

THE TRADITION OF REPLYING PANTUN IN THE MARRIAGE CUSTOMS OF THE MALAY COMMUNITY OF DENAI KUALA VILLAGE, PANTAI LABU DISTRICT, DELI SERDANG REGENCY

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(Naskah diterima: 1 Juli 2025, disetujui: 28 Juli 2025)

Abstract

People who want to express joy, merchants offering their wares, and traditional leaders and community leaders of the Malay people have long utilized pantun in various occasions. This study aims to uncover and describe how the tradition of exchanging pantun is carried out in Malay wedding ceremonies in Denai Kuala Village, Pantai Labu Subdistrict, Deli Serdang Regency. To collect data, the researcher directly visited the field and observed the wedding procession among the Malay community in Pantai Labu Subdistrict. This study employs a qualitative approach with a descriptive nature, using a field study method that involves the researcher's active participation. One of the cultural characteristics of the Malay community, particularly in Denai Kuala Village, Pantai Labu Subdistrict, is the pantun tradition, which is always present in various traditional ceremonies. Pantun has become an integral part of the customs and rituals of the Malay community, especially in wedding ceremonies. One form of preserving this tradition is clearly evident in the hampang pintu ceremony. This ceremony takes place when the groom is escorted to the bride's house. Before the groom's entourage arrives, the bride's family will spread a long piece of cloth as a cover for the house door. The cloth may only be opened after a session of pantun exchange between the two parties, accompanied by the exchange of money as part of the traditional requirements. This tradition continues to be practiced over time and remains preserved to this day in Malay weddings in Denai Kuala Village, demonstrating the strong cultural bonds passed down through generations.

Keywords: Tradition, Pantun, Marriage

Abstrak

Orang-orang yang hendak mengungkapkan rasa gembira, pedagang yang menawarkan barang jualannya, hingga tokoh adat dan pemimpin masyarakat Melayu sejak lama telah memanfaatkan pantun dalam berbagai kesempatan. Penelitian ini bertujuan untuk mengungkap dan menggambarkan bagaimana tradisi saling berbalas pantun dilaksanakan dalam upacara pernikahan masyarakat Melayu di Desa Denai Kuala, Kecamatan Pantai Labu, Kabupaten Deli Serdang. Untuk memperoleh data, penulis secara langsung turun ke lapangan dan ikut serta mengamati jalannya prosesi pernikahan dalam masyarakat suku Melayu di Kecamatan Pantai Labu. Penelitian ini memakai pendekatan kualitatif dengan sifat deskriptif, melalui metode studi lapangan yang melibatkan partisipasi aktif peneliti. Salah satu kekhasan budaya masyarakat Melayu, khususnya di Desa Denai Kuala, Kecamatan Pantai Labu, adalah tradisi berpantun yang selalu hadir dalam berbagai acara adat. Berpantun telah menjadi bagian tak terpisahkan dari kebiasaan dan ritus masyarakat Melayu, terutama dalam prosesi pernikahan. Salah satu bentuk pelestarian tradisi ini terlihat jelas dalam acara hampang pintu.



Acara ini berlangsung ketika pengantin pria diarak menuju rumah pengantin wanita. Sebelum rombongan mempelai pria tiba, pihak keluarga mempelai wanita akan membentangkan sehelai kain panjang sebagai penutup pintu rumah. Kain tersebut hanya boleh dibuka setelah berlangsungnya sesi berbalas pantun antar kedua pihak, disertai dengan pemberian sejumlah uang sebagai bagian dari syarat adat. Tradisi ini terus dijalankan dari waktu ke waktu dan tetap dipertahankan hingga kini dalam pernikahan masyarakat Melayu di Desa Denai Kuala, menunjukkan kuatnya ikatan budaya yang diwariskan secara turun-temurun.

Kata Kunci: Tradisi, Pantun, Perkawinan

I. INTRODUCTION

The Malay people are known as one of the ethnic groups that upholds the tradition of reciting pantun (rhymes) in various activities, both traditional events and formal ceremonies. Pantun, as a type of ancient poetry, truly grew from the literary roots of the Indonesian archipelago. This work is an original creation of the nation's children and is also an important part of the cultural heritage of the Malay people (Rizal, 2010).

