



## The Philosophical Meaning of Malay Pantun in the Makan Nasi Hadap-Hadapan Tradition

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### Abstract

This research aims to understand the philosophical meaning of Malay *pantun* used in the tradition of '*makan nasi hadap-hadapan*' (face-to-face meal sharing) in Malay community weddings. The research method employed in this study is qualitative descriptive with a literary anthropology approach. The data sources for this research are the *pantun* used in the '*makan nasi hadap-hadapan*' tradition. Data collection techniques encompass recording, observation, note-taking, and interviews. The data were subsequently analyzed using an interactive analysis model. The findings of this research regarding the philosophical meaning of Malay *pantun* in the tradition of '*makan nasi hadap-hadapan*' include serving as a vessel or means of communication, providing advice to the bride and groom, and strengthening family relationships, which will be further discussed in this study.

**Keywords:** *Malay Pantun (Rhyming Quatrains); Nasi Hadap-Hadapan; Philosophical Meaning; Wedding Tradition*

### Introduction

Every region in Indonesia has a diverse array of cultures. This cultural diversity is shaped by Indonesia's geographical factors, as it consists of islands. Each island has its own language, customs, and traditions. Traditions are activities carried out from generation to generation by specific community groups and are ancestral legacies worth preserving. The intriguing aspect of traditions in society is the blending of culture and human life (Juliati et al., 2021). One tradition that is still regularly practiced today is *pantun* (rhymed quatrains). This tradition is commonly observed among certain communities in Sumatra. Uli et al. (2017), in their research, state that *pantun* has become ingrained in Malay society and is utilized as a means to convey advice in the form of wise sayings.

*Pantun* serves as a conduit for imparting advice to the broader community. The Malay ethnic group is closely associated with Islam and has a strong connection to the *pantun* tradition. North Sumatra is a region of Indonesia that retains a variety of diverse wedding customs, one of which is the Malay tradition. The wedding customs within this community are an effort to preserve traditions that have been passed down through generations (Franscy, 2021). In its implementation, the wedding tradition involves literary works as a medium for organizing the event. They believe that the use of literary works can enhance understanding of communal values. According to Wongsopatty (2020), literary works such as folktales, songs, and traditional *pantun* are

forms of literature that were historically utilized as educational tools and for the transmission of historical narratives.

The connection between literary works and the wedding traditions of the Malay community is reflected in what is expressed within the literature, both oral and written. According to Astuti (2020), a *pantun* is a traditional form of Malay poetry that consists of rhyming quatrains. Each quatrain typically follows an A-B-A-B rhyme scheme and has a specific syllable pattern. Meanwhile, according to Oktaviana (2018), *pantun* is one of the ancient bound and rhymed poems. In fact, *pantun* can also be considered an ancient Indonesian poem known as Malay poetry.

Hilmar Farid, the Director General of Culture at the Ministry of Education and Culture (KEMENDIKBUD), stated that *pantun* is important for strengthening students' character. UNESCO designated *pantun* as an Intangible Cultural Heritage on December 17, 2020, during the 15th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage. *Pantun* became the 11th Indonesian cultural tradition recognized by UNESCO.

Among the Malay ethnic group, engaging in *pantun* recitation has become a tradition at wedding celebrations. Oktaviana (2018) defines *pantun* as one of the ancient bound and rhymed poems. *Pantun* can even be considered an ancient Indonesian poem known as Malay poetry. The form of *pantun* is also structured, with a structured form referring to the ab-ab rhyme scheme and consisting of two *sampiran* (introductory lines preceding the main quatrain) and *isi* / content (main quatrain). Furthermore, Prayitno (2018) stated that "*pantun* is one of the ancient Indonesian poems that is embedded in Indonesian culture," particularly among the Malay culture. Socially, *pantun* serves a strong social function and continues to do so (Oktaviana, 2018). Among today's youth, the ability to compose *pantun* is usually respected. *Pantun* showcases a person's quick thinking and playfulness with words. However, generally, the social role of *pantun* is as a tool to reinforce message delivery. *Pantun* is something vast in a confined world. *Pantun* often encapsulates broader meanings within concise words (Man, 2013).

