

Pantun Sambas culture in Malay Sambas weddings in Indonesia: Mood and Modality

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Abstract

Research pertaining to mood and modalities in Malay pantun has not yet been established. This study seeks to examine the mood types and the modality values (low, median, and high). Describing the mood and modality of pantun as the oral literature in the wedding ceremony of the Sambas Malay community, this study is nested in a Systemic Functional Linguistic analysis. Investigating 222 clauses of mood, 195 clauses of the indicative mood, and 27 clauses of imperative mood were identified. The pantun uses the indicative-declarative mood as a way to balance the power between the parties. 54 clauses of modality were identified with the most commonly found modality being the type of modulation and the less used modality was modalization. Probability and usability were frequently observed due to the role of the muhakam in advising the bride and the groom. This exploration suggests that the meaning of the word is not solely accounted for by its linguistic form but by the context and intention of the speaker. The word selection of muhakam reflects the noble character and dignity of Malay heritage. Pantun serves as both an oral heritage and a way to maintain the community's etiquette and politeness in the Malay community

Keywords: Mood and Modality, Pantun Sambas, and Malay Sambas weddings.

1. Introduction

Pantun (rhyme) as oral literature has a remarkable disposition in Malay society. Its existence serves not only as an old literary work but also as a unique marker of Malay identity and characteristics (Andriani, 2012; Asfar, 2006; Sulissusiawan, 2016). The Sambas Malay community in West Kalimantan, Indonesia, has used pantun for numerous functions, one of which is a means for exchanging meaning in the indigenous

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marriage procession. As a neighboring area to Malaysia, Sambas share the same culture with Malaysian people. Pantun is used to convey distinctive messages from the groom and bride (Aslan & Yunaldi, 2018) that are represented by Muhakam (Sulissusiawan, 2016). Pantun is used in wedding traditions, especially during sacred processions, such as the lamaran (marriage proposal), serah terima (bride handover), and pulang-memulangkan (round-repatriate).

Pantun used in the wedding ceremony illustrates that oral literature is not merely a complementary or entertainment. The Sambas Malay community maintains the sacredness of the wedding tradition by regulating the communication pattern and choosing polite words through pantun. Pantun is used as a means of using polite language of the courtesy of Malay culture. Oral literature in the form of pantun is delivered by someone appointed by the groom or bride known as Muhakam in the Sambas Malay community. Muhakam is appointed based on his ability to deal with whom, what, and how the marriage advice is conveyed in the pantun. Usually, the Muhakam is chosen from people who are elder and respected (Sulissusiawan, 2016). Muhakam, both from the groom and bride, reciprocates the pantun to state the purpose of the arrival (proposal), if it is expressed by the Muhakam of the groom during the proposal or to state acceptance or rejection if it is conveyed by the Muhakam of the bride.

Pantun, as a means of conveying messages, exchanges meaning or interpersonal functions of language. It can be addressed from the point of view of Systemic Functional Linguistics (SFL for short). The exchange of meaning, whether information or goods and services, is recognized by the exchange of commodities. Of the two types of exchange, there is a mood and modality system. Mood and modality are the focus of research in studying pantun from the SFL perspective (Halliday & Matthiessen, 2014).

Language and context are interrelated (Eggins, 2004). Systemic Functional Linguistic deals with language from the point of view that language is used based on certain choices and is strongly influenced by the context in which the language is used. The word 'system' in SFL refers to the notion that a language has a choice system, which is paradigmatic, in the choice of form. A speaker can choose certain forms to convey his intention. The word 'functional' refers to the state that language is chosen by choice or is closely related to the context of its use that language forms carry out functions (Wiratno, 2018). The term 'systemic' is not limited to the interpretation of 'systematic'. The word 'system' in SFL refers to several options that must be chosen by the language user in the area of choice (Halliday, 1976).

