



RESEARCH ARTICLE



LUDUS LOVE IN POPULAR YOUTH PANTUNS ON TIKTOK: A HERMENEUTIC STUDY

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ABSTRACT

This study explores the expression of ludus love in popular teenage pantuns on the social media platform TikTok. According to the Oxford English Dictionary, ludus refers to a playful and non-committal type of love. John Lee (1973) classified ludus as a love style that prioritizes amusement and light-hearted interaction rather than deep emotional commitment. Such characteristics align with the nature of today's digital youth communication, which is expressive, instantaneous, and algorithm-driven. This research applies Paul Ricoeur's hermeneutic approach, which consists of three interpretive stages: explanation (structural analysis), understanding (contextual interpretation), and appropriation (reader's internalization of meaning). This method provides a comprehensive framework to uncover symbolic meanings embedded within seemingly simple pantuns. The analysis of pantuns reveals three dominant forms of ludus love: playful love, flirtatious love, and love without commitment. These forms serve not only as emotional expressions but also as strategic tools for communication and identity construction in digital youth culture. Consequently, digital pantuns are no longer seen merely as traditional verse but have transformed into performative and symbolic media reflecting the dynamics of contemporary teenage romance.

Introduction

The widespread phenomenon of pantun use on social media particularly TikTok, reflects a significant transformation in the form, function, and meaning of pantun as an oral cultural heritage. Pantun, which once served traditional contexts such as customary ceremonies and moral instruction, has now evolved into a highly popular medium of personal expression among digital youth. One of the most prominent themes in these pantuns is the expression of love that is lighthearted, humorous, and non-binding, commonly known as ludus love.

The development of digital media has propelled traditional pantun into a new realm as digital text in the form of short videos, illustrated images, and memes, particularly on platforms such as TikTok. A study by Nur et al. (2024) found that digital pantun retains its classical structure while adapting to multimodal forms: visual, audio, and interactive commentary that enrich its meaning. Sweeney (1980) in *Authors and Audiences in Traditional Malay Literature* highlighted that pantun can shift its function from a medium of tradition and ritual to a vehicle for digital entertainment, marketing, and self-expression.

Pantun is a four-line oral poetry form (quatrain) with an alternating rhyme scheme of a-b-a-b, in which the first two lines function as the sampiran (preamble) and the following two lines as the content or intention. Its structure is not only aesthetic but also rich in meaning, the sampiran forms a metaphor for the content being conveyed (Amar, 2016). Since the era of the Malacca Sultanate (15th century), pantun has served as an important medium of cultural and moral communication in Malay society, employed in customary ceremonies, rituals, and everyday communication. According to Hamilton (1956) in *Malay Pantuns*, pantun reflects the collective thoughts and feelings of Malay society, covering themes of love, advice, and satir and is imbued with imaginative aesthetics and a firm structural framework.

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Ludus love, according to the Oxford English Dictionary, is defined as a form of love characterized by "playful and uncommitted love." John Lee (1973) in the Colour Wheel Theory of Love describes it as a lighthearted love style oriented toward momentary pleasure, without deep emotional commitment. This form is highly relevant to the Generation Z digital youth who live within fast-paced, experimental, and algorithm-stimulated interactions. TikTok pantuns frequently employ themes of light flirtation, romantic humor, and brief teasing all of which are manifestations of ludus love in digital pantun form.

Although numerous studies have examined classical Malay pantun particularly in its structural, symbolic, and moral dimensions, such as the research by Salleh (2023) on the existence and aesthetics of pantun, there are still only a few studies that connect pantun with the concept of ludus love. Furthermore, while some studies such as Nur et al. (2024) has begun to address pantun in the digital era, no study has specifically integrated Ricoeur's hermeneutic interpretive framework within the context of TikTok and the emotional expressive styles of youth. Therefore, research focusing on ludus love pantun based on Ricoeur's theory on TikTok remains widely open for further study.

The term "hermeneutics," as found in the Concise Routledge: Encyclopedia of Philosophy, etymologically derives from the Greek *hermeneuein*, which is a derivative of the verb *hermeneuo*, meaning "to explain," "to interpret," "to construe," and "to translate," while its adjectival form is *hermeneutikos* and its noun form *hermeneia*, meaning "interpretation" and "exegesis" (Wahid, 2015). According to Ricoeur, hermeneutics is a theory of how understanding operates in the interpretation of texts. He further explains that There are two main focuses in hermeneutical studies.: first, the event of textual understanding, and second, the issue that emphasizes the process of comprehension and interpretation. This indirectly highlights that the core concept in hermeneutics is "understanding of the text" (Nensilanti et al., 2025). Ricoeur's hermeneutic approach with its three analytical stages of explanation (text structure), understanding (socio-historical contextualization of meaning), and appropriation (the reader's internalization of meaning) that is highly relevant for reading digital pantun (Sapitri & Purwanto, 2024). Prior studies, such as Arcilla (2023), have successfully applied this approach to religious texts to reveal existential meanings within simple symbols. Meanwhile, Febriani & Purwanto (2024) have applied it to classical Malay pantun, demonstrating the flexibility of this method across various literary domains.

In the TikTok era, pantun does not stand alone as a text; it is also accompanied by visual elements (gesture, background), audio (music, intonation), and user interactions (comments, likes, reposts). Studies by Khansa & Putri (2022) and Febriany et al. (2023) highlight the expressive character of youth on TikTok their inclination toward consumerism, creativity, and instantaneousness in digital communication. Therefore, the interpretation of digital pantun must take these multimodal aspects into account in order to understand the dynamics of youth identity in digital space as a social "front stage" (Goffman, 1959).

This article aims to analyze how ludus love is expressed through youth pantun on TikTok by applying Paul Ricoeur's hermeneutic framework across three levels of interpretation. This study not only traces the structural and semantic dimensions of pantun but also delves into the cultural context and the experiential engagement of digital audiences in interpreting these meanings. The primary contribution of this study is to expand the literature on digital pantun and hermeneutic methodology within the field of digital youth literature studies, while also mapping the dynamics of ludus love as a strategy of identity and emotional communication in the TikTok era.

