

Les dossiers de

*Pantun
sayang*

Association
Française du Pantoun



ÉDOUARD DULAURIER

Pionnier français des études sur le pantoun

III. Les sources britanniques. Extraits originaux

par Georges Voisset

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I.
John Leyden, 1811

« Malayu.—The Malayu language (...) :

The following specimens of the Malayu Pantùn and Sayer will exhibit the measure of the verse and the style of the composition. The first Pantùn is a challenge to engage in a poetical contest. The rest exhibit the peculiar images introduced, and the manner of presenting them in the Pantùn.

*Tuan bulu, saya tumiang
Marileh kita berkiler taji
Tuan sapulu, saya sumbilan
Marileh kita bersindir nyani.*

You are a bamboo and I am but a slender twig
Yet come on, let us sharpen our weapons :
You are as ten, and I am only as nine;
Yet come, let us contend in ironical verse.

*Boah dilama ber pangsus pangsus
Samajuga bijinya merah
Jangan tuan berpilis bangsusu
Samajuga daranya merah.*

The pomegranate has many partitions,
But the seed is equally red in them all :
Do not give an undue preference to a race of men,
For the blood is equally red in them all.

*Boah mamplum deri Patani
Masa sabiji de kulum rusa
Tuan Islam saya Nasrahi
Sama sama manangung dusa.*

Of all the Mangoes of Patani
A ripe one is but a mouthful to a stag;
You are a Moslem and I am a Christian,
But we must equally bear our own fault.

*Batang padi jangan de rurut
Kalu de rurut nisa batangnya
Hati muda jangan de turut
Kalu de turut rusa badinya.*

Shake not the rice stalk,
If you shake it the stalk is ruined ;
Do not yied to youthful inclination,
If you yield your person is ruined

*Siri kuining deri Patani
Pinang muda deri Malàka
Puti kuning anak Nasrani
Itu membawa badin chilaka.*

The yellow betel leaf of Patani,
The fresh betel-nut of Malacca,
A white yellow christian damsel
Bring a person to total ruin.

II.
Sir Stamford Raffles, 1821

No. I.
—

MEMORANDUM

OF A

JOURNEY TO THE SUMMIT

OF

GUNONG BENKO,

OR THE

SUGAR LOAF MOUNTAIN.

IN THE INTERIOR OF BENCOOLEN:

1821.

The people who inhabit the interior are Rejangs, and speak a different language from the Malays; they extend northward as far as Laye. From the Sil-lebar river southward, the Serawi tribe prevails, and the space between that river and the Bencoolen is occupied by the tribe of Dua-blas. Similar customs with slight shades of difference in each prevail among all these tribes. At every village where the party staid for the night, the gadises or virgins paid a visit of ceremony in the evening, making a present of betel or siri, and receiving some trifling articles in return. This custom is general, and it is necessary to be provided with a sufficiency of fans, looking glasses, or such like articles in consequence, as the number of the young ladies is often very considerable. Sometimes an entertainment is given in honor of the visitors, and then all the beauty of the surrounding villages is also called in.

These entertainments, which take place also on occasions of marriages, &c. are not unamusing and to a European have the additional interest of novelty and originality. They are given in the Balei or public

hall, a large building generally in the middle of the village, appropriated to such purposes and to the accommodation of strangers, &c. When European visitors are present, the ceremonial is generally as follows; the gentlemen being seated near the upper end of the room, the gadises dress out in their best attire, make their appearance about nine o'clock, and seat themselves on the floor previously spread with mats, in a semicircle with their attendant matrons behind them; each brings her siri box of various material and elegance according to the rank or wealth of the parties. The chief of the village or one of the elders then makes a harangue in the name of the ladies, welcoming the strangers to their village, and concluding with the presentation of the betel. An appropriate answer is then to be made, and after taking out the siri leaves, a small present is put into each box, proportioned in some degree to the rank of the parties; this however may be put off at pleasure till the conclusion. The amusements of the evening then commence, which consist on the part of the young people of dancing and singing; and of the old, in smoking opium in a circle apart to themselves. The musical instruments are commonly kalintangs, which are a species of harmonicon formed of a series of small gongs arranged on a frame. A space is cleared on one side for the dance which is performed by five or six of the young

gadises ; the step is slow and sailing ; the salindang or scarf is adjusted in a particular manner over the shoulders so that the ends may be taken in the hand, and the motions of the arms and management of the flowing scarf are not the least graceful part of the performance.