When we talk about context, there is a situational context that plays a role in how language is used. There are three references in the context of the situation, namely the field of the subject matter of what is

happening, the tenor of who is involved, and the mode of the channel of communication. The three contexts are interrelated. There is also a cultural context that can be used as a reference in interpreting a text. A cultural context summarizes the context of a situation that can be used as a reference in interpreting a text. There are also intertextual and intratextual contexts to be used as references (Halliday & Hasan, 1994). Referring to the theories, the context and choice of language used in the pantun in Sambas Malay wedding were investigated in more detail. The SFL theory in this study refers to the theory initiated by Halliday (Halliday, 1976; Halliday & Hasan, 1994; Halliday & Matthiessen, 2014).

SFL theory views that the three main functions of language are ideational, interpersonal, and textual functions. These three functions are called metafunctions (Halliday & Matthiessen, 2014). Language as an ideational function is an expression of physical-biological reality and is concerned with the interpretation and representation of experience. Language as an interpersonal function is an expression of social reality and is concerned with the interaction between speaker or writer and listener or reader. Language as a textual function reveals semiotic reality or the symbol reality and is concerned with the construction of texts in context. The three functions do not stand alone and become a meta-function unit that is realized in one clause (Wiratno, 2018).

Mood and modality are studied in the interpersonal function as can be seen from the exchange of commodities in the language (Halliday & Matthiessen, 2014). Due to the close complementarity between mood and modality, the two systems are examined simultaneously (Supatmiwati et al., 2020). They can be analyzed syntagmatically and paradigmatically. The syntagmatic analysis deals with looking at the structure of the mood. Mood is an expression of choice for exchanging ideas. The form can be declarative or interrogative. The structure of mood is a unit between Subject and Finite which usually has non-mood clauses called Residue. The unit between Mood and Residue is what determines whether a clause is a "proposal" or a "proposition". "Modality is concerned with the status of the proposition that describes the event (Palmer 2001; Matthewson, 2010)." The mood structure in English consists of a subject and a finite. However, in Bahasa Indonesia, Finite is barely found. The structure of Residue can be *predicator ^ complement ^ adverb*. Residue can also be just complement, predicator, or adverb (Wiratno, 2018). Modality consists of modalization and modulation. In modalization, the commodities exchanged are informational or identified as declarative while in modulation, the commodities exchanged are goods and services or as indicative.

Not all attitudes and exchanges of goods and services are conveyed as firmly as in the mood. A chanter of pantun may convey his intention or attitude in a yielding language, such as using the words *mungkin* (maybe), *barangkali* (perhaps), or indirect requests, such as *ingin* , *mau* (want), *bisa* , *mampu* (can) and so on. This vagueness became the subject of modality in addition to the discussion of the mood. Thus, pantun as oral literature is a means of exchanging meaning in the wedding procession of the Sambas Malay community.

Through the selection of mood elements like topic and finite, participants in an interaction encode their perception (or at least their ostensible perspective) of both their relationships with others and the social and situational context in which the interaction takes place (Supatmiwati et al., 2020). The exchange of meaning occurs between the chanters from the groom and bride who reply to the pantun to convey their attitudes or purposes. Some of these attitudes and purposes are expressed explicitly, others implicitly. Therefore, the focus of this study is examining the moods and modalities in Pantun in the Sambas Malay wedding from a Systemic Functional Linguistic analysis.

Pantun in Malay wedding ceremony serves to bridge the wedding procession between the groom and the bride. It includes traditional communication between the bride and groom with sequential messages that can be understood by each party. There are explicit and implicit messages from the *Muhakam* of each party. Intentions or attitudes that are directly stated are those in the mood, while attitudes or intentions that are indirectly stated are referred to as modalities.

Malay, among thousands of ethnic groups in Indonesia, is not only one of the biggest races among the population but is especially influential because the origin of Bahasa Indonesia is the Malay language. However, there has been a dearth of research pertaining to the use of mood and modalities in the Malay language, particularly in Pantun, an evergreen oral tradition in big ceremonies among Malay people. Despite the general consensus that oral tradition carries a deep message from generation to generation, previous studies have overlooked the analysis of the intention underlying oral tradition, particularly in Malay society. So far, linguistics investigation on Malay pantun has not featured mood and modality. Hence, this research paves the way for the exploration of the cultural heritage and aesthetics of the Malay community illustrated in the oral literature in the form of Pantun in Sambas traditional weddings. Considering the paucity of literature regarding this topic, this study shed light upon the mood and modality in pantun and its interpretation from the perspective of systemic functional linguistics.

