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THE UNIQUENESS OF *PAMBIWARA*'S LANGUAGE IN KAHIYANG AYU AND BOBBY NASUTION'S WEDDING CEREMONY IN SURAKARTA
(Kekhasan Bahasa *Pambiwara* dalam Upacara Pernikahan Kahiyang Ayu dan Bobby Nasution di Surakarta)

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Abstrak

Penelitian ini bertujuan mendeskripsikan kekhasan bahasa pada bahasa pewara 'pambiwara' dalam upacara panggih temanten Kahiyang Ayu dan Bobby Nasution di Surakarta. Penelitian ini berbentuk deskriptif kualitatif dengan pendekatan stilistika. Sumber data data tertulis yang berupa satu teks 'pambiwara' dalam upacara panggih temanten Kahiyang Ayu dan Bobby Nasution di Surakarta. Sumber data tersebut berupa sumber data lisan yang disampaikan oleh 'pambiwara' yang berasal dari informan. Data berupa transkripsi ortografis 'pambiwara' dalam upacara panggih temanten Kahiyang Ayu dan Bobby Nasution di Surakarta yang disiarkan langsung di TV nasional. Teknik dasar yang dipakai adalah menggunakan teknik simak, yaitu teknik mendapatkan data dengan cara menyimak penggunaan bahasa. Dalam hal ini menyadap analisis tentang kekhasan pemakaian bahasa meliputi kekhasan bunyi bahasa dan kekhasan morfologi bahasa dalam bahasa 'pambiwara', dan lanjutannya menggunakan teknik simak dan teknik catat. Hasil penelitian ini menunjukkan bahwa 'pambiwara' dalam upacara panggih temanten Kahiyang Ayu dan Bobby Nasution di Surakarta mempunyai keindahan bahasa yang berfokus pada kekhasan aspek morfologi bahasa.

Kata kunci: stilistika, kekhasan bunyi, kekhasan morfologi, pernikahan

Abstract

The aim of this research is to describe the typicality and uniqueness of master of ceremony 'pambiwara's' language in the panggih temanten procession of Kahiyang Ayu and Bobby Nasution's wedding ceremony in Surakarta. This research is a qualitative-descriptive with a stylistic approach. The data resources are the text of pambiwara's speech in the panggih temanten procession of Kahiyang Ayu and Bobby Nasution's wedding ceremony. The research data are an orthographic transcription of pambiwara's speech, which is broadcasted live by national televisions. The scrutinizing technique was used to collect the information by scrutinizing the language use of pambiwara. In this context, scrutinizing techniques consist of extracting the uniqueness of language use, encompassing the uniqueness of speech sound and the typicality of morphology in the language of pambiwara. The data was then analyzed through scrutinizing technique and note-taking technique. The result of the research shows that pambiwara in the panggih temanten procession of Kahiyang Ayu and Bobby Nasution's wedding ceremony has an aesthetic language use, which accentuates on the uniqueness and the typicality of speech sound and morphologic of language.

Keywords: stylistic, the uniqueness of speech sound, the uniqueness of morphology, wedding ceremony

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INTRODUCTION

Language is a primary device in the process of social communication among people. In the context of social communication, language consists of various functions in its practices. In the literate society, language is inseparable with their cultural construction.

One of the symbols of a community's existence is language. Language is one of the markers among several community bookmarks. In addition, language is a sound symbol system used by members of a society to cooperate, interact, and identify (Taembo, 2016).

According to Rahardian (2018), language is an arrangement of words which have significancy. Before it was spoken, the words were still a form of ideas. Furthermore, the semantic memory works by connecting the idea with concepts in semantic memory.

Semantic memory is related to human knowledge and experience of his surrounding. The workings of semantic memory are encoding the objects around the subject and then combine them with the concepts that exist in the human brain. The concepts in semantic memory are acquired through the experience. Furthermore, humans communicate these ideas in the form of words.

In the society, the living culture, surely, relate to the language use and language function for speakers and the receiver, the ethic and language regulation, which should be used carefully according to the context of communication. In the context of Indonesian society, the society commonly uses the vernacular in daily

life communication. For Javanese society, the vernacular use in the family communication and all forms of communication, which relate to the custom and local cultures (Marmanto, 2012). According to Dwijayanti (2015), all of the results of human activity in Javanese society will become folkways, which are in the context of Javanese society are constructing the Javanese culture. The Javanese language is a medium of expression, represents the ideas, reveal a typical spoken language, which full of metaphors and beautiful words. In many aspects, the Javanese language is representing the Javanese culture. One of them is representing the wedding procession.

