THE STUDY ON INTERPERSONAL MEANINGS IN JAVANESE WEDDING *PRANATACARA* GENRE

Sukarno*

ABSTRAK

Penelitian ini mengkaji monolog seorang *pranatacara* dalam resepsi perkawinan adat Jawa 'Tumplak Punjen' dari segi makna interpersonal dengan menggunakan teori appraisal (White 1998) yang menekankan pada ranah *Engagement, Attitude* dan *Graduation* agar dapat teridentifikasi penggunaan piranti appraisal sesuai dengan tujuan komunikatif dalam genre tersebut. Hasil penelitian menunjukan bahwa bahasa Jawa yang digunakan oleh pranatacara dapat digolongkan sebagai bahasa Jawa 'bermarkah' (*marked*) baik dalam arti keunikan penggunaan piranti appraisal maupun secara mikrolinguistik yang meliputi aspek fonologis, morfologis, dan sintaksis. Dengan demikian sebagai salah satu kekayaan budaya Jawa, kebermarkaan ini sangat perlu dilestarikan.

Kata Kunci: *appraisal*, makna interpersonal, tujuan komunikatif, genre.

INTRODUCTION

The Javanese language, with its uniqueness, has been investigated by different academicians focusing on different aspects. Kadarisman (1999), for example, explored the Javanese poetics in wedding narratives as verbal art performance. The performance technique of contemporary Javanese *Wayang Kulit* was also investigated with respect to its phenomenology (Mrázek, 1998). Another study was also undertaken by Zaid (1999), focusing on the strategies for oral communication between superior and subordinates. Those studies, to mention only few, have indicated that Javanese is so rich in its linguistic and literary uniqueness that many scholars are interested in investigating the language.

Therefore, supported by the interests in promoting local languages, I would like to participate in the community by investigating the interpersonal meanings implied in a monologue by a *pranatacara* in a special wedding reception called '*Tumplak Punjen*' to identify the appraisal devices used in such a particular genre to achieve the communicative purposes, by means of linguistic features.

The theoretical framework is, therefore, the Appraisal Theory, an extended theory of Systemic Functional Linguistics (SFL) focusing on the domain of tenor in the language use. In this respect, I would outline the Appraisal Theoretical Framework on which the analysis of the communicative purposes is based.

Unlike its original lexical meaning in banking or any financial institution, the word 'appraisal' is a technical term which linguistically refers to the evaluative use of language (White, 1998). It is further argued that the Appraisal Framework is 'an approach to exploring, describing and explaining the way language is used to evaluate,

* Staf Pengajar Jurusan Bahasa Inggris, Universitas Tidar, Magelang

to adopt stances, to construct textual persons and to manage interpersonal positioning and relationships'. It is an extension of the linguistic theories of M.A.K Halliday and his colleagues (Systemic Functional Linguistics) and has emerged over a period of almost fifteen years as a result of work conducted by a group of researchers led by Professor James Martin of the Linguistic Department of the University of Sydney.

According to The Appraisal Homepage (http://www.grammatics.com), there are three Sub-Systems of Appraisal, namely **Attitude**, **Engagement**, and **Graduation**. Through Attitude, it is argued that speakers (writers) by means of values pass judgment and associate emotional/ affectual responses with participants and processes. It includes those meanings by which texts/speakers attach an intersubjective values or assessment to participants and processes by reference either to emotional responses or to a systems of culturally-determined value systems. There are three sub-systems of Attitude, namely Affect, Judgement, and Appreciation.

Affect is concerned with emotional response and disposition and is typically realized through mental process of reaction as in *Solah bawané nuju prana mring kakung*. (Her conduct **pleases** men.). It is also sometimes realized through attributive relational of Affect, such as in *Prabu Rama tansah sungkawa*. (King Rama **is** always **sad**.). It is important to note that the values of Affect can be either positive or negative; and each meaning is located along a sliding scale of force and intensity from low to high: *remen* (love), *gandrung* (adore), *kekruyuk kempul denbalung sinang* (to be troubled by), *keweden* (to be terrified by).

