

# Co-Text Oral Traditions *Cacap-Cacapan* In Lubuklinggau City

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**Abstrac** The Malays are the largest tribe in Indonesia, one of the regions included in the Malay tribe is the province of South Sumatra, one of which is Lubuklinggau, which has an area of 419.8 km<sup>2</sup>, is a city. crossing the central part of Sumatra. Malay tribal cultural customs continue to be inherited by the people of the city of Lubuklinggau from generation to generation, one of which is the traditional ceremonies of *cacap-cacapan*, namely the ceremony held after the *ijab* and *qobul*. This study aims to understand the co-text contained in the traditional *cacap-cacapan* marriage ceremony in the city of Lubuklinggau. This traditional ceremonial study uses a qualitative method of analysis, in which the researcher describes the co-text, which is an element of the ceremony. The research findings in the traditional ceremony of *cacap-cacapan* marriage included elements: 1) co-paralinguistic text; 2) kinetic co-text; 3) proxemic co-text; 4) co-material text. Paralinguistic co-texts in the form of pantun text read by the program guide, co-text material in the form of water put into a bowl containing various flowers (jasmine, orchids, roses, and delicious evening), drinking water in a glass, cooked chicken shaped whole (head, wings, body, legs, and claws), yellow rice formed by small spheres, placed around the chicken and a beautiful tapestry covered in soft mattresses, kinetic co-text and proxemic co-text. The results of the study in the event all elements of co-text have meaning, symbols and their own functions, namely water as self-purification, flowering as a perfume of life, solidarity like a household midwife to be carried out, bribery is a gift and a sign of parental love for children his son who has just been married.

**Keywords:** marriage ceremony, co-text, *cacap-cacapan*

## 1. Introduction

Indonesia is a country that has many cultures and traditions, both oral traditions and written traditions, one of the traditions that Indonesia has is the oral tradition in the province of South Sumatra, Lubuklinggau city. Oral tradition is a manifestation of a culture. Oral tradition is a manifestation of the cultural traditions of the ancestors inherited from generation to generation in a community group through a process of inheritance that has values and morals. The form of inheritance of oral traditions is basically only the work and behavior of

the environmental groups in the past, but without them realizing that it will become a tradition by the next community as an oral tradition and the result of inheritance through the learning process. Culture inherited from generation to generation is a behavior that is learned because, culture is not inherited from biological transmission or through genetic elements. [1] The form of oral tradition as a complex culture, namely through ideas, ideas, norms, and human activities. Oral traditions can enrich the culture of the archipelago based on a cultural value system. [2] Oral tradition is present based on the conceptions that live in the minds of most citizens. The community considers that oral traditions basically have the concept and value of life in the environment of the owner. The concept of oral tradition that is present in the community will create a sense of trust (belife), so that the community will think and that thought will grow into a sense of belonging to a tradition. Oral tradition as a creative cultural product is not only a myth, legend, fairy tale, and other stories, but also contains several things that concern the life and life of the community of its owner. [3]

The traditional ceremony of the *cacap-cacap* marriage is one form of oral tradition of the Malay community. The Malays are one of the largest tribes in the archipelago, many traditions both oral and written are passed down from generation to generation. Lubuklinggau is one of the cities in the province of South Sumatra. The Lubuklinggau community still adheres to the customs and traditions of Malay culture, one of which is *capapan* which is the oral tradition of Malay people in the tradition of marriage. *Cacap* comes from the word *cacap* which is an activity in traditional ceremonies in the celebration of weddings by splashing the bride and groom on the head using flower water, by both parents symbolizing affection. Chopping is rubbing, wetting or rubbing the skin on the head using water. [4]

Marriage basically contains many meanings and meanings in it. The values of life in a community environment is the meaning of a marriage, in addition to relationships. The value contained in a marriage will be obtained by a traditional ceremony because it has a series of sacred events. Marriage is an element of rigging to continue the descendants of human life in a good life legally after. [5]

Oral tradition examines the form and content of the oral traditions of the community in the traditional ceremonies of *cacap capapan*. The form is divided into text, context, and co-text. Text has structure, context has conditions, and co-text has elements. While the contents of oral traditions are in the form of values and norms. The study of the contents of the oral tradition structure of cultural values and norms as a whole, as a discourse in revealing the truth of cultural values and norms of oral traditions that are still used in social life. Text in an oral tradition will not be separated from its context because it has a contextual and contextual study, which has reciprocity between text and context for the interests of politics, education, tourism, customs, etc. [6]

## **2. Research Method**

*Cacap-cacap* marriage ceremonial research uses qualitative methods with analytical descriptive approach, where the facts on the object of the research will be described regarding the description of the structure of the form structure (text, context, co-text), and the facts (values, functions) will be analyzed and the results of the study taken from the problems as they were in the field at the time of the study.