2. Method

A descriptive method was employed in this study. The research data is Pantun in the Sambas Malay wedding ceremony which is spoken directly by the Muhakam. In a series of wedding ceremony, there are two processions that generally use Pantun, namely serah terima and pulang-memulangkan processions. However, there is a procession outside the wedding ceremony that is essential to the wedding. It is the Pertunangan (engagement ceremony). Therefore, the data in this study also includes Pantun in the engagement. To examine more data in the wedding ceremony of the Sambas Malay community, Pantun were obtained from Pertunangan, serah terima and pulang-memulangkan processions. Sources of data were ten Muhakam or representatives of groom and bride families. Most muhakam were 50-60 years old. There a younger muhakam of 20 years old when this study was conducted. Most of the muhakam only finished their elementary school level. Only one muhakam who got a bachelor's degree. This implies that the selection of muhakam regard not educational level. In the Sambas Malay community, muhakam is defined as a spokesman or representative of the family or a mediator to convey the intentions of the family he represents in marriage customs. Muhakam plays an important and major role in the Sambas Malay marriage custom. Because of the peculiar characteristics of the muhakam's role, it takes a particular individual to uphold the dignity of the family and community. A muhakam serves as both a spokesperson for the family and a role model and advisor to the family he represents.

Data were collected through direct and indirect techniques. Direct technique refers to interviews with the Muhakam as chanter or the spokesperson for the groom and bride. Second, the indirect technique deals with a recording (Strauss & Corbin, 2009) and field notes. These data collection techniques can utilize field notes while providing a detailed review of the contents, or vice versa (Clandinin & Conely, 2009).

After the data recording has been completed, Pantun reciprocated by Muhakam were transcribed. In data analysis, this research utilized qualitative data analysis to understand the phenomenon of the use of moods and modalities in the Pantun in the Sambas Malay wedding descriptively in the form of words and language in a natural context using scientific procedures (Moleong, 2007). First, data in the form of clauses containing mood and modalities were transcribed, translated, and then tabulated in the data table to be given data numbering. The data in the form of sampiran were analyzed according to the research problem to find out indicative and imperative mood as well as the context of the exchange, whether it is a proposition (exchange of information) or a proposal (exchange of goods and services). The

indicative mood was further divided into declarative and interrogative. Second, a modality which consists of modalization and modulation was identified. Those categorized as modalization were divided into probability and usuality while modulation was divided into obligation and inclination. After the types of modalities had been identified, the frequency of the mood and modalities was calculated to see their probabilistic nature

The focus of the data analyzed in this study was the content of the Pantun. The intentions and purposes of the Pantun are stated in the isi (content) of the Pantun. Thus, sampiran (couplet) does not reflect the messages of the pantun. The data in the form of clauses containing the mood and modality were transcribed, translated, and tabulated to be numbered. The data in the form of Sampiran were analyzed according to the research problem. First, to determine the mood consisting of indicative and imperative mood by identifying the context of the exchange from each party, be it a proposition (information exchange) or proposal (exchange of goods and services). The types of mood and modality were further analyzed. The indicative mood is categorized into declarative and interrogative. Second, the modality that consists of modalization and modulation was determined. Modalization is divided into probability and usuality, while the modulation is divided into obligation and inclination. Third, after the types of modalities have been identified, the frequency of the mood and modality found were calculated to see the probabilistic nature of the mood and modality in the Pantun..

3. Result

There were 138 pantuns selected for this study. From 138 pantuns, 276 clauses function as an exchange of meaning. The findings were analyzed to determine the mood or modality.

