Environmental Lexicon in the Pantun of Iban Kapuas Hulu West Kalimantan

Ahadi Sulissusiaawan¹, * Dedy Ari Asfar², Binar Kurniasari Febrianti³

¹ FKIP Universitas Tanjungpura
² Balai Bahasa Provinsi Kalimantan Barat
* Corresponding author. Email: dedyariasfar@gmail.com

ABSTRACT

Iban language is one of the local languages in Kapuas Hulu, West Kalimantan. The Iban Kapuas Hulu community recognizes the pantun tradition as cultural communication. In particular, this article aims to describe pantun containing environmental vocabulary, such as plants, animals, objects, circumstances, and all activities of living things. This environmental lexicon is described in its explicit and implied meaning. The contents of the environmental lexicon in this Iban-language pantun show the environmental lexicon in the form of plants, geographic names, and human environmental activities. These pantun became a phenomenon in knowing the nature and culture of the Iban people.

Keywords: lexicon, pantun, Iban, environment.

1. INTRODUCTION

Pantun as oral literature contains language that is figurative, educating, and entertaining. This is what makes pantun a medium for socializing teachings about culture, manners, and the environment of local communities. The rhyme contains a philosophy of beauty which contains a symbolic meaning in living life as a creature of God (Sulissusiawan, 2016).

The beauty of the pantun is not only from the sound and rhyme rhetorically, but also in terms of its internal aesthetics, namely the explicit and implied meanings contained in the pantun (Asfar, 2006). The symbolic meanings of pantun often become satire and parables in teaching or giving advice to the audience.

Pantun shows a lexicon in the form of flora and fauna as symbols (see Daillie, 1988). The symbol system in the form of flora and fauna becomes an important principle in showing sympathy, empathy, introducing nature, and community culture. This can be seen in today's Iban pantun lexicon which reflects the Iban people's living environment.

This environmental lexicon holds deep and implied meanings. Borrowing his language, (Piah, 1989) Piah calls it the inner aspect of the pantun. This internal aspect uses certain symbols following the response and world-view of the community. Usually there is a relationship of meaning between the pair of sampiran and content, namely a concrete or abstract relationship or through symbols (page 123). Therefore, the line of content of the pantun should go hand in hand with the sampiran, 'the meaning of the unseen' as Muhammad Haji Shalleh quotes Djajadiningrat (Salleh, 2000), which is a technique of suggestion that gives its own meaning which gives the pantun a distinct advantage (page 247-248).

2. LITERATURE REVIEW

2.1 Etymology of Pantun

According to a comparative expert on Polynesian-Austronesian languages Brandstetter, the word "pantun" comes from the root word tun which is also found in languages in Indonesia (Nusantara), for example the Pampanga language, tuntun which means regular; in Tagalog tonton, say something in a certain order; in the Old Javanese language tuntun means thread, atuntun, means tidy, and matuntu, means to lead. In the Bisaya language, panton means to educate; In Toba language, pantun is politeness or honor. In short, the root word tun in Indonesian (Nusantara) languages refers to something that is regular, straight, either concrete or abstract (Piah, 1989): (Liaw Yock Fang, 1993).
Many experts also associate the word *pantun* with the
definition as a figure of speech or parable with the
intention of containing elements of adage and proverbs.
In fact, the second understanding of the entry of the
word *pantun* is a kind of proverb that is used as a satire
(Language and Library Council) *(Kamus Dewan Edisi
Keempat, 2007)*. In fact, the meaning of *pantun* as an
adage or proverb has something to do with the same
words and meanings in other Indonesian languages. R.
Hoessein Djadiningrat, quoted Winter's statement in
Javansche Zamenspraken that *pari* means basa,
babasan, namely *peribahasa* or proverb or comparison;
and the proverb is used by people who like to make
comparisons to make fun of. In Javanese, the word
*pantun* is the bentuk krama (manners form) of the word
*pari*, which is a short form of the word *peribahasa* or
*priha 'sja' in Sanskrit. That is, the word *pantun* also
means *paribasa* or *peribahasa* (proverb) in
Malay *(Piah, 1989)*

