

ANALYZING SYLLABLE AND RHYME STRUCTURE OF LAMPUNGNESE WAWANCAN IN TANGGAMUS

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ABSTRACT

This study examines the phonological aspects of wawancan, a form of Lampung oral literature, focusing on syllable structure and rhyme patterns in the Tanggamus region, where the coastal (Api/A) dialect is used. Employing a qualitative descriptive approach, the data were collected from fifteen wawancan performances and analyzed to identify and classify their syllabic and rhyming structures. The findings reveal five primary syllable structures: V, VC, CV, CVV, and CVC, with the CV pattern being the most dominant, indicating a preference for open syllables in the Lampung language. The distribution of syllable structures across word positions reflects phonotactic constraints consistent with the Maximal Onset Principle. In terms of rhyme, the results show that half rhyme, particularly assonance, is the most frequently used form, followed by full rhyme, while rich rhyme occurs only marginally. The dominant rhyme scheme identified is abab, with occasional use of aaaa and abcabc. Additionally, masculine rhyme appears more frequently than feminine and triple rhymes, suggesting a tendency toward simpler rhyming patterns. Overall, this study highlights the significance of phonological features in shaping the aesthetic and communicative functions of wawancan. The findings contribute to the documentation and preservation of Lampung oral traditions and provide insights into the linguistic characteristics of the Lampung language.

Keywords: wawancan, syllable structure, rhyme structure, Lampungnese

ABSTRAK

Penelitian ini mengkaji aspek-aspek fonologis wawancan, sebuah bentuk sastra lisan Lampung, dengan fokus pada struktur suku kata dan pola rima di wilayah Tanggamus, tempat dialek pesisir (Api/A) digunakan. Dengan menggunakan pendekatan deskriptif kualitatif, data dikumpulkan dari lima belas pertunjukan wawancan dan dianalisis untuk mengidentifikasi serta mengklasifikasikan struktur suku kata dan rima. Temuan menunjukkan lima struktur suku kata utama: V, VC, CV, CVV, dan CVC, dengan pola CV sebagai yang paling dominan, yang mengindikasikan preferensi terhadap suku kata terbuka dalam bahasa Lampung. Distribusi struktur suku kata di berbagai posisi kata mencerminkan batasan fonotaktik yang konsisten dengan Prinsip Onset Maksimal. Dalam hal rima, hasil menunjukkan bahwa rima setengah, khususnya asonansi, merupakan bentuk yang paling sering digunakan, diikuti oleh rima penuh, sementara rima kaya hanya terjadi secara marginal. Skema rima dominan yang teridentifikasi adalah abab, dengan penggunaan sesekali aaaa dan abcabc. Selain itu, rima maskulin muncul lebih sering daripada rima feminin dan rima tiga suku kata, menunjukkan kecenderungan menuju pola rima yang lebih sederhana. Secara keseluruhan, penelitian ini menyoroti pentingnya fitur fonologis dalam membentuk fungsi estetika dan

komunikatif wawancan. Temuan ini berkontribusi pada pendokumentasian dan pelestarian tradisi lisan Lampung serta memberikan wawasan mengenai karakteristik linguistik bahasa Lampung.

Kata Kunci: Wawancan, Struktur Suku Kata, Struktur Rima, Bahasa Lampung

A. Introduction

Lampung is the southernmost province on the island of Sumatra, Indonesia. The province boasts a rich cultural heritage, which is generally divided into two main traditional customs, *Saibatin* and *Pepadun*. These two traditional groups differ in social structure, leadership, and the way they conduct traditional ceremonies, yet both enrich Lampung's cultural heritage (Rivera & Hasan, 2025). Although the traditional practices of *Saibatin* and *Pepadun* appear distinct, the Lampung language plays a vital role in preserving these traditions, particularly in traditional ceremonies such as weddings and the conferral of traditional titles. Therefore, the Lampung language serves as a vital instrument in preserving the cultural heritage and ethnic identity of the Lampung people. One concrete example of how the Lampung language is used to preserve these traditions can be seen in its oral literature.

One of the forms of Lampung oral literature that continues to thrive today is *wawancan*. The term *wawancan* is commonly used by the Lampung community, particularly in the A dialect within the *Saibatin* tradition. *Wawancan* constitutes a form of Lampung oral literature in the form of poetry, verse, or lyrical recitation, performed during the conferment of traditional titles (*adok*) to the bride and groom in traditional wedding ceremonies (Fakhrurozi & Putri, 2019). *Wawancan* functions as a medium for conveying messages and advice to the bride and groom during the wedding ceremony, particularly concerning married life, social values, language, and religion. Additionally, it serves as a means of preserving the Lampung language and its literary traditions (Dhalimah et al., 2025).