The Indicative Mood in the Pantun in the Sambas Malay Wedding

Based on the results of the analysis, 222 clauses were identified as mood. The clauses were divided into 195 clauses of indicative mood and 27 clauses of imperative mood. The clauses identified as indicative mood were analyzed using the system of exchange of commodity in the interpersonal metafunction. The data were analyzed from two perspectives. First, the syntagmatic analysis in the form of clause structure following the clause system guide in the mood system. Second, in the form of paradigmatic analysis by using social, cultural, and other contexts in accordance with the concept of paradigmatic analysis on interpersonal metafunctions.

1) Mule-mulenyeyelah pembukaan

It starts with an opening

(1) displays the content of the Pantun stated by the chanter in the opening of the engagement ceremony. The contents of the Pantun indicate an exchange of information between the master of ceremony and the Muhakam of the two parties. It tells that the master of the ceremony has announced the first procession, which is the opening. There is no order or request in the conversation, but a declarative clause stating that the first procession was the opening. Hence, the mood expressed by the master of ceremony is in the form of an indicative mood, particularly a declarative mood.

Mule-mulenyé	iyelah	pembukaan
Subject	Finite	Process
Mood		Residue

The mood structure analysis shows that the structure of the (1) consists of Subject ^ finite ^ and adverb. No word implies order or request. It indicates an exchange of information or can be identified as a declarative-indicative mood: proposition-give information.

2)Terimak kaseh kamek sampaikan

We humbly express our gratitude

(2). shows the contents of the pantun stated by the Muhakam of the groom. It shows gratitude to the master of ceremony who has invited him to deliver a speech for his visit that night. It indicates an exchange of information in the form of gratitude to the master of the ceremony. There is no order or request from the Muhakam of the groom. Thus, this sentence is an indicative-declarative mood. The clause structure analysis of the Pantun in Table 2 is shown as follows.

Terimak kaseh	kamek	sampaikan
Subject	Complement	Predicator
Mood	Residue	

The mood structure analysis shows that the clause structure of (2) is a passive clause. There is no word indicating order or request.

(3) bukan datang sembarang datang

(This) is not just a regular visit

(4) kamek datang nak membukak jalan

We are here to pave the way

(3) shows the exchange between Muhakam of the groom to Muhakam of the bride. In this clause, it can be identified that the Muhakam from the groom informs that their arrival was not an ordinary visit but to pave the way of an engagement or wedding as further stated in (4). This expression can be identified as providing information or as a request for permission from the bride upon the arrival of the groom's family. This phenomenon is unique since the Muhakam chose to ask for permission using the indicative mood rather than by asking

directly. He used an indicative-interrogative mood. Analysis of the clause structure of (3) is shown as follows.

(kamek)	Bukan	datang	sembarang datang
Subject Ø	Polar: finite	Predicator	Complement
Mood		Residue	

The analysis of the structure above shows a subject deletion. In (3), the subject is not displayed. It is placed in (4). The function of the subject in (4) is to describe the subject of (3). The structure of (3) is Subject Ø ^ polar ^ predicator ^ complement. There is a polar in the structure of (3) that is realized by the word “bukan”. There is no word identified as order or request indicating that this clause is an exchange of information. The next analysis is shown in Table 4.

(5) Memang jalan kini uddah tebukak

The way has indeed been paved

(5) shows the exchanges between the Muhakam of the groom and bride. It deals with the information provided by the bride that the way has been paved. In a textual study, (5) contains a metaphor that indicates that the bride welcomes the establishment of a family relationship through marriage. The exchange of information provided by the bride indicates that they have allowed or have paved the way for engagement. This information indicates (5) is an indicative-declarative mood.

Memang	jalan	kini	uddah	tebukak
Mood adjunct	Subject	Circumstantial adjunct	Polar	Predicator
Mood	Residue		Mood	Residue

The Imperative Mood in the Pantun in the Sambas Malay Wedding

The 27 clauses identified as imperative mood were analyzed with the guidance system of the exchange of commodities in interpersonal metafunctions. The data were also analyzed from the perspectives of syntagmatic and paradigmatic points of view. (6) indicates an imperative mood.