The singing of pantuns in alternate contest is an amusement which seems to be peculiar to the Sumatrans and of which they are very fond. It may either be formally commenced by two parties who seat themselves opposite to each other after having danced together, or it may be begun by one of the ladies from the place where she happens to sit. She begins a series of pantuns in a kind of recitative or irregular song ; a bujang or young man answers her in the same manner and the contest is kept up indefinitely or until one of the parties is unable to give the proper answer. The girls and young men relieve each other occasionally as one or other happens to get tired.

The Malay pantuns strictly so called are quatrains, of which the first two lines contain a figure or image, and the latter give its point or moral. Sometimes the figure or comparison is accurately suited to the subject, and then the application may be omitted in recitation, the more to try the ingenuity of the respondent ; sometimes the whole is couched under one or

more figures; while in many the beginning seems only intended as a rhyme, or at least has not obvious connection with the subject. Among the Rejang and Serawi people a greater latitude is allowed to the seramba or pantun, the figure is pursued to greater length, and a kind of measured prose is often employed in place of confining themselves to the trammels of verse. The pantun is frequently framed into a kind of riddle whose meaning it requires some ingenuity to discover, and a blundering answer to which excites much mirth. These pantuns frequently contain words derived from the language of Sunda which has been partially introduced into the poetry of all the tribes to the southward of Kataun while to the northward the Menangkabau dialect prevails. The origin of this distinction is referred to the period of the wars between Imbang Jaya a Javanese prince and Tuanko orang Muda of Menangkabau, the traces of the Sunda dialect marking the limit of the possessions of the former.

In these contests the pantuns are supposed to be extemporaneous effusions, and perhaps sometimes are so in reality, but in general their memories are so stored with established verses, that they are not often put to the task of invention. Of their force and meaning it is extremely difficult to convey a just idea by any translation: whoever has attempted to transfuse

the spirit of an oriental composition into a European language must have felt the difficulty of doing so satisfactorily, where the whole structure of the language is so different, and the whole current of ideas seems to flow in another channel. This is particularly the case with the pantun whose chief merit consists in conciseness and point, and in conveying a deeper meaning than is contained in the literal words and expressions. The figures and allusions are often quaint, but occasionally evince a considerable degree of poetic feeling and force of imagination.

It is not only on these set occasions that pantuns are employed, they enter largely into their more common intercourse, and are essential accomplishments to all who aspire to a character of gallantry, or who hope to woo and win their lady's love. Skill and readiness in this kind of poetry is with them a passport to female favor, much in the same way that a readiness at compliment and flattery in conversation and the art of saying soft nothings serves the European candidate for the smiles of the fair: much of this kind of flirtation goes on independently of the open and public display of skill, and is often accompanied with the interchange of flowers and other mute symbols which have all a mystic meaning intelligible to those who have been initiated into this secret mode of communication. Making due allowance for differ-

ence of customs, of wealth, and of progress in civilization, there seems to be much in the conduct of these entertainments and in the general deportment of the Sumatrans towards women to indicate that they possess somewhat of that character of romantic gallantry which marked our own earlier ancestors, and there might be found as much delicacy of feeling and perhaps more of the poetry of the passion in their courtships, than in the over-refinement of modern English society. It must also be remembered that no people can be more jealous of female honour than the Sumatrans, and that all this is conducted with a strictness of decorum far greater than is observed in the free intercourse permitted by European custom.

A few examples of the different kinds of pantuns may not be unamusing, though it would be as difficult to convey an idea of the effect with which they are applied at the moment and on particular occasions, as to record the sallies and evanescent sparkles of wit that sometimes enliven our own tables, and which like the champagne that inspires them, would seem flat and dull if repeated next morning. Of the Malay pantun of four lines several examples have been already given by Mr. Marsden, the strictness of their form and limits perhaps render them better suited to translation, but they are considered by the people of the interior as too stiff and prosaic and as deficient in

that boldness of allegory and recondite allusion which they consider the perfection of their own longer ones. The following are specimens of the Malay pantun, applicable to different occasions, such as the opening of a courtship, complaints of inconstancy, coyness, &c. expressions of compliment, of affection, of doubt, of ridicule or displeasure, and others which the reader may much better imagine to himself than they can be explained by words. In some the connection of the figure and the sentiment will readily be perceived, in others it is obscure particularly where the allusions are idiomatic or have reference to popular fables or belief, and in others there is none at all.