The data collected in the *cacap-capan* marriage ceremony is obtained through several techniques, namely:

a. Interview

The interviews used in this study were open and in-depth interviews (in-depth, open-ended interviews). In this study, two types of information data will be obtained, namely as much information data as possible and information data as deep as possible information from the resource person about the form and content of the traditional ceremony of cacap cacap.

b. Observation

The observations used in this study are observations that play a direct (direct participant observation) role. In this research where the researcher observes the description of activity, behavior, action, social interaction directly to get the true information from the object being observed, that is by directly participating in the cacap cacap traditional ceremony, so that they feel the atmosphere.

c. Documentation

By using a handycamp, the researcher will take pictures and record the traditional ceremonies of cacap cacap, from the beginning to the end of the event, to obtain information related to the research. In addition to getting information, researchers will find it easier to analyze findings in the field through audio-visual recording. A document is a record of past events. Documents can be in the form of writing, drawing, or monumental works from a person. Documents in the form of writing, for example diaries, history of life (life histories), stories, biographies, regulations, policies. Documents in the form of images such as photos, live images, sketches and others. [8]

### **3. Results And Discussion**

a. Oral Tradition

Oral tradition becomes three, namely: (1) oral oral traditions, (2) oral partial oral traditions, and (3) material oral traditions. Oral tradition is not limited to language or words that are spoken but can also be in the form of partially verbal and material. An artifact can be called an oral tradition if it has traditional meanings or knowledge inherited from generation to generation. [9] Oral tradition as a verbal message in the form of a statement reported from the past to the present generation, the possibility of the verbal message being spoken, sung, or delivered only through the instrument. This understanding broadens the way in which oral traditions are conveyed by adding that verbal messages can be conveyed through sounds, movements, and sounds, in other words not only speech. [10]

Oral tradition is a cultural element produced by the people in the past (traditional), which includes the form of speech, customs, or other behavior, including folklore (folklore), folk songs (folksong), dances, games, equipment or objects such as buildings, walls, and others. [11] Oral tradition in two senses, namely: (1) messages or testimonies delivered from generation to generation, through speech, speech, singing, and can be in the form of rhymes, folklore, advice, ballads, or songs; and (2) the way a society conveys oral history, oral literature, oral law, and other knowledge to the next generation without involving written language. This opinion shows that the oral concept is not merely seen from the way of its distribution and inheritance but also concerning what is disseminated and inherited from one generation to the next. [12]

Basically a performance is "one time", meaning a show is an event that occurs when it is performed. Although the recording of the performance can be witnessed through a listening device (audio visual) or heard through sound recordings, the nature of the performance is not

longer the same. In other words, a performance is a new creation / composition / composition. [13] In the designation of the meaning of the creation of a work or in other words it can be said that each performance is a new creation / composition / composition. That is, every performance of oral tradition has different "flavors" and "nuances" because of differences in the time of performance. Tradition does not always appear in the same form as in the past or as narrated by sources that have happened in the past. Developments in each period the life of a community group gives its own color which gives rise to a change in the tradition. Tradition can appear in its changed form or in the form of its transformation, but overall it can still be identified traces of its traditions in the past. [14]

b. Co-teks

The development of co-text is interpreted as part of a language process that has the same level as text and context. Koteks is defined as a part that follows a word or sentence that is expressed, both verbally and in writing. This definition can be said to define koteks in its function as part of the text. [7] Koteks is an element that has the same position as context and text, that is, nonlingual elements that are used together to accompany or sometimes even replace the text. All physical elements outside the verbal text can be classified as koteks.

Koteks functions as an explanation of the meaning or message of a text or oral tradition, but can have its own meaning in an oral tradition. Koteks accompanies or replaces the text in the process of creation, delivery, and interpretation of oral traditions. The text of the oral tradition can be divided into paralinguistic contexts kinetic, proxemics and material elements. [15]

1) Co-teks paralinguistic

The paralinguistic text accompanies the text in a communication process. Paralinguistic functions to explain the meaning or purpose of the linguistic elements that are raised in a communication act. Paralinguistic placement influences the meaning of spoken language, proper placement makes sentences or speeches easier to understand. Incorrect placement can lead to disharmony in communication.