The wedding procession in Indonesia is a sacred as well as religiousness ceremony. In Islamic belief, which is the major religion in Indonesia, the wedding ceremony is also known as *ijab qabul*. The wedding procession legalizes constitutively a marriage in accordance with bridal's religion and state's law.

The procession of *ijab qabul* is held in bride women's house and have a function to announce the marriage to the society (Warpani, 2015). In Javanese tradition, this ceremony is popularly known as *panggih temanten* ceremony. Purwadi (2007) stated that in the *ijab qabul* procession, the brides would hold *panggih* or meeting ceremony and others wedding stages to perfecting the wedding ceremony procession.

There is a custom, which should be followed during the wedding procession. Thus, a wedding committee has important roles in the procession. Hadiadmojo in Sumarsono (2007)

reflecting the roles of wedding committee in a historical way. In the history of Javanese kingdom, the protocol was very important as a diplomatic strategy to expand the power of kingdoms. The protocol regulated the way of communication to reach the agreement between two kingdoms.

Therefore, in the Javanese culture, a master of ceremony or *pambiwara*, *pranata titi laksana*, or also known as *pranata laksitaning adicara*, has a job to guide the wedding procession systematically according to the wedding protocol. *Pambiwara* ideally has a brief knowledge of language use or another thing that must be considered in the wedding procession. It is represented in Javanese phrase “*pancatama kawruh pranatacara*” (Sumarsono, 2007).

The language use of *pambiwara* produce a various form of expression, one of them is language variety and the style of language usage, which is named as *style* (Suwarna, 2009). *Pambiwara* must be able to harmonize the words in his spoken style and produce a harmony in his speech sound. Pranggawidagda in Suwarna (2009) stressed that *pranata adicara* or *prantaracara* ideally has an ability to harmonize language, literature, and speech sound. Following those abilities, the language of *pambiwara* would be decided by all aspect of language use.

Stylistic is an approach to analyze the personal language usage. The stylistic studies aim to explain the function of a particular aspect of language attractiveness such as phonemes, lexical, structure, figurative language, rhetoric devices, and graphology. Besides that, the stylistic studies also have purposed to analyze and measure how the author uses the linguistic signs to create a particular effect (Nurdiyantoro, 2014).

In 7 to 8 November 2017, the president of Republic of Indonesia, Joko Widodo, held wedding ceremony of his daughter, Kahiyang Ayu, who married with Bobby Nasution. The wedding ceremony was held in Graha Saba Buana and broadcasted live by some national televisions. The wedding ceremony used Javanese style, in which *panggih temanten* was held as one of the procession in the wedding ceremony. Therefore, the authors investigate the language use of *pambiwara* in *panggih temanten* procession of Kahiyang Ayu and Bobby Nasution by stylistic studies approach.

According to Subroto (2013), the primary object of stylistic studies is the text. The stylistic studies, because its engagement with the literary text is claimed as the part of literary studies. On other sides, the object of stylistic studies relates to linguistic signs that refer to the structure of language. It is covering phonology, morphology, lexical, grammatical, the word choice, and so on. Sudjiman in Subroto (2013) also added that stylistic studies analyze the literary text, which could differ the definite of the texts in different period and context. The definite of the texts include specific phonology (the pattern of speech sound, stanza, rhyme), syntaxes (the type or structure of clause), lexical (diction, vocabulary, imagery, metaphor) or rhetoric.

In this research, the language use of *pambiwara* in the *panggih temanten* procession is used as the object of the study. The language use of *pambiwara* produces a harmonious of spoken language and speech sound. Consequently, the Javanese language, which is spoken by *pambiwara*, has language attractiveness. This language attractiveness is produced by employed the potency of language, which is encompassing the utilization of phonetic

and speech sound, and morphological aspect. That attractiveness could be investigated through stylistic studies. Besides that, *pranatacara* should be able to speak fluently, particularly in the Javanese language. Furthermore, *Pranatacara* should be able to contextualize the language in accordance with the condition, situation, and the subjects of the communication.

The language use of *pambiwara* can be analyzed stylistically. The following text is the examples of the language use of *pambiwara*, which can be analyzed stylistically:

- (1) ‘... *wondene ingkang ngasta wujuding kayu klepu dewandaru, jayandaru*’.
‘... who make the tree of *dewondaru, jayandaru ...*’

On the data (1), there is a repetition of consonant /w/, which is functioned as the representation of *Dewandaru* tree. The tree has a meaning as the tree that carries a revelation from Deity.