The art of reciting Malay pantun is widely known and still preserved today among the Deli Malay community. In Deli Malay tradition, marriage holds a crucial place in the customary order. The term "Melayu" itself originates from the Malay Kingdom that once existed around the Batang Hari River. In Indonesia, the Malay population is estimated to be around 15% of the total population, with the largest concentrations in the provinces of North Sumatra, Riau, the Riau Islands, Jambi, South Sumatra, Bangka Belitung, and West Kalimantan. Pantun is used in various traditions and ceremonies held by the Malay people, including weddings (Ming, 2010).

The following is an example of reciprocating rhymes in Malay Wedding Customs when at the front door of the bride's house:

Pihak Laki-Laki:

“Assalamualaikum, wahai Tuan Rumah bolehkah kami masuk”

Pihak Perempuan :

“Waalaikumsalam Wr. Wb,

Wahai orang yang berada ditanah. Masuk tu boleh saja, tetapi sebelumnya kami mau tahu apa maksud dan tujuan. Kalaulah datangnya baik tentu kami sambut baik kalau datangnya membawa petaka elok tuan balik segera.

Pihak Laki-Laki:

Cik Puan ini kura-kura dalam perahu

Pura-pura tidak tau.

Sudah gaharu cendana pula

Sudah tahu bertanya pula

Buah pauh selasih sayang

Angin menyapa ditengah sunyi

Dari jauh kami datang

Ingin berjumpa idaman hati

Anak gagak tepi perigi

Jatuh berlutut berdarah kaki

Kalaulah tidak karena hati

Rasa tak patut kami kemari

Pihak Perempuan:

Oooh.....begitu,

Nampaknya besar sungguh hajat dibawa Tapi, apakah kami boleh percaya dengan kata-kata tuan Maklum sebelum terkena elok waspada

Tikar pandan tikar anyaman

Tikar ada sejak berjaman

Kalaulah benar ucapan tuan

Apa taruhan sebagai jaminan

(Source: Mak Andam Wedding in Sei Pakning, Bukit Batu District, Bengkalis Regency)

During Malay wedding ceremonies, pantun (or rhymes) are used to convey the intentions of both parties and to explain the proceedings to guests, creating a lively and lively atmosphere. The pantuns delivered by the traditional *telangkai* (oracles) convey messages of advice for their listeners, especially for newlyweds about to start a family. This prompted researchers to explore the development of the pantun tradition at Malay weddings in Pantai Labu District, Deli Serdang Regency. Previous research by Eka Dianti and Sonny Affandi (2023) entitled "The Tradition of Replying Pantun (Seumapa) that the structure and function of seumapa in expressing intentions, sarcasm, and praise in the context of customs, with a qualitative descriptive approach based on interviews and literature studies. This tradition is seen as part of the oral culture of Aceh which strengthens the values of ethics, humor, and diplomacy between the bride and groom's families. (Dianti & Affandi, 2024) Furthermore, research by Isra Fahriati (2019) "Replying Pantun in Marriage Customs in Muka Sungai Kuruk Village, Aceh Tamiang" emphasizes the function of pantun as a traditional

communication medium that is full of moral and customary values, with a qualitative descriptive approach through the collection of interview and documentation data. (Fahriati, 2019) Research by Muhammad Ikhsan Rizky & Tumpal Simarmata (2017) raised the tradition of replying pantun in a series of Malay community wedding celebrations in Lalang Village, Tanjung Pura District, Aceh Tamiang Regency. Langkat, North Sumatra. Pantun, as a medium for conveying moral messages, religious values, social norms, and cultural aesthetics, is depicted as a multidimensional element in various stages of wedding ceremonies, such as the betel nut ceremony, the wedding shopping ceremony, and the wedding sermon. (Rizky & Simarmata, 2018)

The difference with this research is that previous studies of pantun tended to discuss Malay pantun in general or as literary artifacts with educational and cultural values without in-depth contextualization within local socio-customary practices. This research not only examines pantun as a literary form, but also goes deeper: uncovering how pantun is used directly in traditional wedding rituals (hempang batang, hempang pintu, hempang kipas).

The purpose of this study is to describe the implementation of the pantun reciprocation tradition in the traditional Malay wedding procession in Denai Kuala Village, Pantai Labu District, Deli Serdang Regency, and to uncover the symbolic meaning and social function of pantun in ceremonial stages such as hempang batang, hempang pintu, and hempang kipas. This study also aims to analyze the dynamics of changes in the pantun reciprocation tradition in among Malay society due to the influence of modernization, as well as documenting the forms of pantun used in traditional processions as an effort to preserve typical Malay oral culture.