Paralinguistic can also be called suprasegmental element. Suprasegmental elements can be interpreted as speech or sound segments which include intonation, accent, pause, and pressure in speaking. Suprasegmental can also be interpreted as a phoneme that cannot form words but distinguishes the meaning of words for example sound pressure. [7]

2) Kinetic co-teks

Kinetic is related to the kinetic motion of humans, namely motion carried out by humans which includes the movement of the eyes, face (expression), head, hands, feet, and body. In the oral tradition the kinetic koteks is a very important element to help the success of the appearance or actors of oral tradition to convey the message or meaning to the audience. If kinetic use coincides with verbal text in a communication act, its function is to clarify the verbal text. If its use is separate from the verbal text, its function is the same as verbal text, which is conveying the message or meaning to the recipient of the message with a specific purpose and purpose. [7]

In the oral tradition the performers or players always use the movements of the eyes, hands, head, body and others with or without the verbal text of the oral tradition. Hand movements, nod head, shake your head, eye blinks, and facial expressions like: moody and smiling are kinetic elements (gestures, gestures) that are often used. In art, the success of the appearance of a speaker of oral tradition is determined by the kinetic he uses. The audience's understanding of the meaning and message conveyed by the speaker is influenced by the kinetic used.

### 3) Proxemic co-teks

Proxemic is the attitude of maintaining distance between individuals before or when communication takes place. Proxemic elements need to be considered in verbal communication because it will have an impact on politeness or impoliteness in my communication. [7] Guarding the distance between the viewer and the viewer of oral tradition, the viewer with the audience, and the audience with the audience must be regulated according to the provisions imposed by the community that owns the tradition. Basically the distance between individuals in an oral tradition describes the role and meaning contained in it. The maintenance of interpersonal distance in oral traditions influences the interactions that occur between them. Proper distance affects the harmony of communication

### 4) Material element Koteks

Material material or property is objects or tools used to support an oral tradition. The use of material elements aims to be more attractive and good, more sacred, more complete, and more perfect. Material can be divided into two categories namely (1) costumes or clothing and (2) property or supporting materials (material used in oral traditions. [7] Traditional or traditional costumes are traditional clothing of the local community. Traditional clothing is an element of culture that in real life have various functions, in accordance with the messages of cultural values contained therein. [16]

Basically the messages are related to other aspects of the culture of the community itself. With regard to the messages of cultural values to be conveyed by the people who support the culture, their understanding can be done through the symbols contained in the decoration of traditional traditional clothing from each ethnic group. Traditional clothes or costumes are usually equipped with jewelry and other items. Clothes, jewelry, and other accessories are created and used at certain times in accordance with the purpose when this garment was created. Form the colors, motives, and rules for the use of traditional clothing were received from generation to generation and later became a tradition.

These symbolic objects require a semiotic study to enrich the interpretation of the meanings, functions, values, norms and local wisdom of oral traditions. When a spell chants a mantra, it usually uses black clothes with supporting properties in the form of a cup, kaffir lime, knife, incense, and incense. These objects give a special meaning to the spell process, not only to the meaning of the text but also to the sacredness of the spell process as the performance of oral traditions. [7]

#### c. The Meaning of marriage

Marriage is an agreement between men and women to bind themselves in the form of aqad, so that their relationship is lawful, with sincerity and without coercion, to live happily together, full of love, and with marriage will get a blessing from Allah SWT. Marriage is a relationship that has a very broad meaning, which is related to religious law and social law, in carrying out husband and wife relations. With this marital bond there are rights and obligations that are binding between the two in running a life together, so that the two cannot act independently in determining a problem, such as a place to live, spending or daily necessities must be mutually agreed upon.

## 4. Conclusion

### a. Context in the Opening Stage Series

Setelah prosesi akad nikah atau *ijab qobul* dilaksanakan, maka acara upacara adat perkawinan *cacap-cacapan*, sudah dapat dilakukan karena kedua pangantin sudah sah menjadi suami istri. Ko-teks yang tampak pada bagian pembukaan adalah:

#### 1) Paralinguistic Co-text

The traditional ceremonies of *capapapapan*, all the co-texts are in the form of suprasegmental or paralinguistic, which contain utterances or sounds and contain elements of intonation, pressure in speaking, pauses, and accents. *Capap* is an art of speaking even though speech is only delivered by the program guide, according to the stages in the traditional ceremony. The role of the program guide is very important because good and good parallels help smooth the ceremony and build a sacred atmosphere.