Materials and Methods

This study employs a qualitative approach using Paul Ricoeur's hermeneutic analysis method. The object of inquiry consists of love pantuns published by Indonesian youth TikTok users during the period from January 2023 to December 2025. The selection of TikTok as the platform is motivated by its characteristics as a space driven by creative, algorithmic expression, and its role as the primary digital arena for young generations to convey forms of love in a symbolic and performative manner.

Data were collected purposively from pantun video posts using search keywords such as: pantun cinta, pantun gombal, pantun bucin, and pantun beda agama TikTok. Selection was carried out according to the following criteria: (1) the video content features pantun with a 2-line or 4-line structure; (2) the content addresses themes of playfulness, love or flirtation, and interfaith relationships; (3) the content was uploaded by users of teenage age (13–21 years); and (4) the content demonstrates active engagement in the form of comments and shares.

After data collection, the researcher conducted manual thematic coding to classify the pantuns according to theme, linguistic style, type of love, and digital cultural symbols that emerged. Analysis was carried out based on Ricoeur's three main hermeneutic stages: explanation (structural analysis), understanding (contextual comprehension), and appropriation (the audience's internalization of meaning). These stages enabled the researcher to interpret not only the content of the pantun but also its social context and how TikTok audiences engage with it emotionally and in terms of identity construction.

Results and Discussion

The findings of this study indicate that ludus love in youth pantun on TikTok can be classified into three main themes: playful love, love as flirtation, and love without commitment. The researcher analyzed these pantuns and interpreted the symbolic meanings and social contexts underlying the texts using Paul Ricoeur's hermeneutic approach. The discussion is structured around three primary stages: explanation, understanding, and appropriation.

Playful Love: Pleasure Without Burden

It was found that pantuns expressing playful love tend to employ light and humorous diction. Examples are as follows:

Classification of Playful Love	Pantun
This pantun is categorized as PHP (Pemberi Harapan Palsu / False Hope Giver) because it depicts a contradiction in the subject's behavior deliberately building emotional expectations only to abruptly disengage without commitment (walking away).	<p><i>Si Mayang rambutnya keriting Katanya sih kena formalin Dia yang bikin salting Eh dia juga yang ninggalin</i></p> <p>From account @Rikhi Hasibuan https://vt.tiktok.com/ZSBb7t6FU/</p>
This pantun is categorized as the PHP (False Hope Giver) phenomenon because it portrays a betrayal of built-up emotional expectations, in which an exclusive declaration of affection is undermined by the reality of non-exclusive closeness with another party creating a discontinuity between verbal commitment and actual behavior.	<p><i>Ada undang Di balik batu Udah terlanjur sayang Eh yang dekat ga cuma satu</i></p> <p>From account @LTHKRFT https://vt.tiktok.com/ZSBbT8kSs/</p>
This pantun is categorized as the PHP phenomenon because it textually depicts a disconnection between the formation of intense affective closeness and the act of unilateral disengagement without any certainty of commitment.	<p><i>Daun bawang Daun kemangi Udah sayang Eh malah pergi</i></p> <p>From account @Jenda Munthe https://vt.tiktok.com/ZSBgFdCPP/</p>

This pantun is categorized as the "gabut" (boredom) phenomenon because it represents a motivational asymmetry in social interaction, where a subject's actions, driven merely by filling spare time or alleviating boredom without serious intention, are instead misinterpreted by the interlocutor as a sign of deep emotional involvement..

*Pagi berkabut
Di kota Jakarta
Dia kan cuman gabut
Kok kamu jatuh cinta*

From account @tiv
<https://vt.tiktok.com/ZSBgN5EqP/>

This pantun is categorized as the "gabut" phenomenon because it represents a perceptual discrepancy in interpersonal communication, in which the subject's responsiveness intended merely to alleviate boredom or superficially fill leisure time is misinterpreted by the other party as genuine emotional interest.

*Kukira anaconda
Ternyata ular kadut
Kukira ngerespon karena suka
Ternyata cuma gabut*

From account @fivar
<https://vt.tiktok.com/ZSBgFvwB8/>

This pantun reflects the devaluation of an individual's emotional position due to a failure in message interpretation, in which the expected "priority" status turns out to be nothing more than an instrument for the subject to eliminate situational boredom through non-committal interaction.

*Kukira Kertas
Ternyata Badut
Kukira Prioritas
Ternyata Bahan Gabut*

From account @Isyaaasr
<https://vt.tiktok.com/ZSSMbGsF3/>

This pantun is categorized as a representation of infidelity because it captures the dichotomy between pseudo-intimacy in the digital realm through the sending of a visual document (*pap*) and the reality of physical betrayal in the form of the subject going out with a third party.

*Ikan bandeng di atas atap
Ikan hiu dililit kain
Eh bang ganteng lu cuman dapet pap
Tapi cewek lu jalan sama yang lain*

From account @alfredkus
<https://vt.tiktok.com/ZSBgLVsGg/>

Table 1. Playful Love Pantun

Flirtatious Love: Personal Strategy in the Approach Process

This type of pantun features a slightly more metaphorical structure. Youth employ more refined language that contains deliberate compliments and flattery intended to attract attention. Examples are as follows:

Classification of Flirtatious Love	Pantun
This pantun is classified as a manifestation of self-approach (PDKT) because it contains a rhetorical strategy beginning with the verification of the other person's personal status and concluding with a directive speech act specifically a request for access to private communication (<i>WhatsApp</i>) as an initial effort to explore a more intense interpersonal relationship.	<i>Dari Jakarta ke Samarinda Pulang pergi naik perahu Kalo kamu belum ada yang punya Bolehkah aku minta WA mu</i> From account @mas.soeparman https://vt.tiktok.com/ZSBbvHTAv/

This pantun is classified as a form of self-approach (PDKT) because it employs an affective communication strategy by delivering greetings combined with a positive attribution ("funniest") to attract sympathy and build emotional closeness with the interlocutor.

