

Manifestation of linguistic aesthetics and characters in Javanese wedding ceremonial discourse

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ABSTRACT

This research is an exploration into a wedding ceremonial discourse (WCD) in the contexts of Javanese traditional ceremonies. In doing so, the study focuses the observation in the practices in Yogyakarta and the surrounding regions, where Javanese traditional wedding is still a norm. The data were collected in two main sources, namely the spoken discourses from the speech makers in wedding ceremonies, and written references on wedding scripts used as supplementary data. Two main features are shown as a result of the study. First, Javanese language aesthetics are manifested in the expressions of delivered by the speech makers in the wedding ceremonies, despite the use of occasional mix with Indonesian. Secondly, the use of the language in WCD also reflect the expected characters of the speech makers in the ceremonies. WCD shows dynamics of language use. Within its development, the discourse of wedding speech in the Javanese language will continue to sustain and develop under several changes with regards to the ceremonial procedures, sentence structure, diction, and language selection.

Keywords: Characters; Javanese; linguistic aesthetics; speech makers; wedding ceremonial discourse

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INTRODUCTION

Javanese wedding ceremony tradition is well-preserved until today, that is in the use of Javanese as a reflection of cultural communication. To some extent, it has been developed in a way that Javanese language is used in wedding ceremony speeches. This shows complex phenomena, such as the use of aesthetic, mixed, and switched diction to fit the background and context changes (See, for example Nugroho, 2018; Widijanto, 2021). The appearance of all these complications, however, does not decrease the choice and use of Javanese of the graceful classical style in the Javanese ceremonial tradition. With all its forms and changes, Javanese remains the language of cultural communication that is well sustained within the Javanese society.

This study departs from the understanding that language as a means of communication functions in particular contexts as a discourse. As a foundational understanding, it is known that humans may

communicate using verbal communication and non-verbal communication. The verbal communication refers to an individual's manner of communication that relies on the verbal language or the oral words and sentences (Echols & Shadilly, 1984, p. 628). On the other hand, he noted that the non-verbal communication refers to an individual's manner of communication that does not rely on words; instead, it relies on certain signs or signals.

The selection of the manner of communication highly depends on several factors. These factors are related to the social matters such as age, occupation, social level, background, and other social functions (Brown & Yule, 1983). The number of social factors that should be given attention leads to the occurrence of multiple language variation based on sociolinguistic perspectives or of multiple types of discourse, that is when based on pragmatics. The society where people use language do not seem to pose difficulties in selecting and determining the

type of language or discourse that should be performed appropriately within a certain situation. Each community in any society of language users, including the Javanese community, will automatically find the social consensus in relation to the discourse that will be the reference based on the situation.

This study sees the language used in the Javanese wedding ceremony as a type of discourse. It employs the concept of discourse from Gee (1990), which posits that language system as well as other meaning making system including gestures and cultural habits are a manifestation of social reality – the discourse. In addition, according to Halliday (1992, p.13), such condition is known as discourse i.e. the use of language that has certain functions. This is also in line to Edmondson's (1981, p.4) argument that speech is actually a socially communicative discourse. When applied in the context of the present study, it is observed that in the process of selection of discourse for certain social function and situation, Javanese people possess and maintain conventional social and cultural communication forms. This form of communication is expressed by performing the socio-cultural verbal activity in the form of speeches within certain ceremonies that have direct association to the life of the community themselves. Verbal expression or speech that is delivered in ceremonial events might be categorized as a ceremonial discourse.

The term 'ceremonial discourse' was proposed by Wedhawati and Gloria (1979, p. 42) as a development from the the classification on the types of discourse originally made by Longacre (1968). In this adaptation, ceremonial discourse is added to Longacre's (1968) categories of discourses namely narrative discourse, procedural discourse, expository discourse, hortatory discourse, dramatic discourse, and epistolary discourse. In Javanese context, ceremonial discourse is further understood as a peculiar type as it entails the use of language features, discourse coherence, and the discourse function. In terms of structure, this study quotes Aristoteles, who, in his *Poetics*, explains that a coherent composition, including speech, in general consists of three main parts namely beginning, middle, and end (as cited in Syafe'ie, 1988, p. 85). These three parts are connected and integrated comprehensively by multiple aspects of internal and external discourse integrators. These aspects are the ones that should be completely and clearly described and/or elaborated in order to attain a complete description regarding the text and the context of ceremonial discourse.