Judgement as an attitudinal sub-system 'encompasses meanings which serve to evaluate human behavior positively and negatively by reference to a set of institutionalized norms (The Appraisal Homepage, 2001). Thus, under Judgement, human behavior may be assessed as moral or immoral, as legal or illegal, as

laudable or deplorable, as socially acceptable or unacceptable, etc. The values of Judgement may be realized through (1) **adverbials**, such as *kanti pener* (correctly), *kanthi permati* (carefully), *sarwa grusa-grusu* (carelessly), *kanthi jujur* (honestly), etc., (2) **attributes and epithets**, such as *ratu angkara murka* (greedy king), *satria wirang* (embarrassed knight), *cah prigel* (skillful child), etc., (3) **nominals**, such as *dwi-tunggal* (two-in-one), *bala sewu* (thousands of helpers), and (4) **verbs**, such as *ngapusi* (to cheat), *ngalem* (to adore), *tumindak sedeng* (to fool around). Like Affect, Judement can be negative or positive, and sometimes located on a sliding scale of force, such as in *mlarat ning rada ayu* (poor but somehow beautiful).

Finally, Appreciation as the last sub-system of Attitude, evaluates products or processes. It encompasses values which fall under the general heading of aesthetic as well as non-aesthetic category of social valuation which includes meanings such as *marahi penyakit* (harmful), *nyenengké* (pleasing). It is important to note that, while Judgement evaluates human behavior, Appreciation evaluates natural objects. Humans, however, may be appreciated rather than being judged, such as in *cah ayu* (beautiful girl). In Javanese the word *ayu* always refers to a female; thus gender is not counted. Thus, *cah bagus* is equivalent to a handsome boy. The word *bagus* always refers to a male. The words '*ayu*' and '*bagus*' refer to physical characteristics and thus it is appreciation, rather than judgment.

As for Engagement, it serves to negotiate heteroglossic diversity as in *mbok menawa* (perhaps)*, ketoke* (it seems), etc. There are two terms of negotiating meanings, namely (1) proposition, and (2) proposal. The former refers to a statement in which the information is supplied for the missing need of information, while the latter and can be in the form 'request', 'demand' and 'goods-and-services'.

According to the Appraisal Homepage (2001) the entry point for Engagement actually just involves two types, namely (1) **mono-gloss** or sometimes called 'bare declaration', e.g.

Pinanganten kakung gagah pideksa (The bridegroom is athletic) and (2) **hetero-gloss** in which the possibility of social heterogeneity is entered, such as the following.

1) *Ketingalipun pinanganten kakung gagah pideksa.*
   It seems that the bridegroom is athletic.
1) *Mbok menawi pinanganten kakung gagah pideksa.*
   Perhaps, the bridegroom is athletic.
2) *Gotéking akathah pinaganten kakung gagah pideksa*
   They say that the bridegroom is athletic.
3) *Sapa ngira pinanganten kakung gagah pideksa.*
   Amazingly, the bridegroom is athletic.

The heteroglossic options determine heteroglossic social contexts. Each of the options has its own distinctive rhetorical properties 'in that each differs in the terms by which it acknowledges or invokes the heteroglossic contexts'. In other words, heteroglossic option can position a particular speaker / writer with respect to the interpersonal dimension of meanings.