*Ikan sepat
Punya cucu
Selamat hari jumat
Buat kamu yang paling lucu*

From account @pokka
<https://vt.tiktok.com/ZSBgNqtar/>

This pantun is classified as an instrument of self-approach (PDKT) because it employs romantic hyperbole to express the continuous intensity of psychological attraction, with the aim of manifesting affection so as to influence the emotional perception of the intended target.

*Kapal laut kapal selam
Kena ombak goyang-goyang
Tidak siang tidak malam
Hanya wajahmu yang terbayang-bayang*

From account @T H I A R A A 2 3
<https://vt.tiktok.com/ZSSMsx3Xa/>

This pantun is categorized as an instrument of self-approach (PDKT) because it uses anaphora and locative techniques to create a logical gradation culminating in the affirmation of exclusive feelings pragmatically functioning as a persuasive strategy to win the emotional affirmation of the interlocutor.

*di sekolah ada guru
di kerajaan ada ratu
di kuburan ada hantu
di hatiku cuma ada kamu*

From account @woyyli
<https://vt.tiktok.com/ZSSMgoU4P/>

This pantun is classified as an instrument of self-approach (PDKT) because it employs a theological analogy sublimated into the romantic domain to manifest the subject's desire to assume a protective and exclusive role over the interlocutor's emotions.

*Jalan-jalan beli ikan laga
Jangan lupa beli jamu
Kalau malaikat Ridwan adalah
penjaga pintu surga
Maka ijinkan aku menjaga pintu
hatimu*

From account @Sen? 林syamzmc
<https://vt.tiktok.com/ZSSMGdhuB/>

This pantun is classified as a representation of a relationship heading toward seriousness because it contains a declarative speech act concerning the stability of affection, followed by a decisively toned interrogative proposition demanding certainty of commitment through the institution of marriage.

*Pak Tarno pergi kerumah si Komang
Pulangannya membeli mainan
Dikarenakan aku udah sayang
Jadi kapan ke pelaminan*

From account @Isyaasr
<https://vt.tiktok.com/ZSBgNta16/>

This pantun is categorized as a representation of a relationship heading toward seriousness because it contains an explicit proposition of the subject's readiness to transition from the approach phase toward the legitimate domestic partnership stage by offering oneself as a prospective life partner.

*Naik motor lewat rumah Astri
Di Jalan nabrak tukang jamu
Kalau kamu masih sendiri
Aku siap kok jadi calon istrimu*

From account @Isyaasr
<https://vt.tiktok.com/ZSBgFMM9Y/>

This pantun is classified as a form of flirtatious rhetoric toward someone's figurative aesthetics because it employs a hyperbolic comparison strateg equating the visual appeal of the interlocutor with a transcendental entity in order to create a profound impression of admiration.

*Beli panci di Cikini
Ke Indonesia beli sikat
Hai yang baca WA ini
Kamu manusia apa malaikat*

From account @widiya16
<https://vt.tiktok.com/ZSBgFdqRe/>

Table 2. Flirtatious Love Pantun

Love Without Commitment: No Long-Term Relationship

Ludus love pantun in this form displays honesty about relationships that will not progress to anything serious. The pantun's content explicitly states that the love is limited to the moment and is not directed toward a long-term relationship. Examples are as follows:

Classification: Without Commitment	Pantun
<p>This pantun is classified under the HTS (Hubungan Tanpa Status / Relationship Without Status) category because it highlights a communication paradox in which the subject demands the use of an intimate affective address ("sayang" / darling) without any formal commitment or clarity of relational position between the two parties.</p>	<p><i>Minum es Sambil kayang Cuman HTS Kok minta dipanggil sayang</i></p> <p>From account @Daniel https://vt.tiktok.com/ZSBgN3443/</p>
<p>This pantun is categorized as an HTS because it explores the psychological disappointment arising from relational ambiguity in which the expectation of a formal bond (pacar / romantic partner) is shattered by the reality of an interaction that lacks any legally binding or exclusively emotionally committed status.</p>	<p><i>Ku kira pagar Ternyata tanaman Ku kira pacar Ternyata cuma htsan</i></p> <p>From account @fivar https://vt.tiktok.com/ZSSMp6E74/</p>
<p>This pantun is classified under the HTS phenomenon because it highlights the inconsistency of emotional behavior specifically the manifestation of jealousy arising prematurely in the absence of any foundation of commitment or clear legitimacy of the relationship between the subject and the interlocutor.</p>	<p><i>Minum es Abis itu turu Cuma HTS Kok cemburu</i></p> <p>From account @Daniel https://vt.tiktok.com/ZSSMsu9QS/</p>
<p>This pantun is classified under the HTS category because it represents a relational stagnation in which intense affective interaction occurs repetitively without ever reaching the phase of commitment legitimation or formal change in relationship status.</p>	<p><i>Minum susu Rasa semangka HTS-an mulu Jadian kaga</i></p> <p>From account @priacincinapi https://vt.tiktok.com/ZSSrjF9LC/</p>

This pantun is classified under the HTS category because it highlights a paradox of expectation in interpersonal interaction in which there is a demand for communication transparency (checking in) that is ordinarily exclusive to official couples, yet carried out without any foundation of commitment or formal relationship legitimacy.

*Ada tas di pake akbar
HTS kok minta kabar*

From account @Chillda
<https://vt.tiktok.com/ZSSrj182V/>

This pantun is classified under the interfaith relationship category because it explicitly captures the conflict between mutual affective correlation ("sama-sama suka" / mutually attracted) and the theological differences that serve as a socio-religious barrier to the union of the relationship.

*Minum susu rasa semangka
Sama-sama suka beda agama*

From account @Isyaasr
<https://vt.tiktok.com/ZSaNyFajE/>

This pantun is classified under the interfaith relationship category because it straightforwardly contrasts the element of reciprocal affection with the reality of differing faiths positioned as the primary obstruction or "sesak" (breathlessness / suffocation) to the continuation of the relationship.