(6) Terima kekurangan dan juga kelebihan

Please accept (your spouse's) weakness and strength

(6) refers to a request from the Muhakam of the groom to the bride to accept all the flaws of the groom during Pulang-memulangkan. With the request from the groom, (6) is categorized as an imperative clause.

Terima	kekurangan	dan	juga kelebihan
Predicator	Subject	Conjunction	Complement
Residue	Mood	Residue	

There is a predicator of “terima” which is a marker of an imperative clause. In (6), the predicator is at the beginning of the sentence while

the subject is after the predicate. (7) shows the analysis of the clause containing the exchange of goods and services.

(7) Jagalah kerukunan hidup suami isteri

Keep the harmonious relationship between husband and wife

The exchange marks an order from the word “jagalah” uttered by the Muhakam who is considered respected by the groom. The Muhakam advises maintaining the harmony in husband-and-wife relationship together. Thus, (7) can be identified as the imperative mode.

Jagalah	kerukunan	hidup	suami isteri
Predicator	Subject	Complement	Complement
Residue	Mood	Residue	

(7) shows the predicator marked by the word “jagalah” which is a sign of the imperative mode. The predicator is at the beginning of the clause while the subject is after the predicate.

(8) Berbuat baiklah pada suami

Be kind to your husband

(8) is the exchange between the Muhakam of the bride and the bride during the Pulang-memulangkan procession. The Muhakam advised the bride to do good to her husband. The order is an exchange of goods and services which indicates that (8) is an imperative mood.

Berbuat	baiklah	pada	suami
Predicator	Subject	Conjunction	Complement
Residue	Mood	Residue	

(8) shows the use of predicators marked by the word “berbuat”, which is a sign of the imperative mode. The predicate is at the beginning of the clause while the subject is after the predicate. Irregular moods and residues are well known in the imperative mood.

Types of Modalities in Pantun in the Sambas Malay Wedding

The modality referred to in this study is the median-valued of yes/no in the middle of the negative and positive polarity poles with uncertainties such as 'sometimes' or 'maybe'. The modal system is to interpret this area of uncertainty using a proposition and proposal. There are two parts of modality, namely modalization which is divided into probability and usuality and modulation which is divided into probability and tendency (Halliday & Matthiessen, 2014). In line with that, modality is the area of the meaning of yes and no that is not literally expressed so that there are uncertain choices such as ‘maybe’, ‘sometimes’, ‘must’, or so on (Wiratno, 2018). The identification of the exchange among the master of ceremony, Muhakam of the groom, and Muhakam of the bride show 54 clauses of modality.

Probability in Pantun

There were five clauses identified as the type of probability. They were analyzed with the guidance of the commodity exchange system in interpersonal metafunctions. The data were also analyzed from stigmatic analysis and paradigmatic analysis on interpersonal metafunctions.

(9) Pastikan kita berjumpe agek

We shall meet again

Table 8 shows the exchange of commodities between the Muhakam of the groom and bride. The exchange occurred when the Muhakam of the bride handed over a gift in return for the goods given by the groom. At the end of the event, the Muhakam of the bride stated that they would meet again. It was marked by the use of a “kepastian”. Muhakam of the bride gave information that they would definitely meet again because the proposal had been accepted. Information regarding this certainty is of high value, which can be seen from its degree, which is a certainty.

<i>Pastikan</i>	<i>kite</i>	<i>berjumpe</i>	<i>agek</i>
Mood adjunct	Subject	Predicator	Complement
Mood		Residue	

The subject is preceded by a mood adjunct. The mood and modality can switch places, depending on the context in which they are used. There is no finite in the clause of Table 8.

Usuality in the Pantun in Sambas Malay Wedding

One clause was identified as usuality. It was analyzed with the guidance of the commodity exchange system in interpersonal metafunctions from a stigmatic and paradigmatic point of view.