It is important to note that ENGAGEMENT involves both proportion and proposal which in Javanese as used by a *Pranatacara* can be represented as follows:

1) Proposition
   a. *…ingkang tansah tut wuri handayani lampahing panganten kekalih, minangka panutuping lampah [inggih punika] rama saha ibu ingkang amangku gati* (Panuntun 2002:21).
      (…those walking behind the newly wedded couple, as supporting spirit and the ending part of the proceeding are the bride's father and mother who are holding the wedding reception.)
   b. *Lumaksana jajar kalih dhampyak dhampyak, punika ta warnanira para waraga pangaraking lampah ingkang [asring kacandra] pindo putri dhomas… langkung-langkung para*

jejaka ingkang humiyat kami tenggengen, palucitaning wardaya bilih kawedar ing lathi: "Aduh-adhuh putri kok endah-endahing warni, kapan ya aku bisa methik sawiji kaya sri penganten iki? (Panuntun 2002:20)

(Those walking in a group of two, side by side as the front part of the proceeding are, most often, referred to as '*putri dhomas*' (two beautiful girls dressed in special costumes resembling two Maids of the royal family)… moreover single males might have thought : "Wow, the girls are very beautiful, when can I have one like the bride?)

Both Sentence (a) and Sentence (b) are propositions. They describe events, and thus giving information. Sentence (a) belongs to **hetero-gloss** in which the *Pranatacara* simply describes what he observes (on-going event). The *Pranatacara* uses his own utterance (intravocalise) without referring to outside references. Meanwhile, Sentence (b) is extravocalise heterogloss in which the *Pranatacara* indirectly quotes a term (*putri dhomas*) commonly used to refer to the girls in addition to inserting possible comments by single males.

2) Proposal (interactional)
   a. *Para rawuh ingkang nembe prapta kawula aturi panjenengan lajeng paring pangestu dumateng panganten kekalih kanthi ajawat astha.*
      (For the guests who have just arrived, would you please congratulate the newly wedded couple by shaking their hands respectively.)
   b. *Ingkang badhe nderek tedhak sungging, mangga lajeng nyaketi sasana wiwaha.*
      (Anyone interested in picture taking, kindly please come forward to the wedding stage.)

Sentence (a) and Sentence (b), in this respect, are proposals since they are requests even though in reality they are directed to the guests in general, and thus informational but interactional in nature. In reality, since the language may sometimes not be understood by the guests, the *Pranatacara* usually translates the requests into Indonesian, especially when the wedding reception is held in a setting of non-Javanese users.

Finally, Graduaton as the last sub-system of Appraisal , or sometimes referred to as the 'semantics of scaling', is concerned with values which act to provide grading or scaling, either in terms of the interpersonal force which the speaker attaches to an utterance or in terms of the preciseness or sharpness of focus with which an item exemplifies a valuer relationship. These two dimensions are variously labeled '<u>Force</u>' (variable scaling of intensity), and '<u>Focus</u>' (sharpening or bluring of category boundaries) (The Appraisal Homepage, 2001).

The aim of giving 'force' is to intensify the meaning of an utterance with gradable attitudinal values, such as those found in the following Javanese phrases.

1) gandeng renteng **reruntungan**
   (arm in arm) (together)
2) **kentar-kentar** bagus pasuryane
   (more and more) (handsome) (his face)
3) Temanten putri dedege sedheng **ora duwur ora cendhek**
    (The bride's posture) (appropriate) (not tall not short)

The phrases printed in **bold** represent 'gradable force' which may be considered 'exaggerating' but they are very common in describing a wedding reception. Unlike <u>Force</u> which gives gradable force to an entity, <u>Focus</u> gives non-gradable force to an entity, such as shown in *katresnan **jati*** (**true** love)*, **saestu** dereng emah-emah* (**really** not yet married)*.* Thus, the words printed in **bold** represent non-gradable values.

Apart from the Appraisal Theory, the discussion is also located within the domain of genre theory. Therefore, I would like to outline the theory as a basis of the analysis. Genre refers to different types of text that enact various types of social context (Martin and Rose, 2003:7). It is further argued that '…genre is staged, goal oriented social purposes. Social because we participate in genres with other people; goal oriented because we use genres to get certain things done; staged because it usually takes us a few steps to reach our goal' (Martin and Rose 2003:7).