The other objective of the present study is to review Javanese ceremonial discourse in relation to the link between the language and the speaker's personality that may reflect social and cultural issues in the community of the language users.

Based on the preliminary observation, the ceremonial discourse makes use of the refined Javanese features with the characteristics of being polite, courteous, sacred, and formal (Bratawidjaja, 1995, p. 11). Specific to the wedding speech, other than the frequent use of literary diction that is polite and well-selected, the language has the tone of joy.

In terms of structure, Sumadi (1995) explains the structural and internal analyses of speeches in Javanese wedding ceremonies. The study analyses the cohesion and coherence aspects of the speeches and concludes that the unity of the wedding ceremony is built upon the semantic coherences among the different parts of the ceremony. A similar study by Indiyastini et al. (2004) is focused on the structural-descriptive unity of the discourse through the cohesiveness and coherence among the sentences. Therefore, this study proposes that as a form of ceremonial discourse, wedding speeches imply the presence of the discourse aspects of structure coherence, meaning coherence, and information coherence. Structurally, the text in the ceremonial discourse is coherent in that it consists of the three main parts of opening (preliminary part), body (main part), and conclusion (closing).

One of the main significances of this study is related to Hawerdine's (2005) study who pronounces his acknowledgement that Javanese is a beautiful and superb language. As a Javanese enthusiast from Australia, he further points out, the contributing factors to the beauty of Javanese language are related to, among others, its intricate discourse levels, abundance of vocabulary productivity, and great variety of aesthetic literary aspects. He also noted that the great wealth in the productivity and inventory of the Javanese vocabulary, added with the availability of the literary old Javanese, becomes the primary factor to make Javanese stand out with formal aesthetics when used in ceremonial events and fiction texts. In relation to fiction texts, Endraswara (2016) stated that Javanese used in poems in a manifestation of phenomena as well as reality of Javanese thoughts, mythologies, human natural life, and human relationships with the universe and fellow Javanese.

The beauty of Javanese is also described in dissertation research by Kadarisman (1999), in which he studied narrative texts used in Javanese wedding ceremonies. It specifically describes forms of Javanese poetry. The analyses are much targeted to the genre of Javanese poetry together with their translation in English. One of the genre that receives the most explanation is the *parikan*, a stanza of two or four lines having a strict tie to assonance. The *parikan* is one of the traditional Javanese poetical forms which is hard to translate to another language due to its close ties with the social and cultural contexts of the Javanese society which are different from those of the other languages.

This study also concerns an aspect beyond language, that is the manifestation of the expected characters of the language users. Defined as the mental, moral, and character traits that distinguish an individual from the others (Pamungkas et al., 2020), character is also seen as a value of human constructed from the forging from the surrounding environment (Sibarani, 2013). While in fiction characters may be complex (Sulaksono, 2016), this study intends to focus on the expected characters as reflected in wedding speeches. Indicators of personality and character development may include the obligation for a speech maker to be disciplined, to maintain attitude, courtesy, and respect towards others.

Previous studies such as Sulaksono and Sadhono (2018), Nugroho (2018) and Widiyanto (2021) have explored the relation between language use and characters found in Javanese literary works. Not much has been explored on the manifestation of the expected character values in actual language use. Therefore, the present study intends to explore the external aspect of the wedding ceremony into the characters of the speech makers while maintaining the discussion of the beauty in wedding ceremonial discourses to show the aesthetic aspect of the language.

The overall aim of the study is to explore ceremonial discourse in Javanese traditional wedding ceremony. In doing so, the study will follow the discourse analysis principles frameworks (Fairclough, 2013; Paltridge, 2013). A review on the text and context of the wedding ceremonial discourse in the Javanese language is expected to bring about beneficial findings from the aspects of language (text), character (psychology), and socio-cultural (context). A wedding ceremony might be considered as an inter-individual communication vehicle in which the individuals respect one another through language that eventually form the text of wedding ceremonial discourse into a coherent and holistic discourse. In achieving the aim, the study is guided by the following research questions:

1. How does the language in the ceremonial discourse show the aesthetic of the Javanese language?
2. What are the implication of the language used by the speech makers in Javanese traditional weddings towards their expected personal characters?

