

Language Politeness in the Tradition of Speech Begalan Banyumas Marriage Customs

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Abstract

Begalan is a typical tradition in marriage customs in Banyumas Regency. The tradition of begalan involves a lot of dialogue in it which is loaded with values of advice. However, the forms of politeness in the begalan tradition have not been studied much. This study aims to describe the politeness of the language used by begalan players in traditional marriage ceremonies in Banyumas Regency. This research is a content analysis research, the data analyzed for language politeness is in the form of a video of the begalan procession. The data analysis stage used refers to the Krippendorff content analysis stage which consists of six stages, namely data collection, sampling, recording/recording, reduction, drawing conclusions, and describing results. The results of the study found that the begalan procession in traditional ceremonies in Banyumas was divided into two stages, namely the preparation stage and the implementation stage. In the preparation stage, the guide explained the purpose of the begalan event using the language of manners *alus*. Meanwhile, at the implementation stage, both players use Javanese *ngoko* with Banyumas dialect. The conclusion that can be written is that in the context of language politeness, whether carried out by guides or players, it is in harmony with language politeness. It's just that jokes made by players tend to pay less attention to language politeness.

Keywords: Language politeness, speech traditions, begalan, marriage customs

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INTRODUCTION

Indonesia is a country that is very rich in cultural diversity. This cultural diversity occurs because Indonesia has many ethnic groups. Ethnic groups in Indonesia are scattered in various regions and have their own cultures. The culture of each ethnic group certainly varies. Tradition is one form of culture that is widely found in Indonesia. Tradition is defined as customs that have been carried out for generations from the time of the ancestors to the present. Each region, of course, has unique traditions and characteristics of the area.

Banyumas Regency is one of the regencies in Central Java Province, Indonesia. This regency besides being known for its *ngapak* accent, also has a unique tradition in traditional marriage ceremonies, namely the tradition of begalan. Begalan is included in the traditional speech art that serves as a means in traditional wedding ceremonies in Banyumas (Priyanto, 2008). Begalan in marriage customs in Banyumas until now by some people is still believed as a suggestion of rejection of reinforcements, *ruawatan*, to ask for safety in the wedding ceremony.



Begalan will involve two players, tools, and full of values of advice through the art of speech delivered. In general, begalan describes the robbery of the groom's luggage by a begal (Priyanto, 2008). The robbery event is presented with a combination of dance, speech or dialogue, and comedy performed with musical accompaniment (Rachmadhani, 2021). Interestingly, although begalan is a tradition in traditional marriage ceremonies of the Banyumas community, not all couples can hold this traditional procession.

The implementation of the begalan tradition in the traditional marriage ceremony of the Banyumas community, has certain conditions. Begalan is only done for marriage between the eldest child and the youngest child, or between the eldest child and the firstborn or it could be the youngest child with the youngest child (Hidayat, 2014). Therefore, not all marriages performed in Banyumas regency present begalan.

The implementation of begalan in the traditional marriage ceremony in Banyumas, is closely related to the dialogue carried out between players. The dialogue carried out is full of values of advice shown to the bride and groom or couples who have been married for a long time. The dialogue spoken by the begalan player must certainly pay attention to the use of polite language.

Language politeness is a reflection of culture in a society. Language politeness in the midst of advances in science and technology is very necessary. This is because politeness in language is needed to be able to convey informative messages (Ihsan & Samsuddin, 2023). The informative message in question, including conveying the message or advice carried out by the begalan player to the audience.

Language politeness is not only used to convey informative messages, but also needed in people's social life. Language civility is essential to accommodate social distancing, increase solidarity, and foster mutual respect (Daar et al., 2023). This politeness of language will support a harmonious and balanced life and mutual respect.

Given the importance of language politeness in life, all supporting elements, including existing traditions, need to internalize language politeness in it. The politeness of language in the begalan tradition will make the advice conveyed more easily accepted by the audience. The forms of politeness in the begalan tradition have not been studied much. Therefore, the analysis of politeness in the language of begalan players in traditional marriage ceremonies in Banyumas is very important to do.

RESEARCH METHOD

This research is a content analysis research. Content analysis research is carried out by reviewing texts, documents, or books to draw conclusions related to content that is adjusted to the purpose of the research (Krippendorff, 2013). The purpose of this study is to describe the politeness of the language used by begalan players in traditional marriage ceremonies in Banyumas. The source of data in this study is in the form of a traditional video of begalan in panggih manten in Banyumas which is accessed through the Dhimas Pudjo youtube channel (<https://youtu.be/9rTKh36SCW0>).

