

The Word Formation of *Panyandra* in Javanese Wedding

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Abstract: This study aims to describe the form of speech in the Javanese wedding ceremony. For this purpose, a descriptive kualitatif metode with 'direct element' analysis of the word *panyandra* is used. The results show that there are popular forms of words and literary words. Vocabulary can be invented form and a basic form. The popular form is meant to explain to the listener, while the literary form serves to create the atmosphere the sacredness of Javanese culture. The sacredness was built with the use of the Old Javanese affixes. *Panyandra* in Malang shows differences with *panyandra* used in other areas, especially Surakarta and Jogjakarta style.

1 INTRODUCTION

Every nation has a unique culture. Each ethnic has a ritual in life, for example in a wedding ceremony (Rohman & Ismail, 2013; Safarova, 2014). A wedding ceremony is a sacred event that has an important function in the life of the community, and each wedding procession shows a way of thinking and trust in the local community (Herman, 2016).

A number of studies that investigate wedding ceremonies have been done by some scholars, such as a study of Shida (1999) on traditional wedding rituals in Japan. Salbang and Maslang (2010) also traced the socio-cultural transformation of the marriage practices from the late 1920s to the present and explored the advantages and disadvantages of the marriage practices in terms of the socio-cultural, economic and political aspects. Lewis (1998) examines the role of wedding photography structures and professionals in wedding process rituals in middle-class American society, and Rudianto (2013) examined the style of Javanese language in the stage ceremony in the marriage of Java version of Surakarta.

For Javanese ethnic wedding ceremony, wedding version of Surakarta and Yogyakarta is used as a reference. However, each region presents a unique variation that is different from its central style. One important element in Javanese marriage is *panyandra*. *Panyandra* is the terms used to describe the events and the meaning of bridal encounters.

The *panyandra* are the words used in various Javanese cultural events. These words serve to describe events by using a form that has similarities or parallels (pepindhan). *Panyandra* can be distinguished by cultural events, such as birth, death, or marriage. These terms adopt many of the ancient Javanese vocabulary and Sanskrit words. It is intended to give a formal, religious, and artistic impression.

Li (2016) states that the use of words can transcend linguistic boundaries. As there are few studies that closely examined *panyandra* words in wedding ceremonies, this study is aimed at exploring the use of the word *panyandra* at the wedding ceremony in East Java as a varian *panyandra*. This study can document various forms of *panyandra* as cultural documents, so that it can open insights on various cultural studies in the world.

2 METHOD

This research uses a descriptive method with "direct element" analysis that is intended to describe the results of data analysis, namely the form and forming elements of *panyandra* words. Data were collected through the recording of the "panggil" ceremony at the marriage of community members in South Malang. The "panggih" ceremony was the sacreds moment is when the bride and groom are brought together by a "dukun" (wedding chair). Furthermore, the data are transcribed to the written data and

analyzed the *panyandra*-forming words. The results of the analysis are verified by matching the results of the analysis with interview techniques to *dukun manten* (the person who pronounces marriage), ethnic community chiefs, and community leaders.

3 RESULTS AND DISCUSSION

The results of the analysis of the data found that *panyandra* in marriage in East Java can be divided into two forms – the word invented and the word base. The word involves the process and sound changes. The affirmation of *panyandra* includes the process of prefixation and infixation. Here's an explanation of each form.

3.1 Affixation

Affixes in *panyandra* use a different form of everyday language. Affix forms take from Old Javanese words or Sanskrit language. The use of the language is meant to create an impression of artistic and magical impression. The word affixes of *panyandra* include prefixation and infixation. This result is different from Rudianto's (2013) finding that affixes to *panyandra* in Surakarta version marriage are also marked with suffix {-ira}. Here are the prefixes and infixes that make up the word *panyandra*.

Table 1: Affixation *Panyandra* Word.

