

Tradition Reciprocal Pantun (*Pantun Setimbangan*) Custom Community Wedding Lampung Pepadun in Pekon Margakaya Kabupaten Pringsewu

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Abstract: *Pantun is one of the most popular literary works today. Pantun is an old type of poetry in which each stanza consists of four lines and has a sampiran and contents. Pantun is a culture that was born from the Malay community. Lampung is one of the Malay family, in Lampung society this type of rhyme is called reciprocated rhyme (pattun recompense). Generally, the event is reciprocated rhyme (pattun in retaliation). Done at a traditional wedding ceremony, because the wedding ceremony has a sacred purpose and is full of holiness between the bride and groom. The type of research used in this research is an oral folklore research which is an expression of a cultured society. By using qualitative methods, namely research procedures that produce descriptive data in the form of written or oral data from people and observable behavior (Ratna, 2007: 46). Descriptive data collected can be in the form of words or pictures from data derived from observations, interviews, notes, field studies, photos, videos or personal documents. This qualitative descriptive method is used to describe the tradition of reciprocating rhymes (pattunsetimbangan) for the traditional wedding of the Lampung people, especially in the Margakaya village of Pringsewu Regency. Based on the results of the discussion, it can be concluded that the tradition of reciprocated rhymes (pattunsetimbangan) in principle is not only presented at the time of the marriage contract or in the marriage process. But the process of reciprocating rhymes (pattunsetimbangan) can also be applied at the time of application, handover of delivery, mixed bride and groom.*

Keywords: *Tradition, Reciprocal Pantun (Pattun Setimbangan)*

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I. Introduction

Pantun is one of the most popular literary works today. Pantun is an old type of poetry in which each stanza consists of four lines and has a sampiran and contents. According to the Big Indonesian Dictionary (KBBi 2008:113), pantun is a form of Indonesian (Malay) poetry, each stanza (couplet) usually consists of four lines that rhyme (a-b-a-b). Pantun is a culture that was born from the Malay community. Some of the features of the rhyme compared to other folk poetry are that the rhyme is relatively easier to grasp its meaning. Thus the rhyme is one of the most effective tools in expressing feelings. Lampung is one of the Malay family, in Lampung society this type of rhyme is called reciprocated rhyme (pattun recompense). Generally, the event is reciprocated rhyme (*pattun in retaliation*). Done at a traditional wedding ceremony, because the wedding ceremony has a sacred purpose and is full of holiness between the bride and groom. The purpose and function/benefit of reciprocal rhymes (*pattunsetimbangan*) is none other than to provide advice, advice, motivation for life between the bride and groom who are in a marriage procession for future domestic life.

Talking about marriage, marriage is a very sacred thing in the life of every human being. Indonesia as a multi-cultural country certainly has many different wedding traditions in each tribe. The Lampung Pepadun traditional wedding tradition is no exception, especially in the Margakaya village of Pringsewu Regency. Tradition comes from the Latin "traditio" passed on or habit. The simplest understanding of tradition is something that has been done for a long time and is part of the life of a group of people, usually from the same country, culture, time, or religion. According to Danandjaja (2005:5) oral traditions include folklore, riddles, proverbs, and folk songs. This tradition is in the traditional Malay marriage ceremony. Reciprocating rhymes is often done between the bride and groom before the wedding or side by side on the aisle. This oral tradition still exists in the province of Lampung, precisely in the village of Margakaya, Pringsewu Regency. With the growing era and the influence of many foreign cultures entering the regions, it is proper that this tradition must be preserved for the youth and society in Lampung Province. The development of this tradition is now blooming and deflated like

life does not want to die does not want to. As for the causes of the life and death of a performing art due to economic problems, changes in the tastes of the audience, and some are unable to compete with other forms of performance. In addition, performing arts can also be seen from who is the funder of the production. Some forms of performing arts that function as ritual donors are the public.

Therefore, the researcher as the author conducted research on the tradition of reciprocated rhymes (*pattunsetimbangan*) in the marriages of the people of Lampung Pepadun, especially in the Margakaya village of Pringsewu Regency and wanted to describe the process of reciprocating rhymes themselves in marriage customs. A relevant research was also conducted by Bustami (2001) entitled "The Barzanji Performance in the Traditional Marriage Ceremony of the RejangTabaPenanjung North Bengkulu Society".

II. Theoretical Basis

Folklore

Folklore or in Indonesian commonly referred to as folklore, is a branch of science that reviews and discusses about culture. Folklore consists of two syllables, namely folk and lore. Dundes explained (in Danandjaja, 1997) folk is a group of people with the same physical, cultural and social characteristics so that they can be recognized from the group another. The physical recognition characteristics mentioned can be in the form of language, eyes, livelihood, skin color, language or accent, and beliefs. According to Wulandari (2017). The definition of ethnicity is a group of people who can identify themselves carefully based on the lineage of their ancestors who are considered the same and have characteristics such as nation, language, behavior and religion. Therefore, it can be concluded that folk can be interpreted as a tribe or race. While the notion of lore is custom or knowledge from ancestors that has been passed down from generation to generation, either verbally (verbally), behavior (non-verbally) or through evidence. Physical properties that exist are like relics from ancient times. From the explanation above, folklore can be interpreted as a group of people (tribes) who have a tradition that is recognized by the community and passed on to each generation. So that a folklore will still exist even though the times continue to develop. According to Brunvard (Danandjaja, 1997:21).