Based on this problems, the study consists of two sections about wedding ceremonial discourse (WCD). The first section is aimed at explaining the use of the Javanese and/or the mixed language in which linguistic elements contributes to the aesthetics of Javanese wedding ceremonial discourse. The second section is aimed at explaining the expected characters of the speech makers taking actions in the Javanese wedding ceremony as reflected from the language use.

METHOD

This research is qualitative in nature, presenting the description on the use of language in Javanese wedding ceremonies, as well as the impacts that entail. The data were collected in two main formats, spoken and written ones. The data in the form of spoken language were collected from the direct deliverance of wedding speeches that were recorded during the research period. To validate certain points in the interpretation of the spoken data, some written data were also gathered. They were sourced from several textbooks, magazines, newspapers, and other written sources that contained material on wedding ceremonies, including *Sekar Setaman: Tatacara Upacara Perkawinan Adat Jawa* (Kodiron, 1989), *Sekar Setaman* (Suyadi, 1994), *Tuntunan kagem Para Panatacara tuwin Pamedhar Sabda* (Yatmana, 1986), *Upacara Penganten Tatacara Kejawen* (Sutawijaya, D. R., 1990), and *Gita Wicara Jawi Pranatacara tuwin Pamerdhasabda* (Pringgawidagda, 1998). These sources were selected because they were considered representative to support the explanation and interpretation in the data analysis process.

The study was conducted within the Special Region of Yogyakarta, to represent the population of the study. In order to obtain representative data, we gathered the data from five regions within the province namely the City of Yogyakarta, the Regency of Sleman, the Regency of Kulon Progo, the Regency of Bantul, and the Regency of Gunung Kidul. One main consideration for the selection of Yogyakarta as the main site of the data collection is because it is still considered the center of Javanese culture, including in terms of Javanese traditional wedding ceremonies. Therefore, ceremonial discourses in wedding ceremonies in Yogyakarta is representative in terms of Javanese culture and language. The considerations for the data collection include the aspects of cultural variation, village-city differentiation, ceremonial models, and ceremonial actors.

The data collection was conducted in three steps namely data gathering, data recording, and data selection. The data were gathered by observing the sample wedding speeches (Sudaryanto, 1993, p. 24), such as in the location of the wedding ceremony where the data were recorded. In addition, the necessary information was filtered in interviews with the representative informants. The supporting data collected during the interview include the style of the wedding ceremony that was held, the speech makers involved in the wedding ceremony, the attitudes and expected characters of the speech makers, the origin of the groom, the sequence of the wedding events, and the timeline of the wedding event.

In the analysis, the data were classified and analysed according to the principles of discourse analysis. First, categories were made based on the

type of the wedding ceremonial discourse, then analyzed based on the content of the form, the pattern of aesthetics, and the context. When data contains a mix of language, the presentation are coded using JAV to refer to Javanese language, IND to refer to Indonesian language and TRANS to refer to the English translation. At the next layer of analysis, interpretations are drawn from the raw data of the language expressions. As noted, the analysis is aimed to explain the relation between the language expressions and the language aesthetics and the expected character values. In this interpretation, all related factors are accounted for including the wedding speech, the objectives of the ceremonial discourse use, the form coherence, the expected characters of the speech makers, and the change of forms that occurred due to the differences of the ceremonial contexts.

FINDINGS & DISCUSSION

explore ceremonial discourse in Javanese traditional wedding ceremony. In this section, the findings and discussion are presented along with the interpretation from the data. Findings of the study reflect two substantial matters namely the aesthetic of wedding ceremonial discourse (WCD) in the Javanese tradition and the expected character as reflected in the expressions used by the wedding speech makers.

1. The aesthetic of the Javanese language in wedding ceremonial discourse (WCD)

In ceremonial discourses, in this case in weddings, Javanese language aesthetics are expressed through a number of aspects, including language choice, beauty of the expressions, and linguistic contexts. These aspects are elaborated in this section using examples from the data.