II. RESEARCH METHODS

This research uses a qualitative approach with a descriptive type, in which the author conducted a field study through direct involvement, namely going directly to the location to observe the course of the Malay wedding procession in Pantai Labu District. The research was conducted in Denai Kuala Village, Pantai Labu District, Deli Serdang Regency. The reason for choosing this location is because the area is dominated by the Malay community. In determining the informants, the researcher referred to the concept put forward by Spradley who emphasizes the importance of direct involvement from the experiences of informants. The subjects in this study were Malay people who were holding a wedding reception in Pantai Labu District, Deli Serdang Regency. (Spradley, Yogyakarta)

III. RESEARCH RESULTS

The History and Development of the Pantun Tradition in the Malay Marriage Tradition of Denai Kuala Village

Poetry has been known to the Malay people for a long time, even before they learned to read and write. Malays created poetry as a means of expressing a wide range of emotions, as well as a beautiful art form. They used poetry to convey sympathy, give advice, have fun, create humor, satirize, and even express sadness. (Andriani, 2012) In certain situations, as mentioned, Malay poetry emerged efficiently, concisely, and concisely. The beauty of a poem can only be truly appreciated when heard and recited. (Nasution et al., 2022)

Pantun was first found in the Hikayat Hang Tuah and Sejarah Melayu manuscripts. The Sejarah Melayu, written around 1612, depicts the life of the Malacca Kingdom before 1511 (Lusianti et al., 2025). In the Hikayat Hang Tuah, during the battle between Hang Tuah and Hang Jebat, a Malay poetic form is mentioned: "Rosak bawang ditimpa jambak." This demonstrates that in classical literature, pantun was used in various forms and contexts. (Mu'jizah & Mujiningsuh, 2023) Malay literature flourished in the late 16th century. In the Netherlands, there was an association called the Lin Schoten Vereniging. The association was named after the famous Dutch traveler and researcher, Jan Iluyghonvanlin-Schoten. (Zein & Umry, 2021)

Pantun possesses a high level of patriotism, as it is part of the Islamic Hablum Minannas (Islamic communication), or a form of Islamic da'wah (Islamic missionary communication). (Shafwan Hadi Umry, 71). Ucu Lan (34 years old) also stated that pantun (reciprocal pantun) has been a deeply ingrained tradition in Malay society since ancient times. Coastal Malays often practiced the pantun reciprocation tradition, which then spread to North Sumatra, eventually settling in various regions of North Sumatra, including the surrounding Pantai Labu District.

From year to year, the pantun reciprocation tradition in Malay wedding ceremonies in Denai Kuala Village continues to be preserved. Pantun reciprocation is a distinctive feature of the Malay community. One example is seen in the hampang pintu (door procession). The hampang pintu procession is an event held when the groom's entourage is paraded to the bride's residence. Before the groom enters the bride's home, the bride's family will close the door using a long piece of cloth stretched across the door. The cloth may only be removed after a pantun exchange session has taken place, accompanied by the handover of money as

part of customary law. (Fathir et al., 2025) Cultural values are a way of life regarding things considered meaningful, valuable, and important, thus serving as guidelines in providing direction and purpose for the community's social life. (Mardawani et al., 2024)

Pantun recitation is a distinctive characteristic of the Malay community, especially in Denai Kuala Village, Pantai Labu District. Pantun recitations during wedding ceremonies are usually performed in a reciprocal manner between the groom and bride. One example is the traditional telangkai (leader) who serves as the spokesperson for the bride's family, welcoming the groom's entourage (Aisyah et al., 2023).

There are also traditions affected by the assimilation of pantun recitation. One example is the Palang Pintu tradition, which displays pencak silat (martial arts) as part of the wedding procession between the bride and groom. The Palang Pintu tradition is an important element in Betawi wedding customs, which is usually accompanied by various performances such as traditional musical arts, pantun competitions, martial arts performances, reading of prayers, and reciting verses from the holy Quran. (Fadia & Damayanti, 2024)

Pantuns were created to pass the time, to induce laughter, and as inexpensive and humorous entertainment. (Mubarak, 2020) This rhythmic pattern can be given appropriate intonation according to the mood or meaning of the poem. Thus, this rhythm can be sung with sad, touching, angry, happy, humorous, dignified, and so on (Andari, 2023). This provides wisdom to the pantun form itself, so that with this variation, it can break free from monotony and avoid boredom. Therefore, in addition to pantuns known as pantun berkait and seloka (linked pantun), (Zein & Umry, 2021)

The development of the tradition of reciprocating pantun in the Malay wedding customs of Denai Kuala Village itself has begun to erode over time, due to the lack of artists. In Pantai Labu District, there are only five traditional Telangkai, one of which is Ucu Lan. It is known that, in addition to social media and gadgets, young people today consider following traditions to be old-fashioned due to a lack of awareness of preserving traditions among young people in Denai Kuala village.