Generally, the practice of *pantun* is commonly used by the Malay ethnic group in various events such as weddings, receptions, and others. The act of exchanging *pantun* verses is often referred to as '*Berbalas Pantun*' (Reciprocating *Pantun*). These *pantun* verses are utilized in a series of wedding-related events, starting from the '*merisik*' (finding out the bride's biography), '*meminang*' (engagement), and the wedding ceremony itself. Additionally, the Malay community employs *pantun* as a means to convey intentions and objectives. In the customs of Malay wedding celebrations, the tradition of *pantun* recitation is distinctive, serving as a characteristic way to express intentions and goals. These intentions and goals can involve matters such as dowry and the wedding date.

*Pantun* not only serves as a cultural tradition among the Malay community during wedding events, but the content of the *pantun* also carries valuable life lessons that benefit society, especially the bridal couple. Malay weddings encompass various accompanying traditions, including the '*tepung tawar*' (rice-pasting ceremony), '*merisik*,' and '*makan nasi hadap-hadapan*' (face-to-face meal sharing). These traditions are still frequently practiced, especially in North Sumatra. Moreover, introducing cultural elements to students is crucial to ensure they are aware of and understand these cultural practices, particularly in North Sumatra.

Previous research related to Malay *pantun* has been conducted by Sulissusiawan (2015), exploring the symbolic meaning of *pantun* in the '*mulang-mulangkan*' tradition among the Malay community of Sambas. Another study by Suprayetno (2018) delved into the aesthetic meaning of wedding *pantun* among the Malay Deli community. Further research was carried out by Hutahaeon (2022), analyzing the form, function, and meaning of Malay *pantun* in official ceremony speeches. Based on these prior studies, it is evident that Malay *pantun* holds many facets for investigation. However, these studies have not yet explored the realm of the philosophical meaning of Malay *pantun* in the tradition of '*makan nasi hadap-hadapan*' (face-to-face meal sharing).

The philosophical value of Malay *pantun* within the tradition of '*makan nasi hadap-hadapan*' is undoubtedly captivating for research. Therefore, the researcher is focused on examining the philosophical meaning embedded within Malay *pantun* in the context of the tradition of '*makan nasi hadap-hadapan*'.

## Methodology

The research method used in this study is qualitative descriptive research. Qualitative research aims to understand phenomena such as behaviors, perceptions, motivations, actions, etc., experienced by research subjects in a holistic manner through descriptions in the form of words and language within a specific natural context, utilizing various scientific methods (Moleong, 2017).

The type of research is descriptive with a literary anthropology approach, involving the study of phenomena experienced by research subjects, presented in the form of narrative descriptions. The research strategy employed in this study is grounded. The grounded strategy is used when researchers, while devising their proposal, have already chosen and determined the variables that will be the main focus before entering the field of study. In this research, the researcher plays the roles of data collection planner, analyst, interpreter, and report presenter, as the researcher is involved in the entirety of the research process. Hence, the researcher also functions as the research instrument.

The data in this study consists of *pantun* used in the tradition of '*makan nasi hadap-hadapan*' in Malay community weddings. The *pantun* examined in this study will be obtained from the wedding process of the Malay community. These *pantun* will be analyzed, and the analyzed *pantun* will specifically be those used in the tradition of '*makan nasi hadap-hadapan*' in Malay weddings. The researcher will also conduct interviews with informants, both key informants and supporting informants, to enhance the quality of the data analysis results. The informants are practitioners of Malay customs within the wedding tradition of the Malay community in North Sumatra.

Data collection techniques are methods used by the researcher to uncover or gather information from respondents within the scope of the study, as described by Asmani (as cited in Sujarweni, 2014). Data collection techniques employed in this study include observation and interviews. The data analysis technique is qualitative and involves descriptive explanations. The descriptive technique is used to understand the application of the literary anthropology approach to the complexity of ideas, activities, and cultural outcomes underlying the culture present in the *pantun* of the '*makan nasi hadap-hadapan*' tradition in Malay community weddings. The data analysis technique comprises three interrelated stages: data reduction, data presentation, and drawing conclusions or verification.