Memuti umbak di rantau kataun

Patang dan pagi tida berkala

Memuti bunga de dalam kabun

Sa tangkei saja iang menggila.

“The waves are white on the shore of Kataun, night and day they do not cease to roll;—many are the white flowers of the garden, but one alone hath made me distracted with love.”

Guruh ber buni sayup sayup

Orang di bumi samoa bembang;

Jika ada angin ber tiup

Ada kah bunga mau kembang.

“The thunder rolls loud and deep, and the inhabitants of the earth are dismayed; if the zephyr should

now breathe upon it, will the flower expand its blossoms."

Ayer dalam ber tambah dalam,

Ujan di ulu bulum lagi tedoh ;

Hati dendam ber tambah dendam,

Dendam daulu bulum lagi sumboh.

"The deep waters have increased in depth, and the rain hath not ceased on the hills, the longing desire of my heart hath increased, and its former hopes have not yet been accomplished."

Parang bumban di sabrang.

Pohon di hela tiada karuan ;

Bulan pernama niatalah bindrang,

Sayang nia lagi di saput awan.

"The reed is cut down on the other bank, it is now at the mercy of the stream, draw it towards you ; the moon is at the full and shining, a cloud as yet intercepts her light (literally affection)."

Ulak ber ulak batu mandi.

Kian ber ulak tenang jua ;

Hindak ber tunah tunah ati,

Dewa membawa bembang jua.

"The stream becomes still behind the sunken rocks, and the waters are smooth and calm amid the eddies ; I try to quiet the uneasiness of my heart, but there is a fairy that still disturbs its peace."

Permata jatu di rumput,

Jatu di rumput ber gelang gelang ;

Kasih umpama ambun di ujung rumput,

Datang matahari nischaya ilang.

"The jewel fallen on the ground, though fallen among the grass, is glittering still, but thy love is like the dew on the flower, quickly disappearing when the sun comes forth."

Telah lama tiada ka rimbo,

Bumban ber bua garangan kini ;

Telah lama tiada ber suo,

Dendam berubah garangan kini.

"It is long since we have been to the forest, perhaps the bumban (a species of flowering reed) is now gone to fruit ; it is long since we have met, perhaps thy affections are now estranged."

Jeka sungguh bulan pernama,

Mengapa tiada di pagar bintang ;

Jeka sungguh tuan bijaksana,

Mengapa tiada dapat di tintang.

"If indeed the moon is at the full, why does she not appear in the midst of her stars ; if indeed thou art true and faithful, why is it denied me to behold thee."

Unggas bukan, chintayu bukan,

Kira-nia daun selara tubbu ;

Aches bukan, Malayu bukan,

Pandei nia amat ber main semu.

"T'was not a bird, neither was it the *Chintayu*,* t'was only a withered leaf of the sugar cane ; she is not of Achinese, neither of Malayan race, yet is she deeply skilled in the arts of deceit."

Bagimana menangkap landak,
Di hasop pinto nia dengan api ;
Bagimana mula ber kahindak,
Deri mata turun ka hati,

"How is the porcupine to be caught, smoke his hole with fire ; how is desire first kindled, from the eyes it descends to the heart."

A few specimens of the longer and more irregular Seramba of the people of the interior will be sufficient, and the Serawi dialect is selected as differing least from the Malay. The following may be supposed the opening of the contest.

Pandak panjang rantau di Musi,
Maso meniamo rantau Tenang,
Rantau Aman pandak sakali ;
Hendak Anggan wong ku puji
Mimpin bulan sanak bintang
Anak penakan mata hari.

"Long and short are the reaches of the Musi (river), think you they are the same with the reaches of the Tenang, the shortest of all the reaches of the Aman ; willing or unwilling I will address my opponent,

*The *chintayu* is a fabulous bird said to delight particularly in talk.

**I will take the moon by the hand, though she is of
the family of the stars and a daughter of the sun."**

It may be answered as follows.

Burong terbang mengulindang

Sangkan terbang pagi pagi,

Hindakkan bunga jeruju ;

Amun wong sintano bulan,

Rinchang sintano matahari

Timbang betating ber teraju.