Function	Affixation		
	Affix	Morfem	Allomorph
cause effects of sound beauty	Prefix	a{L}	-
		ha{L}	-
		{pra}	-
Declare the activities that have been done		{ka}	-
<ul style="list-style-type: none"> a+ cause-effect of beauty of sound /N+/ form a verb 		a{N+}	a{m+} a{n+} a{ng+} a{ny+}
<ul style="list-style-type: none"> ha+ cause-effect of sound beauty /N+/ form a verb 		ha{N+}	ha{n+} ha{ng+} ha{ny+}
state the place		{pa}	{pa+} {pe+}

state plural	the			
Shows completed activity	the	Infix	{-in-}	-
			{-um-}	-
			{-el-}	-

Table 1 above shows the use of affixation, either a prefix or a suffix. In general, the affix function is to beautify the language used in the Javanese wedding ceremony. Here is an example of using affixes on the word *panyandra*.

Excerpt (1) *Alungguh* senajan to *hanamung* sak kedeping netro sedina umpamane...
 ‘Duduk meskipun hanya sekejap mata, sehari saja misalnya.....’

Alungguh is indeed a compound word {a + lungguh}. The word *lungguh* is a popular and classy word of “ngoko” (classy rough). However, when the sound element is added {a-} it becomes a form of higher taste value. Similarly the word *hanamung* is derived from the alomorf {ha} + {naming}. The word *namung* is also popular and classy kromo (finer). The addition of {ha-} to form the word is more specific and more subtle impression. The addition of {a-} and {ha-} does not change the meaning of its basic form, but it changes the value of the word sense to be more subtle and special.

The prefix {a + N} is not only a direct merger, but also produces a morphophonemic process when it joins the basic form beginning with the nasal sounds of Javanese, i.e., {m, n, ñ, ŋ}. The following quote shows it.

Excerpt (2)anggraita lelakune *anggayuh* marang sawiji niti kahutaman marang garwane Retno Sriyanti.....
 ‘.....seimbang gagasan tindakan *meraih* menuju kebaikan bersama istrinya Retno Sriyanti....’

Anggayuh is a special word (literature) which is only used in literary variety as in the speech *panyandra* bride. *Anggayuh* is formed from the prefix {a} + {gayuh}. {a + N} and the 'grab' scratch form a 'reaching' verb. The initial sound of the basic form which is the sound of the dorso velar causes an allomorph {aŋ} to occur. This allomorph serves to form verbs. In other words, the nasal functions to form a verb *nggayuh* word, while {a-} has no special meaning so that the existence of this prefix has no effect on the meaning of the word. Affix {a-} serves to give an exotic impression on the word.

This also applies to affix {ha-}. Unlike affix {a + N}, affix {ha-} only raises the allomorph {n, ñ, ŋ}.

An example of using this affix can be seen in the following quotation.

Excerpt (3) Wus *hanyaketi* saking madyaning para pepundhi awerda krama ingkang samya pideksa imbang inggih punika *hangamping* dhumateng wahyaning temanten kekalih.
‘Sudah *mendekati* diantara orang-orang yang dituakan sudah dewasa berumahtangga yang setara yaitu yang *mengiringi* keluarnya pengantin berdua’

In excerpt (3) there are two embodiments of the combined {ha + N}, *hanyaketi* and *hangamping*. The word *hanyaketi* is a combination of {ha + N} and {caket} raises allomorph {hañ}, while {ha + N} and {amping} produces an allomorph {han}. The meaning of the *caket* is 'close' that is classy adjective, and the meaning of meaningful amphit means a classy verb. Both words are changed to become categorized verbs. It can be said that {N} turns the adjective into a verb. Affix {ha-} works to increase the value of the sense of the word it creates.

The next affix is {pa-} which can be {pa-} and {pe-}. {pa-} functions to form the noun word place. The example of affix usage data can be seen in the following quotation.

Excerpt (4) dene ing kana sinebat bobot lan bebet minangkaning gelaring sawiji ana ngendi papan *padukuh* ana ngendi papan *palungguh* dadia tepa tuladha.....
‘.....sedangkan yang disebut bobot dan bebet sudah dijadikan satu, dimanapun berada. Dimanapun tempatnya tetaplah menjadi contoh....’

The words of *padukuh* and *palungguh* are special words (literature) used in the literary variety as in the *panyandra* of the wedding ceremony. Affix {pa +} functions to declare the place of the words that follow it. The words of *dukuh* and *lungguh* state 'territory' and 'seating'.