The genre analysis here is aimed at describing how *pranatacara* genres are structured. Theoretically, as Martin and Rose (2003) put it, when analyzing the genre of a particular text, the text is investigated in terms of the orientation^incident (1-n)^coda pattern of genre. There are special genre markers that can be identified to indicate the move from one stage to another such as in *saksampunipun* (after that…) which indicates the end of a stage, and *saklajengipun* (then…) which indicates the beginning of a stage. Each stage must have a sub-goal of the main goal.

With respect to the stages in *pranatacara* genre, there are two stages: obligatory and non-obligatory stages. The obligatory stages consists of (1) opening and (2) closing. The main purposes of the opening stages are (a) to thank God, (b) to respect seniors and distinguished guests, by normally mentioning names and occupational positions, (c) to mention the purpose of the reception by mentioning the names of the bride and bridegroom, (d) to request an apology for the inconvenience of the reception as a whole, and (e) to itemize the stages between the opening and the closing stages (Purwadi 2005:201-203).

Based on my observation, since it has not been much theorized, in the closing stage, a *pranatacara* normally signals out that the reception is over by (a) thanking God, (b) thanking the audience for attending the reception, (c) hoping to meet again in another reception elsewhere.

Furthermore, the non-obligatory stages, as the term suggests, consist of the items in the

reception. They are non-obligatory in the sense that some individuals employ complete items according to the Javanese traditions. However, some other individuals may delete unnecessary items.

Sutawijaya and Yatmana (2001:10-15) outline a complete ceremonial wedding package which I translate directly from their *Upacara penganten* without quoting the Javanese text. Two items should be differentiated in a wedding package, i.e. (1) ritual, the saying of the marriage sacraments, (2) reception, the wedding reception where the audience participate either in a standing party or sitting party. Within each of the two items, there are both obligatory and non-obligatory sub-items.

(1) The Wedding Ritual

The wedding ritual can be conducted in either day or night time, and either in the house of their own or in a rent-building or hall. The duties of a *pranatacara* in the wedding ritual are (a) to announce that the wedding ritual is due to commence by reminding everyone in charge of his or her responsibilities, and (b) to announce that the wedding ritual is over and the wedding reception is ready.

(2) The Wedding Reception

The wedding reception starts with two possible sub-items. In a standing party, a *Pranatacara* describes the arrival of the wedded couple, up to the moment they are seated in a specially-decorated sofa, resembling the seat of a king and queen with the bride's parents seated on the left side and the bridegroom' parents seated on the right side. From this moment on, guests start coming in to congratulate by approaching the wedding stage and shaking hands with (a) the bride's parents, (b) the bride and bridegroom, and the bridegroom' parents. When a guest finishes shaking hands, he or she is supposed to enjoy the meals and drinks provided.

The duties of a *Pranatacara* in a standing party include (a) describing the situation as a whole, (b) elaborating the bride and bridegroom,

(c) requesting newly coming guests to directly congratulate the bride and bridegroom (d) requesting the guests to enjoy the meals and drinks. This will go on until no more guests arrive.

When there is another form of entertainment, a *Pranatacara* will give the floor to the entertainment organizer to perform his or her job and he can sit down around the wedding committee. A *Pranatacara* closes the reception by performing sub-items that have been described before.

In a sitting reception, things are quite different. The guests are directly seated, waiting for the arrival of the wedded couple. The sub-items in a sitting reception include (a) *Panggih,* (b) *Kacar-kucur,* (c) *Dulangan*, (d) *Timbangan,* (e) *Sungkeman.* It should be noted that in these four sub-items, a *Pranatacara* functions as a director of the activities. Especially when *Panggih* is being conducted, the guests are requested to stand up. Camera or video shooting may be performed in each of the four sub-items.

Other sub-items after the above four in a sitting party include (f) welcoming address, (g) rest 1—where a traditional dance is performed or traditional songs are played, (i) *Kirab 1,* (j) rest 2—where another traditional dance is performed or traditional songs are played, (k) *Kirab 2,* (l) Advising Address, (m) rest 3. Note that during these 3 rests, food and drinks are served and hopefully in rest 3, food and drinks serving are over since the reception is going to end, (n) *Bedholan Manten*, and finally (o) guests are supposed to go.

