

# The Cultural Meaning and Communicative Pattern of *Panggih* Ceremony in Kabupaten Batang

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**Abstract.** Indonesia has many local cultures, one of which is Javanese. In Javanese, we have a lot of traditional events such as *panggih*, a series of traditional Javanese wedding events which are a meeting ceremony between the bride and groom. This paper focuses on examining the communication patterns of *panggih* ceremony in Kabupaten Batang, which is a Javanese wedding tradition. The uniqueness of the *panggih* ceremony in Batang is that there is a *babalu* dance which is usually used as an accompaniment before meeting the bride and groom. This paper uses qualitative method of ethnographic communication. The results of study are (1) the communication of *panggih* has five processions, namely *kembar mayang*, *injak telur*, *sekar setaman*, *pangkon*, and *sungkeman*. (2) It has a cultural meaning that is associated with the life of the Javanese people, such as prayers and hopes that are given to the bride.

## 1 Introduction

Culture is the result of the work of the human mind and knowledge in understanding the environment. Culture itself is part of the community's perspective that develops and is carried out together from generation to generation. One of the tools to convey a culture is through language. The purpose of the *Panggih* traditional ceremony in Javanese weddings is as follows: The *Panggih* traditional ceremony in Javanese weddings is a ritual steeped in meaning and has various important purposes. (Maulana, 2024) [1]

This ritual marks the sacred moment of the official union of the bride and groom as husband and wife, while also symbolizing the union of two extended families in marriage. With language, people can interact and create a culture. Every phase of human life is usually marked by a series of traditional ceremonies. Almost all communities have the wealth of these traditional ceremonies, which are the result of the creation of human taste and intention, so that culture is created.

One approach to managing and preserving the aquatic environment is through maintenance and management, the concept of which is tailored to the conditions and characteristics of the local wisdom of the local community. Local wisdom is deeply ingrained, inherited from ancestors through a long history of adaptation, and can be used as a regulatory framework for local communities.

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The traditional ceremony is manifested through physical activities, verbal expressions, the use of certain properties and symbols which are interpreted by the human mind. There is a deep meaning in each component of a traditional ceremony created by a community that can only be understood properly what the intent and purpose of the community members who perform the ceremony itself is. According to Hymes (1974) [2] to examine the use of language in a society, one must pay attention to the context and situation of using the language. Language cannot stand alone like grammatical studies in general.

The *Panggih* ceremony is one of the cultures that is interesting to study with communication ethnography. *Panggih* is a series of Javanese traditional wedding ceremonies which are a meeting ceremony between the groom and the bride. The uniqueness of the *Panggih* ceremony in Batang Regency is the Babalu dance which is usually used as an accompaniment before the meeting of the bride and groom. Babalu is a typical dance from Batang Regency. In the past, this dance was used as a strategy in a war. However, as the times progressed this dance was often used as a welcoming ceremony, traditional ceremonies, and as a competition venue.

Hariyanto (2011) [3] examined the Islamic values contained in the Javanese traditional wedding procession in Papandayan Village, Suruh District, Semarang Regency. The results are the wedding ceremony is a symbol that must be lived according to the norms of life regardless of social status. Because, humans before God are the same, depending on their deeds of worship. The social values contained in Hariyanto's research are related to social and cultural life.

Saputra (2019) [4] The *Panggih Pengantin* ceremony contains various character values, including those not taught in schools, but which are also important to practice. These character values include: (1) Responsibility; (3) Cleanliness; (4) Respect; (5) Hard Work; (5) Obedience; (7) Courage; (8) Justice; (9) Devotion; (10) Togetherness; and (11) Patience. Of the nine character values taught in schools, five of them are the same in the *Panggih Pengantin* ceremony.

Sumarji (2013) [6] examines the *Panggih* ceremony performed in Kebumen Regency. The research resulted in the meaning of panyandra which is divided into two, namely the meaning of panyandra and the public's perception of that meaning. The relevance of Sumarji's research with that of the researcher is that both of them studied the same object of research, namely the Javanese traditional wedding ceremony, but the selection of different locations [8].