Furthermore, many people in Denai Kuala village no longer practice the traditional reciprocal pantun (reciprocal pantun) wedding ritual, as they no longer want the hassle of carrying out the ceremony. Furthermore, the relatively high cost is also a significant factor contributing to the abandonment of this tradition in Denai Kuala village. (Ucu Lan, 34 years old)

According to Mr. Shafwan Hadi Umry (71 years old), there are five main factors causing pantun to be forgotten by society, especially among today's youth. First, the influence of the digital world; second, the current educational curriculum rarely specifically discusses pantun in textbooks; third, the lack of pantun communities in the community; fourth, the decreasing frequency of pantun writing has led to its eventual oblivion. Fifth, the culture of instant gratification.

As Aguz (29 years old) stated, this traditional Malay wedding ceremony used to be very extensive. From the wedding ceremony, the proposal, the wedding night, the wedding, the handover of the bride, the meal of rice face to face, the use of plain flour, and the bathing in the Badimbar (Badimbar bath). Among the most common rituals are the proposal, the wedding, the handover of the bride, and sometimes even the recitation of pantun (pantun), and the use of plain flour. These are just a few of the many rituals still practiced.

Another contributing factor is the ethnic diversity in Denai Kuala Village, including Javanese and Batak, so not all residents fully adhere to Malay customs. According to Dewi (45), Endang (28) echoed this sentiment, stating that the full traditional ceremony is now rarely performed, except by those of noble descent or those with sufficient means. However, the tradition of pantun recitation remains a prominent part of Malay weddings in the village. Sintia (60) also noted that the tradition of pantun recitation is often practiced when the bride and groom are of Malay descent. Likewise, Poniah (54 years old) as a resident of another tribe who lives in Denai Kala village, namely the Javanese tribe, Mrs. Poniah was happy to see the tradition of exchanging pantuns carried out by the Malay community at wedding ceremonies in Denai Kuala village.

The Head of Denai Kuala Village, Mr. Swardi, revealed that some hamlets in his community are already inhabited by ethnic groups other than the Malays, but the rest are still indigenous to Denai Kuala village.

According to Ismail (53), a member of the Pantai Labu Malay community who now lives in Medan and serves as a comparison, the wedding ceremonies of the Malays in Medan are not significantly different from those of the local community.

Implementation of the Berbalas Pantun Tradition in the Malay Marriage Traditions of Denai Kuala Village

The process/traditional stages of a Malay marriage involve several stages, namely: Merisik. This tradition is also known as menjenguk or "see-see." The purpose of this custom

is to ensure that the woman a man is interested in is still single. This custom is generally performed by close relatives on the man's side, such as his mother or paternal uncle. (Syaifuddiin & Syahril, 2008)

Proposing: After confirming that the woman is single, the man's family will set a time to send a proposal party. The proposal process will be carried out by close relatives on the man's side. This tradition serves to formally convey their intentions and goals. (Syaifuddiin & Syahril, 2008)

Engagement: After the proposal ceremony, the next event, the engagement ceremony, is held to discuss the fulfillment of the customary requirements requested by the woman's family as a sign of engagement. The gifts, consisting of a betel leaf (tepak sirih) as the main gift, a ring as a symbol of the bond, and other gifts such as potpourri, fruit, traditional cakes, clothing, and various beautifully arranged gifts, are then presented to the woman.

Marriage Contract: This process is not merely a tradition, but also part of religious law and determines the validity of a marriage. In this ceremony, the father of the bride is required to act as guardian for his daughter's marriage. However, he can also delegate this duty to a registrar or imam as his representative. (Syaifuddiin & Syahril, 2008)

The Tradition of Reciprocating Pantuns at Wedding Receptions, as stated by the Telangkai Adat (Customary Leader) in Denai Kuala Village (Rian Prayoga/Ucu Lan, 29 years old), is a common feature in Malay wedding ceremonies, led by the Telangkai Adat. The reciprocating pantun tradition consists of three parts: an opening pantun called *hempang batang* (the main pantun), a content pantun called *hempang pintu* (the main pantun), and a closing pantun called *hempang kipas* (the fan pantun).

