Kampung Bukit Rambia 村; 日期: 2007 年 10 月 15 日。

② 口述人: Nyonya Tan; 年龄: 58 岁; 种族: 土生华人; 地点: 马六甲 Bachang 镇; 日期: 2007 年 10 月 17 日。

③ 口述人: Bonny Ang; 年龄: 60 岁; 种族: 土生华人; 地点: 马六甲 Ujong Pasir 村; 日期: 2007 年 10 月 12 日。

CPP 9

<i>Kalu mo tau chempedak ato nangka,</i>	面包果还是菠萝蜜?
<i>Bau yang wangilah dia mia tanda;</i>	需靠嗅觉辨气味;
<i>Kalu mo dikenal Baba Nyonya,</i>	欲识峇峇娘惹人,
<i>Gunakanlah Baba Nyonya mia bahasa.</i> ^①	得学峇峇娘惹语。

CPP 10

<i>sinya manis buah papaya,</i>	木瓜肉汁嫩香甜,
<i>Kalau tak masak keras kelat;</i>	未熟涩口难下咽;
<i>Kompul di sini Baba dan Nyonya,</i>	峇峇娘惹聚一起,
<i>Cerminkan budaya paling kilat.</i> ^②	优秀文化互相传!

显然,在最近发现的这些班顿体中,虽然它们的风格没有多大变化,但也有所发展,包括以自然物象作为参照物,如土生华人班顿体 6 以劈断树枝的闪电唤起人们对死亡的恐惧之类。“猎鹿”(CPP8)和甜木瓜(CPP10)的聚会则使我们联想到位于现代都市周边马来西亚乡村中人们活动的情形。无论这些自然物象和隐喻持续不断地传达着的是道德、死亡、危险还是文化优越感(CPP10),它们都暗示了在马来和中国世界观融合的基础上用某种语言和文化建构的价值观。

在中国人看来(CPP8),老虎是凶猛的象征,但带有典型的马来和土生华人食物特色的木菠萝和菠萝蜜则代表了土生华人班顿体诗意风景中的杂糅性。土生华人身份认同的变化是通过混杂的自然文化意象及其客体的内在提示而展现出来的,这一点突出体现在让土生华人引以为豪的文化精华部分,它具有土生华人和马来班顿体的双重特性。土生华人观察到马来班顿体比兴中自然因素的重要性,并借此促发了镜像效应,催生出美感价值,而其创作的杂糅的班顿体的魅力和诗意也正由此而生。

本研究表明,马来班顿体和土生华人班顿体都运用了比兴,这种比兴产生了与自然环境相关的镜像效应。通过隐喻的方式,班顿体向我们展示了许多与自然关系密切的知识,加强了它自身的说教意义,同时也传达了它关于爱或危险的内在信息。马来班顿体和土生华人班顿体中首联的所有比兴都和次联中的诗句押韵,但反射的镜像效应有助于更清晰地说明班顿体要表达的信息。包含在自然物象和隐喻中的语意联系,则揭示了一种受到周围的自然环境所束缚的马来生活方式。尽管是一种杂糅体,土生华人班顿体显然自 19 世纪起就已从他们的马来祖先那里接受了马来自然环境,这在他们的班顿体比兴中都能找到证据。更准确地说,出现于两种班顿体中的自然物象强调了当时的日常生活与自然环境密切相关,同时也构成了这些班顿体的独特性和美感。

[参 考 文 献]

- [1] F. R. Daillie, *Alam Pantun Melayu: Studies on the Malay Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1988. [F. R. Daillie, *World of Malay Pantun: Studies of Malay Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1988.]
- [2] H. Overbeck, "The Malay Pantun," *JSBRAS*, No. 85(1922), pp. 4-28.
- [3] R. J. Wilkinson & R. O. Winstedt, *Pantun Melayu*, Singapore: Methodist Publishing House, 1923. [R. J. Wilkinson & R. O. Winstedt, *Malay Pantun*, Singapore: Methodist Publishing House, 1923.]

① 口述人: Philip Tan Soo Siang; 年龄: 57 岁; 种族: 土生华人; 地点: 新加坡; 日期: 2007 年 12 月 1 日。

② 口述人: Chau Eng Thai; 年龄: 50 岁; 种族: 土生华人; 地点: 新加坡; 日期: 2007 年 12 月 1 日。

- [4] Harun Mat Piah, *Puisi Melayu Tradisional: Satu Perbicaraan Genre dan Fungsi*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1989. [Harun Mat Piah, *Malay Traditional Poems: A Discussion on Genres and Functions*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1989.]
- [5] C. Goddard, "Cultural Values and 'Cultural Scripts' of Malay (Bahasa Melayu)," *Journal of Pragmatics*, No. 27(1997), pp. 183-201.
- [6] R. O. Winstedt, *A History of Classical Malay Literature*, Kuala Lumpur: Oxford University Press, 1969.
- [7] Anwar Ridhwan & Safian Hussin (eds.), *Kurik Kundi Merah Saga: Kumpulan Pantun Lisan Melayu*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2002. [Anwar Ridhwan & Safian Hussin (eds.), *The Spotted Saga Fruit: Anthology of Oral Malay Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2002.]
- [8] Zainal Abidin Bakar, *Kumpulan Pantun Melayu*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1983. [Zainal Abidin Bakar, *Anthology of the Malay Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1983.]
- [9] J. R. Clammer, *Straits Chinese Society*, Singapore: Singapore University Press, 1980.
- [10] Ding Choo Ming, *Pantun Peranakan Baba: Mutiara Gemilang Negeri-negeri Selat*, Bangi: Penerbit Universiti Kebangsaan Malaysia, 2008. [Ding Choo Ming, *Peranakan Chinese Pantuns of Straits Settlement*, Bangi: University Kebangsaan Malaysia Publisher, 2008.]
- [11] Lim Hock Chee (ed.), *Buku Sahyer dan Pantun Melayu*, 1890. [Lim Hock Chee (ed.), *Anthology of Malay Pantun and Syair*, 1890.]
- [12] Felix Chia, *Ala Sayang*, Singapore: Eastern University Press, 1983. [Felix Chia, *Love*, Singapore: Eastern University Press, 1983.]
- [13] Wazir-Jahan Karim, "Prelude to Madness: The Language of Emotion in Courtship and Early Marriage," in Wazir-Jahan Karim (ed.), *Emotions of Culture*, Singapore: Oxford University Press, 1990, pp. 21-63.
- [14] J. W. Sew, "Power Pragmatics in Asian Languages," *Language Sciences*, Vol. 19, No. 4(1997), pp. 357-367.
- [15] Jumaat bin Mohd Noor (ed.), *Sekalung Budi Seuntai Bahasa*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2000. [Jumaat bin Mohd Noor (ed.), *A Reflection of Goodwill through Language*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2000.]
- [16] Zainal Abidin Borhan, "Pantun dan Ungkapan Serta Pandangan Semesta Melayu," in Rogaya A. Hamid dan Jumaah Ilias (eds.), *Pandangan Semesta Melayu: Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2006, pp. 242-262. [Zainal Abidin Borhan, "Pantun and Sayings from the Malay World View," in Rogaya A. Hamid dan Jumaah Ilias (eds.), *Malay World View: Pantun*, 2006, pp. 242-262.]
- [17] Katharine Sim, *More than a Pantun: Understanding Malay Verse*, Kuala Lumpur: Times Books International, 1987.
- [18] Muhamad Haji Salleh, "Dalam Daun Ada Bicara: Falsafah Alam Pantun Melayu," in Rogaya A. Hamid dan Jumaah Ilias (eds.), *Pandangan Semesta Melayu: Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2006, pp. 1-34. [Muhamad Haji Salleh, "A Discussion within a Leave: Pantun of Malay World Philosophy," in Rogaya A. Hamid dan Jumaah Ilias (eds.), *Malay World View: Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2006, pp. 1-34.]
- [19] Chia Kim Teck, *Pantun Dondang Sayang Baba Baba Peranakan: Vol. 1*, Melaka: Tan Seng Poh, 1950. [Chia Kim Teck, *Anthology of Baba Peranakan Pantun Dondang Sayang: Vol. 1*, Malacca: Tan Seng Poh, 1950.]
- [20] Lee Chi Lin, *Pantun Dulu-Kala Peranakan Cina*, Melaka: Persatuan Peranakan Cina Malaysia, 1999. [Lee Chi Lin, *Chinese Peranakan Pantun from the Past*, Malacca: Association of Chinese Peranakan in Malaysia 1999.]