*ada sesak ada asma
hubungannya saling cinta agamanya
yang gak sama*

From account @cintascl_
<https://vt.tiktok.com/ZSaNyfvAH/>

This pantun is classified under the interfaith relationship category because it represents the conflict between the emotional struggle of finding a partner and the unexpected emergence of theological differences as an unforeseen socio-religious obstacle to the continuation of that relationship.

*Beli buah di pasar
Perginya sama mama
Udah susah-susah cari pacar
Dapetnya beda agama*

From account @baby.squidd
<https://vt.tiktok.com/ZSaNyP98Y/>

This pantun is categorized as the pelampiasan (emotional venting / rebound) phenomenon because it depicts a disconnection between the expectation of a serious relationship duration and objective reality in which one party is used merely as an emotional diversion or temporary void-filler without any genuine intention of building a long-term bond.

*Jalan-jalan ke titi panjang
Pulanginya bertemu Isan
Ku kira hubungan kita akan panjang
Eh rupanya cuman pelampiasan*

From account @ATENG Roni Ade Setiawan 720's
<https://vt.tiktok.com/ZSBbceo55/>

This pantun is categorized as the pelampiasan phenomenon because it represents the collapse of lofty expectations toward the institution of marriage shattered by a bitter reality in which the subject realizes they were merely a temporary emotional diversion for the interlocutor and not the ultimate destination of a serious relationship.

*Kukira bulan
Ternyata awan
Kukira sampai pelaminan
Ternyata cuman pelampiasan*

From account @LTHRKRF
<https://vt.tiktok.com/ZSSMskKNE/>

Table 3. Love Without Commitment Pantun

Discussion

Playful Love: Pleasure Without Burden

Pantun 1

Si Mayang rambutnya keriting / Katanya sih kena formalin / Dia yang bikin salting / Eh dia juga yang ninggalin//

The hermeneutic analysis of the "Si Mayang" pantun integrates Ricoeur's three interpretive stages to dissect the dialectic between traditional text and digital culture. Beginning with the explanation stage, the formal structure of the pantun with its a-b-a-b alternating rhyme and humorous diction in the prefatory lines functions as a linguistic strategy for building social closeness through the use of informal language that serves as an identity marker of Gen Z (Anderson & Keehn, 2020; Cai & Lai, 2025; Ulfah, 2021). Moving to the understanding stage, the text projects a fluid world of youth in which the term "salting" reflects the spontaneous yet ambiguous character of ludus love, simultaneously serving as a reflection of relational conditions that do not demand the depth of commitment amid the dynamics of social media (Ricoeur, 1981). Finally, in the appropriation phase, readers or digital audiences internalize the bittersweet experience behind the humor as part of their own subjectivity, a process of identity negotiation that often collides with algorithmic control on visual platforms (De & Lu, 2024). Thus, the choice of light and hyperbolic language in this pantun is not merely an aesthetic concern but a rhetorical strategy for accommodating the emotional complexity of contemporary youth within an open space of interpretation.

Pantun 2

Ada udang / Di balik batu / Udah terlanjur sayang / Eh yang deket ga cuma satu//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of contextual meaning. Beginning with the explanation stage, the text is viewed as a discursive fixture that employs the /u/ rhyme and the idiom "ada udang di balik batu" (there's a prawn behind the stone) as a pre-text to build semantic tension between the reader's expectation of a hidden motive and the reality of the message in the content section (Ricoeur, 1981). Moving to the understanding stage, a shift occurs in the metaphor's function from traditional suspicion to the unveiling of a breadcrumbing reality (Khattar et al., 2023; Rodríguez-García et al., 2020), representing a sharp conflict between the vulnerability of the lyric subject's affection (inner world) and the plurality of the love object's relationships in the outer world. Finally, in the appropriation phase, the reader actualizes the text's meaning within their own world horizon through the process of self-discovery before the text, in which the narrative of unintended attachment is understood as a mirror of relational disruption in the digital era which frequently blurs the boundaries of exclusivity.

Pantun 3

Daun bawang / Daun kemangi / Udah sayang / Eh malah pergi//

The hermeneutic analysis of this karmina (short pantun) integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning. Beginning with the explanation stage, the text is viewed as an autonomous sign system following the karmina convention with consistent end rhymes /ang/ and /i/, in which the sonic harmony of the prefatory lines functions as a phonetic strategy to build an internal logic before guiding the reader toward emotional dissonance in the content section (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the projection of a world concerning the fragility of commitment, in which the diction "udah sayang" (already in love) shattered by the anomalous conjunction "eh" represents the phenomenon of abandonment issues or ghosting in modern communication, while simultaneously marking a shift from literal meaning toward existential meaning filled with uncertainty. Finally, in the appropriation phase, the text merges with the reader's subjectivity through the process of self-discovery (Hiidenmaa et al., 2024), inviting the individual to reflect on the transience of emotional possession and to undergo catharsis over the reality of loss such that this text is no longer merely a joke but becomes an instrument for re-signifying the nature of release within the dynamics of human life.

Pantun 4

Pagi berkabut / Di kota Jakarta / Dia kan cuman gabut / Kok kamu jatuh cinta//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of socio-psychological meaning. Beginning with the explanation stage, the text is viewed as an autonomous linguistic structure that employs the consistency of the /ut/ and /a/ rhymes to create a contrast between the passive meteorological phenomenon in the sampiran and the active emotional turmoil in the content section linguistically bridged by the use of the popular diction "gabut" (Ricoeur, 1981). Moving to the understanding stage, the interpretation of this text reveals the reality of an urban society trapped within an activity vacuum, in which the diction "gabut" represents the motivational mismatch in interaction between a subject merely seeking distraction and a subject who has already committed a misinterpretation of affection. Finally, in the appropriation phase, the text transforms into a space of existential reflection for the reader to deconstruct the concept of falling in love in the instant era while simultaneously serving as a warning against becoming an object of others' emotional displacement in the midst of the noise and dynamics of urban life (Lomanowska & Guitton, 2016).

