

Infiltration of *Wayang* to the Literary order in the Javanese Bridal Ceremony

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Abstract This study aims to explore and elaborate the infiltration of various *wayang* performances on literary order in Javanese bridal ceremonies. The subjects of the study were Javanese bridal ceremonies, Javanese bride ceremony documents (references, photos, videos, audio) and speakers (*pranatacara* and *dalang*). Research instruments using observation sheets, questionnaires, interview guides, potography, and videography. Ratification of data by means of intrarater, interrater, check and richek, peer discussion, with verification to *pranatacara* and *dalang*. The results of the study were analyzed qualitatively with the steps of identification, inventory, codification, comparison (*wayang* performances and wedding ceremony performances), description, explanation and elaboration, and inference. The results showed that *wayang* was infiltrated into the Javanese bridal ceremony for the first time when Sri Susuhunan Paku Buwana IV in Surakarta Hadiningrat's palace married his daughter with the act of *Parta Krama*. As the story progresses, the other stories also include: *Permadi Jinambang* and *Bima-Arimbi (Lampahan Babat Alas Mrentani)*, *Arjuna Sasrabahu*, *Gatokaca Pergiwa*, *Alap-alapan Sukesi*, *Gandamana*, *Permadi-Sembrada (Lampahan Kangsa Adu Jago)*, *Dewa Ruci*, *Lampahan Pergiwa-Pergiwati*, *Lampahan Abimanyu Krama*, *Murwakala*, and *Pista Andrawina*. These various stories infiltrate literary order in Javanese bridal ceremonies in terms of: 1) Language style, 2) Taxation/ *Purwakanthi* 3) *Paribasan*, 4) *Bebasan*, 5) *Saloka*, 6) *Parikan/pantun*, 7) *Panyandra*, 8) *Wangsalan*, 9) *Sasmita gending*, 10) *Sabdatama* and 11) Jokes.

Keywords: *wayang*, infiltration, literary order, Javanese bridal ceremony

1. Introduction

This research is very important because it can be a supporter of the main competencies for prospective teacher students and as an entrepreneurial capital become a professional host. The main competence refers to that students of the Java Language Study Program are prospective Javanese language teachers. *Pranatacara* (a host) is a professional skill as a profession in cultural practice that can contribute to cultural preservation and the development of cultural entrepreneurship [1] [11] [16].

2. Research Method

This study applies a qualitative research with a naturalistic qualitative design [2] [3]. Subjects of the research are Javanese bridal ceremonies, Javanese bride ceremony documents (references, photos, videos, audio), and resource persons (*pranatacara* and *dalang*). Research instruments using observation sheets, questionnaires, interview guides, potography, and videography. Ratification of data by means of intrarater, interrater, check and richek, peer discussion, with verification to professional *pranatacara* and *dalang*. The results of the study were analyzed qualitatively with the steps of identification, inventory, codification, comparison (puppet shows and wedding ceremony performances), description, explanation, elaboration, and inference.

3. Results And Discussion

The historical background of the infiltration of *wayang* performances in the bridal ceremony was when Sri Susuhunan Paku Buwana IV in Surakarta Hadiningrat's married his daughter. The attendant who delivered the event was a puppeteer. The wedding ceremony was completed by holding a shadow *wayang's* show with *Parta Krama's* act. This research encompasses data through observations of bridal ceremonies, and interviews with professional *pranatacara* who are also *dalang* (the masterminds), namely: Dr. Wigung Wratsangka, Faizal Noor Singgih, and Jack Haryanto. What is meant by literary order is the use of beautiful language in a bridal ceremony [7] [8]. It can be observed in the following table [7] [9] [10].