The Significance of Natural Phenomenon in the Malay and Chinese Peranakan *Pantun*(s) Message Reflectors

Low Kok On Sim Chee Cheang

(School of Arts Studies, University Malaysia Sabah, Kota Kinabalu 88400, Malaysia)

I. Introduction

Another celebrated oicotype or folk culture of the Malay culture is the *pantun* which is another form of oral literature that has been transmitted from one generation to another in the Malay Archipelago merely via the oral tradition. Literary scholars are also of the view that we are completely in the dark as to the origins and original meaning of the word "*pantun*"^{[1]57}. Orientalists like Hans Overbeck(1922)^[2], Richard James Wilkinson and Richard Olaf Winstedt(1923)^[3] had attempted to link the origins of *pantun* to the influence of Indian and Chinese traditional poetry because of the Indian *seloka* and some verses in the Chinese *Shi-Qing* (XI-VI B. C.) which has the same twofold structure in a four-line stanza^{[4]120}. Below is an example of the Chinese traditional poetry translated by L. Cranmer Byng in *The Book of Odes* that has a form similar to the Malay *pantun*:

Green is the upper robe,
Green with a yellow lining;
My sorrow none can probe,
Nor can I cease repining.^{[4]120}

In relation to the above mentioned scholars' assumptions, Francois-René Daillie concludes

Received date: 2011-09-06

Website: <http://www.journals.zju.edu.cn/soc>

Online first date: 2011-12-31

Foundation items: Project(No. FRG0012-SS-1/2006-2008), supported by Ministry of Higher Education Malaysia

Author profile: 1. Low Kok On, Associate Professor, School of Arts Studies, University Malaysia Sabah, is the author of *Membaca Mitos dan Legenda Kadazandusun* (Reading Myths and Legends of the Kadazandusun, 2005), *Citra Wira Rakyat dalam Legenda Mat Salleh* (Image of the Folk Hero in the Legends of Mat Salleh, 2001). Low's main focus research area is the Kadazandusun and Malay folk-literature of Malaysia. He is currently collecting riddles and proverbs of the Kadazandusun in Sabah, East Malaysia. 2. Dr. Sim Chee Cheang, Senior Lecturer in the School of Arts Studies at University Malaysia Sabah, specializes in studies on diaspo(ric) Chinese identity especially the Chinese Indonesians. She has published widely articles on postcoloniality and the diaspo(ric) Chinese identity and is also the author of *Negotiating the Chinese American Identity in the Cosmological Sphere of the Yin and Yang: A Comparison of Amy Tan and Frank Chin's Works* (2001).

that since there is no concrete evidence of the *pantun*'s creation there is no reason to assume that there are Indian and Chinese influences in the Malay *pantun*^{[1]59}. Harun Mat Piah^{[4]122}, another Malay traditional poetry scholar drew a conclusion in his research that the *pantun* is originally created by the Malays without any external influence. According to him, the form of the *pantun* (quatrain) is not merely similar to the Chinese and Indian traditional poetry but also to the Japanese *doidatsu* and the Scandinavian traditional poetry. The similarities do not indicate influence but a linguistic cultural phenomenon in the world. Below is an example of the Japanese *doidatsu* translated into Malay by Harun Mat Piah(1989) which has a form that is similar to the Malay *pantun*. The English translation provided on the right column is based on the Malay translation.

*Bunga yang gugur di musim semi,
Di tahun nanti berkembang lagi;
Tetapi sayang, engkau dan aku,
Bertemu hanya semusim ini.*^{[4]122}

Flowers that fall during the booming season
Will be flourished again in next season
But alas, you and I
Happen to meet only in this season

According to Brandstetter, the word "*pantun*" is derived from an Indonesian root word "*tun*" and can be traced to old Japanese "*tuntun*" which denotes "thread" or "*atuntun*" which means "in lines". The validity of the derivation is also well supported by some findings of research that compared it with other Indonesian words carrying the root meaning of "row", "line" or "words arranged"^{[4]105} in prose or verse. "*Pantun*" is also known as "short evocative verses" that constitutes a poetic form consisting of two rhyming couplets in which an emotion or mood is implied or evoked^{[5]186}. It has been considered as an authentic representation of Malay mentality that embodies the Malay *emic* viewpoint from a cultural perspective.

Malay *pantuns* in the written form first appeared in *Sejarah Melayu* (*Malay Annals*), a renowned Malay classic, whose earliest version was completed in the year 1536^{[6]193}. Today, several anthologies are available in the market comprise: (1) *Kurik Kundi Merah Saga : Kumpulan Pantun Lisan Melayu* (*The Malay Oral Traditional Pantuns : An Anthology*, 2002)^[7] and (2) *Kumpulan Pantun Melayu* (*Anthology of Malay Pantuns*, 1983)^[8]. *The Malay Oral Traditional Pantuns ; An Anthology* (2002), in particular, has incorporated a total of 5 653 verses of four-line *pantuns*, thus providing interesting texts that may be studied by linguistic researchers and literary scholars.