Pantun 5

Kukira anaconda / Ternyata ular kadut / Kukira ngerespon karena suka / Ternyata cuma gabut//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of socio-psychological meaning. Beginning with the explanation stage, the text is viewed as an autonomous linguistic structure that employs the /a/ and /ut/ rhyme pattern and the binary opposition between the anaconda and ular kadut metaphors to construct a value hierarchy, simultaneously revealing the text's internal logic concerning the discrepancy between expectation and literal reality (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the phenomenon of affective misinterpretation in which the diction "ngerespon" (responding) and "gabut" (boredom) reveal the essence of existential disappointment arising from the delusion of closeness in digital communication, which blurs the boundary between romantic attraction and the mere act of filling idle time. Finally, in the appropriation phase, the text transforms into a space of self-discovery before the text for the reader triggering a process of disappropriation, or the release of the self from the illusion of superficial romance toward a critical awareness that personal perception is often misaligned with the intentions of others, thereby helping the individual become more self-aware in managing their social expectations.

Pantun 6

Kukira Kertas / Ternyata Badut / Kukira Prioritas / Ternyata Bahan Gabut//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning. Beginning with the explanation stage, the text is viewed as an autonomous linguistic structure that employs binary opposition and the /as/ and /ut/ rhymes to construct tension between subjective expectation in the sampiran and objective reality in the content section through the disjunctive conjunction "ternyata" (it turns out) (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the commodification of feelings in which the diction "prioritas" (priority) and "bahan gabut" (material for boredom) reveal the essence of cognitive dissonance in an urban society trapped within pseudo-communication as an instrument for killing boredom. Finally, in the appropriation phase, the text transforms into a space of self-rediscovery in which the reader undergoes disappropriation of naïve validation such that this text is no longer merely a social media joke but functions as an instrument of critical emotional maturation in responding to the uncertainty of relationships in the era of information disruption.

Pantun 7

*Ikan bandeng di atas atap / Ikan hiu dililit kain / Eh bang ganteng lu cuman
dapet pap / Tapi cewek lu jalan sama yang lain//*

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of contextual meaning. Beginning with the explanation stage, the text is viewed as an autonomous linguistic structure that employs absurd diction in the sampiran to fix the /ap/ and /in/ rhymes as the text's internal logic creating an aesthetic shock effect through the pattern of shattering reader expectations (Ricoeur, 1981). Moving to the understanding stage, the text reflects a shift in values within romantic interaction in the digital era in which the diction "pap" becomes a symbol of pseudo-presence (Miguel, 2016), revealing the ontological disconnection between the delusion of closeness in the virtual world and the reality of betrayal in the real world. Finally, in the appropriation phase, the text transforms into an existential mirror for the reader to recognize the fragility of cyber-relationships and identity manipulation in the digital space triggering a process of disappropriation, or the release of the old ego, in order to attain a critical awareness that digital intimacy can never fully substitute for genuine human presence.

Flirtatious Love: Personal Strategy in the Approach Process

Pantun 1

*Dari Jakarta ke Samarinda / Pulang pergi naik perahu / Kalo kamu belum
ada yang punya / Bolehkah aku minta WA mu//*

The hermeneutic analysis of this pantun integrates Ricoeur's three interpretive phases to examine the dialectic between the conventions of traditional poetics and the dynamics of digital relationships. Beginning with the explanation stage, the text is viewed as an autonomous linguistic structure with an a-b-a-b alternating rhyme that fixes the discourse of personal approach through the diction "minta WA-mu" (asking for your WhatsApp) as a representation of modern communication media for building initial social relationships (Baskoro et al., 2025; Ricoeur, 1981). Moving to the understanding stage, the text reflects the world projection of contemporary youth on digital platforms such as TikTok, in which a request for a digital identity becomes a symbol of the ludus love character seductive, performative, and non-committal in the initial romantic initiation (Langlais et al., 2024). Finally, in the appropriation phase, the pantun's meaning is actualized as audiences internalize the text within the horizon of their personal experience transforming the text from a mere linguistic object into a dialogic space that revives the dynamics of fluid and spontaneous social relationships before the text.

Pantun 2

*Ikan sepat / Punya cucu / Selamat hari jumat / Buat kamu yang paling
lucu//*

The hermeneutic analysis of this karmina integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of interpersonal meaning. Beginning with the explanation stage, the text is viewed as an autonomous sign system that employs the paronomasia of the /at/ and /u/ end rhymes in the fauna-themed sampiran to build an internal logic and phonetic foundation for the content lines (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning a polite interpersonal approach in which the use of the temporal context of "hari Jumat" (Friday) and the attribute "lucu" (funny/cute) represents the sociological reality of modern society that leverages social media as a space for exchanging light affection in order to maintain relational closeness without a formal impression (Nurmala et al., 2025). Finally, in the appropriation phase, the text transforms into a means of self-discovery that invites the reader to integrate the text's meaning into their existence through a reflection on the importance of emotional validation such that this karmina is no longer merely a

simple rhyme but becomes an instrument for re-signifying social cohesion and mutual appreciation amid the routines of daily life (van Brakel et al., 2023).

Pantun 3

Kapal laut kapal selam / Kena ombak goyang-goyang / Tidak siang tidak malam / Hanya wajahmu yang terbayang-bayang//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning. Beginning with the explanation stage, the text is viewed as an autonomous linguistic structure with a stable /am/ and /ang/ alternating rhyme that reveals the text's internal logic through parallelism between the mechanical movement of the ship in the sampiran and the subject's emotional instability in the content section (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the dominance of memory that transcends temporal boundaries in which the use of the absolute temporal diction "tidak siang tidak malam" (neither day nor night) reveals the essence of continuous obsession that transforms the beloved figure into a specter haunting every dimension of the subject's mind. Finally, in the appropriation phase, the text transforms into a space of self-discovery before the text through a reflection on temporal disorientation caused by the force of affection ultimately bringing the reader to an existential awareness of the vulnerability of the human position when personal mental control becomes fully fixated on the beloved figure (Gori et al., 2023; Hamadi et al., 2024).