This research technique was carried out by carefully analyzing and recording the politeness of the language of the begalan players in the analyzed video. The instruments of this study are *human instrument* that is, the researcher himself. The data analysis technique used in this study went through six stages, namely data collection, sampling, recording/recording, reduction, drawing conclusions, and describing the results (Krippendorff, 2013). The explanation of the six stages is as follows.

Stage 1 data collection

In phase 1, namely data collection, it was carried out by searching for videos on the implementation of the custom of begalan in marriage in Banyumas Regency in various versions. Some of the videos found are on the YouTube channels Dhimas Pudjo, Alle Menceng, Anggoro Subuh, Sunda Ngapak, Ulfah Nuraining, Firly Video Shooting, DVS Soting, and Alifka Mahardika.

Stage 2 sampling

In stage 2, namely sample determination, it is carried out by selecting one of the begalan videos by considering the characteristics of the YouTube channel that displays. The characteristic in question is that the youtube channel is indeed a youtube channel that specifically displays Banyumasan culture. Considering these characteristics, the begalan video analyzed is a video contained on Dhimas Pudjo's youtube channel.

Stage 3 recording/recording

The recording process is carried out by listening to the entire content of the begalan video on the Dhimas Pudjo youtube channel, which consists of two sub-sections, namely the opening and the implementation of begalan in Banyumas marriage customs. Furthermore, records were made, especially regarding the use of language and the content of messages conveyed in the begalan tradition.

Stage 4 reduction

The fourth stage, namely reduction, at this stage is selected to eliminate parts that are not relevant to the focus of research. Things that are not related to language politeness as the focus of research that have been obtained at the recording stage are then eliminated, so that a complete understanding of language politeness is obtained in the Banyumas marriage tradition of begalan speech.

Stage 5 conclusion drawing

The fifth stage is drawing conclusions from the study of traditional video content that has been carried out. Conclusions are drawn in accordance with the focus of the problem studied, which is related to the politeness of the language used by guides and players in begalan customs.

Stage 6 describes the results

This stage is carried out after the researcher draws conclusions from the results of the analysis of language politeness in the begalan tradition, so that the process of describing the results of the study can be more directed and in accordance with the focus of the study, namely language politeness in the begalan tradition.

RESULTS AND DISCUSSION

Research Results

The tradition of begalan in marriage customs in Banyumas is carried out through two stages. The first stage is preparation. In this first stage, it is explained about the bride and groom, as well as the prayer that the bride and groom become a family that is *sakinah, mawadah, wa rahmah*. At this stage of preparation, the begalan guide also explained about begalan as a banyumas cultural custom that aims to give advice to the bride. The host also explained that begalan utensils in the form of kitchen utensils can later be contested after the begalan event.

This preparation stage is carried out with the aim that the begalan guide can provide direction to the audience on the course of the begalan event. The host of the begalan event begins the explanation with greetings and then explains about the traditional customs of begalan. The guide explained about begalan as a Banyumas cultural custom carried out in the marriage of the first daughter. Begalan inserts advice to the bride and groom to become a *sakinah* family, *mawadah wa rahmah*. Then the guide also briefly explained the various tools that will be used in the begalan as well as explained that these tools can later be contested by the audience.

The politeness of the language used by the host can be seen from the use of language. The language used is Javanese *krama alus*. In addition to the use of Javanese *krama alus*, the guide also calls the bride and groom's family with good names, Pak, Bu, Mas, Mbak. The use of Javanese *krama alus* by begalan guides is also supported by body language that shows politeness. This certainly makes the messages conveyed by the guide can be well received.

The second stage is the implementation or process of begalan. In this process, Gunareka (messenger from the groom's family) while dancing and carrying utensils began to enter the place just as the gamelan music sounded. Then at the same time came Rekaguna (messenger from the bride's family) who stopped Gunareka's journey, then a dialogue ensued.

Gunareka (G): "Hmm ana wong wetenge gede nyetopi nyong, kie group sekang ndi? Nyong sekang Turi was even stopped wong kaya kie." (Hmm, there is a big belly person stopping me, where is this group from? I'm from Turi even stopped by people like this)

Rekaguna (R): "I am arep begal, nyong arep takon remember gadgets rich in cakes" (I want begal, I will ask why bring things like this?)

The first scene when Gunareka and Rekaguna meet and then there is a dialogue, it can be seen that the language used during this begalan process is Javanese ngoko with Banyumasan dialect.