Table 1: Infiltration of *Wayang* to the Literary order in the Javanese Bridal Ceremony

No.	Literary Order	Detail
1.	Language style	1. Hyperbole 2. Metaphor 3. Simile
2.	Taxation/ <i>Purwakanthi</i>	1. <i>Guru swara</i> 2. <i>Guru sastra</i> 3. <i>Guru basa/lumaksita</i>
3.	<i>Paribasan</i>	not connotation, standard variety, no subject matter
4.	<i>Bebasan</i>	connotation, standard variety, has no subject
5.	<i>Saloka</i>	connotation, standard variety, subject
6.	<i>Parikan/Pantun</i>	attachments and contents
7.	<i>Panyandra</i>	literature for people, goods and atmosphere
8.	<i>Wangsalan</i>	attachments and answers
9.	<i>Sasmita gending</i>	code name <i>gending</i> in utterance
10.	<i>Sabdatama</i>	beautiful advice
11.	Jokes	make people smile or laugh

a. Language style

1) Hyperbole

The style of hyperbole is exaggerating from the real situation. Exaggerating in hyperbole to warm. Exaggerating this is not a common thing in the speech of the host, thanking the stakeholders, making literary language (beautiful). Research data appear in bold. Example: *Sang pamengku karsa dahat amara suka rumaos bombong berawaning manah kadya **kebanan***

seganten madu, kajugruga ing wukir sari 'the stakeholders are very happy, like being flooded with honey, the collapse of the developing mountains'.

2) Metaphor

Metaphor is comparing something with others but not using words that mean something like. Words that contain implicit comparisons. Example: *Barisane para kenya srikandhi ning praja Nuswantara* 'Rows of girls like the Srikandi Nuswantara'

3) Simile

Simile language styles also make comparisons like metaphors, but in simile the speaker uses words like, like, or *lir, kadya, pendah, yayah* 'like'. These comparisons words are written. Simile in Javanese literature is called *pepindhan* (Padmosoekotjo, 1968) [4]. Simile or *pepindhan* is very productive in the speech of the host, especially in *panyandra*. *Panyandra* is describing people, things, or situations in beautiful language. In general, *panyandra* uses comparisons. That is why simile or *pepindhan* is very productive in *panyandra* because *panyandra* makes comparisons. Example: *Risang pengantin putri miyos saking panti busana kadya puspawarane* 'The bride comes out of the dressing room like a beautiful flower'.

b. Taxation/ *Purwakanthi*

Taxation in the study of Javanese literature is called *purwakanthi* [12]. There are three *Purwakanthi*, namely *purwakanthi guru swara, guru sastra* and *guru basa/lumaksita*. *Purwakanthi swara* teacher is a vocal repetition at the end of a word in a speech that gives rise to beauty. Example: *Apa kang sinedya dadya, kang kaesthi bakal dumadi* 'What is aspired to be achieved'. *Purwakanthi guru sastra* is a consonant repetition in a number of speeches from a host. The consonant position is at the beginning, middle, or end of words. Example: *Jumbuh gambuh kang samya ginayuh, kadya kekudanganira para pinisepuh* 'What was reported was achieved as parents' expectations'. *Purwakanthi guru basa* or *lumaksita* is a repetition of words in a speech of *pranatacara*. Example: Carang **wreksa, wreksa** wilis tanpa patra, ora gampang mangun brayan kulawarga 'Green tree branches without leaves (leaf branches are called *pang*), it is not easy (easy) to build a family life.'

c. *Paribasan*

Paribasan is a variety of standard idioms, consistent in the use of speech, generally does not use conotation and has no subject. Brings are used for flapping. As a frozen variety idiom, its use should not be fruited (for example, it is made into *krama* language - it should not be) because the idiom would be strange in the ears of Javanese culture and not beautiful. If there are changes, it is very limited. Example: *Bokbilih anggen kula ngaturaken pambagya harja kaduk wani kurang deduga, kula nyuwun agunging pangaksama* 'If my speech feels too presumptuous, please forgive me'.

d. *Bebasan*

Unlike *paribasan*, *bebasan* uses the conotation words. Limitation also includes idioms, standard variations, and consistent use. A burden also has no subject, but it uses words. Example: *Risang penganten putra dadya wanodya kang gemi nastiti lan ngati-ati, nora hanggenthong umos* 'The bride becomes a woman who really appreciates fortune and not wasteful'.