First, in terms of language choice, it is a general rule that in the observed wedding ceremonies, Javanese is commonly chosen as the medium of the cultural communication during the procession. Two prominent speakers in the wedding processions are usually the master of ceremony (henceforth MC) and an assigned elder member of the bride or groom family. Note that Javanese has three levels of politeness i.e. *ngoko*, *madya* and *karma*. Being the highest level of politeness, *karma* is the preferred form of language in Javanese wedding ceremonies. Our written data source confirms that scripts for narration in Javanese wedding processions are in *krama*. All the procession items, the reading of the lines-up, the welcoming speech, the marriage advice, and the description of event are conducted in *krama* Javanese.

The choice of language in the Javanese wedding ceremonial tradition is one of the two important aspects of the wedding ceremony; the

other being the proceeding and sequence of events of the ceremony. As a part of WCD analysis, Javanese appears to be suited with the condition and situation of the running of the wedding ceremony. As the data were collected in the Javanese wedding ceremonies in Yogyakarta area, the speeches are generally said in Javanese. However, in today's situation, it is also quite common to mix Javanese and Indonesian in WCD, especially in the utterances made by the MC. The following are the examples of the use of the language in the wedding ceremony (a) Javanese, (b) Indonesian, and (c) mix between Javanese and Indonesian:

Excerpt 1:

Ngaturaken sugeng pambagya wilujeng dhumateng ngarsanipun sadaya para rawuh [JAV]. Bapak dan Ibu, menyampaikan ucapan selamat datang dan terimakasih kepada para tamu undangan [IND].

Presenting safe reception onto all those who come. Ladies and gentlemen, welcome and thanks to all of the invited guests [TRANS].

Excerpt 2:

Pengantin sekalian ngaturaken panuwun awit paringipun donga pengestu saking sedaya para rawuh sekalian [JAV]. Dengan harapan semoga perkawinan ini mendapat berkah dari Allah SWT, sakinah mawaddah warahmah [IND].

The bride and groom would like to thank for the prayers from all of you the distinguished guests. With the hope that this marriage receives grace from God, the Almighty, safe, happy, and blessed [TRANS].

As shown in Excerpt 1 and 2, the MC started the greetings in Javanese, then swiftly switched into Indonesian. While the meanings of each utterances in different language is different, the message is more or less similar. The fact that Javanese is used at the beginnings of the utterances is a deliberate choice to highlight Javanese in WCD.

The use of the full-fledged Javanese, that is the proper and correct Javanese without a mix from other languages, usually occurs in the case where the families of both the bride and groom are of the Javanese ethnicities. In this situation, there is an unwritten understanding that the language used in the ceremony is full-fledged Javanese. Meanwhile, use of mixed languages in the ceremonial discourse occurs in accordance with the choice of the style, place, and cultural background of the ethnicities of the two families.

The use of the Indonesian language occurs in the wedding ceremony of the Javanese society if the use entails the following three conditions. First, the in-law family comes from a region which does not speak the Javanese language for example from outside Java Island. Second, the organizer of the wedding event addresses guests who mostly come from the formal communities, for example

academicians, companies, business relations, and the like. And third, the use of Indonesian language is due to the change in the style of the wedding ceremony from the traditional sitting model to the standing party model, adopting that of the Western style. Consequently, the use of the mixed language between Javanese and Indonesian seems to increase in popularity. This cultural phenomenon cannot be separated from several such factors as the difficulty to speak the krama Javanese, the needs to adjust to the demands of the time, and the needs to adjust to certain objectives such as respecting guests or family members from different ethnicities.

The second aspect in the aesthetics consideration in WCD is related to the beauty of language expression. In this study, our findings indicated several aspects that determine the aesthetics of speech language, namely compound words emphasizing, clipped words, compound words contrasting, sandwich words, metaphors, proverbs, simile, comparison, similarities, symbolism, rhymes (i.e. in sounds, words, and phrases), prefix *ha-*, infix *-in-*, infix *-um-*, and Old Javanese. Excerpt 3 is an example of the use of the aesthetic aspects of WCD.