- (2) ‘... *kembara kekarepane kembara tresnane, kembara alon-alon saya caket saya caket, saya cetha say cedhak saya ngalela*’.
‘... one hope, one love, closer each other, as closer, as clear as closer, as closer as real.’

The data (2) is compounded by two type of *purwakanthi lumaksita* in form of words repetition *kembaro* and *soyo*.

- (3) ‘... *kaapit deneng para pinisepuh para sesepuh ngagem busana sarwi kembar...*’
‘...in the middle of the elders, who wearing same clothes...’

Data (3) has a prefix {ka + D} on the word ‘*kaapit*’ (V), which forming from {ka + apit (V)}.

- (4) ‘... *kedak paring nafkah dhumateng garwanipun berupa kacar-kucur...*’
‘... fulfill the needs of the wife in form of *kacar-kucur...*’

Data (4) consist of *dwi lingga salin swara* on the words *kacar-kucur*.

Therefore the research will examine the uniqueness of language usage that someone does. This research was a stylistic study because it examines the use of one's language related to the peculiarity of the sound of language spoken so that it derives some aesthetic aspect or the beauty aspect of the language. Aesthetic aspect include the distinctiveness of sound language, morphological aspects, vocabulary, and the use of language styles. The use of the language by *pambiwara* also cannot be separated from some functions of uncommon language that is not used in daily life. The object of this research was the language aspects of sound, linguistic aspect, and the use of language both the use of language style and vocabulary by *pambiwara*.

Research on stylistics has been done by several researchers. This is including some thesis, journal, dissertation and book. One of the book of stylistics was written by Sutardjo (2009) entitled *Keindahan Bahasa Pedalangan*. Imam Sutardjo in this study describes about (1) the utilization or selection of sounds of language used in *pedalangan* language such the existence of *purwakanthi*, poem, rhyme, *purwakanthi swara*, *purwakanthi sastra*, and *purwakanthi basa*, (2) the uniqueness factor and the morphological uniqueness that support the authenticity

in the language of Surakarta *pedalangan* style such as the existence of *arkhais* affixation in the form of *ater-ater*, *seselan*, *panambang*, *dwipurwa*, (3) *arkhais* vocabulary selection in *pedalangan* language to create and build *rinengga/macak* 'aesthetic, ornamental, artificial' which is very productive and spread in various discourses such as *dasanama* 'synonym' about the name of the place, the name of the character; kawi (Old Javanese) words in various aspects (names of kinship, cosmos, animal, vegetable, etc.); *saroja* poem; *yogyaswara* poem, and *garba* poem; (3) the dominant language style in Surakarta language is the metaphor and *pepindhan* 'simile', (4) the syntactic specificity in Surakarta's *pedalangan* style is the repetition, either looping the phrase structure pattern, the repetition of *arkhais* affixation, the loop of *arkhais*, and similarity of lingual unit usage.

The second book was written by Al Ma'ruf who was originally a modified version of his dissertation entitled "Kajian Stilistika Novel Ronggeng Dukuh Paruk Karya Ahmad Tohari dan Pemaknaannya" was then published in book form by UNS Press publication in 2010 under the title of *Kajian Stilistika Perspektif Kritik Holistik*. In this book, Al Ma'ruf examines the word style (diction), sentence style, discourse style, figurative language and images. The word style (diction) is discussing: connotative words, concrete words, abducted words from foreign languages, typical greetings or self-names, Javanese punctuations, vulgar words, words with objects of natural reality, and Javanese language vocabulary. The sentence style includes the study of sentences with structural alignment, and sentences by means of rhetoric. Discourse style is including: discourse with the means of rhetoric, and the style of discourse over the code.

Figurative language including major, idiomatic spokes, and proverbs. Figure (imagery) includes visual imagery, auditory imagery, tactile imagery, smell imagery, motion/kinaesthetic imagery, taste imagery, and intellectual imagery.

Research on stylistics still emphasizes on the forms and meanings that are still limited to the literal and non-literal study on the conventional stylistic aspects of language style, choice of words and images. Especially in the study of non-literature (Sutarjo & Al Ma'ruf, 2010) there is no stylistic research that examines the function of language in every language's peculiarities. This is because their concept of stylistism is centered on the style of language alone. Therefore, the purpose of this study is to know the specificity of the language (the use of aspects of sounds, morphological aspects, vocabulary, and style of language) of *pambiwara* language in the *panggih temanten* procession of Kahiyang Ayu and Bobby Nasution in Surakarta.