*Don't forget the betel vine*

*Welcome sign*

*Prayers and blessings from handai and taulan*

*Welcome the bride and groom who came*

#### 2) Kinetic co-text

The kinetic co-text in this ceremony, in addition to utterances in the form of rhymes from the program guide, also includes movements from the bride and the family in the form of *tanagan* movements, nods and shaking of the head, blinking eyes, smiling and moody facial expressions. This is included in kinetic elements (gesture, gesture). During the course of the ceremony the gesture appears, which contains meaning, which must be done directly by the bride and the family, namely:

- The bride takes a sitting position on a beautiful rug, where the bride sits at the front and the groom sits behind her. It symbolizes the tapestry as a boat in carrying out household life, the wife who determines the direction of the household's goal, while the husband is in the back will direct and provide support to his wife.
- The expressions of the bride's or family's face, when the rhyme read by the guide appears the bride's and family's faces smile happily, because the marriage ceremony procession has been carried out.
- Eye movements during traditional ceremonies where the whole eye looks at the bride and groom who are very happy, full of compassion.

#### 3) Proxemic Co-text

The nonlinguistic or proxemic elements that appear in the event are where all those present at the ceremony appear silent indicating that they respect the event and are willing to follow the traditional ceremonies, as well as *menepati* places provided by the host in accordance with the direction of the event guide in an orderly manner.

#### 4) Co-text Material

The material text used in the opening event is the traditional clothes used by the bride and groom, a typical Palembang traditional dress with the Malay tribe. Traditional clothes are red, *songket* is red in color with *pending hajan* on the forehead, golden head ornaments are in the form of lotus flowers symbolizing truth, holiness and beauty, in Indian language called *satyam-shiwan-sundaram*. Lotus is also a spiritual symbol of body, mind and spirit, along with spiritual abilities and peace of one's nature.

b. Context in the Series of Stage of Yellow Rice and Chicken Ungkep Suapan

After the bride and groom and family and guests who are close relatives of the two brides sit in accordance with the position provided, the event is held in accordance with the series of stages in the traditional ceremony.

1) Paralinguistic Co-text

The main event of the wedding ceremony begins with the speech of the pantun which is read out by the program guide. It seems that the guide has a good linguistic element by choosing the appropriate rhymes for the program and the guide reads the rhyme with a low tone intonation, and pauses between the verses in the pantun and has accent. The choice of language in the first rhyme is an advice to the bride and groom not to forget the creator and carry out his obligations as a human being to his god. The second rhyme is a warning to the bride and groom how parents struggle to raise them and provide a daily living.

*Grilled chicken yellow rice.  
Sign of Palembang traditional tradition  
If the household wants to calm down  
Don't forget to keep praying*

2) Kinetic co-text

Kinetic co-text in a series of stages in a traditional ceremony takes place in the movement of family members, which starts from the bride's family, namely mother, father, grandfather, grandmother, uncle, aunt. After that the male family, in the order of the same family. This is because to respect the bride's family as the host. The family members who were summoned by the guide will come forward and appear to be approaching the bride and groom to do bribes

- The expression on the bride's face looks a little sad, because the contents of the rhyme delivered by the program guide and the bride and groom receive bribes from each family.
- Family members witness the stages of bribery with happy views
- The family member who has the turn to do the ceremony stands on the bride's right hand. While other family members remain seated in their place.

3) Proxemic Co-text

Proxemic co-texts in this series, where all those present at the traditional ceremony follow the ceremony in wisdom, and no one speaks or tells stories other than the program guide. This gives the meaning that they respect the event. Proxemic co-texts where parents give bribes to the bride and groom, give meaning that from their childhood they are supported by their parents, and this bribe is the parents' last bribe to their newly married child, because they already have a new family and must make their own living

4) Co-text Material

The co-text material used in this series is yellow rice which has been formed small circles and chicken ungkep, commonly called bekakak chicken, where the chicken is still intact in shape starting from the head, body, wings, and legs. The chicken is placed in a large dish and surrounded by yellow rice balls, this makes it easier for the bride to bribe. The meaning of the material co-text used is yellow rice as a symbol of prosperity, so that with more yellow rice, more prosperity, wealth, and welfare for the bride are expected. Whereas bekakak chicken is a symbol of gratitude for the marriage of sons and daughters and the integrity in running the household.

c. Context in the Series Stage of Giving drinks

The next series of ceremonies is the provision of drinking to the bride, after being fed with yellow rice and bekakak chicken. Drinking is given in the form of water in a glass.

### 1) Paralinguistic Co-text

Paralinguistic co-text at this stage where the pressure of the emcee's tone of voice slightly rises, with rhythmic intonation. The choice of language used in pantun is a form of emphasis on the contents of the pantun.