In these sub-items, a *Pranatacara* again functions as a director to make sure of the smooth transition from one sub-item to another. With respect to these types of parties, a standing party may also have sub-items (a), (b), (c) and (d) prior to the standing party, either performed in the same place or elsewhere.

The final analytical framework used in the analysis is the thematic structure which deals with how theme-rheme structure is manipulated (Halliday 1994). There are basically two types of thematic development, **'unmarked'** and **'marked'**. When a theme (as a point of departure

of an utterance) is located at the same position as the subject, it is called 'unmarked theme' such as in 'I love you with all my heart and soul.' Here, 'I' stands as both the theme and the subject of the utterance. Conversely, in the utterance 'With all my heart and soul, I love you.' the theme is 'With all my heart and soul', which is not the subject. It is then called 'marked theme'.

2.   On Interpersonal Meaning

In general, the interpersonal domain of meaning in a *Pranatacara* discourse consists of two parts, namely (1) the primary part and (2) the secondary part. With respect to the former, it is how a *Pranatacara* manages to manipulate the text in such a way that no single activity which goes on in a wedding or any other reception is not under his control. Occasional address to the audience, such as by saying, '*sagung para tamu ingkang tansah sinugata ing pakurmatan*' (distinguished guests, ladies and gentlemen), for example, is one way to maintain the interpersonal relation between the audience and himself. Another way is by describing clearly any on-going activity to develop a well-defined link among the audience, the activity being described and the *Pranatacara* himself, as the one who describes the event. This can be achieved through the use of word stresses and intonation which should be different from that in daily exchanges. In other words, a *Pranatacara* talks to the audience, not to an individual. It is somehow similar to lecturing in a large class.

The secondary part of a *pranatacara* discourse helps a *Pranatacara* maintain the interpersonal relation with the audience, consisting of the context of situation and that of culture. The context of situation automatically generates 'registers' such as the use of **archaic words**, **phrases**, or even **sentences with special intonation** which characterize a particular form of Javanese used in wedding or any other reception. On the other hand, the context of culture generates 'genre' which is a step by step, goal-oriented body of event. Therefore, a genre consists of stages developed

systematically to achieve a particular goal. It is also important to note that both contexts of situation and culture are enriched, in a wedding reception, by appropriate melody of Javanese music (*gamelan*). It is hard to imagine how difficult it is for a *Pranatacara* to perform his job without the accompanying Javanese music. In other words, Javanese music contributes significantly to the successful performance of a *Pranatacara.*

In addition, other supplementary cultural features that need to be complied with includes the decoration and ornaments of the hall which should be engineered in such a way as to resemble the setting of the ancient Javanese hall of the royal family. The last but of no least importance is the costumes worn by the *Pranataara* himself and anyone involved directly or indirectly in the reception. A *Pranatacara* will find it hard to perform his duty if he is, for example, wearing American costume.

The general picture presented above significantly contributes to the existing theories that language is at the same time produced to make **ideational**, **interpersonal** and **textual meanings**. However, to be specific, this paper focuses on the interpersonal domain of meaning. Secondly, meanings which are represented through the use of language are always culturally and situationally bound. In other words there are both the context of culture and that of situation.

Presented below are the results with respect to Appraisal Analysis, Communicative Purposes, Generic Structure, and Linguistic Features, each of which constitutes different aspects of interpersonal meanings.

(a)   The Appraisal Analysis

With respect to **ENGAGEMENT** (an Appraisal term), most of the propositions made by the *pranatacara* are of heteroglossic in which he does not produce a single simple sentence without elaboration in phrases or clauses. Moreover, he uses quite a number of complex sentences which characterize the heteroglossic form as shown in the following fragment.

'Mugi rahayu saha sih welasing Gusti kang Maha Asih tansah tumedhak, tumandhuk jiwa, kasalira dhumateng kula lan panjengan sedaya.'