Based on the above researches, it takes a research gap in the form of data source in the form of *pambiwara's* language in *panggih temanten* procession in Surakarta that includes non-literary data that can be studied stylistically. In the language of *panggih temanten* of Kahiyang Ayu and Bobby Nasution, there are languages that contain aesthetic and poetic elements that can be studied in stylistics. The data taken from the source of a gap of research found from this study. Research on *pambiwara's* language has not been done and not deeply described, especially in some elements of language distinctiveness. In addition, there is no analysis of the function of language in the research before, but only review of the language style only.

THEORETICAL FRAMEWORK

Stylistic is the science that investigates the language used in literature works (Kridalaksana, 2009). This is in accordance with the opinion of Ratna (2016) which states that stylistic is the science of style. This style is certainly contained in a literature work. Ratna added that the stylistic analysis relates to aspects of beauty.

While style is a way of pronouncing language in prose or literary work that examines the aesthetics of the work. Leech and Short (in Nurgiyantoro, 2014) suggested that stylistics is a study of the form of linguistic performance, especially those contained in literary works. Stylistic analysis in the literary world is usually intended to explain the relationship of language with its artistic function and those meaning. Leech & Short revealed that stylistics is a study of style, a study of the form of linguistic performance, especially in literary texts. Now in academic studies the stylistic approach is often differentiated into the study of literary and non-literary languages.

Style is a way how everything is expressed, while stylistics is science of style (Ratna, 2011). In a broader description, style and stylistic are found in all activities of life which are limited to literary works. But nowadays even forms of free work can be used as objects of stylistic research.

Stylistic studies are intended to explain the function of the beauty of the use of certain linguistic forms ranging from sound, lexical, structure, figurative language, rhetoric to graphology. In addition, stylistic studies also aim to determine how far and in what ways and how authors use linguistic signs to obtain special effects (Nurgiyantoro, 2014)

That opinion gives the understanding that stylistics is a study of the form of language in literary works intended to express the aesthetic effect and those meaning. Wellek and Warren's opinion (in Nurgiyantoro 2014) says that stylistic analysis can be done by systematically analyzing the system and linguistic signs and then interpreting it as a whole meaning. From the description above, it can be seen that the role of stylistics in this research is to find linguistic evidence which is the uses of the author's language style in literary works. With these evidences, the further aesthetic functions and their meanings can be found.

The Uniqueness of Speech Sound

Purwakanthi is etymologically derived from the word *purwa* meaning *wiwitan* 'beginning', and *kanthi* which means 'holding hands', using, *nganggo*, *migunakaken* 'using'. So, *purwakanthi* is holding the back part or using again which has been mentioned in the beginning part of the coupled sound and the letter (Padmosoekotjo, 1960).

In the Javanese *Pambiwara*, there are three *purwakanthi* 'persuasive', namely *purwakanthi* swara 'vowel sound equation', *purwakanthi* sastra 'consonant sound equation in the formation of the word', *purwakanthi lumaksitha* 'repetition of syllables or words that have been used in the previous section in sequence (Padmosokotjo, 1960).

Morphological peculiarities

Morphology can be said as the study of the systematic characteristics of words. Morphology also studies the systematic correlation of the forms and meanings that exist between words in a language. (Uhlenbeck, 1982). According to Poedjosoedarmo, et. al (1979),

pambiwara use Javanese language which are the morphological process, namely affixation and reduplication.

Affixation is the formation of words from several change processes. That changes occurs because of the additions, namely, prefixes, infixes, suffixes, and confixes. Affixation in Javanese is *ater-ater* 'prefix', which includes *hanusswara ater-ater* namely {*m-D*}, {*n-D*}, {*ng-D*}, and {*ny-D*}; *ater-ater tripurasa* are prefix {*dak-D*} and {*di-D*}; *liya ater-are* prefix {*ka-D*}, {*ma-/maN-D*}, {*a-/aN-D* or *ha-/haN-D*}, {*sa-D*}, {*pa-/paN-D*}, {*ke-D*}, {*pi-D*}, {*pra-D*}, {*tar-D*}, {*kuma-D*}, {*kami-D*}, and {*kapi-D*}. Infix consist of {*-um-*}, {*-in-*}, {*-el-*}, and {*-er-*}. Then Sufix consist of {*-i*}, {*-ake*}, {*-ne*}, {*-e*}, {*-ane*}, {*-ke*}, {*-a*}, {*-na*}, {*-ana*}, {*-en*}, {*-ku*}, and {*-mu*}.

METHOD

Based on the focus and objects of the study, this research can be categorized as qualitative-descriptive research. The qualitative-descriptive approach is appropriate with the problems of research, that is a description of the uniqueness of language use of *pambiwara* in the *panggih temanten* procession Kahiyang Ayu and Bobby Nasution's wedding ceremony, which covering the uniqueness of speech sound and the typicality of morphology.