Excerpt 3:

Punika ta warnane penganten kekalih. Janma utama kang tegen manembah Hyang Suksma. Dhasar sulistya ing warna, rinengga busana kang sarwa retina, ngenguwung ing antariksa tejane kang akrama. Kekalih alon lumampah. Kekanthen asta tan pisah. Pasuryan katon sumringah, cihna gumbiraning manah. Anggenira lumaksita kadya narendra dhewata hingkang tumedhak saking kahyangan. Tumapaking pada tinata runtut, nut wiramaning gendhing [JAV].

Here is the picture of the bride and groom. Fine man and woman who have piety to the Almighty. Basically handsome with beautiful outfits. The matrimonial rays shine all the way to the sky. The two walk slowly, hand in hand, never parted. The faces shine brightly, because of their happiness. They walk like the god kings descending from the heaven. Their steps are ordered in the ways of the music beats [TRANS].

The beauty of the wedding discourse above is built of the literary aspects of the krama Javanese language which is acknowledged as highly aesthetic in the Javanese cultural contexts. In Excerpt 3, the aesthetic aspects of the discourse are identified from the use of classical diction such as *janma* 'man', *antariksa* 'sky', *narendra* 'king', infixes *-in-* and *-um-* such as *rinengga* 'decorated', *tinata* 'ordered', *tumedhak* 'taken down', *lumampah* 'walk', *lumaksita* 'proceed', and metaphors such as *kadya* 'like'. These literary aspects contain classical values that are used only in cultural ceremonies, addressed to respected people, and not for daily speech. According Nordquist (2019), ceremonial discourse can be called epideitic rhetoric or epideitic ovatory, which means ceremonial discourse expressed as

either spoken or written language which contains praises. It is these status and honorary values of the speech in Excerpt 3 that make the discourse beautiful or aesthetic.

Another example of the beauty in Javanese language is in the welcoming speech delivered to the guests at the start of the ceremony. See Excerpt 4.

Excerpt 4:

Kula ngaturaken pasegahan panakrama sugeng rawuh panjenengan sedaya, winantu ing agenging sembah nuwun awit saking keparenging rawuh. Wigatosipun, panjenengan sadaya sami dipunuwuni tambahing berkah saha pangestu konjuk dhumateng putra pinanganten [JAV].

'I would like to welcome all of you with my gratitude for your willingness to attend our invitation. As for the essence of your attendance, you are requested to give your blessing and prayers for the bride and the groom.'

Due to the essential language difference between English and Javanese, the translated version of Excerpt 4 is not the most accurate capture of the meaning. It is, however, a linguistic evidence of a speech in the Javanese wedding ceremony that uses figurative or decorated language. The figurative aspects of the expressions refer to the absolute and formal beauty of the language so that it sounds aesthetic. It is the use of these aesthetic aspects of the language that makes such ceremony an aesthetic event. The beautiful features of the ceremonial discourse is motivated by a number of Javanese literary arguments that are felt linguistically and culturally as aesthetic and fit, i.e. can only be felt by the heart to those who understand Javanese.

Technically, however, the aesthetic or beauty of a language is determined by a number of things such as diction, language style, idiomatic expressions, and special words (Padmosoekotjo, 1956, p. 10). Suwarna (2003) and Pringgwidagda (2009) in their respective studies concerning the aesthetics of MC in Javanese wedding events identify several aspects that can support the emergence of the linguistic aesthetics of MC in wedding events. These can be described as follows. First, the techniques of developing the linguistic aesthetics of wedding masters of ceremonies consist of building the style of the sentences, selecting the appropriate diction, substituting, using Old Javanese, using the right variation of the language levels, decorating the sentences, and combining aspects of the linguistic aesthetics. Then, the aesthetic aspects of the language of the wedding masters of ceremonies consist of compound words emphasizing, clipped words, compound words complementing, sandwich phrases, proverbs, similes, similarities, comparatives, descriptives, rhyming compound, word quizzes, rhymes, imageries, symbolism, beautified language, leading

songs, song signals, word wits, songs, language styles, metaphors, slogans, and abbreviations.