*Small boats carry rattan.  
Large ships carrying fish  
From childhood Ananda was released  
It's been great for Ananda to be married*

### 2) Kinetic Co-text

Kinetic co-text contained in the stages of giving drinks

- The expression on the bride's face seemed to smile again
- The facial expressions of the family also looked happy, and some family members had smiling faces.
- As with the following stages, the family member who is given the turn to do the ceremony stands on the right side of the bride and groom to perform a traditional ceremony.

### 3) Proxemic Co-text

The nonlinguistic element that was seen in the traditional ceremony was where the family present at the ceremony still seemed silent and some seemed to smile, this indicated that they still respected the course of the event and were willing to attend the traditional ceremony. Proxemic co-text also has the meaning that water is given by the family other than after eating, of course we have to drink also water has the meaning as conditioning.

### 4) Co-text Material

At this stage material in the form of water is put into a glass, where water has a symbol of authenticity that is not mixed with anything, which can be symbolized in life as the purity of the heart and mind, in addition to releasing thirst. The water given, will cleanse the soul of the bride and groom to start a new life.

#### d. Context in the Staging Stage Series

The next series is worming, which is to wet the head of the bride and groom alternately with water containing flowers.

### 1) Paralinguistic Co-text

There are many submissions of rhymes which are read by the program guide who have been adjusted to the stages of the show, politely and often the guide seems to make the ceremony atmosphere seem humorous to control the event so that it does not look boring. The pantun language is used in accordance with the hapan capan, namely in the first rhyme sampiran with the first and second stanza about the fragrance of the flower, while the flower is used in this stage, while the contents of the pantun are the prayers and hopes of the family.

Likewise in the rhyme to the two guides, they read the poems on the first and second verses of the temple using the language of the prayer of the prophet and reminded us as followers. The contents of the pantun give the meaning and symbol of the water that is chopped on the bride's head which is hope.

*Fragrant and fragrant roses  
Very fragrant jasmine flowers  
Do not be sad Ananada  
A happy life awaits*



## 2) Kinetic Co-text

Kinetic co-text in a series of stages of writing, almost the same as the other stages, where the face of emotion is full of emotion in carrying out traditional ceremonies, whether bride or family. And family members keep on waiting to do the intoxication, which is to wet the bride's head with flower water alternately.

## 3) Proxemic Co-text

Proxemic co-texts at this stage, many nonlinguistic ones are seen, where the selection of flowers used in traditional ceremonies, and flowers mixed into water, red, yellow, white, so beautiful and full of color, in decorating material in the ceremony. Wetting the head water with water signifies cleansing the mind with water as purity and flowers as a fragrance in running the household.

## 4) Co-text Material

The material in this stage of the staging is water in a bowl of red roses, cananga flowers, and white jasmine flowers. The water contained in the bowl has the meaning of authenticity and purity, while the flower is a symbol of beauty, a form of affection, fragrance, and flowers often used for certain rituals, to obtain abundant blessings from the ancestors, can flow to the children. Red roses symbolize the feeling of true love, cananga flowers in Javanese *kenongo* are flowers that have a distinctive fragrance and shade trees, while jasmine flowers symbolize purity, simplicity and the traditions of Indonesian people. These three flowers are often used as flowers in rituals.

## e. Context in the Closing Stage

After all the stages have been carried out, the wedding ceremony is closed by the event organizer, and the bride shakes hands to the family and kisses the hands of the older family members.

## 1) Paralinguistic Co-text

The event guide closed the traditional ceremony by reading rhymes containing thanksgiving on the contents of the pantun, which also indicated that the event had finished. The language used by the program guide is very polite, according to the stages.

*Go walk to Cilacap.  
Don't forget to buy basil  
There is no word we say  
Just a thank you*

## 2) Kinetic Co-text

Kinetic text at the end of a series of events, there are several things, namely:

- Pengantin The bride's facial expressions are overwhelmed, but look teary but still beaming because they have been prayed for by the family. While the facial expressions of the family seemed full of excitement because the event could attend to traditional ceremonies and have prayed for the bride and groom.
- The family members watched as they began to get ready to give greetings to the bride and groom, after which some went out of the room and some seemed to sit back in the room.
- The bride moves by standing kissing the hands of parents and other families
- The bride walks to the aisle provided

## 3) Proxemic Co-text

Nonlinguistic co-texts at the end of the program with all family members shaking hands, giving congratulations, both congratulating themselves on marriage and congratulations on having carried out the cacap marriage ceremony, which was attended by all family members.

#### 4) Co-text Material

There is no material used in the closing stages

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