The research data was the language use of *pambiwara*, who speak in the Javanese language, in the *panggih temanten* procession of Kahiyang Ayu and Bobby Nasution's wedding ceremony in Surakarta. The data resources were the text of *pambiwara's* speech in the *panggih temanten* procession of Kahiyang Ayu and Bobby Nasution's wedding ceremony in Surakarta. The technique to collect the

data was purposive sampling by collecting the data relate to the use of Javanese language in the *pambiwara's* language in the *panggih temanten* procession of Kahiyang Ayu and Bobby Nasution's wedding ceremony in Surakarta. This data was used as a sample to elucidate the language morphology of the *pambiwara's* language in the *panggih temanten* procession of Kahiyang Ayu and Bobby Nasution's wedding ceremony.

The scrutinizing was used in this research. The scrutinizing technique is the method to collect the data by scrutinizing the language usage. In this research, the basic technique was rectifying the language use, specifically to rectifying the stylistic analysis relates to the sentences in the Javanese language. The further technique was scrutinized and note-taking (Sudaryanto, 2015).

As other research, to analyze the data, the researchers followed three stages: data reduction, display data, and research conclusion. Those stages were in line with Miles and Huberman in Sutopo (2006) framework of interactive analysis, consist of four stages: data collecting, data reduction, display data, and research conclusion or verification when the researchers collecting the data.

DISCUSSION

The Uniqueness of Speech Sound

Purwakanthi etymologically derived from the words *purwa*, which has meaning *wiwitan* or 'the beginning', and *kanthi* which means 'coupled', use, *nganggo*, *migunakaken* 'is used'. Thus, *purwakanthi* has to mean as a linking the back of the sentences by rewording in rhyme the words or fonts that lie sat the beginning of sentences. The process of linking the words or fonts aims to

produce a harmonious of speech sound (Padmosoekotjo, 1960).

Based on the authors` analysis, there are three type of *purwakanthi* in the language of *pambiwara*: (1) *purwakanthi swara* or poetry, (2) *purwakanthi sastra* or the similarity of consonant sound in word formation, (3) *purwakanthi lumaksita* or *basa`* the repetition continuously the syllable or word that been used on the early part of the sentences (Padmosoekotjo, 1960).

Suwarna (2009) stated that there is a rhyme or a harmonious of speech sound inside of esthetic phonetic diction. This harmonious of speech sound is produced by the similarity of vocal or consonant in two or more words or phrases. Therefore, *purwakanthi* or poetry can be identified as a rhyme or the repetition of sounds to create esthetic effects, attracting language, and constructing poetic atmosphere for the audiences.

The use of the speech sounds is not merely beautifying the language, but it also has a function to create a particular atmosphere that comes from the specific sound of fonts or words. This is called the uniqueness or typicality in the language to linking the language use of *pambiwara*. Even it is not the prose language or literary language, however, *pambiwara* also accentuate the attractive aspect in delivering his speech.

The following texts are the discussing the result of stylistic studies of *pambiwara*:

1. Assonance (*Purwakanthi Guru Swara*)

- (1) *Wus dumawahing wahyuning jodo peparing saking Gusti* [wUs dumawahI wahyunI jodo peparI sakI gUsti]
 ‘the time has come, the God-given revelation ’

- (2) *Tunggal karsa, tunggal sedy, tunggal karya*

[tu gal karsO, tu gal sedyO, tu gal karyO]

‘one will, one desire, one work’

- (3) *werdinipun kekalihipun sampun*

[werdinipUn kekalihipUn sampUn]

‘the kindness of two people’

Datum (1) consists of vocal assonance /I/, which is can be seen in the words *dumawahing, wahyuning, peparing,* and *saking*. In this data, the vocal /I/ depicts the gratitude to the one almighty God.

Datum (2) consists of vocal assonance /O/, which is employed as a representation of the unity of bride. This assonance is employed to beautify the speech sound of *pambiwara*.

Datum (3) consists of vocal assonance /U/, which is employed to beautify the speech sound of *pambiwara*.

2. Alliteration (*purwakanthi sastra*)

- (1) *Tumanduk titah kinasih ingkang asesilih*

[tumanDuk titah kinasIh I ka asesilIh]

‘according to beloved advice, which gives’

- (2) *Miturut widi widana*

[miturUt widi widOnO]

‘following to the best way’

Datum (1) consists of consonant alliteration /t/, which is employed to mentioned advice from the beloved people. The function of this alliteration is to accentuate the uniqueness of *pambiwara`*s language.