The aesthetic potentials of the Javanese language in effect lie on the capability of the user to select words and manage styles in speaking or writing. Excerpt 5 and 6 are examples of comparative uses of literary classical diction between professional and amateur MCs in the context of offering guests to eat in a wedding ceremony.

Excerpt 5:

Para tamu kakung saha putri sekaliyan, acara salajengipun inggih menika istirahat. Sasampunipun dipunaturaken dhaharan lan unjukanipun, kasuwun para tamu enggal ndahar sasekecanipun [JAV].

Dear guests ladies and gentlemen, the next item is a break. After the drink and food have been served in front of you, would you please dear guests enjoy them at your own leisure [TRANS].

Excerpt 6:

Wonten ngarsanipun para tamu kakung saha putri ingkang sinuba ing pakurmatan. Dene adicara samangke badhe kasigeg sawetawis, ingkang saperlu para kadang pramuladi keparenga hangaturaken pasugatan ingkang awujud dhaharan saha unjukan. Keparengipun ingkang hamengku gati, panjenengan sekaliyan kersaa hangrahapi pasugatan menika kanthi merdikaning manah. Kadang juru pita swara kasuwun hangiringi sawetawis, sumangga [JAV].

[TRANS] To dear guests distinguished ladies and gentlemen. The present activity will be shortly stopped for a while in order to let the boys and girls come to you to present you with some refreshment in the forms of drinks and foods. The hosts would humbly ask you to enjoy these refreshment with all your free hearty feelings. The music attendant, would you please play your music records. The floor is yours.

While we have noted earlier that the aesthetic of Javanese can only be felt by the heart of those who understand Javanese, we are going to try to elaborate the aesthetic of Javanese using our examples. In Excerpt 4, for example, the speech can be seen as a short utterance, with a minimum aesthetic style. In our observation, this utterance involves word selection that is not entirely careful. For example, the phrase “at your leisure” is an ordinary phrase that is found daily and has no figurative element. It is not as beautiful to be heard in such a ceremony in the Javanese cultural contexts. Meanwhile, in Excerpt 5 the sentences are longer and more decorated. It uses carefully-selected words that have more aesthetic values. For example, the parts that we translated into “distinguished ladies and gentlemen” and “humbly ask” are actually ordinary expressions added with fine elements. The discourse style in Excerpt 5 contains the characteristics of the high style of Javanese.

Use of the two discourse styles in Excerpt 4 and 5 show the two varieties of the linguistic use of Javanese, namely ordinary style and figurative style. The ordinary style is used in daily communication while the figurative style is used in formal events such as wedding ceremonies that ask for aesthetic polishes. One of the aspects that support Javanese aesthetics is the productivity of its vocabulary. Productivity and the abundance of vocabulary of the Javanese language in complement with the literary Old Javanese words make it possible for the language to stand out in the formal aesthetics as a medium of communication in various ceremonial events, as well as in a large variety of fictional work. This means that when the Javanese is used in the ordinary daily activities, or even in the harsh style, the aesthetic values of the language decrease.

The aesthetic aspects of a language can be categorized as linguistic as linguistic ornaments (Mulyana, 2001). Therefore, as observed in this study, the aesthetics in Javanese WCD are seen even more as linguistic aesthetics. However, it must be noted that linguistic aesthetics inherent in the language used in formal ceremonies necessitate the speakers, and members of the society at large, as the owners of these high cultures, to relate them to the taste, feeling, emotion, and mind values. It is therefore true to say that the ethics and aesthetics of the discourse in such ceremonies become the building elements that support each other.

2. Implication of Language Expressions Towards the Expected Character Values of the Speech Makers

Beyond the aesthetics of Javanese language, the analysis leads towards some implications on the use of the expressions in WCD to the expected character values of the speech makers. As mentioned in the previous section, the speech makers in the wedding ceremonies are usually the MC and the elderly or respected members of the bride or groom’s family. In our observation, however, we note that speech makers also include guest reception, bride and groom presenters and marriage advisor. In order to deepen the interpretation of the text or speaker’s utterance, the underlying social element is used as parameters. As Bogdanowska-Jakubowska (2020) suggests, it is very important that social aspects are included in discourse analysis. Similar thing is stated by Syarif and Abdullah (2013) that persuasive aspects are influenced by persuasive strategies, figure of speech, and social aspects are dominant from speakers. In this study, an analysis of social aspects and the context of speech is used to understand or speaker’s expected characters. Table 1 outlines the expected characters of the speech makers in the context of WCD.