Pantun 4

di sekolah ada guru / di kerajaan ada ratu / di kuburan ada hantu / di hatiku cuma ada kamu//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning. Beginning with the explanation stage, the text is viewed as an autonomous linguistic structure that employs anaphoric repetition techniques and semantic escalation from public space to private space revealing the text's internal logic and the consistency of the /u/ rhyme as a literal "sense" (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the inevitability of natural law, in which through the logic of analogy the text positions the presence of "you" as an absolute and axiomatic identity for the subject's inner space that cannot be contested. Finally, in the appropriation phase, the text transforms into a space of self-rediscovery for the reader through a reflection on the need for emotional stability ultimately prompting the subject to integrate the meaning of absolute commitment into their existence as an effort to simplify reality amid the complexity of social roles.

Pantun 5

Jalan-jalan beli ikan laga / Jangan lupa beli jamu / Kalau malaikat Ridwan adalah penjaga pintu surga / Maka ijinkan aku menjaga pintu hatimu//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of transcendental meaning. Beginning with the explanation stage, the text is viewed as an autonomous linguistic structure with a stable /a/ and /u/ alternating rhyme in which the trivial activities of the sampiran function as a phonetic foundation for the semantic escalation toward theological discourse in the content section, thereby creating an effect of poetic emphasis (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the glorification of the beloved through religious metaphor in which the analogy between Heaven and the Angel Ridwan is used to reveal the essence of a quasi-divine devotion in the effort to sacralize the interpersonal relationship. Finally, in the appropriation phase, the text transforms into a space of self-rediscovery for the reader through a reflection on the concepts of responsibility and exclusivity ultimately

prompting the subject to internalize the meaning of "guardian of the heart" not as a possessive act but as an existential commitment to safeguarding the integrity of another person's happiness (Jemiwi & Dharma, 2025).

Pantun 6

*Pak Tarno pergi kerumah si Komang / Pulangnya membeli mainan /
Dikarenakan aku udah sayang / Jadi kapan ke pelaminan//*

The hermeneutic analysis of this karmina integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of sociological meaning. Beginning with the explanation stage, the text is viewed as an autonomous sign system that employs the symmetry of the /ang/ and /an/ end rhymes to fix the discourse through a diction transition from "mainan" (toy) in the sampiran to "pelaminan" (wedding dais) in the content section semantically shifting the focus from the recreational dimension to the administrative-sacred dimension (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the demand for relational certainty in which the statement "udah sayang" (already in love) transforms into an objective premise that demands social legitimation in the form of marriage as concrete emotional investment. Finally, in the appropriation phase, the text becomes an instrument of self-discovery that invites the reader to internalize the text's meaning as a means of affirmation for drawing a clear boundary between the phase of playing and committing such that this interpretive process successfully overcomes the text's alienation by transforming it into an existential reflection for the individual in planning a more measured future.

Pantun 7

*Naik motor lewat rumah Astri / Di Jalan nabrak tukang jamu / Kalau kamu
masih sendiri / Aku siap kok jadi calon istrimu//*

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning. Beginning with the explanation stage, the text is treated as an autonomous object with a /ri/ and /mu/ alternating rhyme scheme that builds an internal logic through the narrative tension between a chaotic event in the sampiran and a surprising offer in the content section serving as a disruption to routine (Ricoeur, 1981). Moving to the understanding stage, interpretation focuses on the text's world projection that deconstructs traditional gender stereotypes in which the phrase "Aku siap kok" (I'm ready) represents the self-affirmation of the female lyric subject in taking an active and autonomous role in initiating serious commitment, transcending the psychology of the author. Finally, in the appropriation phase, the text's meaning merges with the reader's existence through a reflection on the existential courage to move from a passive zone to an active zone in social relationships such that through the mediation of this text, the reader (particularly modern women) is able to internalize a new understanding that expressing marriage intentions is a form of honesty and emotional maturity amid relational uncertainty (Putri et al., 2020).

Pantun 8

*Beli panci di Cikini / Ke Indonesia beli sikat / Hai yang baca WA ini / Kamu
manusia apa malaikat//*

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of sociolinguistic meaning in cyberspace. Beginning with the explanation stage, the text is positioned as an autonomous linguistic structure with a /i/ and /at/ rhyme coherence in which domestic activities in the sampiran function as a phonetic foundation to construct a hyperbolic effect through a rhetorical question comparing human and angelic entities (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the construction of digital intimacy in which the use of the diction "WA" (WhatsApp) reveals the essence of

employing religious-spiritual metaphors as an instrument to ease the stiffness of communication while expressing admiration within the instant messaging ecosystem. Finally, in the appropriation phase, the text transforms into a space of self-discovery in which the reader internalizes the text's meaning as a means of negotiating identity and understanding the shift of power relations in modern communication ultimately prompting the subject to reflect on their position amid the blurring of boundaries between the real and the ideal, in pursuit of social harmony in virtual interaction (Mahyuddin, 2019).

Love Without Commitment: No Long-Term Relationship

Pantun 1

Minum es / Sambil kayang / Cuman HTS / Kok minta dipanggil sayang//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of socio-psychological meaning in modern relationships. Beginning with the explanation stage, the text is treated as an autonomous linguistic structure through the consistency of the /es/ and /ang/ rhymes building a situational irony between the physical awkwardness in the sampiran and the diction "HTS" as a relational anomaly in the content section (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the crisis of romantic identity in which the text reveals the essence of relational ambiguity in urban society that demands emotional validation through the "call of endearment" without the willingness to bear the ontological responsibility of a committed status. Finally, in the appropriation phase, the text transforms into a space of self-rediscovery that prompts the reader to undergo disappropriation of the confusing romantic illusion such that through the mediation of this text, the individual is invited to integrate a critical awareness of the importance of synchronizing relational labels with emotional expressions in order to preserve inner integrity amid the ever-fluid patterns of modern relationships.