The first reason why people created *pantun*, for
example, van Ophuijsen argues that *pantun* come from
the language of leaves: “In the Mandailing people there
is a custom, people who make love when doing
Correspondence usually use leaves. The sender tries to
find the type of leaf to express his heart's intentions,
namely by looking for words that sound like the leaf’s
name. For example, *sitangis* leaves and *pahu* leaves are
expressions of the words *tangis* and *au*, namely saya
'I', sound like *sitangis* 'tangis' (crying) and *pahu* 'aku'
(I'). However, van Ophuijsen himself found that in
Malay culture there was never a leaf language; So to
support his hypothesis, he gives an example of the
behavior of the Malay community in Sibolga, there is a
husband, after a few days of marriage, gives his wife
“belanak” (mullet) with the intention of asking her
“beranak” (to give birth), because the word *beranak*
sounds like *belanak*. R.J.Wilkinson, doubting
Ophuijsen's opinion, said that the *pantun* may have
originated from the Malay habit of using sound words,
which rhyme or verse; a sound becomes a suggestion
(suggestive) to others. Winstedt also objected to
Ophuijsen's opinion, because the language of love
through leaves feels artificial and unpretentious
because in Malay society there has never been an
incident of a man sending his girl teak wood or teak
leaves to say he "has a heart" for him, or vice versa. A
girl delivers rice to a young man to say "so" to
something planned. It can be concluded that the *pantun*
occurs from two factors, namely the habit of using
sounds that provide suggestions and also the habit of
using symbols or sign systems *(Piah, 1989)*.

### 2.2 Lexicon in Pantun

Piah relates *pantun* to the aesthetics and ethics of
Malay poetry. In terms of theory, aesthetic and ethical
concepts, Malay *pantun* is basically based on three
aspects, namely structure, theme, and function *(Piah,
2007)*:

(a) In terms of structure, the *pantun* consists of lines
in pairs of two, four, six, eight, and so on. Each line
consists of four words, with a number of syllables
ranging from eight to eleven, using an a-b-a-b rhyming
pattern with slight variations of a-a-a-a and possibly
internal rhymes. There is a division of units, that is,
each duplicate is divided into two units: the *sampiran*
unit or the shading intent and the intent unit. And each
compound can express a whole idea.

(b) In terms of themes and messages, *pantun*
contain didactic purposes, convey memories, provide
guidance in accordance with ethical values, moral
values and scientific values, in addition to artistic and
cultural values. Ethics includes good morals, accepting
and upholding religious norms, always pious and
aspires to be a perfect people. While moral values, as
socio-cultural values include the value of respecting the
elderly, accepting, giving, remembering and returning
the favor. In terms of science, *pantun* generally states
the truth, is rational, based on reality and can be
considered as a container full of wisdom and high
philosophical values.

(c) In terms of function, the selected *pantun* have
identified the source and context of their use; this is in
accordance with the fact that the *pantun* is oral and
functional. Strictly speaking, the selected *pantun* are
the result of various activities, social and cultural,
religious and educational, as well as learning and
dissemination of knowledge, both formally and through
the socialization process.

The *pantun* has two main parts, namely the
*sampiran* (shading) and *isi* or the intention (content),
which are integratively linked so that it is listed as a
beautiful pronunciation. Daillie calls the two structures
like body and soul *(Daillie, 1988)* similar to the Malay-
Islamic concept that the body and spirit are combined
into one, becoming a human being, so that's the *pantun*
*(Selat, Norazit & Borhan, 2007)*.

In the *sampiran* and the contents there is a lexicon
that is familiar with the ecology of the community.
This happens because the sources used in the *sampiran*
and the contents are from something familiar, ordinary,
everyday, with a lexicon character regarding the ecology
of the community.

Lexicon according to Crystal (page 279) in the most
general sense is a term that is synonymous with
vocabulary *(Crystal, 2008)*. This definition is in line
with the understanding in the online Big Indonesian
Language Dictionary—*Kamus Besar Bahasa Indonesia*


(KBBI) *daring*, which defines “lexicon” as a vocabulary or language component that contains all information about the meaning and use of words in the language (*Kamus Besar Bahasa Indonesia Daring*, 2020).

The concept of the environmental lexicon in the *pantun* is the vocabulary contained in the *sampiran* and the contents in describing the social and cultural meaning of the community. Therefore, the lexicon in *sampiran* and content of *pantun* includes everyday reality which is usually done in relation to historical facts, known places, people, animals, fish, mountains, and so on (Dailliche, 1988).