(10) Selalu dilaksanakan sepanjang masa

Is always implemented all the time

(10) shows the exchange of commodities between the master of ceremony and each representative of the bride and groom. The information states that Pulang-memulangkan procession has always been carried out for generations. Thus, the data in Table 9 is a type of modalization that is marked by the use of the word “Selalu”. The master of ceremony was aware that among the Sambas Malay community, the Pulang-memulangkan procession is mandatory. The degree of “Selalu” is high.

Selalu	dilaksanakan	sepanjang	masa
Mood adjunct	Predicator	Circumstantial adjunct	
Mood	Residue		

Obligation in Pantun in Sambas Malay Wedding

There were 40 clauses identified as an obligation. They were analyzed by means of an exchange of commodity system in interpersonal metafunctions from and paradigmatic analysis.

(11) Semoga keduanya saling pengertian

May the couple understand each other

(11) shows the exchange of commodities between Muhakam of the groom and the Muhakam of the bride. The exchange deals with the expectations of the groom during the Pulang-memulangkan procession. The groom's family hopes that the bride and groom can understand each other. Thus, (11) a type of modulation of obligation characterized by the use of the "semoga". The median-valued obligation is shown from the "harapan".

Semoga	keduanya	saling	pengertian
Mood adjunct	Subject	Complement	Predicator
Mood		Residue	

The mood element consists of modality and subject descriptions, while the residue consists of complement and predicator. Thus, the core of this clause is the words "semoga" and "keduanya" as mood adjunct and subject. The modality adverb is at the beginning of the clause before the subject. The complementary mood element precedes the predicator. The modality clause analysis is then shown as follows.

(12) Izinkan kamek membawak masuk ke dalam

Please allow us to take (the gifts) inside (the house)

(12) shows the exchange of commodities between Muhakkam of the bride and groom during the Serah Terima procession. This clause represents the Muhakam of the bride's request of permission to take the Hantaran (gifts) from the groom into the house. The request is one of the modalities marked with the word "izinkan". It shows a low-valued modality.

Izinkan	kamek	membawak masuk	ke dalam
Mood adjunct	Subjek	Predicator	Circumstantial adjunct
Mood		Residue	

The mood structure of (12) consists of mood adjunct and subject as the core of the clause. The residue consists of predicators and circumstantial adjunct. In this clause, the mood adjunct precedes the subject. In summary, there were 222 clauses of mood expression identified in the Pantun consisting of 195 (87.8%) clauses of indicative mood and 27 (12.2%) clauses of imperative mood. Declarative mood provided information by declaring something to the interlocutor, while the imperative mood is a type of exchange of goods

and services with the intention of asking or ordering. Meanwhile, the modality used in the Pantun is described in the following Table.

Modality		Marker	Percentage
Modalization	Probability	<i>Pastikan, tentunya, yaken</i>	5 (9%)
	Usuality	<i>Selalu</i>	1 (2%)
			11.1%
Modulation	Obligation	<i>Mohon, semoge, silekan, tulong, mudah-mudahan, harap, mendoakan, mohonkan, izinkan, boleh</i>	40 (74%)
	Inclination	<i>Nak, ingin, dapat</i>	8 (15%)
			88.9%
Total			54 (100%)

The most frequently found modality is modulation which is used 49 times (88.9%) of the total modalities found. The type of modality that is rarely used is the modalization that is only found 6 times (11.1%). Probability was not found with median and low-valued. Usuality has median and low values. Obligation has a high value. It shows a high-valued inclination. The modality that is often used is the modulation of the median-valued obligation of “harapan”. The least used modality is usuality with a high value that was used only once.

4. Discussion

Examining the mood and modality system helps answer the question of how language is structured to facilitate interactions (Dajem & Alyyoussef, 2020). They provide resources for an interlocutor in constructing the listener perception of the speaker’s desired image (Yu & Wu, 2016).