More importantly, the traditional Malay *pantuns* have considerable influence over the emergence of verse among the non-Malay ethnic groups residing in Nusantara, a group generally referred to as the Chinese Peranakan in Indonesia and Malaysia mainly in the Straits Settlements comprising of Malacca, Penang, and Singapore. The Chinese Peranakan is also known as Straits Chinese whom people address as *Baba* (male) and *Nyonya* (female). Their culture is a rare and beautiful blend of the dominant elements in Malaysian and Singaporean cultural traditions such as the Chinese, Malay and European or, more specifically, the English cultures^{[9]1}. *Baba*(s) belong to that category of Chinese in Southeast Asia called Chinese Peranakans. The term *peranakan* is a Malay word that means "local-born". Their culture has incorporated many local Indonesian and Malay cultural elements. The incorporation of such elements is especially evident in language, food

habits, dress sense and also, to some extent, the beliefs and customs^{[10]15}. In this paper, we will focus only on the *pantun*(s) composed by Chinese Peranakan in the three states concerned.

II . The Malay Influence in the Emergence of Chinese Peranakan *Pantun*(s)

Harun Mat Piah (1989) reports that in the early stages, the Chinese Peranakan used the *pantun*(s) as they were initially exposed to *pantun*(s) before they fell back on their knowledge of Chinese poems^[11]. In view of the close association between the culture and spoken language of the Chinese Peranakan and those of the Malays, it is understandable that the Chinese Peranakan in Indonesia and the Straits Settlements were fascinated with *pantun*(s), which played a prominent role in the daily lives of the Malays at that time. As such, there is no denying that in the early stages, the Chinese Peranakan learned the skills of composing *pantun*(s) from contemporary Malays. This statement can be supported with reference to early *pantun*(s) anthologies published by the Chinese Peranakan, one of which has to do with *pantun*(s) found in an anthology entitled *Pantun Karang-karangan* (*Composing Pantun*) published by Mohamad bin Moor Ta Kup as early as 1889^{[10]130}. Some researchers might not agree with the claims of Chinese Peranakan authorship but the language and poetic style suggest a Chinese Peranakan author rather than a Malay ethnic. The 397 *pantun*(s) in the anthology entitled *Pantun Karang-karangan* also included traditional Malay *pantun*(s). Among the *pantun*(s) is the *Pantun* 54 which is the most popular and often quoted *pantun* to end a speech:

<i>Pisang mas bawa bulayar ,</i>	Sailing along with mas banana,
<i>Masak sabejik di atas puti ;</i>	One ripen on top of the container;
<i>Hutang mas bolih di bayar ,</i>	A debt of gold can always be repaid,
<i>Hutang budi mumbawa mati.</i> ^{[10]130}	A debt of kindness is forever untill death.

The *pantun* with its "morphosyntactically based Malay", made obvious by the unconventional spelling of "*bulayar*" (*belayar*), "*sabejik*" (*sebihi*), "*puti*" (*peti*), "*mumbawa*" (*membara*), "*bolih*" (*boleh*), which has been highlighted by Ding Choo Ming in his analysis of Chinese Peranakan language, provides evidence to differentiate *pantun*(s) by Malays and those by the Chinese Peranakan^{[10]63}. The differences lie in the manner in which the Malay word is pronounced due to tongue that was first moulded by their mother tongue, Hokkien. Although the typical pastoral metaphor of the fisherman or *nelayan* in the first couplet suggests a traditional Malay consciousness, the phonological evidence implies otherwise.

Also note that "*pisang mas*" in the first line of this *pantun* in Malay is *pisang emas*—a variety of banana when ripen is golden in color. In direct translation, the word *pisang* is banana and *emas* is gold. According to Cliff Goddard, this is the most famous *pantun* which deals with the obligation to repay what is known as *hutang budi* "a debt of gratitude/kindness" to someone who has helped us during a time of need^{[5]201}.

Nevertheless, the syntactic evidence immediately situates the *pantun*(s) in a Malay world. The traditional Malay *pantun*(s) entitled *Buku Sahyer dan Pantun Melayu* (1890) edited by Lim

Hock Chee, which includes a total of 538 poems comprising Malay *pantun*(s) and *syair*(s) reveal that in the early stages^[11], Chinese Peranakan(s) made deliberate attempts to acquire the skills of composing *pantun*(s) from the Malays. Felix Chia a Chinese Peranakan himself, observed that the Malacca *Babas* tended to compose their *pantun*(s) in the Malay language as they perceived it. Notwithstanding the acceptable standard of Malay language used by the Chinese Peranakan, the *Babas* tended to use certain words and phrases in a manner that they were acquainted with^{[12]68}. This initial imitation of Malay *pantun*(s) gradually moved towards a more creative realm where they composed *pantun*(s) reflecting their own styles. More precisely, some Malay *pantun*(s), which were adapted by the Chinese Peranakan, changed in terms of their dynamics to reflect the creativity, styles, aesthetic values and perspectives of the Chinese Peranakan. These *pantun*(s) that evolved are now known as Chinese Peranakan *pantun*(s).

Based on the influence of the Malay over the emergence of Chinese Peranakan *pantun*(s), logically there exist many similarities between the Malay and the Chinese Peranakan *pantun*(s). Yet not many in-depth studies have been done on the similarities on the various aspects between them to date. The Malay *pantun*'s penchant for nature in the first couplet (*pembayang maksud*), which is reiterated in the Malaysian Chinese Peranakan *pantun*, becomes the focus of this paper. It is the contention of this paper that the reiteration of nature reflectors is the "mirror effect" of the collision between the Malay and Chinese Peranakan *pantun*(s). Insight gained from this study would enhance one's knowledge on the significance of natural phenomenon in both the traditional Malay and the Chinese Peranakan *pantun*(s). Also, the natural phenomenon's presence in both types of *pantun*(s) emphasizes the uniqueness of these traditional poems.

III. Message Reflector of *Pantun*(s)

In a four-line *pantun* or quatrain, the first couplet is known as a *pembayang maksud*, which refers to the "concealed meanings containing metaphoric symbolic statements ensued by the actual message intended by the conveyer"^{[13]21}. In Malay pragmatics, it has been viewed as an ontological manifestation of symbolic meaning indicating indirectness^{[14]357}. *Pembayang maksud* (hereafter referred to as a message reflector) produces the "mirror effect" of the *pantun* on the message or meaning of the second couplet that follows. The use of a message reflector merely illustrates an attempt made by a poet in making a four-line *pantun* sound more pleasant through its alliterations and assonances that involve the vowel sounds of the last syllables of all the four lines, which collectively form an alternating pattern widely known as "a, b, a, b" meter. The first and third lines rhyme with each other while the second line rhymes with the fourth. The uniqueness of a *pantun* lies in the fact that its first couplet is not semantically related to the second couplet. Composing a beautiful message reflector in *pantuns* is vital in that no matter how meaningful the message is, it will lose its magical beauty without a skillfully worded message reflector. The task of a "message reflector" includes creating a harmonious rhyme with the message presented in the second couplet. The message reflector also helps to highlight the message of a *pantun*. The objects selected to form the message reflector are usually derived from the Malay world view and their perceptions of beauty.