### 2.3 Characteristics of the Iban Language Lexicon

One of the characteristics as markers of the Iban lexicon is the change in the sounds –an, –aŋ, and –ar at the end of Indonesian/Malay words into diphthongs –ay in Iban (Asfar, 2004); (Collins, 2004); (Chong Shin, 2019). This sound change applies consistently. Consider the following example.

<table>
<thead>
<tr>
<th>Indonesian/Malay</th>
<th>Kantuk</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘makan’ (eat)</td>
<td>[makay]</td>
</tr>
<tr>
<td>‘berjalan’ (walk)</td>
<td>[beŋjalay]</td>
</tr>
<tr>
<td>‘datang’ (come)</td>
<td>[datay]</td>
</tr>
<tr>
<td>‘pulang’ (return)</td>
<td>[pulay]</td>
</tr>
<tr>
<td>‘terbang’ (fly)</td>
<td>[tɛrbaŋ]</td>
</tr>
<tr>
<td>‘besar’ (big)</td>
<td>[bɛsar]</td>
</tr>
</tbody>
</table>

These linguistic characteristics are also markers for language groups that are closely related to the Iban, such as Seberuang, Kantuk, Muulang, Ketungau, Bugau, Demam, and Desa. Therefore, linguists agree to classify these languages as the Ibanik group in West Kalimantan. This is true because of the diphthong /ay/ which corresponds to /-an/, /-aŋ/, and /-ar/ in the Malay language of West Kalimantan (see (Chong Shin, Collins, James T.& Asfar, 2019)).

### 3. METHOD

This study uses the rules of qualitative analysis. According to (Denzin, Norman K & Lincoln, 2009) qualitative research is the focus of attention with a variety of methods and work models that include interpretive and naturalistic approaches to the subject of study. This means that qualitative researchers study things in their natural context, seeking to understand or interpret phenomena in terms of the meanings that humans attach to them (page 2). The same thing was also stated by (Sugiyono, 2011) that this method is also called the interpretive method because the research results are more related to the interpretation of the data found in the field (page 7-8).

The author went directly to the field and stayed at the study site to meet and observe informants. This means that the authors apply the participatory observation method (Hutomo, 1991 page 82); (Asfar, 2014). Participatory observation is a field research model characterized by the involvement of researchers with the reality of the world itself (Atkinson, Paul & Hammersley, 2009 page 317). In Spradley's parlance (Spradley, 1997), the reviewer uses involved observation as a strategy to listen to people and watch them in a natural setting (page 44). Thus, the people being studied become actors and at the same time become informants. Based on Spradley's announcement, this research is also based on the belief that culture is seen from the eyes of those who practice it (emic) and also through the eyes of scientific observation (ethics) (Spradley, 1997).

The data of this research are the utterances spoken by the chanter from Senunuk Village, Lanjak District, Kapuas Hulu Regency. Qualitative analysis in this study applies the four most important analytical methods, namely, observation, interviews, transcription, text analysis, and documents (Silverman 1993 in Alwasilah, 2008 page 157) and (Asfar, 2014).

### 4. RESULT AND DISCUSSION

#### 4.1 Environmental Lexicon in the Form of Plants

<table>
<thead>
<tr>
<th>Pantun Iban</th>
<th>Indonesia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ukai tubai sebarang tubai</td>
<td>Bukan tuba sembarang tuba</td>
</tr>
<tr>
<td>Tubai digaga orang Iban</td>
<td>Tuba dibuat orang Iban</td>
</tr>
<tr>
<td>Ukai datai sebarang datai</td>
<td>Bukan datang sembarang datang</td>
</tr>
<tr>
<td>Datala ka ngambi bunga di laman</td>
<td>Datang mau ambil bunga di halaman</td>
</tr>
</tbody>
</table>
The pantun above has an implicit meaning conveyed by the speaker. The meaning is in the form of the arrival of a family who wants to propose to a woman by having a family meeting first or what is often called betemung by the Iban community. Things like this are common in the Iban community in Kapuas Hulu.

In choosing the words sampiran, the poet chooses to use tubai plants. Tubai is a plant that propagates in the form of roots. Tubai is usually used by the Iban people to get fish. Because if the tubai root is beaten until it is crushed it will make the fish affected by the smell in the river faint. Indirectly this tubai is a poison used by the Iban people to get fish.