Furthermore, Satriani (2010) [7] results in every event being carried out is a symbolic activity that has meaning in life. All processions carried out by the bride and groom have a philosophical meaning or life lesson for the bride and groom. In general, the traditional *Panggih* procession is rarely used by the people in Mangunjiwan Village. Satriani<sup>[4]</sup> examines the meaning of traditional ceremonial traditions in the traditional marriages of the Surakarta palace. Surakarta traditional ceremonies have a distinctive feature, namely that there are many series of events that must be carried out from generation to generation.

Kuncoro (2014) [8] examines the meaning of traditional ceremonial traditions in the traditional marriages of the Surakarta palace. Surakarta traditional ceremonies have a distinctive feature, namely that there are many series of events that must be carried out from generation to generation. However, according to the results of Kuncoro's (2014) [10] research, there are pros and cons to this series of traditional ceremonies, because they are considered an obstacle to marriage ceremonies because of the very long terms and series.

Vidiyanti (2018) [9] research show that procedures for speaking include social events in the speech community. In the speech community, there are various types of speech activities. It also describes a person's ability to communicate. The relationship between speech events, behavior and speech style. How to talk between cultures and cultures, even to the most basic aspects.

Fardzilatin and Subiyanto (2021) [10] examines the communicative pattern of sebar punjen tradition in srobyong village jepara. The result of this study indicate there are communicative situation in the tradition of punjen. Pambanyun and Suryadi (2020) [11] examines the communicative pattern of imbal wicara ngunduh mantu event of Javanese wedding tradition. The result of this study is the communication situation of imbal wicara has two procession, there are *pasrah tematen* and *pasrah tinampi*.

Based on several previous studies, researchers have a goal and are interested in discussing the cultural meaning of the communication pattern of the *Panggih* ceremony in Batang Regency. Research on communication patterns in Batang district has never been done before. The novelty of this research with other research is that researchers relate the meaning of culture contained in the process of communication patterns. In addition, this study also examines the ideological values in Javanese society which are then associated with the *Panggih* ceremony, especially in Batang Regency.

## 2 Research Method

The method used in this study was qualitative with an ethnographic communication approach. Research on cultural meaning in communication patterns at the *panggih* ceremony in Batang Regency is included in descriptive research. This study uses a qualitative descriptive methodological approach because it presents the object of research as it is. Meanwhile, the theoretical approach used is an ethnographic study of communication. Ethnography of communication is used to examine the study of communication patterns contained in the *Panggih* ceremony in Batang Regency.

Data collection techniques using interview and recording techniques. The interview was conducted with a resource person named Mr. Suyanta, S.Pd as the host of the *panggih* ceremony in Batang Regency as well as a cultural observer. The recording technique is used to record the results of the interview in order to make it easier to present the data. This study also uses a literature study to relate the cultural meanings and ideological values contained in the *Panggih* ceremony. The results of the data are presented with an informal method, namely the presentation of data with descriptive sentences.

## 3 Results and Discussion

Based on the results of research on the *Panggih* ceremony in Batang Regency which has been carried out by researchers directly in the field as well as the results of interviews, it can be explained that the *Panggih* ceremony in Batang Regency consists of *injak telur*, *wijik sekar setaman*, *pangkon*, *tanem jero*, and *sungkeman*. The communication pattern is presented according to Dell Hymes theory.

### 3.1 Components of the Communicative Pattern at the *Panggih* Ceremony in Batang Regency

The communicative pattern at the *Panggih* ceremony in Batang Regency, it is marked by two goals conveyed by the bride and groom and their parents. The first goal is the goal of the bride and groom. The bride and groom want to get the blessing and prayers of safety from both parents for the safety of their marriage. While the second goal is the goal of both parents who give prayers and blessings to the bride and groom.