The use of Javanese ngoko in politeness is still considered harmonious because the interlocutor is a person of the same age. In fact, the politeness of the language becomes chaotic because at the beginning of the dialogue, Gunareka has issued a mocking sentence related to Rekaguna's body. This can be seen from Gunareka's ejection which mentions *ana wong wetenge gede* (there are people with big stomachs) to Rekaguna.

In the next scene, in the process of *begalan*, Rekaguna began to ask one by one the things brought by Gunareka. Gunareka explained that the items he brought were *pikulan* or *wangkring*, braid *brebong* consisting of *lan*, *ilir*, *ceting*, *steamer*, *centong*, *irus*, *siwur*, *sieve*, *bay leaf*, *banana leaf*, and *grass*. The explanation of the items brought by Gunareka is full of advice for brides.

Gunareka in the middle of giving an explanation about the items he brought, in his comedy again threw a disrespectful word. This began when Gunareka asked the bride about the instrument she appointed (*ilir*), Gunareka said that in the Yogyakarta area it was called *gedeg*. Then in his joke, Gunareka applies in sentences with different contexts while pointing to the origin of others, *kie rai gedheg* (wall face, shameless people). In the context of politeness in language, this is considered impolite, especially what is appointed by Gunareka is a random person in front of him.

Just like the first scene, in this scene both Gunareka and Rekaguna still use Javanese ngoko with Banyumasan dialect. The use of Javanese ngoko in the context of language politeness is still in harmony. This is because Gunareka gives advice through the media of utensils that are brought to the bride and groom like parents to children.

In the last scene, Rekaguna uses the *Wlira Sword* to destroy the tools brought by Gunareka. Next, the audience can fight for the tool. The scene closes with *gamelan* music. In this last scene, although Gunareka and Rekaguna still use Javanese ngoko with Banyumasan dialect, it is still considered in harmony with language politeness. This is because Javanese ngoko with Banyumasan dialect is used for people of the same age.

DISCUSSION

The *begalan* tradition carried out in traditional marriage ceremonies in Banyumas regency has equipment. The equipment or *uborampe* consists of household appliances as a medium to explain how to live in a household (Wahyu & Brata, 2020). This is because each equipment carried has its own meaning.

The process of explaining how to live a married life using *uborampe* in the *begalan* tradition is packaged in a dialogue that inserts comedy between Rekaguna and Gunareka. The language used in the dialogue becomes a reflection of the culture of the speaking community and summarizes the identity of the speakers which will later be able to reveal the identity of a nation (Wagiati et al., 2023). The use of Javanese language itself also needs to pay attention to the context of its use so that it is right on target.

Javanese language with Banyumasan dialect is the same as Javanese in general which has levels. Javanese language is divided into three levels, namely *ngoko* (low), *krama* (medium), and *krama inggil* (high) (Udasmoro et al., 2023).

Javanese ngoko is usually used by people of the same age or can also be used by older people to younger people when giving advice.

This begalan tradition uses Javanese ngoko language with Banyumasan dialect. The use of Javanese ngoko is still considered in line with the principle of language politeness because of its use according to context. Politeness in language tends to consider ethics and aesthetics as well as the culture of language users in choosing the speech to be conveyed (Ihsan & Samsuddin, 2023). The use of context-appropriate language is directly related to the ethics and cultural characteristics of the wearer.

Language politeness not only pays attention to the context in which it is used, but also takes care of the feelings of the interlocutor. Dialogue in the tradition of begalan does not pay attention to this. Jokes made by players as described in the description of the results tend to be physical mockery. A speaker can take care of the feelings of the interlocutor by paying attention to the interlocutor and treating in such a way that it does not reduce the interlocutor's freedom of action (Suryadi, 2012). Even in the context of jokes, a speaker must still be able to take care of the feelings of the interlocutor.

Maintaining the feelings of the interlocutor in the context of politeness of language in accordance with the basic principles of communication. The basic principle in communicating is the realization of social harmony through the implementation of interpersonal, textual and contextual functions (Daar et al., 2023). The communication process by paying attention to the basic principles will encourage speakers to maintain language politeness towards their interlocutors.

CONCLUSION

The conclusion that can be written is that in the context of politeness in the language of guides or players, it is in harmony with language politeness. It's just that jokes made by players tend to pay less attention to language politeness. Suggestions that can be given that language politeness between speakers and interlocutors need to pay attention to many aspects so that they are in harmony with the situation and conditions.

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