## Data and Discussions

As previously mentioned, Malay community weddings encompass several sequences of activities. These include pre-wedding, the wedding itself, and post-wedding. Prior to the wedding, the process begins with arranged matches, followed by "*merisik*" (finding out the biography or details of the bride), and "*meminang*" (engagement). During the wedding, the ceremony starts with the marriage solemnization, followed by the "*malam berinai*" (henna night). Moving on to the "*bersanding*" (unification) phase, there are numerous traditions within the wedding, each carrying its own significance. These include "*silat tarik*" (pulling martial arts), "*hempang batang*" (family greeting before entering the house), "*silat laga*" (combat martial arts), "*tukar tepak sirih*" (exchanging betel kit between the bride and groom's families), "*tukar memayungi*" (exchange protecting the bride and groom with umbrellas), "*perang bertih*" (puffed grain throwing), ceremonial dance, "*sepatah kata dilaman*" (welcoming speech), "*hempang pintu*" (the bride family welcome the groom family to enter the house), "*pijak batu lagan*" (stepping on grinding stone), "*sembah mertua*" (ask for parents in laws' blessing), "*hempang kipas*" (fan opening) or "*hempang pelaminan*" (bride and groom uniting), "*tepung tawar*" (parents in laws splattering holy water to the bride and groom), and "*makan nasi hadap-hadapan*" (face-to-face meal sharing).

In this study, *pantun* used in the tradition of "*makan nasi hadap-hadapan*" during Malay community weddings were selected, along with some *pantun* found in the book of customs and traditions of Malay weddings in East Sumatra. The customs and traditions were compiled by the prominent board of the Indonesian Malay Cultural Assembly and published in 2007. This book consists of 122 pages.

The researcher conducted an interview with Datuk Muhammad Yamin, who holds the title of Datuk Pujangga Nitimantra Kejuruan Metar Bilat Deli. Datuk Muhammad Yamin is a practitioner of Malay customs, particularly those of North Sumatra. Datuk Muhammad Yamin explained that within Malay community weddings, the traditions involved, including the use of *pantun* accompanying various customs, especially "*makan nasi hadap-hadapan*", are laden with philosophical meanings. He further explained that while many research studies have been conducted on Malay customs and culture, they often focus solely on the religious aspect. He added that this is understandable due to the close relationship between Islam and Malay culture. According to him, differentiating between Islamic teachings and Malay customs and culture, based on the perspective of cultural custodians, is challenging as the boundaries between Islam and Malay identity are intricately intertwined.

The tradition of "*makan nasi hadap-hadapan*" is attended and followed by women only. This event is exclusively for women because Malay society holds the view that wives or mothers are fully responsible for managing matters within the household, while men are responsible for matters outside the home. This perspective was further emphasized by Datuk Muhammad Yamin, who clarified that this doesn't imply that men are not responsible for matters within the home or that women don't have responsibilities outside the home. Rather, it grants a special privilege for wives or women to comfortably manage the household, as their strengths often lie in tidiness. Therefore, the tradition of face-to-face meal sharing takes place within the home, with both the groom and bride participating, accompanied by women from both families.

Datuk Muhammad Yamin explained that the philosophical meaning behind the use of *pantun* in the tradition of "*makan nasi hadap-hadapan*" serves as a courteous communication tool within one of the Malay community's wedding customs. This is because, apart from being associated with Islam, Malays are also closely associated with *pantun*. The philosophical significance of its use actually enhances the philosophical basis of the traditions involved in "*makan nasi hadap-hadapan*". The wedding procession described in the previous paragraph is a method employed by the Malay community, particularly the younger generation, to introduce the male and female betrothed along with their respective families. This is due to the fact that the Malay community, strongly connected with Islam, pairs men and women in marriage through the concept of "*taaruf*". Generally, Malay society does not engage in the dating phase, as they adhere to the belief that dating is not taught in Islam and may lead to adultery.

Therefore, in the tradition of "*makan nasi hadap-hadapan*", it becomes one of the first moments of meeting between the groom and the bride, along with their respective families. The event is orchestrated in a lively manner to ensure that the bride and groom, as well as their families, feel at ease and comfortable as they communicate and get to know each other. *Pantun* is employed as a tool for polite and elegant communication. Datuk Muhammad Yamin explains that not everyone is capable of crafting *pantun*. *Pantun* consists of introductory lines and content that are skillfully and meticulously composed in a language that is clever and precise, unlike the current trend of haphazard usage.

The tradition of "*makan nasi hadap-hadapan*" serves as an outlet for the joy of the groom and bride. Every action, starting from assisting each other to the wife greeting the husband for the first time, takes place during this tradition. The *pantun* used in this context is recited gracefully, using eloquent language, and offering entertainment. This is done to ensure that the impression of the groom and bride's initial meeting is a comfortable one. In essence, the use of Malay *pantun* is a significant factor in the success or failure of creating a harmonious first encounter. The use of *pantun* also acts as a medium for imparting advice to the newlyweds. Conveying advice to the couple through *pantun* is believed by the Malay community to be a good and elegant method. Here are examples of Malay *pantun* used in the activity of "*makan nasi hadap-hadapan*".