In communicative events, the form of messages is presented in verbal and nonverbal forms. The message in the *Panggih* ceremony is in the form of a verbal message delivered in the form of a prayer for the bride and groom. This form of verbal communication is delivered by the event organizer. Meanwhile, nonverbal communication is found in the accompanying

dance at the *Panggih* ceremony, namely the Babalu dance. In addition, there is also nonverbal communication in the form of tools and materials used in this *Panggih* ceremony. *Panggih* ceremony is sacred because there are prayers that are said by the host for the bride and groom. The prayer is filled with hopes and requests to God. The languages used at the *Panggih* ceremony are smooth *Bahasa Jawa Ngoko* and *Krama*.

The applicable norm is in the form of communication that has appreciation and then creates cultural values. The existence of norms in interacting is shown by the event arrangements for the bride and groom. In this *Panggih* ceremony, the genre used is in the form of prayer. Where this ceremony contains a prayer prayer that is packaged at a traditional ceremony (*panggih*) for the bride and groom.

### **3.2 Communication Patterns at the *Panggih* Ceremony in Batang Regency in Shaping the Cultural Identity of the Javanese Society**

In this study, the cultural identity presented is the identity that occurs in the communication pattern of the *Panggih* ceremony. The cultural identity of the Javanese people at the *Panggih* ceremony is still maintained and carried out in the community in Batang Regency. Cultural identity is formed based on the results of communication patterns so that the *Panggih* ceremony is still maintained as a form of Javanese identity. During the *Panggih* Pengantin ceremony, the bride and groom, along with their parents, perform or demonstrate symbols that convey profound character education for the bride and groom and for the community witnessing the ceremony, especially unmarried teenagers. (Saputra, 2019)

The cultural identity that is still used in the *Panggih* ceremony is the use of Javanese in every speech. It is an expression of gratitude and hope to God. People in Batang Regency tend to still use the *Panggih* ceremony as a form of Javanese identity.

The *Panggih* ceremony has a cultural meaning in every series of events. Based on the results of observations and interviews that the *Panggih* ceremony in Batang Regency consists of the *injak telor*, *wijik sekar setaman*, *pangkon timbang*, *tanem jero*, and *sungkeman*. The following is a description of the meaning of culture in the communication pattern of the *Panggih* ceremony in Batang Regency.

#### **3.2.1 Description of the Communication Situation at the *Kembar Mayang* Ceremony**

The situation at *kembar mayang* ceremony is marked by the arrival of the groom and his family to meet the bride. The bride is already standing in front of the house and her family to welcome the groom.

*“Assalamualaikum warohmatullahi wabararatu. Para rawuh ingkang kakung kalebet putri ingkang kinurmatan. Sepuh siji, minulyeng budi. Ojo lali marang kebahagiaan sing kadang mulya. Keparenga kula sowan wonten ngarsa dalem mriki dhumateng pangreksa, Pak Tanuji, saperlu ngaturaken pambagyaharja penganten Nimas Intan ingkang prasaja dening dhimas Aditya ingkang kinurmatan, putranipun Pak Supriyono saking Kauman Batang”.*

The communication situation above describes the meeting of the bride and groom in a series of events, namely the *Panggih* ceremony. The speech is used to welcome the arrival of the groom and his family. The form that is offered by institutions as a form of hope for the bride and groom. Communication on the *kembar mayang* is carried out in one direction, namely spoken by the institution. The elements contained in the *kembar mayang* procession certainly contain philosophical and cultural meanings. The depiction is a banyan tree, where the

banyan tree has strong roots and becomes a shelter. In the Javanese traditional community, the *kembar mayang* describe the blooming of areca nut which has the meaning of ushering in a new life for the bride and groom and carrying out social life by taking their dharma and devotion.