However, there exist two schools of thoughts among *pantun* scholars. One school of thought feels

that there is no connection between the message reflector and the message of a *pantun*. Abdullah bin Abdul Kadir Munshi (1965), for instance, believes that the first couplet of a *pantun* is meaningless and merely acts as a "partner" for the second couplet that follows^{[7]xiv}. The theory is supported by some Western orientalist like Van Ophuijzen^{[4]200}. But Dailies argues that there is a connection between the first couplet and second couplet of a *pantun* as exemplified in *pantuns* 1 and 2 below^{[1]94}:

Pantun 1

<i>Satu dua tiga empat,</i>	One two three four,
<i>Lima enam tujuh lapan;</i>	Five six seven and eight;
<i>Anak ikan sudah lompat,</i>	A small fish has just jumped out,
<i>Jatuh balik atas papan.</i> ^{[1]102}	Back it falls on to the plank.

Pantun 2

<i>Minta daun diberi daun,</i>	Ask for a leaf and a leaf is given,
<i>Dalam daun buah bidara;</i>	Wrapped in a leaf is a <i>bidara</i> (Indian jujube fruit)
<i>Minta pantun diberi pantun,</i>	Ask for a <i>pantun</i> and a <i>pantun</i> is given,
<i>Dalam pantun ada bicara.</i> ^{[15]124}	In a <i>pantun</i> there is some serious discussion.

Aside from providing a rhyme to the message couplet in *Pantun 1*, the first couplet of this *pantun* has no bearing on the message couplet. However, in *Pantun 2*, besides forming a harmonious final rhyme involving *daun* and *pantun* in lines 1 and 3, and *bidara* and *bicara* in lines 2 and 4 respectively, the reflector producing the mirror effect of this *pantun* enhances the meaning of the subsequent couplet. The leaf used to wrap the *bidara* fruit denotes that the *pantun* resembles a leaf that wraps a fruit like a gift. More precisely, it connotes that a serious discussion is metaphorically "wrapped" in a *pantun*.

While criticizing Pijnappel's theory that there exists a link between the component couplets of a *pantun*, Van Ophuijsen asked how his theory would explain a verse like *Pantun 3*^{[1]102}:

Pantun 3

<i>Satu dua tiga enam,</i>	One two three six,
<i>Satu dan enam jadi tujuh;</i>	One plus six makes seven;
<i>Buah delima yang ditanam,</i>	Pomegranate has been planted,
<i>Buah berangan hanya tumbuh.</i> ^{[1]102}	But only a chestnut plant is growing.

Winstedt went on to explain in *Pantun 3* that the message reflector "One two three six, one plus six makes seven" is enough to convey a message to the Malay mind who is ever mindful of a tale involving a gardener who, while counting his plants, found to his astonishment a chestnut growing at a place where he had planted a pomegranate. Winstedt implies that this *pantun* appealed to the inconceivable aspect of the opposite in mathematics as a reason for wonderment at the apparent exception to a law of nature in his nursery bed which agrees with Pijnappel's assertion of the interconnectedness between the message reflector and the message in a

pantun^{[1]102}. Nevertheless, in the 5 653 verses of *pantuns* featured in *Kurik Kundi Merah Saga : Kumpulan Pantun Lisan Melayu* (Anthologies of the Malay Oral Traditional *Pantun*, 2002)^[7], both schools of thought are present.

IV. Natural Phenomenon in the Malay *Pantun*(s)' Message Reflector

According to Zainal Abidin Borhan who wrote about the *pantun* and the Malay world view, nature is an important source of inspiration and creativity to the poet especially in the process of creating the message reflectors of the *pantun*(s). He concludes that nature is not only a lived-in-space but a source of creativity that enables the Malay poet to reflect the social philosophy behind a Malay *pantun*, the idioms, proverbs and other literary endeavors^{[16]246}. Directly or indirectly the whole corpus of Malay *pantun*(s) and its close ties with nature is a reflection of the Malay world which is the focus of this paper. This is made obvious in the use of imageries derived from the flora and fauna or the animals from the tropical forests of Malaysia by both the Malay and Chinese Peranakan poets that suggest an intuitive use of them based on a close relationship between the poet and his natural surroundings.

In writing about Malay verse or specifically the *pantun*, Sim claims that it is Malay's natural surroundings that trigger their creativity and provide inspiration to compose *pantun*(s). It is the pastoral and picturesque surroundings, which she depicts as:

Across white sands a monkey-jack tree leans its deep shade towards the mild, warm sea.
The beach stretches away in a gentle curve to the rocks of the headland; beyond the rocks are
kampong houses under the palms; behind the village are rice fields, a line of screw-pines for
the basket makers, and farther still, the deep green jungle...^{[17]11}

that imbue the Malay poet with the creative energy.

The natural surroundings are so significant to the Malay to the extent that even the analogies created in their *pantun*(s) are related to their natural living surroundings. Among the most popular and clichéd examples is the analogy of the flower to a female persona and insects such as beetles and the bees to a male persona. For example:

<i>Belayar masuk Kuala Kedah ,</i>	Sailing into Kuala Kedah,
<i>Patah tiang timpa kemudi ;</i>	The mast broke and fell on the tiller;
<i>Sekuntum bunga terlalu indah ,</i>	A flower supremely glorious,
<i>Sekalian kumbang asyik berahi.</i> ^{[1]84}	All the beetles are madly enamoured.

The "beetles" mentioned are references to the male species that are naturally attracted to flowers for their honey providing the sexual innuendos that is part of life reflected in nature. Here is another *pantun* with this theme:

<i>Buah berembang masak ranum ,</i>	The berembang fruit is ripe,
<i>Masak diperam dalam gua ;</i>	Keep till ripe in a cave;

<i>Kumbang lalu bunga tersenyum ,</i>	The flower smiles as the bee passes by,
<i>Seekor belalang tumpang ketawa.</i> ^{[17]14}	The grasshopper joins in laughing.

The ripe *berembang* fruit in the second *pantun* obviously refers to a female of marriageable age who is hidden (*in a cave*) from the male species indicated by the "bees". The eventuality of the "bee" discovering the "flower" through the flirtatious "smiles" is viewed with a cheeky acceptance implied by the grasshoppers' laughter of nature's unavoidable ways.

Aside from celebrating the similarities between man's worlds as reflected in nature Harun Mat Piah observes that a Malay poet who is also a fisherman will also find his inspiration from his knowledge of nature's unpredictable ways such as the dangers of the sea^{[16]137}. For example:

<i>Lancang kuning belayar malam ,</i>	The yellow sail boat sails at night;
<i>Haluan menuju ke lautan dalam;</i>	Sailing toward deep sea;
<i>Jika nakhoda kuranglah faham ,</i>	If the sailor is inexperienced,
<i>Alamat perahu akan tengelam.</i>	His boat will capsize.