In the line text, the poet chooses to use the environmental lexicon by using the word bungai. Bungai lexicon is an implied meaning that refers to a girl. This is exemplified by the speaker by stating bungai di laman. According to the Iban people, a girl who will be proposed to is like a flower that should be taken care of very well at home. Therefore, the environmental lexicon in the form of tubai and bungai as a parable of the struggle of a lover by any means will be taken to get the lover's dream.

The choice of the word tebu in the sampiran indicates that the speaker is very familiar with tebu as one of the natural plants that live around the Iban community. Tebu tastes sweet and fresh so that it becomes a like and a parable of the beauty of a life full of love.

<table>
<thead>
<tr>
<th>Pantun Iban</th>
<th>Indonesia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amat susah naman tebu</td>
<td>Sangat susah menanam tebu</td>
</tr>
<tr>
<td>Udah tumbuh lalu rumbau</td>
<td>Sudah tumbuh lalu menghilang</td>
</tr>
<tr>
<td>Paling pedeh dileka kesulu</td>
<td>Paling sakit dilepaskan kesayangan</td>
</tr>
<tr>
<td>Benung besulu alu lenyau</td>
<td>Sedang sayang lalu menghilang</td>
</tr>
</tbody>
</table>

The pantun text above is given by the poet as advice not to listen too much to bad comments from other people. As long as what you do is positive and useful, just keep doing it regardless of what other people say. The poet advised as long as people are alive, surely they will comment wherever they are.

The poet chose a sampiran with the Iban environmental lexicon in the form of fruits, such as inyak ‘coconut’ and pinang ‘areca nut’ accompanied by a place name called batu ancau. Symbolically, the names of the fruits and the place are parables to keep up the spirit with useful life and ideals, such as the benefits of coconut, areca nut, and batu ancau for the life of the Iban people.

Batu ancau is one of the small rivers with fast currents with very clear water. This place is called batu ancau because in this place lies a very large rock and forms the basis of the water in the batu ancau.

<table>
<thead>
<tr>
<th>Pantun Iban</th>
<th>Indonesia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daun jambu bak batang papaya</td>
<td>Daun jambu di batang papaya</td>
</tr>
<tr>
<td>Papaya laboh alu nyadi ancur</td>
<td>Papaya jatoh lalu jadi hancur</td>
</tr>
<tr>
<td>Anang sumbung nyadi urang kaya</td>
<td>Jangan sombong jadi orang kaya</td>
</tr>
<tr>
<td>Ante parai pun sama dikubur</td>
<td>Kalau mati pun sama dikubur</td>
</tr>
</tbody>
</table>
The text of the poem above contains a message that don’t be arrogant when you become a rich person. Because, even if you die, you will be the same as a poor person, you will also be buried in the end. The poet uses the choice of the Iban environmental lexicon in the form of *daun jambu* ‘guava leaves’ and *batang papaya* ‘papaya stems’ on the sampiran section to support the meaning of the pantun.

The parable of *daun jambu* ‘guava leaves’ that will fall when the time comes. The guava leaves then dry up and blend with the ground as if a human being will die and return to the ground. *Batang papaya* ‘papaya stems’ as a metaphor for people who are proud to stand tall with lots of fruit will be crushed and dry up when the time comes. The papaya tree will fall and merge with the ground.

Table 5.

<table>
<thead>
<tr>
<th>Pantun Iban</th>
<th>Indonesia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pun ijk tumboh bak pendam</td>
<td>Pohon ijk tumboh di pendam</td>
</tr>
<tr>
<td>Pendam empu urang pendatai</td>
<td>Pendam punya orang pendatang</td>
</tr>
<tr>
<td>Anang kelalu mayoh utai dipendam</td>
<td>Jangan terlalu banyak hal dipendam</td>
</tr>
<tr>
<td>Endak manah kok jakok urang tuai</td>
<td>Tidak bagus kata orang tua</td>
</tr>
</tbody>
</table>

The *pantun* above describes the message that as humans we should not be vindictive and harbor a lot of bad prejudice. According to the advice of parents, this is not a proper behavior to do. Like a black and sharp *ijuk* ‘palm fiber’ which is likened to stabbing the heart so that it can cause black and evil bad behavior. This is shown by the metaphor of the Iban environmental lexicon with *ijuk* ‘palm fiber’ in the narrative pantun above.