Excerpt (5) Mulat waraga, alon-alon sapecak kendel sajangkah mangu-mangu kinapet madyaning para *pepundhi* adi sepuh *pepundhen* sepuh.
‘Melihat badan, berjalan pelan-pelan sepanjang telapak kaki berhenti, selangkah meragu-ragu ditengah-tengah para *orang-orang yang dihormati*’.

The word *pepundhi* is a special word that works aesthetically in the *panyandra* bride's speech. *Pepundhi* comes from a combination of {pe-} and {pundhi}. The word {pe-} shows the plural meanings

of people. While {pundhi} which develops into {pundhen} means high value so it is respected.

Like prefixes, infix is also meant to give rise to formal, aesthetic, and sacred aspects. The form of infix in *panyandra* used in East Java is slightly different from Rudianto's study (2013). At the Surakarta wedding ceremony, there are infix {-in} and {-um} only. Meanwhile, in East Java found the use of infix {-el} on the formation of the word *panyandran*.

The use of {-el-} infix can be seen in the following quotation.

Excerpt (6) Rawe-rewe rantas malang malang putung saha sapa ingkang bakal gendhon-rukon *lelakon*, angrukti sedaya ingkang dadi *lelakune* sri penganten gathi.
‘Semua halangan dan rintangan yang menghadang dapat dihilangkan dan siapa yang akan menjalani *kehidupan* rumah tangga dengan rukun disiapkan semua yang menjadi perjalanan hidup pengantin berdua.’

Lelakon and *lelakune* are words that are often encountered in everyday use in the Java community. But in the *panyandra* of Javanese wedding, the word is also used. It is possible that the words are regarded as having an aesthetic value just as the word gets infix {-in-} and {-um-}. The *lakakon* or *lelakune* is formed from a combination of the words {behavior} + {-el-}. The difference is a categorical noun meaning 'life', instead *lelakune* means 'journey'. The word *lelakune* is more specific than the word *lelakon*.

3.2 Sound Changes

The sound change as a marker of the literary element is found in the *panyandra* of the bride in the *ngundhuh mantu* tradition in Kedungsalam Village which includes the change of sounds to / ya /, / i / being / u /, and / o / to / ya /. This change serves to heed the words delivered by *panyandra* actors. One example of use is as follows.

Excerpt (7) *saksampunipun samya kembul bujana dedhaharan panjenenganipun paring unjukan saking tirta kumala ingkang kaisi dhumateng kendhi pertala pertala.*

‘Setelah bersama makan bersama dalam satu piring Beliau memberikan minuman dari air suci yang

sudah terisi dalam kendi
alam dibawah bumi’.

The word *samya* is formed from the basic form of *sami* which means the same. *Sami* is a “krama” level and same meaning with *podho* word. *Podho* is a “ngoko” level. Changing the sound [i] to [ya] is meant to soften and create a sacred atmosphere. The word *samya* is worth a more subtle taste than *sami*.

3.3 The Wordbase

The use of a new form as a marker of literary elements found in the *panyandra* pengantin in the tradition *ngundhuh mantu* in the village Kedungsalam, Malang regency. The meaning of the new form is the use of vocabulary that is not commonly used in everyday communication situations. Usually, this vocabulary is derived from Kawi vocabularies, such as *pindha*, *sardula*, *lupta*, *gantal*, *sadak*, *lawe*, *pagut*, and *antiga*. Here is an example of using the word.

Excerpt (8) Binarung swaraning pradangga
mungya mahrimin.

“Teriring alunan gamelan yang
berbunyi liris”

The word *pradangga* comes from the Kawi language which means *gamelan*. This word is meant by speakers to add to the beauty of speech. *Pradangga* is found only in literary variety. The use of this word creates a difference of taste when it is replaced with the word *gamelan*. Compare the following two forms.

Excerpt (9) Binarung swaraning *pradangga*
mungya mahrimin

Binarung swaraning *gamelan*
mungya mahrimin.

The use of *pradangga* is more aesthetic than the word *gamelan*. This is because the use of the word *gamelan* is more popular, while *pradangga* is more special and archaic.

4 CONCLUSION

Panyandra as the main element in the "call" ceremony is not always the same in every region with the version of Surakarta and Yogyakarta as the center of the wedding ceremony reference. This is due to the shift in the use of Java language in each language in the Java region.

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