The reverence and respect in which the poet uses to refer to the sea and its dangers is an example of the closeness between the poet and the sea, which he uses to warn others of the dangers that lurk in it. Zainal Abidin Borhan(2006)^[16] and Harun Mat Piah(1989)^[4] feel that it is a testimony to the spiritual link between nature and the poet that becomes the essence of the Malay world view.

The sea and the often mention fruits, vegetables and domestic animals(as mentioned in examples below) are also reflections of the economic activities indulged by the Malay poet who is familiar with the terrain of the sea because of his fishing activities while the nature of the domestic animals and wild vegetables are staples of his daily forages into the forests around him. The natural environment that surrounds the Malay poet thus becomes the "Malay world view" that inspires the Malay poet which is in turn projected through the literary tools of metaphors, imageries and aesthetics of the Malay *pantun*(s). These literary tools simultaneously enrich the lives of the readers and become a source of guidance to many who turn to it for more than its epistemic value.

According to Muhammad Haji Salleh, the separation between the first two lines of the *pantun* from the message reflectors is typical of the Malay philosophy of the universe. Beginning with natural surroundings in the first part followed by suggestions or hints of the human world in the message reflectors is indicative of how the universe is first perceived from a micro level before a macro level unfolds^{[18]17}. From this perspective a selection of Malay and Chinese Peranakan *pantun*(s) are analyzed comparatively.

It is the contention of this research that the interconnectedness between the first and second couplet is a boon to the aesthetics of the *pantun* and the focus should be on the types of message reflectors rather than its interconnectedness. Generally, in the first couplet of a four-line *pantun*, a natural phenomenon, a well-known event or occurrence, or some private experience of village life is mentioned as an introduction. The message reflector actually serves as a way to prepare a reflection, sensation and the state of mind for the message or meaning that follows. Out of 5 653 verses of *pantuns* listed in *The Malay Oral Traditional Pantun: An Anthology* (2002), about

80% of the message reflectors are related to natural phenomena. Western orientalist like Winstedt(1969)^{[6]201} and Daillie(1988)^[1], who tended to analyse the *pantuns* through this "nature" theme of mirror effects in their writing, went to the extent to say that, in order to understand a *pantun*, the Malay language of fruits, flowers, plants and birds had to be mastered. Malay researchers like Harun Mat Piah also agreed that, in order to understand a *pantun*, it is important to understand the use of nature symbols in the Malay context^{[8]115}. For instance:

Message Reflector 1(MR1)

*Apa kena padiku ini ,
Sini sangkut ,sana pun goyang ?*^{[1]82}

What has struck this paddy of mine,
Here entwined and there undulating freely ?

Message Reflector 2(MR2)

*Terbang merpati beratus-ratus ,
Seekor hinggap tengah halaman ;*^{[1]52}

Hundreds of pigeons fly in bands,
One is perched in the middle of the front yard;

Message Reflector 3(MR3)

*Bunga melur kembang sekaki ,
Mari dibungkus dengan kertas ;*^{[1]165}

A solitary blossoming jasmine flower,
Let's wrap it up in the paper fast;

Message Reflector 4(MR4)

*Sirih kuning dari Patani ,
Pinang muda dari Melaka ;*^{[8]114}

A yellow betel-vine from Patani,
A young betel-nut from Malacca;

Message Reflector 5(MR5)

*Kupu-kupu terbang melintang ,
Hinggap menghisap bunga layu ;*^{[8]322}

A butterfly is flying horizontally,
Alights to suck from a wilted flower;

Message Reflector 6(MR6)

*Ikan duri di atas batu ,
Ikan sepat di padang saujana ;*^{[8]83}

A cat-fish lay upon a rock,
A pempheris fish upon the wide plains;

Message Reflector 7(MR7)

*Permata jatuh di dalam rumput ,
Jatuh di rumput gilang-gemilang ;*^{[1]41}

Gems may fall amid the grass,
When it falls on the grass it glitters;

Message Reflector 8(MR8)

*Apa digulai orang di ladang ,
Pucuk kacang bersela-sela ;*^{[1]97}

What does this man cook in the field,
A dish of bean-sprouts that twines;

Message Reflector 9(MR9)

Baik-baik belayar malam ,

Be careful when you sail by night,

Arus deras,karangnya tajam;^{[1]101}

Reefs are sharp and currents strong;

Message Reflector 10(MR10)

Jikalau bukan kerana bintang,

If it's not because of the stars above,

*Masakan bulan terbit tinggi ?*¹⁴

Why does the moon rise up so high ?

The selected message reflectors(MR) 1 to 10 are related to nature especially in the tropical rain forest of Malaysia and the social economic endeavors of local Malays such as paddy farming and fishing. Malays in Indonesia and Malaysia to date have been paddy planters living near paddy fields for centuries. Besides paddy,a band of flying pigeons,a jasmine flower,a flying moth,yellow piper leaf and betel-nut are iconic images of Malay economics and culture especially the art of consuming betel-nut wrapped in piper leaves with chalk. The knowledge of undulating paddy stalks,the moth on a wilted flower,the pempheris fish in the paddy field or a cat fish on the rocks are poignant images that testify to the close knowledge of the poets of their natural environment. The poets were obviously inspired by the beauty of their natural environment when composing their *pantun*(s). The verses also imply the oneness the poets felt with their natural environment when they use these images to communicate their depths of feelings. For instance,the words in MR1 "paddy of mine" is a reference to a sick soul as paddy has long been regarded as the soul of farmers and the main source of sustenance for the farmers,not to mention Malaysians in general.

The sea is a familiar Malay poetic landscape where their forefathers have culled a living for generations but its combination with worldly wisdom such as demonstrated in MR9 has elevated it to universal appeal. The sea,the stars and the moon were very important elements to the Malay fisherman who relied on the stars to guide him back home while he was dependent on the sea for a source of food. Although the Malays were very involved in paddy cultivation,fruits planting,the sea and the rivers as well as the jungle became the source of income and livelihood which is why there is a need to know nature intimately as reflected in the nature reflectors.

In MR9,"Be careful when you sail by night,reefs are sharp and the currents are strong" also reflect on the message in the following lines "If not because of *malim*(a learned person),many a good ship has gone wrong". The message that one needs to rely on a learned person to guide us in life is made more apparent with the inclusion of the imageries in the message reflector. The fear evoked by the dangers of sharp reefs and strong currents to Malay readers familiar with the dangers of the sea,conveys a sense of didacticism imbued in wisdom which makes the *pantun* more appealing.

Through the combination of the message reflector and the message of the *pantun*,the analogy about life and its dangers is successfully implied. Obviously the natural elements in the *pantun* also serve as a bridge between an outsider unfamiliar with the Malay world view to comprehend and appreciate its contribution to the values of the universe. More importantly,such a message reflector was inspired through the poet's understanding of the connections between man and the universe through nature that is often reiterated in the Malay world view.