(Hopefully, safety and mercy from God, the Mercyful, shall come down upon all of you and me.)

The above sentence is of heteroglossic type as seen in the use of *'Mugi'* (Hopefully) as the marked theme, *ingkang Maha Asih* (the Merciful) to further elaborate 'God' and '*kula lan panjenengan sedaya'* (me and you all) instead of simply *'kita sedaya'* (us all). In other words, the Javanese language used in a *pranatacara* genre consists of elaborated (modified) sentences of both simple and complex types.

Furthermore, he always shows positive **ATTITUDE** towards any description he performs by means of positive attitudal attributes either to appreciate things or to judge people as shown in the following segment.

> *Sagung para tamu ingkang tansah sinugata ing pakurmatan*
>
> *(All of guests who are always highly respected)*

Here, the use of '*Sagung'* (All of) indicates a positive attitude, that is without excluding anyone, so does the sub-clause '*ingkang tansah sinugata ing pakurmatan'* (who are always highly respected), showing high gratitude and respect toward the guests.

Finally, in terms of **GRADUATION**, the semantic scaling, he employs **focus** with which to further intensify the use of adjectives to qualify things or people. **Force** (another variable of GRADUATION) is not used throughout the text. This means that what he says is to convince (without doubts), as shown in the following segment.

> ketingal lumampah atebah dhadha, hatampel wentis tangkep dhadha, bantalan bahu.
>
> *(as seen walking with one arm elegantly swaying across the other)*
>
> *Here the phrases,* atebah dhadha, hatampel wentis tangkep dhadha, bantalan bahu *(with one arm elegantly swaying across the other) give the **focus** of meaning, that is the way of walk-*

ing is extraordinary. By so doing, the meaning is focused to mean to describe the real activity, not something else.

Despite the fact that thematic structure belongs to the textual domain of meaning, it turns out that it somehow contributes to the interpersonal meaning. Therefore, the writer includes the analysis of the thematic structure of the text. In this respect, the *pranatacara* also employed **marked** THEMES more significantly than **unmarked** THEMES in terms of the thematic structure of his textual development as shown in the following segment.

> <u>Nuwun injih sarwi angungak liwaraning suasana angesti luhuring susila, linambaran lumiting basa, sarta endah miwah edining budaya,</u> keparenga kulo ingkang minangka jejering pambiyo woro badhe hangaturaken tata urut reruncening adi cara ingkang sampun rinakit sarta tinoto ing rahino punika
>
> <u>*(As polite as it may be in terms of good norms of conduct and beauty of language,* let me as the master of ceremony, read out the items that have been arranged in this occassion)</u>

The Theme (the underlined part), as Halliday (1994) suggests, functions as a point of departure prior to the real new information that one is going to give. In other words, Theme may be called an introductory remark to which the new information is related. The Theme '*Nuwun injih, sarwi angungak liwaraning suasana, angesti luhuring susila, linambaran lumiting basa, sarta endah miwah edining budaya,'* introduces the new information (Rheme) '*keparenga kulo ingkang minangka jejering pambiyo woro badhe hangaturaken tata urut reruncening adi cara ingkang sampun rinakit sarta tinoto ing rahino punika*'. Such a thematic structure where the Theme is not the subject of the sentence is termed as 'marked Theme'. On the other hand, when the Theme is the subject of the sentence, it is referred to as 'unmarked Theme'. Compare the following sentences:

(Marked Theme)

> *[Theme]* Nuwun injih sarwi angungak liwaraning suasana angesti luhuring susila, linambaran lumiting basa, sarta endah miwah edining budaya, *introduces the new information [Rheme]*

keparenga kulo ingkang minangka jejering pambiyo woro badhe hangaturaken tata urut reruncening adi cara ingkang sampun rinakit sarta tinoto ing rahino punika.