The following is the structure of the pantun used in the reciprocating pantun tradition in Malay wedding customs in Denai Kuala village.

a. Opening Pantun (Hempang Batang)

This section of the *Hempang Batang* pantun expresses respect from the bride to the groom's entourage who have arrived to propose to her, answers questions from the groom's entourage regarding the reason they were stopped by a long piece of cloth, and explains the requirements for the groom to fulfill the requirements to open the *Hempang Batang*. The following is an example of a reciprocating pantun in the *Hempang Batang* ceremony:

Pihak mempelai laki-laki :

Ayam Kalkun di tengah hutan
Ayam kinantan jangan lepaskan
Assalamualaikum kami ucapkan
Pada Tuan/Puan orang Budiman

Pihak mempelai perempuan :

Murai dan balam mencari makan
Tampua di dahan memakan ikan
Wa'alakumsalam kami ucapkan
Pada Tuan hamba orang budiman

Pihak mempelai laki-laki :

Tabi Datuk, Tabi Datuk, Tabi Raja Pengetus
Adat

Kami selamat tiba di tempat
Mohon petunjuk serta isyarat
Kami datang secara adat

Bawa pengantin kaum kerabat

Kami kemari memenuhi janji
Belum faham adat negeri
Di tegah jalan kami di nanti
Apakah tujuan hempangan ini?

Pihak mempelai perempuan :

Menurut Adat resam Melayu

Then, a member of the groom's family presents a tribute to the gatekeeper. A flower-throwing ceremony takes place between the two families (a "war bunga betik"), especially among the women, to enliven the event. The ceremony then follows with the exchange of betel leaves between the groom and bride, signifying their reconciliation and the end of any disputes.

Pihak mempelai perempuan:

Dekat pematang datin berguru
Di Padang Panjang beli ukiran
Selamat datang pengantin baru

Sejak dari zaman dahulu

Menjadi warisan ke anak cucu

Hempang Batang selalu di buat

Warisan budaya Melayu sejagat

Bukanlah kami celak berbuat

Ingin menyanjung lembaga Adat

Penghuni kampung telah sepakat

Maka Hempang batang dijaga ketat

Pahamlah Tuan Adat tradisi

Benih tanaman pelunak hati

Tanda eratnya silaturrahmi

Barulah senang rasa dihati

Pihak mempelai laki-laki :

Sungguh Tuan berlapang dada

Pucuk di cinta ulam yang tiba

Yang datang sudah berada

Yang menanti sudah bersedia

Bak Kata Pepatah :

Gajah mati meninggalkan gading

Manusia mati meninggalkan nama

Amanah diberi sangatlah penting

Apa yang diminta sudah sedia

Hempang Batang kami singkirkan.

(Source: Text of Personal Pantun from the Telangkai Custom)

Then the Hempang Batang is opened, allowing the groom's family to pass through the first barrier (Hempang Batang). The bride's family then performs a dance offering to welcome the guests of honor.

b. Pantun Isi (Hempang Pintu)

Hempang Pintu is a typical reciprocal pantun performance performed by two Telangkai (traditional emcees). A ransom payment is given for entry into the bride's home. A gift is given to guard the door. The Hempang Pintu is usually guarded by two women or the daughters-in-law (anak baru) of the bride's family. Because these anak baru symbolize their prior experience in this tradition, the Hempang Pintu is guarded by the daughters-in-law, who use a long cloth wrapped around the door as a barrier. (Ucu Lan, 34 years old). The following is the text of the reciprocal pantun in Hempang Pintu:

Pihak mempelai perempuan:

Setangkai buah kundur bertindih
Dimakan datin sama dikunyah
Selesai sudah sekapur sirih
Selakan pengantin bawa kerumah
Pasang lilin dalam perahu
Perahu sakat melanda pantai
Sengaja dihadang pengantin baru
Syarat adatnya belum selesai

Pihak mempelai laki-laki:

Daun nilam daun rambutan
Ulam pegaga tumbuh dilaman
Assalamualaikum salam kami nantikan
Selamat sejahtera ahli bait sekalian