Likewise,in MR10,the message reflector uses nature as a semantic reflector that is connected to the message couplet. For example,"If it's not because of the stars above,why does the moon rise up so high ?" is a semantic reflector,rather than merely a rhyming reflector of the message

(i. e. , "If it's not because of you my dear, why should I ever be here tonight ?). The pastoral backdrop enhanced by the natural elements of the moon and stars of this *pantun* carries a universal association with romance that is ultimately followed by a declaration of devotion. Both negative and positive messages are expressed through themes enhanced by nature imageries. The dangers of the sea and its relation to love(MR9) in the mundane daily activities of life is expressed through nature. Nature imageries in the message reflectors are thus an important criteria to identify a Malay *pantun*.

However, there are also imageries in message reflectors of some *pantun*(s) that do not refer to nature but rather the parts of the body or sickness as illustrated below:

Pantun 4

<i>Satu tangan bilangan lima ,</i>	One hand has five fingers,
<i>Dua tangan bilangan sepuluh ;</i>	Both hands have ten;
<i>Saya bertanam biji delima ,</i>	I planted pomegranate,
<i>Apa sebab peria tumbuh ?^{[1]103}</i>	Why is the gourd growing instead ?

Pantun 5

<i>Orang selsema sakit berhinggis ,</i>	A man with phlegm has a cold,
<i>Lubang hidung rasa terkambus ;</i>	His nostrils are filled;
<i>Ibarat seperti telur kemungkus ,</i>	Like an addled egg he looks,
<i>Benci nak pandang rasa cemus.^{[1]41}</i>	You find him disgusting and sickening.

The message reflectors that refer to sickness or an uncomfortable situation such as presented in *pantuns* 4 and 5 are also semantic in purpose to emphasize the feelings of disgust and frustration that is implied through the image of a blocked nose as a result of a cold(*Pantun* 5) and that of failed expectations in *Pantun* 4. It is another indication of the manner, in which negative feelings are projected in the Malay world, that is often equated to individual suffering(sickness) and abnormality like through the image of an addled egg. The Malay *pantun* is also identified with its penchant for the "journey" metaphor seen in *Pantun* 6;

Pantun 6

<i>Burung nuri terbang ke Padang ,</i>	Towards Padang a love-bird flies,
<i>Bulunya jatuh ke Patani ;</i>	In Patani its feathers fall;
<i>Banyak muda sudah kupandang ,</i>	I've seen many a youthful lass,
<i>Tiada sama mudaku ini.^{[1]66}</i>	But none of them are like my lass.

The poet in *Pantun* 6 speaks about a journeying to places in another country such as Padang in Nusantara and Patani in the north using the image of a bird to emphasize the following message of a woman's incomparable beauty. Here we see the allusion to nature in the form of *nuri* love-birds in the poet's effort to express simultaneously his admiration for the woman he admires. It is the layers of meaning and impression generated from the merging of selective nature

imageries and the human emotion that make the entire *pantun* unequivocally Malay. The following *pantun* seeks to underline the elements of a Malay identity that is projected through its message reflectors.

Pantun 7

*Cahaya redup menyegar padi ,
Ayam berkokok mengirai tuah ;*

*Jikalau hidup tidak berbudi ,
Umpama pokok tidak berbuah.*^{[1]71}

The subdued evening light refreshes the paddy,
A crowing cockerel shivers in anticipation of
good fortune;

If a man's life is without kindness,
It's like a tree bearing no fruits at all.

The dusk light which "refreshes the rice" and a cockerel who shivers in anticipation of good fortune, speaks of the intimate knowledge of domesticity in a rustic atmosphere of a *kampung*. The maxim of being kind and the allusion to a barren tree indicates a religious slant that is used to convey the didactic message of kindness with the threat of the loss of progeny. This is first established through the metaphor of dusk that has a specific task of refreshing the paddy and the cockerel's natural instincts that implies that kindness should be a natural progression like the light of dusk and instinctual in a person. The sensitivity to the goings-on in the surrounding environment places the Malay *pantun* poet in a rustic society. The *pantun* reveals the beautiful mirror effect inspired through the poet's adaptation of his awareness of his natural surroundings to teach and impart maxims in life that marks it as distinctly Malay.

Conclusively, nature in the Malay *pantun(s)* is derived from a rustic environment closely related to Malay traditional economic activities like fishing and paddy planting. It is manifested through animal, plant imageries and metaphors by the poets to impart emotions such as love, hate, frustrations and moral values thus revealing in its aesthetic process a Malay world view.

V. Natural Phenomenon in the Chinese Peranakan *Pantun(s)*' Message Reflector

Chinese Peranakan *pantun(s)* published in Malacca, Penang and Singapore from the late 19th century to early 20th century indicate the Malay influence especially in the *dondang sayang* beat of their *pantun(s)*. For instance a *pantun* by Chia Kim Teck:

*Banyak orang di Bukit Cina ,
Tengok Encik Ali menebang kayu ;
Zaman sekarang ringgit berguna ,
Budi yang baik terbuang lalu.*^[19]

Many people in Bukit Cina,
Looking at Ali chopping wood;
Nowadays money is useful,
Good values is marginalized.

The *pantun* above carries the 8 and 10 beats that follow the syllables of the words used, making it easier to be sung in a tune that is reminiscent of the classic Malay folk song *Rasa Sayang*. Along with the image of Ali the woodcutter reminds us of Malay *pantun(s)* that gather inspiration from their daily economic activities in MR1. Although the image of the paddy planter

(MR1) and the fisherman poet(MR9) is only hinted at through the metaphors used to illustrate the meaning of the *pantun* in the reflectors while the woodcutter is a clearly illustrated imagery, the derivation from mother nature puts the Malay and Chinese Peranakan *pantun* on the same creative platform.

The message reflectors of the *pantun* (s) written by the Chinese Peranakan are also associated with nature. Examples of these reflectors by the Chinese Peranakan(CPP) from the Straits Settlements are as follows:

CPP 1

*Anak merpati terbang berkepak ,
Brenti mari di tepi hutan ;
Pintu hati tak siapa buka ,
Konci ada di tangan tuan.*^{[19]43}

Little pigeon flying on its wing,
Stop over at the jungle side;
Nobody has yet open the door of my heart,
The key to my door's heart is in your hand.

CPP 2

*Jalan jalan tanah tambak ,
Pucuk pakis tuan tanggalkan ;
Berjumpa sudah rambutan yang
masak ,
Rambai yang manis tuan tinggalkan.*^{[12]74}

Walking along the embankment,
You pluck at the *pakis* ferns;
Encountered a ripen *rambutan*
(*Nephelium lappaceum*),
The sweet *rambai* (*Baccaurea metleyana*),
you discard.