*Ijuk* ‘palm fiber tree’ is one of the trees that grows in the forest ecosystem of the Iban community. This tree is filamentous at the base of the midrib which is usually used as a sweeper. This tree produces water that can be used as brown sugar and alcoholic beverages which are usually drunk on *gawai*.

Table 6.

<table>
<thead>
<tr>
<th>Pantun Iban</th>
<th>Indonesia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buah entekai berintai-intai</td>
<td>Buah entekai bersambung-sambung</td>
</tr>
</tbody>
</table>

The *pantun* text tells about a woman's behavior towards her life partner. The poet gave advice to women to dress up as beautiful as the Malay Island of Sepandan Island in the middle of Sentarum Lake. This is done so that the men or women's partners do not fall in love with other women.

Table 7.

<table>
<thead>
<tr>
<th>Pantun Iban</th>
<th>Indonesia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pulau Melayu Pulau Sepandan</td>
<td>Pulau Melayu Pulau Sepandan</td>
</tr>
<tr>
<td>Mayoh ikan hanyut ke pantai</td>
<td>Banyak ikan hanyut ke pantai</td>
</tr>
<tr>
<td>Kitak indok anang endak bedandan</td>
<td>Kalian perempuan jangan tidak berdandan</td>
</tr>
<tr>
<td>Ngambek laki endak ngiga urang bukai</td>
<td>Supaya laki tidak nyari orang lain</td>
</tr>
</tbody>
</table>

The *pantun* text tells about a woman's behavior towards her life partner. The poet gave advice to women to dress up as beautiful as the Malay Island of Sepandan Island in the middle of Sentarum Lake. This is done so that the men or women's partners do not fall in love with other women.
The sampiran line in the pantun uses the environmental lexicon in the form of geographic names that surround the lives of the Iban Kapuas Hulu people, namely the Pulau Melayu ‘Malay Island’ and Pulau Sepandan ‘Sepandan Island’ accompanied by a vocabulary of water environment lexicon, ikan ‘fish’. Malay and Sepandan Island that looks beautiful and attractive in the middle of Lake Sentarum. In addition, the observer chose the names of the two islands to state that there are many fish ecosystems in the area around the island. Speakers use the environmental lexicon of the local community as a representation of the natural knowledge of life around the Iban people.

### Table 8.

<table>
<thead>
<tr>
<th>Pantun Iban</th>
<th>Indonesia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Angkat nike ke kaki bukit</td>
<td>Pergi naik ke kaki bukit</td>
</tr>
<tr>
<td>Kaki diikat engau ubung mansau</td>
<td>Kaki diikat dengan benang merah</td>
</tr>
<tr>
<td>Nyema ati de enda tekait</td>
<td>Kalau hatimu tidak saya dapatikan</td>
</tr>
<tr>
<td>Ilak de ngasai ku gaga jayau</td>
<td>Nanti kamu rasakan kubuat guna-guna</td>
</tr>
</tbody>
</table>

In the sampiran, the speaker chooses an environmental lexicon in the form of geography, such as bukit ‘mountain’ and is metaphorically used with the lexicon of benang mansau ‘red thread’. In this case, the poet wants to compare love life with difficulties when someone climbs a mountain by tying a red thread to their feet as a sign of never giving up before reaching the top of the mountain. For the Iban people, when climbing the mountain, they must tie a red thread at their feet. It is believed to give strength and motivation to reach the top of the mountain. The lexicon bukit ‘mountain’ was chosen as a representation of the challenging and dangerous Iban environment with very large and high land forms.

The lexicon in the content line contains the word jayau which is used by the poet. Jayau is a spell used by the Iban people to bind the heart of someone they love. This is usually done by people who do not accept being rejected by their loved ones so that they must use all means to win that person's heart.