The domination of declarative mood in the Pantun of the Sambas Malay wedding proves equal power between Muhakam of the groom and the bride. Since speakers express attitudes (Yu & Wu, 2016), the Muhakam from both parties were concerned about the use of the mood to avoid the image of unequal power. Thus, they chose the indicative mood. This finding is consistent with the statement that the mood has a tenor to balance power between speakers (Eggins, 2004). The use of indicative mood implies that the speaker opts for equal power (Yuliana, 2017). Declarative helps maintain reliant relation with the interlocutor (Ye, 2010). The intentions of the Pantun expressed in the wedding ceremony of the Sambas Malay community attempted to show mutual respect between the two parties. The use of the indicative mood in the Pantun of the Sambas Malay wedding is a means of to equalize power between parties. The Muhakam arranges

sentences in such a way as not to give the impression of commanding other Muhakam.

However, the findings of the 27 clauses of imperative mood indicate unequal power. This occurs for different purposes. The imperative mood was used when Muhakam advised the bride and groom. In this case, Muhakam has a higher position from the bride and groom or the family. Muhakam, as someone with experience in marriage, advised the bride and groom to maintain their relationship, respect parents, help parents, and many more. The superiority that a speaker carry allows him to choose different mood structures (Dajem & Alyousef, 2020), which is an imperative mood. As is well known, Muhakam is chosen according to his abilities and high position in society.

On the other hand, modalities are used in the Pantun of the wedding in Sambas Malay Society to reduce unequal power between Muhakam (Eggs 2004). This is evidenced by the use of a media obligation of "harapan" (hope). Muhakam did not use high-valued obligation that may sound commanding. The use of "harapan" (hope) and "keizinan" (permission) in the exchange of goods and services, such as the use of the words "mohon", "tolong", "harap", "izin", "silakan" (please) show equal power. In addition, median and low-valued inclination were used to reduce unequal power. The expression of modulation implies that the speaker intends to soften their proposal (Yuliana, 2017). Since the word "Must" may express a high pressure (Ye, 2010), to convey a request, Muhakam used median and low-valued modalities such as the words "ingin" and "dapat" (wish) to avoid the impression of urging just like the impression in the high-valued modality.

Several types of high-valued modalities are also found in the Pantun of the Sambas Malay wedding, particularly the high-valued probability and usuality. Different degree of modality expression use signals a different degree of certainty (Ye, 2010). High-valued modalities were used when stating high-valued probability such as the possibility to meet after the engagement. A high-valued probability was also used when Muhakam advised the couple to maintain a harmonious relationship.

One of the indications of power is the use of the type of obligation (Ekawati, 2019). As indicated from its frequency, the dominating modality is the median-valued obligation. This illustrates that there is an effort of Muhakam in regulating the clauses he conveys to show equal power with other muhakam. It is reflected by the domination of the indicative mood used.

The efforts seen in Muhakam's choice of words indicate politeness. Politeness is used to reduce friction in social situations (Kallia, 2005). Since the degree of politeness is outlined in the conversational contract, competent speakers who are members of a social group are

aware of how to act in any given circumstance (Fraser, 1990). This study, thus, accentuates Malay people's concern about the language they use. The production of a pantun is something that the traditional Malay society is very concerned with in terms of linguistic order and civility. Upholding the belief of a close relationship between custom and dignity, pantun represents the accepted Malay etiquette in language use (Junaidi & Ardiya, 2020). Malay people place a high value on their language, which inculcates in them a concern for the politeness of their linguistic choices. The word choices in pantun offer meanings beyond their literal meaning.

5. Conclusion

The indicative mood was frequently used compared to the imperative mood to exhibit equal power to maintain reliant relation with the interlocutor. The most commonly found modality is the modulation in contrast to modalization which is rarely used in Malay pantun. The use of the indicative-declarative mood in the pantun serves as a means of balancing power between parties. Muhakam arranges sentences in such a way that the sentences they convey do not give the impression of commanding other Muhakam. In giving advice, Muhakam uses the imperative mood when giving messages to the bride and groom. Likewise, the use of the modality is dominated by median-valued obligation. This illustrates Muhakam's effort in regulating the clauses he conveys to show equal power. Malay people maintain their customs, noble values, and dignity through the preservation of polite linguistic choices.

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