1. *Nasi hadap-hadapan mengandung arti*  
*Pada mempelai dua sejoli*  
*Bersulang-sulangan suami istri*  
*Lambang kasih cinta sejati*

2. *Di atas sufrah terhidang makanan  
Tidak ketinggalan halua dengan manisan  
Rapi disusun indah bagaikan taman  
Beginilah adat Melayu dari zaman ke zaman*
3. *Buah betik buah cempedak  
Buah Sentul dua keranjang  
Di tanah Deli kita berpijak  
Adat Deli harus dipegang*
4. *Berinai nak dara di malam hari  
Mandi disiram si air mawar  
Kalau dekat sejantung hati  
Air diminum jadi obat penawar*
5. *Satu dua tiga dan empat  
Lima enam tujuh dan delapan  
Siapa ligat dia dapat  
Ayam panggang jadi rebutan*
6. *Inilah yang dinamakan resam  
Adat Melayu tersimpan di dalam  
Setelah selesai makan nasi hadap-hadapan  
Seluruh keluarga pun memberi salam*
7. *Ibu-Ibu orang Budiman  
Kini juadah boleh dimakan  
Semoga membawa sehat badan  
Lestari adat sepanjang zaman*
8. *Tak ada Nangka yang tidak bergetah  
Kecuali birah dengan keladi  
Tak ada manusia yang tak bersalah  
Kecuali Rasulullah penghulunya nabi*
9. *Kalau ada jarum yang patah  
Jangan disimpan dipeti berkarat  
Kalau ada kata yang salah  
Minta maaf dunia akhirat*
10. *Sanak keluarga sudah berkumpul  
Bersama juadah sudah diatur  
Kedua pengantin tersenyum simpul  
Melihat keluarga saling bertutur*
11. *Setelah tangan dibasuh bersih  
Menunggu aba-aba bidan pengantin  
Dengan nama Tuhan Maha Pengasih  
Perebutan dimulai lahir dan batin*
12. *Dimana bumi dipijak  
Di situ langit dijunjung*

*Di tanah Melayu kita berpijak  
Adat Melayu harus disanjung*

13. *Kebaya biru bunga bertekat  
Dipakai Datin sambil menari  
Siapa dulu dia mendapat  
Dialah pemimpin rumah tangga sejati*
14. *Tiup api embun berderai  
Pasang kemudi bala kebarat  
Niatkan di hati tidak bercerai  
Hidup mati dunia akhirat*
15. *Sang suami mendapat kepala  
Lambang pemimpin rumah tangga  
Sang istri mendapat paha  
Lambang kesuburan yang mulia*
16. *Tarik perahu keseberang  
Tiba di tengah dilepaskan  
Kalau engkau tinggi melayang  
Ingat daratan lupakan jangan*
17. *Lancang kuning berlayar malam  
Haluan menuju ke laut dalam  
Kalau nahkoda kuranglah faham  
Alamat kapal akan tenggelam*
18. *Anak ayam turun Sembilan  
Mati lima tinggal empat  
Mana yang salah minta maafkan  
Dari dunia sampai akhirat*
19. *Dari Sumatera membawa markisah  
Markisah ditanam di Berastagi  
Untuk sementara kita berpisah  
Di lain masa kita berjumpa lagi.*
20. *Debur-debur ombak di pantai  
Tempat bermain ikan tenggiri  
Semoga selamat tuan yang sampai  
Begitu juga kami di sini*

The findings of this study regarding the philosophical meaning of Malay pantun in the tradition of "makan nasi hadap-hadapan" reveal that it serves as a vessel or tool for communication, facilitating the thawing of the unfamiliar atmosphere between the bride and groom. Additionally, it serves as a means of communication between the respective families, particularly the mothers. Furthermore, it acts as an introduction and platform for offering advice to the newlyweds, who are just beginning to communicate freely. The utilization of Malay *pantun* in the tradition of face-to-face meal sharing also serves as a mediator in strengthening familial bonds, as the use of *pantun*, regarded by the Malay community as clever, becomes an intelligent way of conveying messages.