Pihak mempelai perempuan :

Dari pakam menuju Medan
Teruskan jalan ke Langkat Binjai
Wa'alaikumsalam kami ucapkan
Rombongan sudah pun sampai

Pihak mempelai laki-laki :

Dari siang cuaca pun mendung
Tiba perahu dari Palembang
Kami yang datang semuanya bingung
Mengapa dipintu kami dihadang
Penat menarik tali pemancang
Beda cuaca memasang bubu
Hajat baik kami yang datang
Mengapa pula dihempang pintu

Pihak mempelai perempuan :

Lukah dingkat hujan di hulu
Perahu tambang mengangkut belat
Begitulah adat zaman dahulu
Pintu dihempang menurut adat
Marilah kita ke-kwala mersing
Buahnya segar terasa empuk
Tapi dah lama kita berunding
Adakah dibawa penawar sejuk

Pihak mempelai laki-laki :

Baiklah tuan hamba, kami nak bertanya lagi
Pokat sukun sibuah rambai
Patin terubuk dijaja dipekan
Syarat dan rukun sudah selesai
Mengantin masuk mengapa ditahan
Menurut adat dan suku sakat
Datuk Nenek pernah berpesan
Kalaulah pintu dijaga ketat
Syarat pembuka tolong tunjukkan

Pihak mempelai perempuan :

Impal larangan tegak berdiri
Lengkap pula dengan senjata
Jika nak masuk sediakan kunci
Barulah pintu dapat dibuka

c. Closing Pantun (Hempang Kipas)

In the Hempang Kipas, the pantun conveys the groom's acceptance of the bride's every appearance, along with compliments from the groom's side to the bride's side. However, bargaining continues between the Telangkai Adat (traditional brides) delegated by the bride and groom until an agreement is reached. This is followed by the ceremony of giving the betel leaf to the bride.

The Hempang Kipas, also known as Buka Kipas, takes place on the main wedding dais. In front of the dais, a veil, or sheer, transparent cloth, is prepared and guarded by two young girls. The midwife or Mainang (a midwife) leads the ceremony. Both must be intelligent, fluent in pantun, and able to respond to and deflect various questions or statements raised during the ceremony. However, today, most cultural actors, particularly the Malay community, prefer more practical approaches, so that role is generally returned to being played by the Telangkai Adat (traditional Javanese traditionalists) in pantun exchange sessions. (Ucu Lan, 34 years old)

Pihak mempelai laki-laki :

Assalamu'alaikum.....
(Yah...maye pula ada hembangan lagi ni...)

Negeri Malaka porak poranda
Sejak Hang jebat jadi durhaka
Kalaulah pintu hendak dibuka
Pakai kunci emas, bukan suasa

Pihak mempelai laki-laki :

Pisang emas masak setandan
Mari letakkan diatas meja
Kunci emas kami berikan
Mohonlah pintu segera di buka

Pihak mempelai perempuan :

Beli nenas juadah makanan
Talang betutu nama pangkalan
Kunci emas sudah diberikan
Hempang pintu segera disingkirkan

Gendang dipatu legalah hati

Putera Mahkota sedang berkemas
Hempang pintu dah kami lewati

Mengapa ada pula si hempang kipas ?

Pokat sukun si buah rambai

Lilin di pasang haripun hujan

Syarat dan rukun sudah selesai

Pengantin datang mengapa ditahan?

Pihak mempelai perempuan :

Menurut adat resam Melayu

Menjadi warisan ke anak cucu

Begitulah adat zaman dahulu

Hempang kipas dibuat selalu

Menurut adat dan suku sakat

Datu nenek pernah berpesan

Jika hempang kipas dijaga ketat

Kunci pembuka tolong sediakan!

Pihak mempelai laki-laki:

Lamalah kami tegak berdiri

Dengan pengantin serta rombongan

Apalah syarat sebagai kunci

Kami tak tahu tolong tunjukkan!

Pihak mempelai perempuan :

Sungai Deli ditanah Deli

Beli nenas dihari pokan

Bukan kunci sembarang kunci

Kunci emas mohon berikan!

Pihak mempelai laki-laki:

Badai beranjak tepian reda

Sekali himbas pupus cuaca

Sebagai pelunas hati penjaga

Kunci emas sudah sedia

(sambil memberikan upeti sebagai syarat kunci)

Pihak mempelai perempuan :

Beli rempah si buah pala

Hendak menggulai nasi pun masak

Sudah di tempeh dari ya

Entah sesuai entah pun tidak....