Oral Tradition

Oral traditions are various habits in society that live orally, while oral literature is various forms of literature that are expressed orally. So, oral tradition talks about the problem of the tradition, while oral literature is about the literature. Therefore, UNESCO (United Nations Educational, Scientific, and Cultural Organization) includes oral literature as part of the oral tradition. According to UNESCO, oral traditions include, among others, a.) oral literature, b.) traditional technology, c.) knowledge of the people outside the palace and metropolitan cities, d.) elements of religion and public belief outside the formal boundaries of major religions, e.) community arts outside the palace center and metropolitan cities, and f.) various forms of regulations, norms, and laws that function to bind these traditions (Ratna, 2011: 105). Folklore is only a part of culture, which is generally spread through speech or oral. That is why some call it an oral tradition. According to Danandjaja (1994:5) oral tradition only includes folklore, riddles, proverbs, and folk songs. Oral tradition is folklore whose form is purely oral. The forms included in spoken folklore include (a) folk language such as accent, nicknames, traditional ranks, nobility titles; (b) traditional expressions, such as proverbs, proverbs, and memes; (c) traditional questions, such as puzzles; (d) folk poetry, such as pantun, gurindam, and poetry; (e) folk prose stories, such as myths, legends, and fairy tales; and (f) folk songs (Danandjaja, 1994:22).

Oral folklore is a work that is spread by word of mouth from generation to generation. The oral tradition is part of folklore, namely everything that is included in the cultural life of the people such as customs, beliefs, fairy tales, and expressions. Oral traditions include folk dances, folk dramas, parables, puzzles, customs, beliefs, proverbs, legends, myths, and folk oral stories (Rafiek, 2002:54). spoken language is broader than language in oral communication. Research on oral traditions is carried out on oral communication, but the recording can be written or oral (electronic recording device). We also get written data from old manuscripts which were previously recorded oral communications. Oral traditions can have a similar background to written texts (MPSS; ed. 2008:185).

Performing Arts

In essence, performing arts are motion, a change of state. Therefore, the substance lies in the imagination and the process at the same time, an encapsulation is the means, a sense of taste is the goal of the art, while technical skills are the ingredients (Sedyawati, 1981:60). Furthermore, it is explained that the regional performing arts in Indonesia departed from a situation where it grew up in different ethnic environments from one another. In that environment, customs, or collective agreements that are passed down from generation to generation, have enormous authority to determine the rise and fall of regional arts. Customary events are the main basis of existence for performing arts performances (Sedyawati, 1981:52). In the process of performing, performing arts is something that applies in time. A location has meaning only when an artistic expression takes

place there, and requires the presence of two groups that cannot be separated from each other, namely the group of presenters and recipients. Art has its value as enjoyment, which is manifested as an experience that contains images and becoming (processes). In the field of performing arts, it turns out that the Lampung Malay community still preserves the old tradition of reciprocating rhymes in wedding customs.

III. Research Methods

The type of research used in this research is an oral folklore research which is an expression of a cultured society. By using qualitative methods, namely research procedures that produce descriptive data in the form of written or oral data from people and observable behavior (Ratna, 2007: 46). Descriptive data collected can be in the form of words or images from data derived from observations, interviews, notes, field studies, photos, videos or personal documents. This qualitative descriptive method is used to describe the tradition of reciprocating rhymes (*pattunsetimbangan*) for the traditional wedding of the Lampung people, especially in the Margakaya village of Pringsewu Regency.

IV. Results and Discussion

The oral tradition of reciprocated rhymes (*pattunsetimbangan*) may already be familiar to the people of Indonesia, especially on the island of Sumatra, which is very ingrained with this tradition. Reciprocating rhymes (*pattun recompense*) is not only for entertainment, but there is education, and pituah contained in it. Usually the Malay community in Sumatra, incorporate this tradition into their wedding customs. Even in the past Lampung community tradition known as art (*pattunsetimbangan*). This tradition is also found in the village of Margakaya, Pringsewu Regency. The tradition of reciprocating rhymes in the culture of the Lampung people in which two or more parties throw rhymes (buying and selling) which contain the content or deepest purpose. or before the bride and groom on the aisle. Reciprocating rhymes (*pattun equidistant*) is one of the traditions in Lampung society that focuses on procedures, manners, ethics, in speaking or in communicating. Reciprocating rhymes are performed verbally, so that they are very communicative with the people who are watching at the place where the reciprocal rhymes are performed. Aside from being a medium of communication, reciprocal rhyme performances also have aesthetic, ethical, religious, cultural values, which fascinate the audience. Reciprocal rhyme performances are carried out as a means of communication to reach an agreement on both parties of the bride and groom in the marriage process. In detail, the art of reciprocating rhymes (*pattunsetimbangan*) is an ancient tradition that is embodied in the form of communication, performance, containing cultural, religious, ethical, and aesthetic values.

V. Conclusion

Based on the results of the discussion described above, it can be concluded as follows:

- 1) The tradition of reciprocated (*pattun equidistant*) rhymes in principle are not only presented at the time of the marriage contract or in the marriage process. But the process of reciprocating rhymes (*pattunsetimbangan*) can also be applied at the time of application, handover of delivery, mixed bride and groom.
- 2) The function of reciprocating rhymes (*pattun recompense*) in the traditional process of marriage of the Lampung people, especially in the Margakaya village of Pringsewu Regency, is as follows:
 - a. Reciprocated rhymes (*pattunsetimbangan*) function as language arts that educate in communication.
 - b. Reciprocating rhymes (*pattunsetimbangan*) in the marriage process serves as an effort to preserve traditional traditions.
 - c. Reciprocated rhymes (*pattunsetimbangan*) function as moral education.
 - d. Reciprocating rhymes (*pattunsetimbangan*) also has a function as entertainment which in every replying rhyme (*pattunsetimbangan*) is done it can make people around who watch can smile, be happy, laugh, and feel relieved.

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