## Discussion

### 1. Philosophical Meaning of Malay *Pantun* in the Tradition of “*Makan Nasi Hadap-Hadapan*”

*1. Nasi hadap-hadapan mengandung arti  
Pada mempelai dua sejoli  
Bersulang-sulangan suami istri  
Lambang kasih cinta sejati*

In the *pantun*, there is the phrase “*nasi hadap-hadapan*” used in the *sampiran* (introductory lines). This serves as an introduction to the tradition of “*makan nasi hadap-hadapan*” through the utilization of the introductory line. The *pantun* used in this tradition demonstrates how language is employed to evoke a sense of shyness between the groom and bride when the *pantun* is recited. However, this sense of shyness is warmly embraced by the attending mothers, which imbues the *pantun* with a philosophical meaning and contributes to creating a more relaxed atmosphere within the tradition of “*makan nasi hadap-hadapan*”.

Furthermore, the *pantun* used doesn't miss the opportunity to convey messages and advice to the newlyweds. This is related to the philosophical meaning articulated by Datuk Muhammad Yamin, emphasizing that *pantun* serves as an elegant means of communication for delivering advice. Naturally, this ensures that the messages contained within the *pantun* reach a wide audience, particularly the groom and bride, along with their respective families.

The employed *pantun* also includes the phrase “*pada mempelai dua sejoli, bersulang-sulangan suami istri, lambang kisah cinta sejati*” (for the two loving couples, toasting as husband and wife, a symbol of true love's tale), aligning with the philosophy that “*makan nasi hadap-hadapan*” represents the moment when the newlyweds toast each other for the first time. The use of *pantun* further enhances the comfort and ambiance during this toasting process.

*2. Di atas sufrah terhidang makanan  
Tidak ketinggalan halwa dengan manisan  
Rapi disusun indah bagaikan taman  
Beginilah adat Melayu dari zaman ke zaman*

In the next *pantun*, several words that are rarely heard by many people are used, such as “*sufrah*,” which means a spread cloth used as a base for food, feasts, and the like. There is also the word “*halwa*,” which means sweet fruit desserts. *Pantun* used by the Malay community is known for frequently incorporating words that are not commonly read or known by many. However, the use of these words signifies the intelligence of the Malay community, which possesses a diverse vocabulary that is then woven into the *pantun*.

The meaning behind the used *pantun* is that Malay traditions are consistently preserved, nurtured, and still actively practiced, especially in significant cultural activities within Malay customs, particularly wedding ceremonies. The tradition of “*makan nasi hadap-hadapan*” serves as an introduction between the two families, who come together over various types of food. The two families then sit facing each other, ready to enjoy the neatly prepared meal. The *pantun* then becomes a vessel that initiates the activities within this tradition of “*makan nasi hadap-hadapan*”, explaining this to the participants involved in this tradition.

*3. Buah betik buah cempedak  
Buah Sentul dua keranjang  
Di tanah Deli kita berpijak  
Adat Deli harus dipegang*

*4. Dimana bumi dipijak  
Di situ langit dijunjung*

*Di tanah Melayu kita berpijak  
Adat Melayu harus disanjung*

The next *pantun* also uses words that are rarely heard and known by many people, such as the use of the word "*betik*." "*Betik*" is another term for the papaya fruit. Additionally, there is the use of the word "*Sentul*," which is a fruit native to the Malaya peninsula. This fruit is quite unfamiliar to many. The intelligence of the Malay community can be seen, among other things, in their selection and use of words for creating *pantun*, both in the introductory lines and the main body. The use of these unfamiliar words will introduce them to many and expand their vocabulary.

The used *pantun* explains that wherever we are, we should respect the customs and culture of the region. The same applies to the Deli region, which is one of the areas of the Malay community and even has a sultanate known as the Deli Sultanate. This has the philosophical meaning that *pantun* also serves as a means to introduce the identities of various Malay regions to a wider audience.

This *pantun* also clarifies that every Malay region still strongly adheres to and practices Malay customs in daily activities. This is a distinct characteristic of the Malay community, where the affirmation of customs is often expressed through *pantun*. This clearly exemplifies a profound philosophical meaning, especially for the Malay community itself.

5. *Berintai nak dara di malam hari  
Mandi disiram si air mawar  
Kalau dekat sejantung hati  
Air diminum jadi obat penawar*

The next *pantun* used in the tradition of "*makan nasi hadap-hadapan*" uses the word "*berintai*," which means a chant or song. Once again, it's a word that's not commonly encountered or heard by most people. This *pantun* also includes the phrase "*mandi disiram si air mawar*," indicating that rosewater has numerous benefits and qualities. This showcases the intelligence of the Malay community, as they don't solely use words and events from the Malay region.