Pantun 2

Ku kira pagar / Ternyata tanaman / Ku kira pacar / Ternyata cuma htsan//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of socio-psychological meaning in modern relationships. Beginning with the explanation stage, the text is treated as an autonomous linguistic structure with a consistent /ar/ and /an/ end rhyme revealing its internal logic through the binary opposition between the metaphor of a permanent fence and a fluid plant, which linguistically reinforces the subject's cognitive failure through the contrast of the verbs "ku kira" (I thought) and "ternyata" (it turns out) (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the phenomenon of status misinterpretation in which the use of the acronym "htsan" reveals the essence of existential disappointment arising from the delusion of exclusivity in contemporary romance culture, which frequently blurs the boundary between robust commitment and fragile surface interaction. Finally, in the appropriation phase, the text transforms into a space of self-discovery before the text for the reader triggering a process of disappropriation, or the release of the naïve ego in reading the signs of interpersonal closeness, such that through the mediation of this text, the individual is invited to attain a more critically self-aware level in managing their vision and perceptions within a relationship.

Pantun 3

Minum es / Abis itu turu / Cuma HTS / Kok cemburu//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning in modern relationships. Beginning with the explanation stage, the text is viewed as an autonomous linguistic structure with a /es/ and /u/ rhyme consistency that builds an internal logic through the technique of expectation-breaking between the relational label "HTS" (Hubungan Tanpa Status / Statusless Relationship) in the content section and the

possessive emotional reality (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the crisis of romantic identity in which the text reveals the essence of commitment ambiguity in urban society, trapped in the dissonance between the desire for status-free freedom and the inability to separate affection from the desire to possess. Finally, in the appropriation phase, the text transforms into a space of self-rediscovery in which the reader undergoes disappropriation of the illusion of emotional freedom in a statusless relationship such that through the mediation of this text, the individual is invited to attain emotional maturity and honesty toward their own inner needs amid the complex web of modern relationships.

Pantun 4

Minum susu / Rasa semangka / HTS-an mulu / Jadian kaga//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning in modern relationships. Beginning with the explanation stage, the text is positioned as an autonomous linguistic structure with a consistent /u/ and /a/ end rhyme revealing its internal logic through a technique of contrast between the anomalous imagery of the sampiran and the relational dissonance in the content section, particularly in the diction "HTS-an" that affirms the absence of a formalized relationship (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the crisis of romantic certainty in which the text reveals the essence of relational stagnation in urban society, trapped in a cycle of repetitive intimacy while avoiding the responsibility of formal commitment for the sake of emotional comfort that has no ontological certainty. Finally, in the appropriation phase, the text transforms into a space of self-rediscovery in which the reader undergoes disappropriation of the pseudo-comfort of a statusless relationship such that through the mediation of this text, the individual is invited to re-evaluate their self-worth and the duration of meaningless interaction in order to move toward a more substantively clear relational status.

Pantun 5

Ada tas di pake akbar / HTS kok minta kabar//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning in modern relationships. Beginning with the explanation stage, the text is treated as an autonomous linguistic structure through the consistency of the /ar/ rhyme revealing the text's internal logic that fixates the anomaly between the relational label "HTS" (Hubungan Tanpa Status / Statusless Relationship) and the demand for attention in the clause "minta kabar" (asking for news) (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the crisis of interpersonal boundaries in which the text reveals the essence of role misalignment in urban society that desires the comfort of exclusivity without the willingness to bear the risk of socially sanctioned commitment (Aryadi et al., 2025). Finally, in the appropriation phase, the text transforms into a space of self-rediscovery that prompts the reader to undergo disappropriation of the illusion of a symmetrically bond-free relationship such that through the mediation of this text, the individual is invited to reflect on their emotional integrity and to be more assertive in mapping rights and responsibilities amid the ambiguity of modern relationships.

Pantun 6

Minum susu rasa semangka / Sama-sama suka beda agama//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning in the context of interfaith relationships. Beginning with the explanation stage, the text is treated as an autonomous linguistic structure with a consistent /a/ end rhyme revealing its internal logic through parallelism between the paradoxical imagery of

the sampiran and the fundamental disconnection between the harmony of feelings and the institutional-dogmatic difference in the content section (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the limitations of human relationships amid plurality in which the text reveals the essence of the collision between the grand narratives of religion and the minor narratives of individual feelings that often serve as a sociological wall against the conclusion of romantic commitment. Finally, in the appropriation phase, the text transforms into a space of self-rediscovery that prompts the reader to undergo disappropriation of the utopian ego concerning the power of love such that through the mediation of this text, the individual is invited to reflect on the limitations of human agency in determining the fate of their romance when confronted with lines of sacredness that cannot always be compromised.

Pantun 7

ada sesak ada asma / hubungannya saling cinta agamanya yang gak sama

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning in the context of interfaith relationships. Beginning with the explanation stage, the text is treated as an autonomous linguistic structure with a /a/ rhyme consistency revealing its internal logic through parallelism between the physiological disorder (asthma) in the sampiran and the sociological-theological disorder in the content section that projects a "breathless" relationship due to the constriction of differing beliefs (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the phenomenon of agony in interpersonal relationships in which the text reveals the essence of the collision between the law of love and the law of faith within the sociological reality of Indonesia, where religion serves as the primary determinant of a relationship's legality, thereby creating a symbolic "breathlessness" for the subject (Hannan, 2022). Finally, in the appropriation phase, the text transforms into a space of self-rediscovery that prompts the reader to undergo disappropriation of the ego that disregards objective order such that through the mediation of this text, the individual is invited to undergo catharsis over the dissonance between affection and belief, and to understand that there are human limitations that demand acceptance of a bitter reality in the face of transcendental structures.