### 3.2.2 Description of the Communication Situation at the *Injak Telor* Ceremony

*Injak telor* stamping procession is depicted with the groom standing by stepping on the egg on a tray. Then the bride washes her feet accompanied by prayers that are said by the ordinances. Eggs are interpreted as sacred objects for a man. The breaking of the egg is interpreted as the bride's virginity has been broken by the groom later.

*Tapak sikile antiga tengen Kawistara pecah dening bojone. Menika purwaning calon kakung dados wijining wuwuh/suci, mulaning uwuhing tatanan manungsa, putra kinarya tetalining akrama.*

*Injak telor* has a cultural meaning of hope to God, where when the egg breaks it means that both of them hope to have children. When associated with culture, the position of a woman kneeling in front of a man indicates the obedience of a wife to her husband. Javanese people are known as people who respect and obey orders. This is in line with Astuti's research (2019) [9] where Javanese society is dominated by respect, responsibility, obedience and mutual cooperation (working together).

### 3.2.3 Description of the Communication Situation at the *Sekar Setaman* Ceremony

In this procession, the bride and groom stand behind the father of the bride and are then ushered into the aisle. When associated with community culture, this ceremony implies a father who delivers a daughter to a man of his choice. This procession was also attended by the parents of the groom.

*Kawuryaaan alon-alon nututi lan ngati-ati banget supaya bapak lan ibu ngeterake anak-anake menyang panggonane, mugi mugi anggene nepusi jangka agesang mangun brayat anyar.*

This procession implies that parents will guide their children in carrying out the household, because parents take care of the bride and groom. When associated with culture, the procession is related to an attitude of responsibility. The responsibility that parents carry out is then given to their daughter-in-law or son.

In ancient times, Javanese society was reflected in their obedient attitude to the king. The soldiers always fulfill the duties of the king. In the modern era, community responsibilities are interpreted with everyday behavior. As in the procession, parents are always responsible for their children's lives.

### 3.2.4 Description of the Communication Situation at *Pangkon Timbang*

The communication situation that occurs in the *pangkon* is the utterance between the institutions and the father of the bride and groom. The bride and groom are on the aisle with a sitting position above the father. The groom sits on the father-in-law's right thigh while the bride sits on the father's left thigh.

*"Abot pundi Pak?" (instruments how to ask the father of the bride)*  
*"Podo abote, Bu," replied the father.*

The meaning of the pangkon situation means that the father does not distinguish between his two children. He will be treated the same as his own child. According to Javanese wedding customs, these scales mean that the weight of the groom and the bride is the same.

### 3.2.5 Describing the Communication Situation on Sungkeman

This procession is carried out with the groom kneeling at the feet of the parents of the bride, and vice versa. *Sungkeman* has the meaning of apologizing and asking for the blessing of his parents for his marriage. The method of guiding the prayers offered by the bride and groom.

*Bekti dhumateng Bapa ngengetaken bilih Bapa mandhiri anggenipun ngrumat masa depan amargi tuwuh. Parandene tiba ing ibune lan kelingan yen biyunge nate nindakake ing papan yoga brata di nawa candra dasa ari, lan hanglelithing wiwit cilik nganti tekan diwasa, cilik bebasan digedhekke, bodho kapinteran.*

At the time of *sungkeman*, the method of giving narration to the groom and bride and their parents. The utterances spoken by the bride and groom and their parents have more or less the same meaning, namely asking for and giving their blessing. In *sungkeman*, overall describes the communication situation spoken by the two children to their parents. The speech contains an apology for all the mistakes that have been made, how the bride and groom ask for their blessing to go through the household, and ask for permission to separate from their parents. Parental utterances include giving permission, and providing prayers for their two children.

## 4 Conclusion

Based on the research that has been done, the processions include kembar mayang, injak telor, sekar setaman, pangkon, and sungkeman. The five processions have cultural meanings that are associated with the life of the Javanese people. Broadly speaking, the *Panggih* ceremony itself has a cultural meaning in the form of prayers and hopes that are offered for the safety and smoothness of the life of the newlyweds

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