### 4.3 Lexicon of Human Environmental Activities

#### Table 9.

<table>
<thead>
<tr>
<th>Pantun Iban</th>
<th>Indonesia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agek kedai meli tebu</td>
<td>Pergi ke warung membeli tebu</td>
</tr>
<tr>
<td>Alu pulai ngetan bubu</td>
<td>Langsung pulang menahan bubu</td>
</tr>
<tr>
<td>Diatok menung musim jerebu</td>
<td>Sekaran sedang musim jerebu</td>
</tr>
<tr>
<td>Anang nuan meri pengelembu</td>
<td>Jangan kamu memberikan pengelembu</td>
</tr>
</tbody>
</table>

Symbolically, the meaning of the pantun above tells about the consequences of illegal burning of forest land. This burning causes the forest to burn which produces smoke and jerebu, causing pengelembu a respiratory ‘disease’ for the community.

This burning activity is likened or metaphorized through the sampiran line with the environmental lexicon of human activity through the word bubu. Bubu is a tool used to catch fish in the river. In the Iban community, the bubu actually originates from or is made of woven rattan in the form of a cage.

The poet likens the bubu lexicon in the context of the pantun above as a sign that those who continue to violate the rules will still be arrested (detained). Burning forest land illegally is likened to or satirized with tukang bubu ‘trappers’. Usually this kind of pantun will be sung when the Iban community performs a ritual of forgiveness to the petara (God) which they believe can reduce the spread of the smog.

#### Table 10.

<table>
<thead>
<tr>
<th>Pantun Iban</th>
<th>Indonesia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mayoh tiang bak lada tua</td>
<td>Banyak tiang di lada kita</td>
</tr>
<tr>
<td>Ditanam bak bukit semujan</td>
<td>Ditanam di bukit semujan</td>
</tr>
<tr>
<td>Mayoh bujang udah dikelala</td>
<td>Banyak laki-laki sudah dikenal</td>
</tr>
<tr>
<td>Semina nuan sikok ngasoh ati keran</td>
<td>Tetapi kamu satu yang membuat hati ingin</td>
</tr>
</tbody>
</table>
Symbolically, the meaning of the pantun above tells about a girl's love for her lover. Even though she met many men, there was only one man she really wanted to have. This picture of love is likened to an environmental lexicon in the form of menanam lada ‘pepper planting’ activities in Bukit Semujan, which is around the nature of the Iban Kapuas Hulu community.

The poet describes the condition of the Iban people who have lots of pepper plantations in the Mount Semujan area. This many pepper gardens as a metaphor or parable of lelaki lain ‘many other men’ known, but only one is interesting. It is noteworthy that the Semujan described in the text of the pantun is a mountain in the Sentarum Lake ecosystem in Kapuas Hulu.

5. CONCLUSION

The environmental lexicon in the Iban pantun describes the lexicon of plants, geography, and human environmental activities. There are three important conclusions that should be noted in this paper regarding the environmental lexicon that describes the wisdom and cultural and social treasures of the Iban people.

First, the environmental lexicon in the form of plants, such as lubai and bungai in the pantun is used as a parable of a lover's struggle to get the lover's dream. The plant lexicon is also used to express the anxiety of the poet who is afraid of being abandoned by loved ones with the illustration of the Iban environmental lexicon planting tebu ‘sugar cane’. Symbolically, the fruit lexicon is also a parable to continue to be enthusiastic about life and useful ideals, such as the benefits of coconut and areca nut for the lives of the Iban people.

In addition, there is a moral teaching regarding the parable of daun jambu ‘guava leaves’ and batang papaya ‘papaya stems’ as a metaphor for people who are arrogant and stand tall with lots of fruit and will crumble and dry up when the time comes. The trees and leaves will fall, fall, and merge with the ground. There is also ijak a parable of a black and sharp palm tree which is likened to piercing the heart so that it can cause bad, black, and evil behavior.

Second, the environmental lexicon in the form of geographic names that surround the lives of the Iban Kapuas Hulu people is used as a metaphor for the beauty of a girl. The environmental lexicon is in the form of bukit ‘mountain’ as a sign of never giving up before reaching the top of the mountain.

Third, the lexicon of human environmental activities describes the burning activity that causes the forest to burn by producing smoke and jerebu, which causes pengelembu respiratory ‘disease’ for the community. In addition, there is also a symbolic meaning of the rhyme that tells the love of a girl for her lover with the example of an environmental lexicon in the form of an activity to plant lada ‘pepper’ in Bukit Semujan.

AUTHORS’ CONTRIBUTIONS

The contributions of each author are as follows conceived and designed the analysis, collect the data, contributed data or analysis tools, performed the analysis, and wrote the paper.

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