Although Wawancan has significant aesthetic and sociological value, no research has yet been conducted that focuses on linguistic aspects in the field of phonology, particularly syllable

structure and rhyme. Beberapa penelitian tentang wawancan telah dilakukan oleh Fakhrurozi & Putri (2019), serta Kayla Nisa Fatiha et al (2024). However, most of these studies focus on other aspects of discourse, such as content, function, meaning, and history. Therefore, research that examines discourse from a phonological perspective is still very much needed.

In the study of phonology, syllable is a phonology unit usually larger than a single sound and smaller than word (Crystal, 2008). According to Matthews (2007) a syllable is a phonological unit consisting of a vowel or other unit that can be produced in isolation, either alone or accompanied by one or more less sonorous. In each word, there are syllable that can be pronounced with one breath (Oladimeji, 2022).

The syllable has a structure. The basic syllable structure consists of a nucleus surrounded by onset and coda. Onset and coda consist of consonants, while nucleus consist of vowels. The nucleus and coda are grouped into a higher unit called rhyme. Any consonants before the rhyme form the

onset of the syllable. The nucleus which is the vocalic part, and the coda which consists of final consonants (Ladefoged & Johnson, 2010).

Rhyme is characterized by the agreement of acoustic sounds (vowels and consonants), words, or a group of words at the end or a half-line (Grofčíková & Máčajová, 2020). Rhyme is found in verbal arts around the world. Rhyme is most often found in poetry form texts. Rhyme is when the two words have the same sound when pronounced (Lethbridge & Mildorf, 2003). There are types of rhymes, namely *full rhyme*, which obtained when the consonants before the last stressed vowel in two words is different, such as in *night/delight*, or *power/flower*. *Rich rhyme*, which occurs when the consonant before the last stressed vowel is also identical (lap/clap, stick/ecclesiastic). Half-rhyme which occurs when only the consonants or the vowels are identical, such as consonance (rider/reader), assonance (forever/weather), and eye-rhyme (home/come).

Based on number of syllable, rhyme can be classified into masculine

rhymes which consist of only one identical syllable (*greet/meet, call/tall, galaxy/party*), feminine rhyme which consist of two identical syllables (*training/complaining, slowly/holy*), and triple rhymes which consist of three identical syllables (*icecles/bicycles*). Rhyme can be arranged into different patterns. For example, it can be cross rhyme (*abab cdcd*), hug rhyme (*abba cddc*), and flate rhyme (*aaaa, bbbb*).

Based on the above discussion, this study focuses on the analysis of phonological aspects in wawancan, particularly those related to syllable structure and rhyme patterns in wawancan performed by native speakers in Tanggamus Regency. This study is expected to contribute to the preservation of the Lampung language and literature and to enrich linguistic knowledge.

B. Methodology

This study employs a qualitative research method (Creswell, 2009 ; Sugiyono, 2008) with a descriptive approach, as it focuses on providing an in-depth description and understanding of the structure of syllables and rhymes in the Api (A)

dialect of the Lampung language as used by native speakers. The researcher conducted the study in Tanggamus Regency, Lampung Province. This area is home to native speakers of the Lampung language, Api (A) dialect. The researcher chose this location because the community there still actively uses the Lampung language in daily conversation. Therefore, the language data we collected is considered representative for analysis.

The research methodology involved several stages. The first stage was data collection. The data consisted of video interviews sourced from Facebook and YouTube. Social media was chosen because it provides recordings of natural language in everyday conversation. The researcher downloaded 15 video interviews in the Lampung Api (A) dialect. The video durations varied, ranging from approximately 3 minutes and 51 seconds to about 13 minutes and 6 seconds. This variation in duration allowed the researcher to collect diverse and rich speech data for analysis.

The second stage is data analysis. The researcher transcribed all the collected videos. Transcription facilitates the identification of linguistic elements. Thus, once the transcription was complete, the researcher conducted data analysis. The researcher examined syllable structures and rhyme structures in the speech of speakers of the Lampung language, Api (A) dialect. The researcher grouped syllable patterns based on form and arrangement. The researcher also identified the types of rhymes used in the speech. Next, the researcher categorized the results of the identification into types of syllable structures and rhyme structures that corresponded to the characteristics of the data.

The final stage presents the analysis results. The researcher describes the findings in a descriptive manner. The description covers the forms of syllable structures, rhymes, and their examples. This descriptive presentation provides a clear picture of the phonological characteristics of the Lampung language, Api (A) dialect, as used by the community in Tanggamus Regency.