CPP 3

*Rumput pakis di tengah hutan ,
Bintang Timur tergulung-gulung ;
Mintak jereki sebesar lautan ,
Mintak umur setinggi gunung.*^{[12]75}

Ferns in the middle of the jungle,
The Eastern Star flickering above;
Ask for fortune as big as the ocean,
Ask for longevity as high as the mountain.

CPP 4

*Lemo manis tiga stangkay ,
Jato sa-bijit di Lautan China ;
Mulot manis jangan dipakay ,
Krap krap situ terkena.*^[20]

Three stems of sweet limes,
One dropped into the China Ocean;
Beware of sweet talk from a stranger,
One often gets cheated.

CPP 5

*Wangi sungguh bunga sena ,
Wangi lagi bunga melor ;
Tuan yang pamdai lagi terkena ,
Ini pulak saya yang bodoh.*^[20]

The wonderful aroma of the *angsana*
(*Pterocarpus indicus*) flower,
Better still the aroma of jasmine flowers;
A smart person like you got cheated,
What more a foolish person like me.

These *pantun*(s) like their Malay counterpart use animals, flowers and fruits in their message reflectors that also work in the semantic mode as was apparent in the Malay *pantun*(s) discussed above. In the Chinese Peranakan *Pantun* 1 (CPP1), even prior to expressing her emotions as a young Chinese Peranakan girl waiting for the right young man to win her heart, the message reflector uses a pigeon flying over the forest and perching on a branch to symbolize the innocent young girl. A pigeon being a symbol of purity illustrates the message about innocence while the comparison between the fragrance of the jasmine and *angsana* begins another comparison between a smart and foolish man to underline the disadvantages of foolishness. Similarly in CPP2, the message reflector employs elements in nature, with particular reference to *rambutans* and *rambai* to project the message of abandoning the old for the new by mankind. Added to this is the special reference to ferns in the middle of the jungle and an Eastern Star in CPP 3 which reveals astrological knowledge useful to the Chinese Peranakan who were also sea-faring people. Only the reference to "China Ocean" and the three stems of sweet limes, a tradition to ward off evil suggests the Chinese identity of the poet.

Other than the aforementioned phonological differences, the natural imageries and the display of knowledge about the jungle and rusticity plus the language that is used, place these Chinese Peranakan *pantun*(s) in the realm of the Malay world as early as the 19th century. Fifty odd *pantun*(s) were recorded from five informants in a field trip to Malacca and Penang in 2007. Message reflectors in these fifty odd *pantun*(s) also reiterate those of their ancestors which relate greatly to nature. Below are five examples:

CPP 6

*Pokok kapuk di tepi hutan ,
Patah sedahan dipukul ribut ;
Barang mabuk jangan makan ,
Mana tau membawa maut.*^①

A *kapuk*(*Ceiba pentandra*) tree beside the jungle,
A branch broken struck by lightning;
Don't consume alcoholic drinks,
Who knows it may bring death.

CPP 7

*Memancing ikan di tepi tasik ,
Tasik namanya Ketang Berdua ;
Kiasai pun cantik sinnio pun cantik ,
Macam pinang dibelah dua.*^②

Fishing beside a lake,
The lake is called Ketang Berdua;
The groom is handsome and the bride is also pretty,
Like a *pinang*(*Areca catechu*) cut into half.

CPP 8

*Pergi ke hutan mencari rusa ,
Terpijak duri terasa bisa ;*

Going deer hunting to the forest,
Stepped on thorns and felt the pain;

① Informant: Koh Kim Bok; Age: 65 years old; Race: Chinese Peranakan; Venue: Kampung Bukit Rambia (village), Malacca; Interview Date: 15 October 2007.

② Informant: Nyonya Tan; Age: 58 years old; Race: Chinese Peranakan; Venue: Bachang (town), Malacca; Interview Date: 17 October 2007.

*Harimau ganas di pekan dan desa ,
Siapa tersua menjadi mangsa.*^①

If a fierce tiger is in a town or village,
Whoever encounters it will be the victim.

CPP 9

Kalu mo tau chempedak ato nangka ,

To differentiate a *chempedak*
(*Artocarpus champeden*) from a
nangka(*Artocarpus heterophyllus*) ,

Bau yang wangilah dia mia tanda ;

It is the smell emitted that will tell;

Kalu mo dikenal Baba Nyonya ,

If you wish to know the Baba Nyonya,

Gunakanlah Baba Nyonya mia bahasa.^② Use the language of Baba Nyonya.

CPP 10

Isinya manis buah papaya ,

The flesh of a papaya is sweet,

Kalau tak masak keras kelat ;

If unripe it is hard;

Kompol di sini Baba dan Nyonya ,

Gather here Baba and Nyonya,

Cerminkan budaya paling kilat.^③

Portray your very best culture.

In these recent *pantun*(s) it is apparent that the stylistics of the *pantun*(s) have not changed but evolved to include natural phenomenon like a reference to lightning striking at a branch to evoke the terror of death in CPP 6. "Deer hunting" (CPP8) and the gathering of sweet papaya (CPP10) are reminiscent of the activities in rustic environments of a *kampung* at the outskirts of the city in this modern time. The durability of these nature images and metaphors whether to convey morals, death, danger and a pride in their culture (CPP10) suggests the value placed on their employment of a language and culture that is a mix of both the Malay and Chinese world views.

While the tiger is used as a symbol of a ferocity, one that hints of Chinese perception (CPP8), the jack fruit and *chempedak* which are very much featured in both Malay and Chinese Peranakan food signals the hybridity in the poetic landscape of the Chinese Peranakan *pantun*(s). The evolvment of the Chinese Peranakan identity is revealed through the intrinsic implications in the mixed cultural images of nature and its objects while the message is to highlight the best parts of the Peranakan culture evidenced in the pride in their hybrid identity that merges in both Chinese Peranakan and Malay *pantun*(s). It is the aesthetic value initiated by a mirror effect inspired through their observation of how nature is important in the Malay *pantun*(s)' message reflectors that has brought out the charm and beauty of their hybrid *pantun*(s).

① Informant: Bonny Ang; Age: 60 years old; Race: Chinese Peranakan; Venue: Ujong Pasir (village), Melaka; Interview Date: 12 October 2007.

② Informant: Philip Tan Soo Siang; Age: 57 years old; Race: Chinese Peranakan; Venue: Singapore; Interview Date: 01 December 2007.

③ Informant: Chau Eng Thai; Age: 50 years old; Race: Chinese Peranakan; Venue: Singapore; Interview Date: 01 December 2007.