Table 2
The Characters of Speech Maker in the Javanese Wedding Ceremony

Speech Maker	Expected Characters/Mental Attitudes
Master of Ceremony	Disciplined, good looking, respectful toward other people, entertaining, capable of managing the procession and the guests, and using krama Javanese.
Guest Reception	Disciplined, capable of singing in krama Javanese.
Bride and Groom	Disciplined, humble.
Presenters	
Marriage Advisor	Disciplined, good looking, having good characters and dignity, able to serve as a role model

It is true that speech makers who are involved in the wedding ceremony experience a learning process directly or indirectly, in a short or long term, to suit the language expressions and the expected characters. As seen in Table 2, a speech maker in a wedding ceremony has to prepare positive mental attitudes to develop the expected characters in order to support the responsibility of the speech makers. First, an MC is basically the center of command in a wedding ceremony. The characters are expected because an MC should face all of the guests from different backgrounds with the same amount of respect. To some extent, an MC is also expected to be entertaining while managing the procession. A guest reception, on the other hand, is expected to respect all of the guests at the entrance of the wedding venue. Then, bride and groom presenters should be authoritative, reliable, and humble to present the couple at their seats. Finally, a marriage advisor should be knowledgeable, to be able to give worthy advice to the couple and the audience in general. The link between the responsibilities of the task takers must match to their language selection

and the roles of the characters they show. In WCD, it is now clear that choice of the diction or language in krama Javanese expression relates to the expected character values. Character is very important because it can influence human actions (Jurnal Nuansa, 2022).

Further in the analysis, it is found that a speech maker does not rely on non-sequential words or sentences nor will he speak recklessly. All of the sentences were well-planned and well-uttered, sequential, and were connected with one another. Within a wedding speech, the speech maker has a tendency or desire to be a perfect speaker and to be admired by many people. The speech maker is demanded to make other people listen to him. The main reason is that the speech that he delivers is formal, paid attention to by many people, and delivered in the grandiose of a ceremony. A speech maker should be able to serve as a role model. A wedding speech is a vehicle of the expected character formation for a speech maker within the wedding ceremony of the Javanese tradition.

Table 3
Relation between language expressions and gestures

Function	Language expressions	Gestures
Greeting	-sugeng rawuh [JAV]	smiling
	welcome [TRANS]	bowing the body gesturing with thumb
	-sugeng siang [JAV]	polite
	good afternoon [TRANS]	
	-para tamu [JAV]	
	dear guests [TRANS]	
	-para lenggah [JAV]	
	dear guests [TRANS]	
	-bapak ibu [JAV]	
	ladies and gentlemen [TRANS]	
-ngaturaken sugeng rawuh [JAV]		
would like to say welcome [TRANS]		
Praising	-ngaturaken pamuji sukur [JAV]	smiling
	say thanks to God	well-focused
	-ketingal gagah [JAV]	friendly facial expression
look great [TRANS]		
Inviting	Sumangga [JAV]	thumb gesture
	please [TRANS]	friendly face
	katuran lenggah [JAV]	polite
	be seated [TRANS]	serious

In addition, in our observation, we found that characters are also closer in meaning to the non-verbal attitudes or behaviours of the language users in the ceremony. So, the use of verbal or linguistic expressions is always complemented or supported by non-verbal attitudinal orientations. Activities in the wedding procession are carried out in non-verbal actions in the forms of gestures accompanying the speech performances. Non-verbal aesthetics directly follow verbal aesthetics. Every time performing a speech, the speech maker will complement it with non-verbal gestures such as smiling, bowing, signaling using the hand and fingers, standing and/or walking in a graceful manner. This observation strengthens the claim that the beauty of the ceremonial discourse is produced not only by the verbal or linguistic aspects but also by the gestures and mimics of the speaker such as bowing the body and moving the thumb in signaling to a guest (Mulyana, 2011).