Moving on to the content of the *pantun* in question, it conveys the importance of the closeness between the groom and the bride in navigating married life. This aligns with the explanation provided by Datuk Muhammad Yamin that Malay *pantun* plays a crucial role in offering advice. This is due to the fact that composing *pantun*, which was initially an oral literary form, requires skillful selection of words both in the introductory lines and the main body.

Furthermore, *pantun* serves as a means of effective communication as it avoids causing hurt feelings to the recipient. It also serves as a medium for expressing messages, whether implied or explicit. This is why Datuk Muhammad Yamin mentioned that the essence of *pantun* has largely been lost in contemporary times. *Pantun* compositions nowadays often lack the thoughtfulness that was once present in both the introductory lines and the main content.

6. *Satu dua tiga dan empat  
Lima enam tujuh dan delapan  
Siapa ligat dia dapat  
Ayam panggang jadi rebutan*

7. *Setelah tangan dibasuh bersih  
Menunggu aba-aba bidan pengantin  
Dengan nama Tuhan Maha Pengasih  
Perebutan dimulai lahir dan batin*



8. *Ibu-Ibu orang Budiman*  
*Kini juadah boleh dimakan*  
*Semoga membawa sehat badan*  
*Lestari adat sepanjang zaman*

The next *pantun* can be seen using introductory lines at the beginning, a concept that is quite frequently used in the creation of modern *pantuns*. The introductory lines are fairly straightforward, as they involve spelling out numbers. However, there is a difference from current *pantuns* due to the correlation of one word with another and even one line of introductory text with another line of introductory text.

Currently, many introductory lines are found in *pantun*, such as "*Ikan hiu makan tomat*" (Sharks eat tomatoes). Linguistically, this doesn't make sense because there are no sharks that eat tomatoes. This stands out as a significant difference between the majority of *pantuns* used today and the Malay *pantuns* within the still-practiced traditions.

These Malay *pantuns* are used in the tradition of "*makan nasi hadap-hadapan*", where various dishes are presented for the participants to enjoy. However, there is a distinctive feature: a chicken buried under a mound of rice in a container adorned with flowers. The chicken concealed beneath the rice mound becomes hidden and adorned with flowers, with the rice resembling fertile soil. The groom and bride will then compete to find the buried chicken. The use of *pantun* in this "*makan nasi hadap-hadapan*" ceremony is to enhance the vibrancy of the competition between the husband and wife. Philosophically, whoever retrieves the chicken's head first will win the competition between the groom and the bride. This livens up the atmosphere and requires a spark to further enliven the moment.

The subsequent *pantun* showcases a distinctive trait of the Malay community: being closely associated with Islam and the concept of the Divine. This is evident in the *pantun* itself, where, even though one aspect of this ceremony involves competition between the groom and the bride, it's important not to forget to seek blessings and divine approval. This significance holds great depth, as Malay society is deeply rooted in religious values. Moreover, the etiquette before eating is also mentioned in the *pantun*, such as washing hands. Furthermore, Malay *pantuns* are also known for their introductory lines with praise for the conversation partner. This is exemplified by one of the *pantuns* used in the "*makan nasi hadap-hadapan*" ceremony. This signifies that when using Malay *pantuns* as a means of communication between two family parties, attention must be paid to the choice of words and to whom the *pantun* is addressed.

9. *Inilah yang dinamakan resam*  
*Adat Melayu tersimpan di dalam*  
*Setelah selesai makan nasi hadap-hadapan*  
*Seluruh keluarga pun memberi salam*

The next *pantun* used in the tradition of "*makan nasi hadap-hadapan*" is when the process of eating face-to-face is completed. This *pantun* once again emphasizes the close connection between Malay culture and Islam, or its religious concept. It conveys a message that after finishing the meal, each family present at the gathering then exchanges greetings with each other. Greeting, according to the teachings of Islam, is an obligatory prayer, and responding to the greeting is equally important. The delivery of such important messages and advice is elegantly conveyed through the use of *pantun*.

Furthermore, in this *pantun*, the word "*resam*" is used, which means customs, traditions, rules that form customs, and characteristics. This vocabulary is also rarely known and heard by many people. This is why *pantun*, particularly Malay *pantun*, is an oral literary form that requires mastery of a diverse vocabulary.

10. *Tak ada Nangka yang tidak bergetah*  
*Kecuali birah dengan keladi*  
*Tak ada manusia yang tak bersalah*  
*Kecuali Rasulullah penghulunya nabi*

The next *pantun* used is more deeply connected to the philosophical continuity between the tradition of "*makan nasi hadap-hadapan*" and the use of Malay *pantun* within that tradition. The Malay society and culture, closely tied to Islam, are often demonstrated by the numerous *pantun* that link customs and traditions to Islamic values. One example of this is the *pantun* in question.