V. Conclusion

This study has shown that both Malay and Chinese Peranakan *pantun*(s) contain reflectors that produce mirror effects associated with their natural environment. Intimate knowledge of nature is used metaphorically to enhance the meaning of a didactic or visceral message of love or danger that is conveyed. All message reflectors in the first couplets of both the Malay and the Chinese Peranakan *pantun*(s) do rhyme with those in the second couplets, but the mirror effects produced by the reflectors help to illustrate with greater clarity the message of the *pantun*. These semantic connections, contained in the nature images and metaphors reveal a Malay lifestyle that is fettered to the natural environment that surrounds them. Although a hybrid, the Chinese Peranakan *pantun*(s) have obviously adopted the Malay natural environment from their Malay predecessors in the 19th century onwards evidenced in the message reflectors of their *pantun*(s). To be precise, the natural phenomenon's presence in both types of *pantun*(s) emphasizes their daily lives which were closely associated with their natural surroundings in those days and at the same time formed the uniqueness and the beauty of their *pantun*(s).

Bibliography

- [1] F. R. Daillie, *Alam Pantun Melayu: Studies on the Malay Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1988. [F. R. Daillie, *World of Malay Pantun: Studies of Malay Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1988.]
- [2] H. Overbeck, "The Malay Pantun, " *JSBRAS*, No. 85(1922), pp. 4-28.
- [3] R. J. Wilkinson & R. O. Winstedt, *Pantun Melayu*, Singapore: Methodist Publishing House, 1923. [R. J. Wilkinson & R. O. Winstedt, *Malay Pantun*, Singapore: Methodist Publishing House, 1923.]
- [4] Harun Mat Piah, *Puisi Melayu Tradisional: Satu Perbicaraan Genre dan Fungsi*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1989. [Harun Mat Piah, *Malay Traditional Poems: A Discussion on Genres and Functions*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1989.]
- [5] C. Goddard, "Cultural Values and 'Cultural Scripts' of Malay (Bahasa Melayu)," *Journal of Pragmatics*, No. 27(1997), pp. 183-201.
- [6] R. O. Winstedt, *A History of Classical Malay Literature*, Kuala Lumpur: Oxford University Press, 1969.
- [7] Anwar Ridhwan & Safian Hussin (eds.), *Kurik Kundi Merah Saga: Kumpulan Pantun Lisan Melayu*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2002. [Anwar Ridhwan & Safian Hussin (eds.), *The Spotted Saga Fruit: Anthology of Oral Malay Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2002.]
- [8] Zainal Abidin Bakar, *Kumpulan Pantun Melayu*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1983. [Zainal Abidin Bakar, *Anthology of the Malay Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 1983.]
- [9] J. R. Clammer, *Straits Chinese Society*, Singapore: Singapore University Press, 1980.
- [10] Ding Choo Ming, *Pantun Peranakan Baba: Mutiara Gemilang Negeri-negeri Selat*, Bangi: Penerbit Universiti Kebangsaan Malaysia, 2008. [Ding Choo Ming, *Peranakan Chinese Pantuns of Straits Settlement*, Bangi: University Kebangsaan Malaysia Publisher, 2008.]
- [11] Lim Hock Chee (ed.), *Buku Sahyer dan Pantun Melayu*, 1890. [Lim Hock Chee (ed.), *Anthology of Malay Pantun and Syair*, 1890.]
- [12] Felix Chia, *Ala Sayang*, Singapore: Eastern University Press, 1983. [Felix Chia, *Love*, Singapore: Eastern University Press, 1983.]

- [13] Wazir-Jahan Karim, "Prelude to Madness: The Language of Emotion in Courtship and Early Marriage," in Wazir-Jahan Karim (ed.), *Emotions of Culture*, Singapore: Oxford University Press, 1990, pp. 21-63.
- [14] J. W. Sew, "Power Pragmatics in Asian Languages," *Language Sciences*, Vol. 19, No. 4 (1997), pp. 357-367.
- [15] Jumaat bin Mohd Noor (ed.), *Sekalung Budi Seuntai Bahasa*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2000. [Jumaat bin Mohd Noor (ed.), *A Reflection of Goodwill through Language*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2000.]
- [16] Zainal Abidin Borhan, "Pantun dan Ungkapan Serta Pandangan Semesta Melayu," in Rogaya A. Hamid dan Jumaah Ilias (eds.), *Pandangan Semesta Melayu: Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2006, pp. 242-262. [Zainal Abidin Borhan, "Pantun and Sayings from the Malay World View," in Rogaya A. Hamid dan Jumaah Ilias (eds.), *Malay World View: Pantun*, 2006, pp. 242-262.]
- [17] Katharine Sim, *More than a Pantun: Understanding Malay Verse*, Kuala Lumpur: Times Books International, 1987.
- [18] Muhamad Haji Salleh, "Dalam Daun Ada Bicara: Falsafah Alam Pantun Melayu," in Rogaya A. Hamid dan Jumaah Ilias (eds.), *Pandangan Semesta Melayu: Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2006, pp. 1-34. [Muhamad Haji Salleh, "A Discussion within a Leave: Pantun of Malay World Philosophy," in Rogaya A. Hamid dan Jumaah Ilias (eds.), *Malay World View: Pantun*, Kuala Lumpur: Dewan Bahasa dan Pustaka, 2006, pp. 1-34.]
- [19] Chia Kim Teck, *Pantun Dondang Sayang Baba Baba Peranakan: Vol. 1*, Melaka: Tan Seng Poh, 1950. [Chia Kim Teck, *Anthology of Baba Peranakan Pantun Dondang Sayang: Vol. 1*, Malacca: Tan Seng Poh, 1950.]
- [20] Lee Chi Lin, *Pantun Dulu-Kala Peranakan Cina*, Melaka: Persatuan Peranakan Cina Malaysia, 1999. [Lee Chi Lin, *Chinese Peranakan Pantun from the Past*, Malacca: Association of Chinese Peranakan in Malaysia 1999.]

邮发代号: 国内 32-35 国外 BM 372

欢迎订阅 2012 年《浙江大学学报(人文社会科学版)》

《浙江大学学报(人文社会科学版)》是由教育部主管、浙江大学主办的综合性人文社会科学学术刊物,是新闻出版总署中国期刊方阵“双效”期刊、教育部高校哲学社会科学“名刊工程”入选期刊、全国中文核心期刊、全国综合性人文社会科学核心期刊、全国“双十佳”社科学报、华东地区优秀期刊、浙江期刊方阵“精优型”期刊、中国社会科学引文索引(CSSCI)历年来源期刊,并被国际重要数据库如美国《剑桥科学文摘》(CSA)、美国《乌利希期刊指南》及波兰《哥白尼索引》(IC)、美国现代语言学会(MLA)国际参考书目等 14 个重要索引收录。《浙江大学学报(人文社会科学版)》是全国最早采用“同行专家双向匿名审稿制”的学术期刊之一(1998),目前为双月刊(200 页),大 16 开本,逢单月 10 日出版,全年共 6 期,2012 年定价 45 元/期,270 元/年。

地址: 杭州市天目山路 148 号

邮编: 310028

网址: <http://www.journals.zju.edu.cn/soc>

电子邮箱: zdxw_w@zju.edu.cn

电话: 0571-88273210、88925616

传真: 0571-88273210