(Kami kurang yakin....cube periksa dulu, mana tahu, entah emas entah pun batu, Oh iya...betul emas rupanye, silahkan pengantin duduk bersanding)

Pihak mempelai laki-laki:

Sirih genggam bunga terlarang

Siang dan malam terbayang-bayang

Sekarang tak ada lagi yang melarang

Boleh pegang.....

In the tradition of exchanging rhymes in the Malay wedding customs of Denai Kuala village, there are Hembangan/Batang-batang (a type of "hembangan"), which also violate customary law. Some forms of "hembangan" are:

- a. Hembangan batang (a red stem) (a sign of courage);
- b. Hembangan pintu (a green door) (a hope for achieving a goal);
- c. Hembangan kipas (a yellow open fan) (a sign of greatness and nobility).

According to Malay customs, since ancient times, during the procession to the wedding altar, the bride and groom are required to pass through five types of "hembangan" or symbolic obstacles as part of the sacred tradition. These five hembangan are: Hembang

Batang (a stem), HEMPANG Pintu (a doorway), HEMPANG Tikar (a footbridge leading to the wedding altar), HEMPANG Tirai (a curtain), and HEMPANG Kipas (a fan opening). Each hempangan has its own meaning, depicting the stages and values of married life, and reinforcing the sacredness and beauty of Malay wedding customs. According to another Telangkai Adat leader, Abangda Rizal (38), pantun has an implicit meaning that is often used as a message or message the speaker wishes to convey through beautiful language, and is part of the cultural heritage and distinctive identity of the Malay ethnic group. It turns out that pantun is present not only in Malay wedding ceremonies but also in various other activities such as art performances, entertainment stages, and official ceremonies. However, because marriage is a sacred moment witnessed by many people, this indicates that pantun is very significant in Malay life as a means of communication between the bride and groom. Pantun also serves as a medium for messages from parents or traditional leaders to convey advice about married life to the bride and groom, as well as a form of artistic expression in welcoming the groom at the bride's residence.

Abangda Rizal (38) attempts to introduce pantun in the modern era to young people through the establishment of studios and the organization of cultural activities and pantun performances initiated by youth communities both in the Pantai Labu area and beyond. The tradition of exchanging pantun (pantun) remains alive and well in the Malay community, particularly in Pantai Labu District, with the active involvement of the younger generation. However, this contrasts with the situation in large cities like Medan, where researchers rarely find young people or teenagers using pantun as a means of interaction, often using it as a form of schoolwork.

Research Implications

Some of the reasons for the decline of the pantun tradition among the people of Denai Kuala Village include the perception that the practice is outdated, requires significant costs, is inefficient in terms of time and energy, the influx of foreign cultures, and the lack of enthusiasm among the younger generation for preserving it. The values and intentions implicit in the content and context of exchanging pantun actually teach us to always be polite and courteous in social life, especially in establishing communication that prioritizes ethics and politeness in speech. The advice and wise messages contained in the structure of pantun and the context in which they are delivered can serve as guidelines in daily life, both by the community preserving the culture and by its listeners in general.

Based on the author's observations and research, particularly in Denai Kuala Village, Pantai Labu District, Deli Serdang Regency, it was discovered that several elements of wedding ceremonies, such as the Berinai traditional ceremony and the Badimbar bathing tradition, are being abandoned. The implementation of these wedding ceremonies is now based more on mutual agreement between the families of the prospective bride and groom.

IV. CONCLUSION

Pantun is considered a form of art born from the instincts of Malay culture itself. From time to time until now, the tradition of responding to pantun in the Malay wedding procession in Denai Kuala Village is still preserved. Pantun delivered at the wedding ceremony is delivered alternately by the groom and bride. One form of implementation is in the hampang pintu procession. In the past, many still carried out this tradition because there were still many artists, but currently not many young people in Denai Kuala village want to practice the tradition, and even if they do, they expect compensation for carrying out the tradition. Furthermore, many people in Denai Kuala village no longer practice the tradition of responding to pantun in this wedding, because people no longer want the hassle of carrying out the wedding procession. In addition, the relatively high cost is also an important factor that is the reason why this tradition is starting to be abandoned by the community.

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