Datum (2) consists of consonant alliteration /w/, which is employed to show the best way.

3. *Purwakanthi lumaksita atau basa'*

- (1) '**Satataning** agami napa dene **satataning** negari'
[satatanI agami nOpO dene satatanI negari]
'in the order of religion, and in the order of state'
- (2) '**Inggang badhe ditilasaken dumateng juru rias temanten Ibu Sumaryono saya celak saya caket laksana asta kumlawe kinastan balangan gantal.**'
[I ka baD ditilasaken Dumate juru rias ibU Sumaryono sOyO celak sOyO cak t laksOnO astO kumlawe kinastan bala an gantal]
'which will guide the bridal make up Ms. Sumaryono come closer, as closer, as visible'
- (3) '**sarwi tekak sawiji tunggal karsa, tunggal sedya, tunggal karya**'
[sarwi t kat sawiji tu gal karsO, tu gal sedyO, tu gal karyaO]
'with the intention of one will, one desire, one work'
- (4) '**kekalihipun sampun sami prasetya nilaraken alaming jejaka miwah alaming Kenya lumebet alam madya badhe mangun brayat anyar**'
[kekalihIpUn sampUn sami prasetyO nilaraken alamI jejOkO miwah alamI kenyO lumebet alam madyO bade ma Un brayat anyar]
'both of them have a promise to left the past memories when they still alone, towards marriage world'

Datum (1) consists of word repetition '*satataning*', which has a mean a rule or an order in doing something.

Datum (2) consists of word repetition '*saya*' to explain the closest relationship between the brides in the *panggih temanten* procession.

Datum (3) consists of word repetition '*tunggal*' to emphasize the intention of marriage for the brides.

Datum (4) consists of word repetition '*alam*', whether it is added by a suffix (-ing) or not on those sentences. The addition is intended to give uniqueness in *pambiwara's* language, thus, this addition is not used in the daily language of Javanese society.

The Typicality of Morphology

Commonly, the typicality of morphology can be found in the particular language use, such as in the *macapat*, prose, *gegurita*, and in the *rinengga* language in the *pewayangan* or shadow puppet performance. However, the typicality of morphology also can be found in the *pambiwara's* language. The *pambiwara's* language, as the part of speech-language, also use *rinengga* language, which is determined by its attractiveness.

Morphology can be said as the science to study the specific characters of systematical words. Morphology also investigates the systematical correlation of the form and significance of among words that lie inside of the language (Uhlenbeck, 1982).

According to Poedjosoedarmo, et al (1979), on the language of *pambiwara*, which use the Javanese language, there are two morphological processes: (1) affixation, and (2) reduplication.

Affixation is the process of word forming by the transformation process. The transformation is caused by the additional parts that are prefix, infix, suffix, and confix. In the context of Javanese language, affixation is *ater-ater* 'prefix', covering *ater-ater habusswara* that is prefix {m-D}, {ng-D}, and {ny-D}; *ater-ater tripurasa* that are prefixes {dak-D} and {di-D}; *ater-*

ater liye that are prefixes {ka-D}, {ma-/maN-D}, {a-/aN-D atau ha-/haN-D}, {sa-D}, {pa-/paN-D}, {ke-D}, {pi-D}, {pra-D}, {tar-D}, {kuma-D}, {kami-D}, and {kapi-D}.

Seselan or can be said as insertion or infix, those are {-um-}, {-in-}, {-el-}, and {-er-}. Panamban g or suffix cover {-i}, {-ake}, {-ne}, {-e}, {-ane}, {-ke}, {-a}, {-na}, {-ana}, {-en}, {-ku}, and {-mu}.

Confix is a compounding between prefix and infix; prefix and suffix; or infix and suffix. Reduplication or can be called as *dwipurwa*.

The following texts are the result of typicality of morphology in the *pambiwara*'s language in *panggih temanten* Kahiyang Ayu and Bobby Nasution's wedding ceremony:

- (1) '... *wus dumawahing wahyuning jodo peparing saking Gusti kang akarya loka...*'
'... the time has come, the chosen spouse from the almighty God...'
- (2) '... *tumanduk titah kinasih ingkang asesilih Kahiyang Ayu...*'
'... to the beloved creature namely Kahiyang Ayu...'
- (3) '... *penggah gantal mekaten kadamel saking suruh katemu rose pinangsulan lawe seto kabotbotan jampi sesigar...*'
'... here is those *gantal* was made from a betel bunched by white *lawe*, and the inside of it there is a halved *jambe*...'
- (4) '... *ingkang ngemu pralambang suruh mekaten benten lumpah kurepipun namun kemawon menawi genigit sami raosipun...*'
'... the meaning of a betel if it is seen and be the inverted reverse, the color will changing, however, if it is bitten, its taste will be the same...'