This *pantun* also employs words that are rarely known and heard by many, such as "*birah*." *Birah* refers to a large taro root that causes itching. In addition to offering a multitude of carefully structured sentence options through its vocabulary, Malay *pantun* also imparts new knowledge to many about various objects and their meanings.

11. *Sanak keluarga sudah berkumpul*  
*Bersama juadah sudah diatur*  
*Kedua pengantin tersenyum simpul*  
*Melihat keluarga saling bertutur*

The use of the *pantun* above demonstrates that Malay *pantun* in the tradition of "*makan nasi hadap-hadapan*" is capable of thawing the stiff atmosphere. The stiffness referred to here arises because during the "*makan nasi hadap-hadapan*" procession, it is the first detailed introduction between families. Additionally, in this tradition, the groom and the bride will feed each other and exchange morsels. This moment usually brings about feelings of shyness but also further bonds the groom, bride, and their respective families participating in the procession.

Another meaning present in the use of Malay *pantun* in the tradition of "*makan nasi hadap-hadapan*" is that in Malay culture, arranging marriages doesn't involve the concept of dating. Hence, in this tradition, the interaction between the groom and the bride is highly cherished and significant. The use of *pantun*, which is also iconic in Malay society along with its closeness to Islam, becomes a solution. A comfortable and cheerful atmosphere will be realized through the use of *pantun*. This is because the Malay community believes that by using *pantun*, the bride and groom will better understand the significance of marriage itself.

12. *Kebaya biru bunga bertekat*  
*Dipakai Datin sambil menari*  
*Siapa dulu dia mendapat*  
*Dialah pemimpin rumah tangga sejati*

13. *Sang suami mendapat kepala*  
*Lambang pemimpin rumah tangga*  
*Sang istri mendapat paha*  
*Lambang kesuburan yang mulia*

The next *pantun* explains and describes the competition between the groom and the bride in their pursuit of the chicken and food in the tradition of "*makan nasi hadap-hadapan*." This *pantun* illustrates how the introductory lines are also part of the content. This ultimately reveals a direct correlation between the introductory lines and the content in the *pantun* used in the tradition of "*makan nasi hadap-hadapan*." This *pantun* correlation shows the variation in the use of Malay *pantun*. Despite having variations, it remains within the rules of *pantun*.

The significance of using Malay *pantun* in the tradition of "*makan nasi hadap-hadapan*" once again proves that *pantun* holds an important position in this tradition. The urgency of *pantun* lies in softening the initial introduction between the groom, bride, and their respective families. The use of *pantun* creates pleasant memories, strengthening the bond between the two families.

Furthermore, in this *pantun*, the meaning of the tradition of "*makan nasi hadap-hadapan*" is explained. It elaborates on the significance of the competition for the chicken within the neatly arranged rice. While verbally explaining the meaning behind the tradition, using *pantun* condenses the explanation while

keeping it informative. This once again demonstrates that *pantun* is an appropriate medium for conveying messages, not only advice but various other aspects can also be communicated through *pantun*.

14. *Tiup api embun berderai*  
*Pasang kemudi bala kebarat*  
*Niatkan di hati tidak bercerai*  
*Hidup mati dunia akhirat*
15. *Tarik perahu keseberang*  
*Tiba di tengah dilepaskan*  
*Kalau engkau tinggi melayang*  
*Ingat daratan lupakan jangan*
16. *Lancang kuning berlayar malam*  
*Haluan menuju ke laut dalam*  
*Kalau nahkoda kuranglah paham*  
*Alamat kapal akan tenggelam*
17. *Anak ayam turun Sembilan*  
*Mati lima tinggal empat*  
*Mana yang salah minta maafkan*  
*Dari dunia sampai akhirat*

The next four *pantuns* are used to provide advice to the groom and the bride. The advice covers the challenges they might face and how to deal with the obstacles that may arise in their married life. These *pantun* are typically used after the completion of the "*makan nasi hadap-hadapan*" tradition. Providing advice to the groom and the bride in this context is not as extensive as in the "*tepung tawar*" tradition. Nonetheless, the advice is still given with solemnity since the situation involves families getting to know each other and enjoying the competition for the chicken in the rice.