**"The bird flies swift and straight, it flies early in
the morning in search of the Jeruju flower ; if a person
resembles the moon, and is also compared to the sun,
take them up and try them in scales.**

IIIa.
John Crawford, 1820

HISTORY
OF THE
INDIAN ARCHIPELAGO:

CONTAINING AN ACCOUNT

OF THE

**MANNERS, ARTS, LANGUAGES, RELIGIONS, INSTITUTIONS,
AND COMMERCE OF ITS INHABITANTS.**

BY

JOHN CRAWFURD, F. R. S.

**LATE BRITISH RESIDENT AT THE COURT OF
THE SULTAN OF JAVA.**

WITH MAPS AND ENGRAVINGS.

IN THREE VOLUMES.

VOL. II.



EDINBURGH:

**PRINTED FOR ARCHIBALD CONSTABLE AND CO. EDINBURGH;
AND HURST, ROBINSON, AND CO. CHEAPSIDE, LONDON.**

1820.

Mr Marsden and Dr Leyden * have nearly exhausted the subject of Malay literature, one in itself not very fruitful. Malay literature bears none of these marks of originality which characterize that of the Javanese. The great bulk of Malayan composition is not metrical, but prosaic ; and it all, or almost all, bears the impression of an Arabic character. I shall render a brief account, first of their poetry, and then of their prose writings. Their metrical compositions are of two descriptions, the Pantun and the Sayar. The Pantun is a stanza of four short lines rhyming alternately. The first two lines of the quatrain, in the accurate language of Mr Marsden, “ are figurative, containing sometimes one, but oftener two unconnected images ; whilst the latter two are moral, sentimental, or amorous ; and we are led to expect that they should exemplify and constitute the application of the figurative part. They do in some few instances, but, in general, the thought is wrapt in such obscurity, that not the faintest analogy between them can be traced, and we are even disposed to doubt whether any is intended, or occurs otherwise than by chance.” These Pantuns are often recited in alternate contest for several hours.

Such playful trifles do not deserve the name

of poetry or literature, and yet they are the only description of composition which can justly be considered national or original among the Malays. It is in the light only of amusing trifles that the Malays themselves, indeed, consider them; and they are scarcely of higher dignity in their estimation than the nonsensical rhymes which we call *crambo* are in our own. A few of the best are committed to memory, and we often hear them repeated. The following are favourable specimens :

Mărak anggok-anggok
Mărak de-atas kota
Băgrak ujung Sanggul
Naik sri muka.

The peacock nods his head ;
The peacock that sits on the castle,
When the loose end of her braided hair trembles,
New beauties rise in her countenance.

Trang bulan arăm tamarăm
Hantu bărjalan lakki bini.
Jangan tuan tăraram aram
Saya tiada datang kă-sini.

By the dim light of the moon,
Wander spectres of both sexes,
Chide me not again, my love,
For I will not come hither.

Jika tiada karna bulan
Musakăn bintang timur tinggi.
Jika tiada karana tuan
Masakăn abang datang kămari.

But for the moon,
Would the eastern star be so high ?
But for you, my love,
Would your elder brother (lover) come hither ?

IIIb.
John Crawfurd, 1852

A
GRAMMAR AND DICTIONARY
OF THE
MALAY LANGUAGE,
WITH
A PRELIMINARY DISSERTATION,
BY
JOHN CRAWFURD, F.R.S.
Author of "The History of the Indian Archipelago."
IN TWO VOLUMES.
VOL. I.
DISSERTATION AND GRAMMAR.

LONDON :
SMITH, ELDER, AND CO., 65, CORNHILL.
1852.

The only thing like regularity that I have been able to discover in Malay metre, consists in the necessity of there being, always, four accented syllables in each line. The following, with the accented syllables marked, is an example of the couplet, unusually regular both as to rhyme and number of syllables :—

Átina sánɡát bārsáyu-sáyu,
Sápúrti dāngung bārpúput báyu.

Her heart was sad—sad,
As a murmuring sound wafted by the wind.

The following is an example of the quatrain :—

Jíka tiyáda kárna búlan,
Másakán bintang tímur tíngi,
Jíka tiyáda kárna túwan,
Másakán ábāng d'átāng mári.

But for the moon would the eastern star be high,
But for you would I come hither.

The eastern star is supposed to be attracted by the moon, and the lover, in like manner, by his mistress. Each line here consists of nine syllables. Here is another specimen of the quatrain :—

Kálu túwan jálan dāúlu,
Chárikán sáya dāwun kambója,
Kálu túwan máti dāúlu,
Nántikán sáya dipintu swárga.