- (5) '... *senadyan tinitahken benten parantine kekalihipun sarbi tekat sawiji tunggal karsa, tunggal sedyo, tunggal karya...*'

'... though created differently, but the bride has one hope, one will, one point, and one purpose...'

- (6) '... *sampun anggadahi karesnan ingkang sejati inggih jatining katresnan*'

'... already have sincere love, or love that truly loves...'

Data (1) consist of prefix {a-/aN-D}, which lies in the word *akarya*. The function of the prefix is to form the verbal word (V) from the nominal words (N). Data (2) also contain prefix {a-/aN-D}, which has a function to form part of speech adjective (Aj) from the original word of the adjective (Aj) that is *asesilih*(Aj) 'namely'... formed from {*a-asesilih*} (Aj) 'name'.

Data (3) consist of the word *sesigar*, which has a function to beautify the speech sound, namely *dwipurwa*. Beside its function to beautify the speech sound, *dwipurwa* also has a function to change the part of speech and word meaning. It forms the part of speech and word meaning that forms the part of speech adjective (Aj) from the part of speech word Aj (Adjective), and change the meaning of its affix (*nosi*).

Data (4) consist of prefix {pra-D} in the word *pralambang*, which has a function to form the part of speech nominal (N) from the part N (Nominal). There is also *dwipurwa* on the data (4) from the part of speech verbal (V) that is *genigit* (V) 'mengigit' formed from {*ge+gigit* (V)} 'gigit'.

Data (5) consist the word *kekalihipun*, this data contains *dwipurwa*, which is added with suffix {-*ipun*}. *Kekalih* forms the part of speech word nominal (N) from Numerally (Num), that is *kekalih* or *kalih* or 'the

two', formed from the word {*ke-+kalih* (Num)} 'dua' or two. After that there is suffix {-ipun], which forming word *kekalih* (Nominal) become *kekalihipun* (Nominal).

Based on the results above, it was shown that the *pambiwara's* language uses a formal language that can be studied stylistically, especially in terms of language distinctiveness. The peculiarities of language in the *pambiwara's pangkih temanten* in Surakarta consist of the use of sounds, morphological peculiarities, vocabulary, and language style. In relation to that, the research on was focused *pambiwara* language due to its distinctiveness and can be studied with stylistic study.

Judging from the pattern of analysis, this research was almost similar with the research of Sutardjo (2010) in his book *Keindahan bahasa Pedalangan*. In his research, Sutardjo uses a stylistic approach to understanding the beauty of language. Similarly, this study, although proving that *pambiwara* language was none other than the language of non-literature which can be studied using stylistics with the same pattern of analysis.

It is in contrast with the research conducted by Al Ma'ruf, which originally was the result of modification of his dissertation entitled "Kajian Stilistika Novel Ronggeng Dukuh Paruk Karya Ahmad Tohari dan Pemaknaannya". In the book of *Kajian Stilistika Perspektif Kritik Holistik*, Al Ma'ruf examines the word style (diction), sentence style, discourse style, figurative language and images. In the research, Al Ma'ruf stated about the study of traditional stylistism related to grammar. In addition to irregularities and grammatical relationships, figurative abnormalities were also found, for example, the choice of words, diction, and imagery. This is different from the

pambiwara's language research which is a non-literary language research. Researchers presented the results that contain linguistic components, including phonology, morphology, and syntax.

In the *pambiwara's* language of *pangkih temanten* Kahiyang Ayu and Bobby Nasution's wedding ceremony, there are several elements of the uniqueness and the typicality of speech sound that are *purwakanthi swara*, *purwakanthi basa*, and *purwakanthi lumaksita*.

The *purwakanthi guru swara*, which contain in the *pambiwara's* language are marked by the similarity of vocal sound /a/, /ɔ/, /o/, /i/, /u/, /e/, /U/, /I/, and /ə/. Those nine vocal sounds appear to form an esthetical speech sound. Sutardjo (2011) states another argumentation that supported authors' analysis. Sutardjo states that *purwakanthi guru swara* is a rhyme, which is caused by the same element of vocal sound.