C. Result and Discussion

Analysis Result of the *Wawancan* Syllable Structure

In analyzing the syllable structure of the Lampung language, the researcher refers to the theory of the Maximum Onset Principle (MOP). The Maximum Onset Principle is a rule requiring that consonants between vowels be grouped as the onset of the syllable preceding the next vowel, whenever possible (Pulgram, 1970). This rule requires that intervocalic consonants be arranged as much as possible in the onset in accordance with the universal and language-specific conditions.

According to (Roach, 2009), every language has constraints regarding the order of phonemes used. Therefore, syllable structure follows phonotactic rules that determine the permissible combinations of sounds in a given language. In this study, an analysis was conducted on the syllable structure of the *Wawancan* language in Tanggamus, Lampung. The results of the analysis are presented in Table 1. In the patterns of initial, medial, and final syllables, the dots indicate different structures.

Table 1. The syllable structure in *wawancan* in Tanggamus

No	Syllble Structure	Initial Syllable	Medial Syllable	Final Syllable
1	v	v .cv	cv. v .cv	cv. v
2	vc	vc .cvc	cv. vc .cvc	cv. vc
3	cv	cv .cv	cv. cv .cv	v.cv. cv
4	cvv	cvv	-	cv .cvv
5	cvc	cvc	cv. cvc .cvc	v. cvc

The results of the study show that there are five syllable structures in the fifteen *wawancan* videos, namely V, VC, CV, CVV, and CVC.

Examples of V syllable found in the *wawancan* can be seen in the following section

	Initial Syllable	Medial Syllable	Final Syllable
Word Syllable	i.ja v .cv	pu.a.ri cv. v .cv	du.a cv. v

A V syllable (vowel) contains only one phoneme. This syllable structure consists solely of a vowel segment, a nasal syllable, or a liquid syllable (Kimongo & Ong'onda, 2020). Researchers have found that V syllables are more common in polysyllabic words in the Lampung

language, this is similar to English where V syllables are found in polysyllabic words.

Examples of VC syllable found in the *wawancan* can be seen in the following section.

	Initial Syllable	Medial Syllable	Final Syllable
Word Syllable	am.pai vc .cvc	ke.anj.gom cv. vc .cvc	ha.lu.an cv.cv. vc

A VC syllable consists of a single vowel phoneme followed by a single consonant phoneme. The VC syllable pattern is a closed syllable because it ends with a consonant. Researchers have found that the VC syllable

pattern occurs more frequently in polysyllabic words in the Lampung language. This syllable structure is often found in suffixes of Lampung words.

Examples of CV syllable found in the *wawancan* can be seen in the following section.

	Initial Syllable	Medial Syllable	Final Syllable
Word	ni.ku	je.ja.ma	u.sa.ha
Syllable	cv.cv	cv.cv.cv	v.cv.cv

The CV syllable pattern is an open syllable pattern. This syllable pattern is found universally and serves as the basis for the formation of other types of syllables (Cooper & Zec, 2013). In this paper, the researchers found that most utterances in the Lampung language exhibit a CV syllable

structure. These syllables frequently appear in polysyllabic words.

Examples of CVV syllable found in the *wawancan* can be seen in the following section.

	Initial Syllable	Medial Syllable	Final Syllable
Word	sai	-	wa.wai
Syllable	cvv	-	cv.cvv

The collected data shows that some words with open syllables have a CVV syllable structure. In this case, the diphthong functions as a vowel that resembles a long vowel. Although ending in a vowel, the syllable consists of a consonant and a diphthong, not a single vowel. In line with this, Roach (2009) equates diphthongs with long

vowels, and Al-Ani (1970) defines long vowels as a sequence of two vowels (VV), reinforcing the analysis that diphthongs and long vowels share a common phonological structure. The researcher found that the CVV syllable structure occurs at the final syllable and is not found in the medial syllable.

Examples of CVV syllable found in the *wawancan* can be seen in the following section.

	Initial Syllable	Medial Syllable	Final Syllable
Word	wat	ke.jin.tuk	sa.nak
Syllable	cvc	cv.cvc.cvc	cv.cvc

The CVC syllable pattern is a closed syllable pattern. In this paper, most utterances in the Lampung language

follow the CVC syllable pattern. These syllables are found in both monosyllabic and polysyllabic words.

**Analysis Result of the *Wawancan*'
Rhyme Schemes and Forms**

The result of the analysis includes the rhyme forms used in the *wawancan*

and the rhyme schemes of each *wawancan*. They are all presented in Table 2. In rhyme schemes, the space indicates different stanza.