Overall, our study shows that every language expression functions in a particular discourse in the form of specific, suitable selection of diction or words. To some extent, as discussed the words a person utters can reveal his personal character (Melly & Ambalegin, 2022). It is the selection of the diction that, then, that determines the character to be shown as positive and constructive. This pattern can be illustrated in the following scheme (Figure 1):

Figure 1

Pattern of language use to show characters

function	□	diction	□	character
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This pattern shows that, in Javanese society, especially in the contexts of formal ceremonies such as wedding, language use strictly implies attitudes or characters. This is the proper use of Javanese, that is using the language in concord with the condition, situation, and the expected characters.

The actual implication is how the cultural expressions are important for the speech maker in creating good mental attitudes both for the speech maker himself and the others. For example, the speech makers should use good language as well as being humble to honour the guest at all time to serve as a role model and center of command in a wedding ceremony. This is relevant to a study by Adiningrat et al. (2022), who said vocabulary is considered as a reality and one's character. Also, Benmetan and Setyowibowo's study (2021) explains that discourse or vocabulary creates opinion towards someone.

Moreover, Dwijonagoro and Suparno (2019) explains that the linguistic competencies of an MC that can be regarded as high and beautiful are determined by many aspects, among others, by practice, basic linguistic proficiencies, cultural perspectives, learning models, motivation and experiences. This implies that the speech maker is

actually in the middle of a framework of solid character and personality formation and development.

To briefly relate with the sociocultural facts, it is observed that speech makers are heavily demanded by the Javanese society in the context of Javanese wedding ceremony tradition. It is a potential threat into Javanese society and culture if this important figure is no longer in existence. Therefore, the mental attitudes and characters of the self-development of the speech maker should be maintained and built in order to attain a personality with strong characters to serve as a role model for the wider society. This is a consequence of the social aspects that affect the existence of the profession (Melly & Ambalegin, 2022), in this case an MC at Javenese wedding ceremonies.

Furthermore, speech makers in the wedding ceremony need to be prepared for positive mental attitudes that must be nurtured. In this case, community will be sharpen their sensivity to social, culture dynamics and personal character (Huda, 2020). Such attitudes and characters need to be developed in order to support the duties and responsibilities of the speech maker in delivering the speech in the ceremony. Speech makers with good performance are needed by the society in order that Javanese traditional ceremonies can run well. The needs for the availability of WCD speech makers cannot be ignored and their existence must be sustained and developed in such a way to obtain and maintain persons who are proficient in the karma Javanese, possess noble characters, and become role models for the society at large.

CONCLUSION

The ceremonial discourse in the Javanese wedding ceremony shows a dynamic linguistic phenomenon. This condition is affected by many factors, for instance the origin of the speech makers, the style of the ceremonies and the backgrounds of the invited guests. The use of the language in the wedding ceremony also discloses the expected character values of the speech makers. So, based on the discussion above, a number of points can be drawn as conclusions as the final understanding with regards to the focus of the study.

First, WCD of the speeches in a Javanese wedding ceremony are generally delivered in Javanese language. However, in several cases and contexts, Indonesian or a mix between Javanese and Indonesian is used. It can be predicted, nevertheless, that, in the future, the use of the mixed language is potentially developing as a compensative choice. However, it is suggested that the elements of the discourse aesthetics such as beauty, literal property, and archaism in the language to be maintained.

Second, the study has observed that the ethics and expected character values realized in the

formation one's personalities can be seen quite clearly in the use of the Javanese language in wedding ceremonial processions. On the other hand, it is also found in the present study that there tend to be shifts and changes in such ethical values in line with the shifts and changes of the demands in the Javanese society. These ethical values slowly change from being substantial to being ceremonial. Within its development, the discourse of wedding speech in the Javanese language will continue to sustain and develop under several changes with regards to the ceremonial procedures, sentence structure, diction, and language selection.

Third, the speech in a wedding ceremony demands the speech makers to have positive and strong mental attitudes and characters. The vehicle can be a momentum for building the characters of an individual. The procession, in turn, can be a medium of learning to strengthen and stabilize the personal characters of the speech makers. In this case, those who are given the mandate and responsibilities as WCD speech makers can make the events as a learning medium to retain and improve their professionalism.

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