(Unmarked Theme)

[Theme] **Keparenga kulo ingkang minangka jejering pambiyo woro** *introduces the new information. [Rheme]* badhe hangaturaken tata urut reruncening adi cara ingkang sampun rinakit sarta tinoto ing rahino punika nuwun injih sarwi angungak liwaraning suasana angesti luhuring susila, linambaran lumiting basa, sarta endah miwah edining budaya,

Despite the fact that one may say that it is a matter of style, it really creates a semantic difference, especially the psychological impact on the hearer(s). The first sentence, for example, will make the hearer(s) enthusiastic to hear the new information. Conversely, the second sentence is kind of dull because there are many unnecessary items in the Rheme which, in turn, will de-emphasize the main point.

(b) The Communicative Purposes

With respect to the communicative purposes, the *pranatacara* had two directions despite the fact that he was talking with a group of people in a one way mode in the sense that no one verbally responded to whatever he was saying. The first direction was to the audience by **occasionally addressing them**, as quoted below:

Kawulo nuwun, sagung para tamu ingkang tansah sinugoto ing pakurmatan, mugi rahayu saha sih wilasaning Gusti Ingkang Maha Asih tansah tumedhak, tumandhuk jiwo, kasaliro dumateng kulo lan panjengean sedaya. Nuwun injih kanthi asta tumadah, nyenyadang lumunturing berkah, sangking Gusti ingkang Maha Mirah, mugi tansah rumentah sarta lumarambah sagung titah, satemah sami amangun bungah, awit katarimah sedyaning manah, ngantos dumugi putra wayah.

(Excuse me, distinguished guests, ladies and gentlemen, may the blessings of God the Merciful be upon us, me and you all. Humbly do I request that the blessings of God the Merciful be bestowed on people on earth in order to achieve everlasting happiness up to the next and next generation)

The communicative purpose was therefore to **make sure that the audience know what was going on** in the wedding reception. Included in such a purpose were the opening of the reception (as above), the itemization of the sessions (mentioning one item after another), the description of activities (describing whatever is going on the stage), and the closing session of the reception (signaling the end of the reception) as quoted below.

<u>*Itemizing*</u>*:* ʻHainggih minongko titi cara ingkang sapisan putro panganten sarimbit kalenggehaken ing sono pinajat….(*The first item is to let the bride and groom be seated on a preset bridal sofa…)*

…… samangke badhe kasalira panjengeniphun Bapak Drs. Alex Mardi Utomo dumawah titi cara ingkang kaping tiga. *(in this occasion represented by Mr. Alex Mardi Utomo will be the third item).*

However, it is somehow difficult to judge whether or not the audience really know what the *pranatcara* was talking about since there was no physical responses shown by the audience. Besides, in any form of reception, the audience have no obligation whatsoever to understand what the *pranatacara* is talking about. They are simply watching and enjoying the event as a whole.

The other direction was to those **who were involved in the activities**, such as the wedding procession from the gate to the wedding stage where both the bride and groom were seated, the request of a particular individual to give an address, the step by step guide to what to be done by those involved in *Tumplak Punjen* ritual, and the request of both the bride and groom to be ready to say good bye to the audience. Those who were on duty in the wedding reception seemed to understand every bit of the messages expressed by the *pranatacara*. This can be seen from the fact that no one made unnecessary mistakes before, during and after each activity.

(c) The Generic Structure

In terms of generic—or some other systemic functional linguists call it 'schematic'—structure,

207

a wedding reception adopts a particular frame of event. Unlike commonly structured event of a wedding reception, the wedding reception in which the *Pranatacara* had a special structure. It was because of the fact that the wedding reception was so special; it was a *Tumplak Punjen*—the wedding of the last daughter. Therefore, some of the obligatory stages in the genre of a wedding reception were omitted. Instead, there was the grand item of *Tumplak Punjen* in place of the omitted obligatory stages.

(d)   The Linguistic Features

Basically as described, the linguistic features are conveniently classified into two groups, namely the supra-segmental features and segmental ones. The former belongs to the scope of phonology, and the later to that of morphology and syntax.