The use of these *pantun* is closely connected to Malay culture and Islam. Malay *pantun*, known for being rich in advice, becomes evident when the advice is eloquently woven with Islamic elements. This is exemplified by the four *pantuns* above. The *pantuns* call for people to always ask for forgiveness and forgive one another. They also remind individuals to prepare for the afterlife.

The use of refined vocabulary further demonstrates that Malay *pantun* in the tradition of "*makan nasi hadap-hadapan*" is meticulously crafted. This intelligence transforms *pantun* from mere entertainment to something rich in advice and meaning. Those who understand the messages and advice conveyed through *pantun* will try to decipher the implicit and explicit meanings behind them. This undoubtedly enhances the intellectual capacity of individuals who engage with *pantun*.

18. *Dari Sumatera membawa markisah*  
*Markisah ditanam di Berastagi*  
*Untuk sementara kita berpisah*  
*Di lain masa kita berjumpa lagi.*
19. *Debur-debur ombak di pantai*  
*Tempat bermain ikan tenggiri*  
*Semoga selamat tuan yang sampai*  
*Begitu juga kami di sini*
20. *Kalau ada jarum yang patah*  
*Jangan disimpan dipeti berkarat*

*Kalau ada kata yang salah  
Minta maaf dunia akhirat*

After the completion of the tradition of "*makan nasi hadap-hadapan*," Malay *pantun* also serves a crucial function. The use of Malay *pantun* acts as a concluding element to the "*makan nasi hadap-hadapan*" activity. This is seen in the three *pantuns* above. Malay *pantun* always incorporates elements to bid farewell or to gracefully invite others to bid farewell, maintaining a high level of politeness. The usage of *pantun* consistently intertwines prayers within the content or even within the introductory lines of the *pantun*. This ultimately sets Malay *pantun* apart from most other forms of *pantun*, especially those created randomly.

The introductory lines used in the *pantun* of the "*makan nasi hadap-hadapan*" tradition are also carefully constructed with well-organized phrasing. The correlation between words, lines, and even between the introductory lines and the content of the *pantun* is meticulously observed. The distinctive feature of Malay *pantun* serves as a reference for many, highlighting that *pantun* should be thoughtfully and skillfully crafted, adhering to the rules governing the creation of *pantun*.

Malay *pantun* is also synonymous with the use of vocabulary that may be unfamiliar to many. Despite this sense of unfamiliarity, it proves that in its composition, Malay *pantun* genuinely seeks out information and expands the treasury of words. As a result, the individual reciting the *pantun*, known as the '*telangkai*', becomes capable of thinking quickly and meticulously about the *pantun* they are about to deliver. Considering this aspect alone doesn't account for how the *telangkai* manages to artfully embed advice within the *pantun* to be conveyed. Furthermore, in contemplating and delivering the *pantun*, the *telangkai* also considers the surrounding ambiance and the methods and concepts to ensure that the recipient of the *pantun* doesn't take offense to what is being conveyed.

## **Conclusion**

Malay community weddings encompass several sequences of activities, starting from pre-wedding, the wedding itself, and post-wedding. In Malay weddings, the traditions embedded within them, including the use of *pantun* that accompanies various traditions, including '*makan nasi hadap-hadapan*' (face-to-face meal sharing), are rich with philosophical meanings.

The findings of this study concerning the philosophical meaning of Malay *pantun* in the tradition of '*makan nasi hadap-hadapan*' include that it serves as a medium of communication, thereby easing the atmosphere of unfamiliarity between the newlyweds. Additionally, it serves as a means of communication between each family, particularly among the mothers. Furthermore, it acts as an introduction and conduit for providing advice to the bride and groom, who are just beginning to communicate openly. The use of Malay *pantun* in the tradition of '*makan nasi hadap-hadapan*' also serves as a mediator for strengthening familial bonds, as the utilization of *pantun*, as perceived by the Malay community, is a clever way of conveying messages.

Malay *pantun* is also synonymous with the use of vocabulary that may be unfamiliar to many. Despite this perceived unfamiliarity, it demonstrates that in its creation, Malay *pantun* truly seeks out information and adds to the treasury of words. As a result, those who recite *pantun*, also known as '*telangkai*', are capable of thinking quickly and precisely about the *pantun* they are about to convey. Moreover, in considering these factors, it's noteworthy how the *telangkai* contemplates and delivers the *pantun* while taking into account the surrounding ambiance and the methods and concepts to ensure that the recipient of the *pantun* does not harbor negative feelings towards the conveyed message.

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