Purwakanthi guru sastra of *pambiwara's* language in Kahiyang Ayu and Bobby Nasution's wedding ceremony is marked by the repetition of similar consonant sound. However, some of consonant are lies outside of this *pambiwara's* language in Kahiyang Ayu and Bobby Nasution's wedding ceremony. The consonants are as follow: /b/, /D/, /g/, /h/, /k/, /ʔ/, /l/, /m/, /n/, /ŋ/, /ny/, /p/, /r/, /t/, /s/, and /w/. This finding is in line with Sutardjo's (2011) argumentation that *purwakanthi guru sastra* is a rhyme caused by the same element of consonant.

Purwakanthi lumaksita is a sound repetition at the end of a sentence, which is reiterated in the beginning part of the next sentences. In the authors' analysis, the sound repetitions pretty much found in *pambiwara's* language. There are two types of sound repetitions: (1) the

repetition of the last word of a sentence, then reiterates it in the beginning part of the next sentences, and (2) the repetition of the syllable in the last sentence, then reiterates it in the beginning part of the next sentences. Sutardjo (2011) stated another argumentation that *purwakanthi basa* or *lumaksita* is the speech sound of the last word in the last sentence or the middle word that is reiterated in the next words or in the beginning of the next sentences.

From above discussion, the authors conclude that the *pambiwara*'s language is not literary language, but it has a particular and beauty speech sound, in accordance with the element of poetic construction or others literary works. This makes *pambiwara*'s language could not be found in the daily language of Javanese society.

For example, the *pambiwara*'s language has some alliteration of a consonant, which aims to present typical and esthetical speech sound. This alliteration could be seen in the *pambiwara*'s sentences (*tumanduk titah kinasih ingkang asesilih*).

In the *pambiwara*'s language, the typicality of speech sound also affects the language use of *pambiwara*, which is employed as a device to deliver the messages poetically and beautifully. This cause the *pambiwara*'s language has an typicality, particularly in the context of the uniqueness of speech sound. By this pattern of speech sound, *pambiwara* would be able to deliver the messages to the bride through accentuating his speech sound.

The pattern of assonance, alliteration, and repetition in *pambiwara*'s language can be seen as a word sequence, which has a high esthetic of words and meaning. Absolutely, the purpose of *pambiwara* to deliver his messages, with some pattern of speech sound, is to accentuate in depicting the

beauty of *panggih temanten* or bridal meeting procession.

The beauty of speech sound is also affected by the structure of language, which is the morphological process; it is covering affixation, reduplication, and the use of archaic words. Affixation in *pambiwara*'s language is the formation of words from the process of transformation. These transformations are caused by some addition in the words that are prefix, infix, suffix, and confix. Affixation in the structure of Javanese word is *ater-ater* 'prefix', which covers *ater-ater hanusswara* that is prefix {m-D}, {n-D}, {ng-D}, and {ny-D}; *ater-ater tripurasa* that is prefix {dak-D} and {di-D}; *ater-ater liya* that is prefix {ka-D}, {ma/maN-D}, {a/aN-D atau ha/haN-D}, {sa-D}, {pa/paN-D}, {ke-D}, {pi-D}, {pra-D}, {tar-D}, {kuma-D}, {kami-D}, and {kapi-D}.

Seselan or infix is covering {-um-}, {-in-}, {-el-}, and {-er-}. *Panambang* or suffix is covering {-i}, {-ake}, {-ne}, {-e}, {-ane}, {-ke}, {-a}, {-na}, {-ana}, {-en}, {-ku}, and {-mu}.

Confix is a compounding between prefix and infix; prefix and suffix; or infix and suffix. Reduplication or *dwipurwa* refers to the word changing by some reference in repetition process.

CONCLUSION

Based on the analysis, it is concluded that the *pambiwara*'s language is non-literary language. However, it has a beauty of language in form of the typicality and the uniqueness of speech sound. The typicality of speech sound is shown by the presence of *purwakanthi swara*, *purwakanthi basa*, and *purwakanthi lumaksita* in *pambiwara*'s speech. The typicality and the uniqueness of speech sound are appropriate with its function in the *panggih temanten* procession of

Kahiyang Ayu and Bobby Nasution's wedding ceremony.

The typicality of morphology of *pambiwara's* language in *panggih temanten* Kahiyang Ayu and Bobby Nasution's wedding ceremony could be found in the word pattern, which has a function to support the beauty of *pambiwara's* words. The patterns of word formations are encompassing prefix, infix, suffix, confix, and reduplication. Because of those patterns are rarely used in the daily life of Javanese society, the typicality and the uniqueness of the speech sound of *pambiwara* created a different atmosphere for the guests and audiences of *panggih temanten* Kahiyang Ayu and Bobby Nasution's wedding ceremony. Even though those are not literary language, however, the *pambiwara's* language has a pattern of words formation, which could produce a harmonious speech sound.

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