If you go first, seek for me a leaf of the kamboja tree ;
If you die first, wait for me at the gate of paradise.

The kamboja (*Plumeria obtusa*) is planted in burial grounds, and is the cypress or yew of the Indian islanders.

The pantun is, even among the islanders of the Archipelago, peculiar to the Malays. It is a quatrain stanza, in which the alternate lines rhyme, or in which all the lines rhyme together. The two first lines contain an assertion or proposition, while the two last purport to be an application of it. It is, in fact, an enigma or riddle in four lines ; but the application must not be obvious. On the contrary, a certain obscurity is the soul of the pantun. It is a puzzle in sense, not a play on words, meant to try the wit and ingenuity of the party that is challenged to unravel it. Pantuns are frequently introduced into prose romances as embellishments, and on such occasions, it is not unusual to find the persons to whom they are represented as being read, unable to unriddle them, and calling for an explanation from the astute propounder of the mystery. Some of them, indeed, are so enigmatical that they might serve as oracles coming from the priestess of the Pythian Apollo. No doubt they may be more intelligible to a native, from superior knowledge of language and manners ; but to an European the majority of them seem but senseless and pointless parcels of mere words. The following are a few more

examples, in addition to those already given under the head of Prosody :—

Nobät bärbuñi dinäari,—
Nobät raja Indragiri ;
S'ärbät ini bukan xiali,
Akân ubat ati birahi.

The war drum announces the dawn,—
The war drum of the king of Indragiri ;
This wine is not intoxicating,
But a remedy for the love-sick heart.

This is put into the mouth of a handmaid presenting a cup of strong drink to a king and queen.

Pärmatu nila dāngān baiduri,
Dikarang anak-d'ara-d'ara,
Sāpurti bulan dāngān matāari,
Tuwan diadāp pārvara.

The sapphire with the opal, arranged by the virgins,
As the sun with the moon,
So is my lord and mistress,
With their handmaids before them.

This is also given to a handmaid singing before a king and queen. Some of the pantuns are obvious and easy enough as to mere words ; but the sense, if there be any, is too occult for an European to discover, as in the two following examples :—

Pöun turi diatās bukit,—
Tāmpat mājāmur buwah pala,—
Arāp ati abāng bukan sādikit,
Sabañak rambut diatās kápala.

The turi tree (*Agati grandiflora*) on a hill,—
A place to dry the nutmeg,—
My heart is full of hope,
As there are hairs on the head.

Kalu tuwan mudik ka-Jambi,
Ambilkān saya buwah dālīma ;
Jika tuwan kasihkan kami,
Bawakān saya pārgi bārsama.

If you ascend the river to Jambi,
Bring me a pomegranate ;
If you love me,
Take me along with you.

examples, in addition to those already given under the head of Prosody :—

Nobăt bārбуñi dinäari,—
Nobăt raja Indragiri ;
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The following, long ago given by Mr. Marsden in his History

of Sumatra, is among the few pantuns that are sufficiently intelligible to an European :—

^o
Apa guna pasang pâlita
Jika tiyada dângân sumbuña
Apa guna bârmayin mata.
Kalu tiyada dângân sunguña.

What is the use of lighting a lamp
If it be without a wick ?
What is the use of playing with the eyes
If you be not in earnest ?

IV.
Thomas John Newbold, 1839

POLITICAL AND STATISTICAL ACCOUNT
OF THE
BRITISH SETTLEMENTS
IN THE
STRAITS OF MALACCA,
VIZ.
Pínang, Malacca, and Sínagore ;
WITH A HISTORY OF
THE MALAYAN STATES
ON THE PENINSULA OF MALACCA.

BY T. J. NEWBOLD, Esq.
LIEUT. 23d REG. MADRAS LIGHT INFANTRY,
AIDE-DE-CAMP TO BRIGADIER-GENERAL WILSON, C. B.—MEMBER OF THE
ASIATIC SOCIETIES OF BENGAL AND MADRAS, AND CORRESPONDING
MEMBER MADRAS HINDOO LITERARY SOCIETY.

IN TWO VOLUMES.

VOL. II.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
—
1839.

The poetical compositions of the Malays are divided into two distinct classes, viz. the Sair and the Pantun.