Table 2. The rhyme schemes and the rhyme forms used in *wawancan* in Tanggamus

No.	Wawancan	Rhyme Schemes	Full Rhyme	Half Rhyme	Rich Rhyme
1	Video 1	abab abab abab abab abab abab abab abab abab abab aaaa abba aaaa	5	16	5
2	Video 2	abab abab abab abab abab abab abab abab abab abab abab abab aaaa abab abab abab abab	12	19	3
3	Video 3	abab abab abab abab abab abab abab abab abab abab abab abab abab	5	21	0
4	Video 4	abab abab	12	42	0
5	Video 5	abab abab abab abab abab abab abab abab abab abab abab abab abab abab	4	30	0
6	Video 6	abab abab	15	32	1
7	Video 7	abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab	15	30	1
8	Video 8	abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab aaaa abab abab abab abab abab abab abab abab abab abab	16	42	2
9	Video 9	abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab	5	25	0

No.	Wawancara	Rhyme Schemes	Full Rhyme	Half Rhyme	Rich Rhyme
10	Video 10	abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab	6	28	0
11	Video 11	abab abab	18	40	2
12	Video 12	abab abab	14	27	1
13	Video 13	abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab	12	20	2
14	Video 14	abcabc abcabc abcabc abcabc abcabc abcabc abcabc abcabc abcabc abcabc abcabc abcabc abcabc abcabc	8	20	0
15	Video 15	abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab abab	15	21	0

The results of the study show that most of the rhymes in the fifteen *wawancara* videos are half rhymes, followed by full rhymes. Rich rhymes also appear in the *wawancara* insignificantly. Examples of half rhymes found in the *wawancara* can be seen in the following section.

Khappa inda indani

What do you think

Kik kham bukhumah tangga

If we get married

Niat sehokhek semati

a vow to be together for life

Jak ganta sampai tuha

from now until we grow old

This stanza clearly demonstrates how half-rhymes are used in a poem. The last words of the first and third lines rhyme with each other, and the last words of the second and fourth lines also rhyme with each other. These four lines combine to form the rhyme scheme *abab*. Most of the half-rhymes in this stanza are assonances, where the vowels are similar.

Examples of full rhymes found in the *wawancara* can be seen in the following section.

Khumah tangga sai baru

A new household

Mak mudah ngenimba wai

It's not easy to draw water

Dang santokh haga khigu

Don't get into a fight

Kik mak pandai butawai

If you don't know, learn

The use of full rhyme is also usually combined with half rhyme in each stanza, and sometimes with rich rhymes as well. The examples of the few rich rhymes are given below.

Jak putih mit kaca makhga

From Putih to Kaca Makhga

Dilom pekon tenggalan

In the village itself

Way lima pekhda suka

D. Conclusion

This study demonstrates that *wawancan* in Tanggamus, Lampung, exhibits systematic and distinctive phonological patterns in both syllable structure and rhyme. The analysis reveals five primary syllable structures V, VC, CV, CVV, and CVC with the CV pattern emerging as the most dominant, indicating a strong tendency toward open syllables in the Lampung language. Meanwhile, the presence of CVC and VC structures reflects the role of closed syllables in

Way Lima Pekhda Suka

Limau mak ketinggalan

Limau is not forgotten

Of all the types of rhyme, the researcher concluded that most of them were masculine rhymes, in which the rhyming words consist of only one syllable. However, some of them were also feminine rhymes, such as the rhyming words *tenggalan/ketinggalan* in the example above. The rhyme schemes used in the *wawancan* vary. Out of fifteen *wawancan*, there are three schemes used: *abab*, *aaaa*, *abcabc*. The dominant pattern is the couplet *abab*.

shaping phonotactic variation. The distribution of these structures across initial, medial, and final positions further highlights the regularity and constraints governing syllable formation, in line with phonological principles such as the Maximal Onset Principle.

In terms of rhyme, the findings indicate that half rhyme is the most frequently used form in *wawancan*, followed by full rhyme, while rich rhyme appears only marginally. The dominance of assonance within half rhymes contributes significantly to the acoustic

harmony of the recitation. Additionally, masculine rhyme is more prevalent than feminine and triple rhymes, suggesting a preference for simpler, single-syllable rhyming patterns. The rhyme schemes identified primarily *abab*, with occasional use of *aaaa* and *abcabc* demonstrate both structural consistency and creative variation in the composition of *wawancan*.

Overall, this study underscores the importance of phonological elements in shaping the aesthetic and communicative functions of *wawancan*. By documenting its syllable structures and rhyme patterns, this research contributes to the broader understanding of Lampung oral literature and supports efforts to preserve its linguistic and cultural heritage.

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