e. *Saloka*

The main characteristic of *Saloka* is having a subject. *Saloka* is also a frozen variety of ideas, consistent in usage, and using fancy words. Example: *Risang panganten, keplok lair batine, salokane curiga manjing waranga, warangka manjing curiga* 'The bride is very harmonious, like a *keris* coming into a frame, a frame for a dagger'.

f. *Parikan*

In Indonesian literature, *parikan* is called *pantun* [7] [12]. *Parikan* consists of *sampiran* utterances at the beginning and answers or contents in the second part. The most widely used is *parikan* 2 and 4 lines. If the *parikan* consists of 2 lines, line 1 contains *sampiran* and line 2 contains answers/contents. If the *parikan* contains 4 lines, lines 1-2 contain *sampiran* and lines 3-4 contain answers/contents. Between *sampiran* and answer has poetry or equality (*purwakanthi*). Example: *Bapak Ibu kersaa nyebar godhong kara, sabar sawerata, adicara siraman tumuli badhe kawiwitan* 'Ladies and gentlemen, please be patient, the *siraman* ceremony will start'.

g. *Panyandra*

Panyandra is describing people, goods, and situations using beautiful language (Padmosoekotjo, 1968) [4]. Besides *panyandra* there is what is called *janturan*. The following table is a comparison (Suwarna, 1998, 2017) [5] [6] [15].

Table 2: Comparison between *panyandra* and *janturan*

No.	<i>Panyandra</i>	<i>Janturan</i>
1	Describe in beautiful language	Describe in beautiful language
2	What is described: people, goods, and situations	What is described: people, goods, and situations
3	Melodic speech with beautiful tempo and dynamics	Melodic speech with beautiful tempo and dynamics
4	Speech is accompanied by <i>gending ketawang</i> or <i>ladrang</i>	Speech is accompanied by <i>gending ketawang</i> or <i>ladrang</i>
5	Spoken at times that are not necessarily understood by guests listeners. But listeners can appreciate the beauty of the speeches.	Spoken at times that are not necessarily understood by guests/listeners. But listeners can appreciate the beauty of the speeches.
6	What is described is concrete (observable)	What is described: abstract (unobservable)

What distinguishes between *panyandraan* and *janturan* is concrete and abstract. If *panyandra* to describe people, goods, or concrete situations, while *janturan* to describe people, goods, or situations that are abstract. Example:

- (1) ***Panyandra:*** *Sri hatmaja pengantin hangagem busana Paes Ageng Kanigaran Kasulatanan Nyayogyakarta Hadiningrat. Kuluk makutho kanigara warni langking pinalipit prada kemas, kinarya pralambang jejerning nata berbudi bawa leksana. Cundhuk mentul setunggal pethat mungkur mapane pralampita muhung hangesti panguwasaning Gusti Kang Mahaesa.* 'The bride is wearing the Paes Ageng Kanigaran Ngayogyakarta Hadiningrat Sultanate clothing. Kuluk makutho kanigara's is black, squeezed by golden *prada*, symbolizes a wise king. *Cundhuk mentul* one facing behind the symbol that the king always devoted to God Almighty.'
- (2) ***Janturan:*** *Ngaturaken pambagya kawilujengan sinuba sinukarta kaiiring jatining pakurmatan dhumateng para rawuh. Hawit doa pangestu Jawa panjenengan, sri penganten sageda manggih kamulyan, karaharja, miwah katentreman.* 'Make a welcome to guests. May the prayers of the guests deliver the bride to a noble, happy and peaceful life.'

h. *Wangsalan*

Wangsalan is a narrative that has *sampiran* and content or answers as in the *pantun*. Attachments to the ward provide clue answers. Content is the answer from *sampiran*. *Sampiran* generally refers to an item and refers to one or more syllables. Example: *Sowan kula*

menika kajibah ndhodhog lawan korine, ngingang jambe suruhe, awit anak kula ngebun-ebun enjang anejawah sonten. 'I came to propose, because my son asked to be married'. *Ebun enjang is suwun, jawah sonten is nyuwun rabi.*