Pantun 8

Beli buah di pasar / Perginya sama mama / Udah susah-susah cari pacar /
Dapetnya beda agama//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning in the context of interfaith relationships. Beginning with the explanation stage, the text is treated as an autonomous linguistic structure with a stable /ar/ and /ma/ alternating rhyme revealing its internal logic through the contrast between the active effort to seek a partner in the third line and the determinative reality of religious difference in the fourth line (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the paradox of romance in a religious society in which the text reveals the essence of the collision between the quality of an individual's love and the socio-religious identity variable that is often strictly guarded by the family institution. Finally, in the appropriation phase, the text transforms into a space of self-rediscovery that prompts the reader to undergo disappropriation of the ego that assumes emotional hard work is capable of transcending all expectations such that through the mediation of this text, the individual is invited to reflect on the fragility of the human condition when love is squeezed between the authority of faith, family norms, and transcendental lines that cannot be compromised (Simanjuntak, 2025).

Pantun 9

Jalan-jalan ke titi Panjang / Pulangnya bertemu Isan / Ku kira hubungan
kita akan Panjang / Eh rupanya cuman pelampiasan//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between traditional poetic conventions and the depth of existential meaning in adolescent relationships. Beginning with the explanation stage, the text is viewed as an autonomous linguistic structure with an a-b-a-b alternating rhyme that fixes the narrative shift from the serious expectation in the clause "hubungan kita akan panjang" (our relationship will be long-lasting) toward the emotional dissonance in the diction "pelampiasan" (emotional outlet/rebound) (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the world projection of youth in the digital era in which the diction "pelampiasan" reveals the essence of a collective experience concerning ludus love that positions the subject as an object of emotional escape, while simultaneously reflecting the function of oral literature on social media as a channel for articulating wounds that are difficult to convey directly (Iskandar et al., 2025). Finally, in the appropriation phase, the text transforms into a space of self-redemption for the reader through deep emotional resonance in which the humor of the pantun's structure actually facilitates the process of meaning internalization and helps the individual process the reality of disappointment without becoming trapped in dramatization, such that this text successfully merges with the reader's subjectivity as an instrument for making sense of fluid relationships.

Pantun 10

Kukira bulan / Ternyata awan / Kukira sampai pelaminan / Ternyata cuman
pelampiasan//

The hermeneutic analysis of this text integrates Ricoeur's three interpretive phases to examine the dialectic between formal structure and the depth of existential meaning in the dynamics of modern relationships (Abnisa, 2023). Beginning with the explanation stage, the text is treated as an autonomous linguistic structure with a /an/ rhyme consistency revealing its internal logic through the binary opposition between the metaphor of "bulan" (moon) as permanent and "awan" (cloud) as transient, and reinforcing the subject's interpretive failure through the contrast of the verbs "kukira" (I thought) and "ternyata" (it turns out) (Ricoeur, 1981). Moving to the understanding stage, interpretation is directed toward the text's world projection concerning the phenomenon of emotional commodification in which the sacred diction of "pelaminan" (wedding dais) is contrasted with the essence of "pelampiasan" (emotional venting/rebound), revealing the sociological reality of the objectification of individuals in relationships that are often trapped within the rhetoric of long-term promises to conceal shallow, momentary motives. Finally, in the appropriation phase, the text transforms into a space of self-redemption for the reader through a process of disappropriation of the utopian romantic narrative ultimately prompting the subject to integrate a self-aware attitude toward emotional manipulation and to safeguard inner integrity amid the vulnerability of the human position in the face of ideal expectations.

In digital spaces such as TikTok, pantuns of this kind are frequently used as background audio in short videos depicting "before-after relationships" or heartbreak stories. The use of pantun becomes an open medium of interpretation as Ricoeur emphasizes: meaning is not the sole property of the author but is shaped through the dialogue between text and audience. Pantuns such as those above function as a form of coping narrative a means of emotional recovery through light humor and irony, rather than deep sorrow. This aligns with the findings of Majumder & Paul (2023), who demonstrate that TikTok is used by users to share coping strategies and emotional recovery in creative ways. Thus, the engagement with these pantuns does not stop at their aesthetic power but extends to an existential dimension: how youth heal themselves through creativity and language. Pantun becomes a safe space for conveying wounds in a manner that is socially acceptable and shareable without a loss of identity or self-respect.

Social Reflection and the Symbolic Meaning of Ludus Love

Pantun as a form of oral literature continues to demonstrate its power in conveying emotion (Gajah & Lubis, 2024). Through hermeneutic analysis, it becomes evident that despite their simplicity these pantuns possess a profound symbolic depth. In the explanation stage, we discover an unaltered structure; in the understanding stage, we comprehend the digital context that shapes the content; and in the appropriation stage, we observe how audiences actively participate in the construction of meaning. Ludus love in TikTok pantun is not a shallow form of love but rather a representation of a realistic, open, and socially adaptive communicative style among youth. Within Ricoeur's framework, the pantun text becomes a meeting point between the symbolic world and social reality.

Conclusions

This study concludes that the phenomenon of ludus love has become the dominant characteristic in youth pantun on the TikTok platform manifesting love as a performative act, a communication strategy, and a means of digital identity exploration. Through the application of Paul Ricoeur's hermeneutic circle, this study has successfully dissected the dialectic between the structures of classical poetics and the dynamics of instant culture through three interpretive phases: explanation for deconstructing the structural autonomy of the text; understanding for capturing the projection of a fluid youth world; and appropriation as the process of meaning internalization by the audience (Ricoeur, 1981). These findings affirm that digital pantun is not merely trivial entertainment but a symbolic instrument representing the evolution of oral literature within a multimodal ecosystem governed by algorithms. Theoretically, the integration of John Lee's love typology and Ricoeur's hermeneutics offers a new contribution to mapping the transformation of pantun's function in which ludus love transforms into an open text that transcends authorial intention and continues to be reproduced through readers' personal interpretations. Thus, the existence of pantun from various digital content creators demonstrates the resilience of the literary tradition remaining relevant as a medium of existential expression and as a mirror of the dynamics of human social relationships in the era of information disruption.

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