The Sair is that which comprehends their historical and descriptive poems, and consists of stanzas of four lines, each line generally containing from eight to thirteen syllables, and all four lines rhyming. It has been endeavoured to reduce Malayan versification to fixed prosodiacal rules. The Malays may possess translations from the Persian and Arabic treatises on this art, but they are never applied by the poet in the composition of his verses. They are generally set to some popular lagu or air, and the due proportion and

metre ascertained by the delicate balance of the ear which immediately detects a syllable too long or too short, or any error in the rhyme. This process is called *Timbangan* or weighing. The Malayan terms for rhyme and metre are borrowed from the Arabic, viz. *Saja* and *Aruz*. *Janggal*, which signifies defective in metre, is a word of Sanscrit origin. The chief characteristics of Malay poetry, are its simplicity, its pleasing and natural metaphor, and the extreme softness and melody of its rhyme. The principal *Sairs* in repute are those of the *Ibadet*, the *Kin* or *Kani Tambohan*, the *Jouhar Chinta Berahi*, the *Burong*, the *Bidasari*, and the *Selimbari*.

The *Pantun* or *Sloca* is the style in which the Malays take most delight, and is truly descriptive of their tastes and sentiments. It consists of two couplets; the lines of which rhyme alternately. The metre is generally shorter than that of the *Sair*. The first couplet contains most frequently a simile drawn from some object of nature, more or less remotely alluding to the second couplet, the meaning of which is generally obvious, and conveys a moral apophthegm, a sentiment of love, defiance, anger, or a biting sarcasm, according to the subject of the *Pantun*. The ingenious Dr. Leyden observes that the *Pantun* “affects a kind of oracular brevity, which is very difficult to becom-

prehended by Europeans, who can seldom perceive any connexion between the similitude and the application. The Malays allege that the application of the image, maxim, or similitude is always accurate ; but it may be suspected, that if one-half of the verse be for the sense, it often happens that the other is only for the rhyme ; as in the ancient Welsh-triads or triplets, in which there is professedly no connexion between the natural image and the moral maxim. These Pantuns the Malays often recite in alternate contest for several hours ; the preceding Pantun always furnishing the catch word to that which follows, until one of the parties be silenced or vanquished, or, as the Malays express it, be dead “suda mati.” Many of these pantuns bear no inconsiderable resemblance to the Dohras and Kubitas in the ancient Hinduvi and Vruja dialects of Hindoostan. The Malay youth, who pride themselves much on their skill in these compositions, are not unfrequently drawn by their desire to excel in them into serious disputes ; and bloodshed sometimes terminates a poetical contest, which began probably in the same playful way as those of Virgil’s shepherds, so sweetly celebrated in his Eclogues.

The pantun may be divided into four classes ; viz., the amatory, or pantun rindu, or kasih ; the abusive, or pantun makki ; the ironical, or pantun sindir ; and the matrimonial, or pantun bertunangan.

I.

**Derimana datangnia lintah
Deri sawah ka battang padi
Derimana datangnia chinta
Deri mata turun de hati.**

**Whence comes the horse leech ?
From the sawah to the rice stalk :
Whence comes love ?
From the eyes descending to the heart.**

II.

**Sulasih allang gomilang
Kayu idup di makan appi
Kallo kasih, allang kapalang
Deri idup baik ku matti.**

**How radiant is the sweet basil !
Living wood is consumed by fire :
If this be love, how intolerable are its pains.
Than life, death is to me more desirable.**

III.

**Tinggih tinggih poko Lambari
Sayang puchok-nia meniapu awan
Habis teloh puwas ku chari
Bagei pune menchari kawan.**

**Lofty, lofty grows the Limbari tree,
Its branches sweep the clouds ;
It is over, my search is vain,
I am like the wild dove bereft of its mate.**

IV.

Ayer dalam ber-tambah dalam
Ujan di hulu bulum lagi tedoh
Hati dendam ber-tambah dendam [.
Dendam dhulu bulum lagi sumboh.

The deep waters have increased in depth,
The rains near the source of the stream have not abated :
The desire of my heart hath increased in strength,
Whilst its former longings still remains unsatisfied.

V.

Bulan terang bintang ber-chayya
Burong Gagah ber-makan padi
Jeka Tuan tiada per chayya
Bela dada, melihat hati.

The moon gives her light, the stars glitter,—
The crow is eating the young rice :
If my mistress believeth not my faith,
Lay open my bosom and view my heart.