It should be noted, however, that not only do the supra-segmental features include how the *Pranatacara* produces the utterance in accordance with culturally-bound patterns of word-stresses and intonation but also the proper melody of Javanese music. The absence of any of these features will cause the performance to be dull and meaningless.

In the study, the *pranatacara* skillfully employed the suprasegmental features in terms of word-stresses and intonation. This has justified that the Javanese used in a *Pranatacara* discourse is totally different from that used in daily exchanges. In addition the accompanying melody of Javanese music, and the setting of the event did contribute to the successful performance of his profession.

With respect to **segmental features**, as previously mentioned, it deals with morphological processes of word formation and syntactic constructions of words into phrases, phrases to sentences, and sentences to discourse representation in a unified whole. In this case, the *pranatacara* managed to perform both morphological and syntactic manipulation so as to produce intelligible text in accordance with a *pranatacara* genre. He also managed to communicatively link what he was talking about with the audience. In addition, he managed to direct chronologically those who were involved in the wedding reception to perform each activity as shown in the following segment.

The morphological processes include noun formation as in *edi* (beautiful)à*edining* (beauty), *aji* (valuable) *ajining* (value), to mention only few. The syntactic construction has been discussed in the Appraisal Systems with respect to ENGAGEMENT in which most of the *pranatacara's* sentences were of **heteroglossic** types— elaborated clauses.

The segmented linguistic features that represent the interpersonal domain of meaning includes **occasionally address to the audience** and using **clear imperative mode** for those involved in the activities.

CONCLUSION

So far, I have described the Javanese language as used in a wedding *pranatacara* genre in terms of the **Appraisal System** in order to identify the **communicative purposes** of the text produced with special **phonological, morphological** and **syntactic** processes under a particular **generic structure** and **linguistic features**. None of the elements should be considered better or more important than the others since each has a special function to contribute to a unified system from which the context of situation and that of culture cannot be separated

Finally, it is a good thing that in reality, Javanese people still prefer to carry out their wedding ceremony in that way, maintaining the practice of the old Javanese culture; even when the bridegroom is not Javanese. It is true that contemporary Javanese people have been very much influenced by the Western propaganda in the ways they are dressed, thinking and even making decisions; but for them, marriage is still sacred, and therefore the old tradition should be maintained. It is still a good thing if Javanese people at least show positive appreciation toward this particular form of use of the Javanese

language. Or it will be a pity to observe that such high cultural heritage be claimed not to belong to the Javanese culture.

REFERENCES

Appraisal Homepage (2001)<http://www.grammatics.com> (accessed on 24ᵗʰ July 2007).

Halliday, M.A.K. 1994. *Introduction to Functional Grammar*. London: Edward Arnold.

Kadarisman, A. Effendi. (1999). *Wedding Narratives as Verbal Art Performance: Explorations in Javanese Poetics*. Ph.D Unpublished Dissertation. Hawai'i : University of Hawai'i.

Mrázek, Jan. (1998) *Phenomenology of a Puppet Theater: Contemplations on the Performance Technique of Contemporary Javanese Wayang Kulit*. Unpublished Ph.D. dissertation, Cornell University. (Internet browsing on July 17, 2006).

Martin, JR. and David Rose. (2003). *Working with Discourse-meaning beyond the clause*. Semarang : The State University of Semarang (Limited Edition).

Purwadi (2005) *Unggah Ungguhing Basa Jawa*. Jogyakarta: Hasna Pustaka.

Sutawijaya, D and Y Sudi Yatmana (2001) *Upacara Penganten, Tatacara Kejawen*. Semarang: Aneka Ilmu.

White, P.R.R.(1998). *Telling Media Tales: the News Story as Rhetoric*. Unpublished Ph.D Thesis. Sydney: University of Sydney (Accessed through Internet Browsing on 1/ 5 / 2004).

Zaid, Adnan (1999) *Strategies for Oral Communication between Superior and Subordinates*. Unpublished Dissertation. Malang: State University of Malang