i. *Sasmita gending*

Sasmita gending is a host code delivered by gamelan musicians or operators [9] [14]. The technique to make *sasmita gending* is to combine the events that will occur, the desired *gending* name, and the surrounding situation [17]. *Sasmita gending* is one indicator of the intelligence of the host. In *sasmita gending*, the host must consider the event to be held, the name of the *gending*, and the situation. This means that if the host wants a particular genre, consider the event and the situation. In making *sasmita gending*, the *pranatacara* (host) will consider the event, the name of the *gending*, and the situation. The event attendant must find a match between the name of the event and the name of the *gending* and consider the situation. How to convey *sasmita gending* (1) in narrative speech and (2) open-mouthing. Narrative utterances are descriptive ceremonial utterances. Unpainted begins the *gending*. Open hugged delivered with songs.

(1) Narrative *sasmita gending*

Pinaringan puji pandonga, sri pengantin mugih hamanggih rahayu. 'Given the blessing, the bride may meet salvation'.

Sasmita gending is to ask for the name of *Ladrang Mugi Rahayu* to the gamelan player (*pangrawit*) and or *waranggana*. The words *mugih* and *rahayu* are mentioned in *sasmita gending* to give code to *pangrawit* and *waranggana* that they are asked to present the *Ladrang Mugi Rahayu Slendro Pathet 9 gending*.

(2) *Buka celuk sasmita gending*

Sri pengantin arsa tedhak aneng dhampar denta adi.... 'The bride will sit on the throne'.

Sri pengantin arsa tedhak aneng dhampar denta adi.... sung in the form of song. Open the tap to begin the *gending Ketawang Padhang Bulan Slendro Manyura*. *Gending Padhang Bulan* (as the name implies) is actually more appropriate to accompany the bride at the bridal reception at night. This tap open can be applied at night and daytime. The first line of *gending Padhang Bulan* is *Padhang bulan gegencaran, nedhenge purnomo sidhi....* replaced *Sri pengantin arsa tedhak aneng dhampar denta adi....*

Buka celuk Padhang bulan gegencaran, nedhenge purnomo sidhi.... only right at night. Therefore, if the *gending* will be echoed during the day, the first line is replaced by using *buka celuk Sri pengantin arsa tedhak aneng dhampar denta adi....*

j. *Sabdatama*

Sabdatama is the main or beautiful advice [13] [18]. Beautiful advice can be delivered by the elders at the time of giving a speech or a ceremony at speech spell. *Sabdatama* is found in *wayang* and wedding ceremonies. *Wayang* also provides guidance (besides spectacle). Likewise at a bridal ceremony. The bridal ceremony also provides *sabdatama*. Example:

Panca Utamaning Gesang Balewisma

Kabrayan : have children

Kahartan : cheap sustenance

Kawiryan : have a position/honor

Kayuswan : a useful longevity

Kawibawan : authoritative because of nobility (Panuntun, 1994) [13].

k. Jokes

Both in *wayang* and bridal ceremonies there are jokes. Jokes are needed for the bridal ceremony situation to be fluid and pleasant [19].

4. Conclusion

The results showed that *wayang* was infiltrated into the Javanese bridal ceremony for the first time when Sri Susuhunan Paku Buwana IV in Surakarta Hadiningrat's palace married his daughter with the act of *Parta Krama*. As the story progresses, the other stories also include: *Permadi Jinambang* and *Bima-Arimbi (Lampahan Babat Alas Mrentani)*, *Arjuna Sasrabahu*, *Gatokaca Pergiwa*, *Alap-alapan Sukesi*, *Gandamana*, *Permadi-Sembrada (Lampahan Kangsa Adu Jago)*, *Dewa Ruci*, *Lampahan Pergiwa-Pergiwati*, *Lampahan Abimanyu Krama*, *Murwakala*, and *Pista Andrawina*. These various stories infiltrate literary order in Javanese bridal ceremonies in terms of: 1) Language style, 2) Taxation/ *Purwakanthi* 3) *Paribasan*, 4) *Bebasan*, 5) *Saloka*, 6) *Parikan/pantun*, 7) *Panyandra*, 8) *Wangsalan*, 9) *Sasmita gending*, 10) *Sabdatama* and 11) Jokes.

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