

Payandra Oral Literature: A Review of Structure and Function

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ABSTRACT

Oral literature is a form of literature that has existed since ancient times in Indonesia because oral literature, literature that is attached to the community. Each region has its own oral literature, one of which is Java. This research focuses on the structure and function of Panyandra oral literature at the traditional Javanese Temu manten wedding ceremony. The method used is descriptive research method using qualitative approach. The location of this research was Jatimulya village, Wonosari kecamatan, Boalemo Regency, Gorontalo Province. Data and sources from informants, data collection techniques applied are observation, interviews, recording techniques and note-taking techniques. Data analysis techniques were carried out through recording, transcribing data, and translating data obtained in panyandra oral literature at the Javanese temu manten ceremony. The results of the research found that the structure has twelve parts of content and form. Four functions were found according to Bascom, namely the form of entertainment, the function of validating cultural institutions and institutions, the third function as a means of educating children, and the last function as a means of enforcing and supervising community norms so that they are always obeyed. This research is expected to maintain and preserve in order to ensure that the tradition is not lost.

INTRODUCTION

Oral literature is a form of literature that has existed since ancient times in Indonesia because oral literature, literature that is attached to society. Each region has its own oral literature, the existence of oral literature in the community is expected to be maintained because oral literature is a culture inherited from ancestors. Oral literature is expressed orally, not written and passed down from generation to generation as part of the community's communication tradition. According to Daud and Bagtayan (2024) Literature is an expression of human expression in the form of written or oral works based on thoughts, opinions, experiences, and even imaginary feelings that reflect reality. Oral literature has a function to convey messages to the community about culture and the existence of oral literature produces invaluable cultural strength. Oral literature raises many cultural messages to provide knowledge about various regional cultures. Oral literature has a function according to Hutomo (1991), namely the function of oral literature as a projection system, functions for cultural affirmation as a means of enforcing social norms, as a means of social control and as a means of child education. Indonesia is a country in the world that has an invaluable amount of oral literature.

Every region has a regional language and is very likely to have regional literature, according to Tuloli (2000) literary works are a form of realization of the language itself. Regional literature can be in the form of oral literature or written literature. Oral literature scatters all regions in Indonesia, one of which is the Javanese tribe. One of the oral literature of Javanese society is panyandra. Panyandra is a narrative that tells the beauty of a party using Javanese kawi or Javanese kromo. Panyandra is only used in a beautiful and ornate atmosphere, for example in a wedding ceremony. In the Javanese wedding tradition, the temu manten procession is not just a ceremonial event but has a deep meaning. Temu manten is accompanied by a pranata adicara by delivering panyandra to describe the atmosphere that occurs, *Panyandra* has an important role in narrating or accompanying the wedding ceremony because it contains prayers and meaning.

This research also aims to see more about the structure and function of panyandra oral literature at the Javanese temu manten ceremony which is still rarely known. The main focus of this research is to see the structure and function of panyandra oral literature at the Javanese temu manten ceremony. This research provides knowledge that helps develop and explore existing knowledge about the oral literature of panyandra at the Javanese temu manten ceremony. Specifically, this study looks at

The theory of this study combines structure theory and function theory so as to develop existing regional oral literature. In terms of the structure of panyandra oral literature, there are twelve parts and has four functions including the function as entertainment, the function as a means of validating cultural institutions and institutions, the third function as a means of educating children, and the last function as a means of coercion and supervision so that community norms will always be obeyed.

LITERATURE REVIEW

Theory of the Nature of Oral Literature

According to Endraswara (2008), oral literature is one of the works spread from mouth to mouth for generations. In oral literature, there are various descriptions of the living conditions of the ancient society where literature was created to always reflect the living conditions of the community.

Oral literature theory of panyandra

Panyandra originated from candra which means to tell the state of nature with parables or exaggerations, dicandra means told with parables (Prawiroatmodjo, 1993). Panyandra discourse is seen in the procession of traditional marriage ceremonies starting from the big or in the wedding reception. Panyandra discourse is a depiction story or narrative that illustrates a series of weddings.

Theory of Oral Literature Structure

The structure of oral literature can be seen from the first content and the second form of its elements. In this study referring to form and content, Wellek and Warren (2014) state that structure includes content and form as far as it has an aesthetic function thus, literary works can be seen as a whole sign system, a sign structure that has certain aesthetic functions and purposes.

Theory of Oral Literature Functions

Oral literature has various functions and important roles in society. According to Bascom (1954) oral literature consists of four functions, as a form of entertainment, as a means of validating cultural institutions and institutions, as a means of educating children, and as a means of coercion and supervision so that community norms will always be obeyed by collective members.

METHODOLOGY

The research approach applies a descriptive qualitative approach in order to explore and describe in detail the phenomenon of panyandra oral literature in the village of Jatimulya, Wonosari sub-district. With this, researchers will reveal various aspects that make up the oral literature of panyandra, including structure and function. This research was conducted in Jatimulya Village in Wonosari District, Boalemo Regency. This study obtained data in the form of Javanese oral literature panyandra which sourced data on key and ordinary informants. Data collection techniques were carried out through observation, interviews, recording and notes. Data analysis uses recording, data transcription, and data translation, not only that, data analysis also uses the analysis model according to Miles and Huberman (1992) through the process of data reduction, data presentation, and drawing conclusions/verification.

RESEARCH RESULTS

Structure of Panyandra Oral Literature

Panyandra oral literature is basically in the form of content in the form of stories told using narration. All parts are related to each other. The narration is chanted using Javanese so that the transcription is also in Javanese and then translated into Indonesian. The following panyandra literary structure is presented according to the parts of the content. In Panyandra, there are twelve parts of the stages of the temu manten ceremony procession delivered by the pranatacara, namely as follows:

The first part: the bride

Nampi Sasmita bilih temanten putri sampun purna anggenipun amulas wadana ngrasuk busana. awit saking punika badhe binayang kare mijil saking tepas wangi tumuju wonten ing kursi rinengga ing sak madyaning wisma pawiwahan

Translation:

Receiving a sign that his girlfriend has finished grooming her face and putting on her clothes. The start from here will imagine going out of the fragrance to the rinengga chair in the center of the guesthouse.

The first part of the panyandra contains expressions of a bride who has finished and is ready to dress up and dress up to go to the temu manten procession.

Second part: the exit of the bride

Binarung swaraning hangrangin ambabar ketawang puspawarna, ana ganda arum ngambar kang ngebaki sak jroning wisma pawiwahan, lah menika ta jejuwitaning pahargyan ing siang menika, kenya siwi Bapak / Ibu (...) ingkang selisih Rara (...) Mijil saking panti busana ngagem busana panganten putri, hingayap ginarubyug para sesepuh, manjing jroning sasana rinengga badhe kabiwadha

Translation:

The sound of bustle and laughter, there is the scent of double angambar that fills the inside of the guesthouse, this is the beginning of today's celebration, ladies and gentlemen (...) who are different from Rara(...) came out of the clothes shop wearing a dressed bride, hoping to get support from the elders.

The second part of the panyandra contains a lively wedding atmosphere, the sound of laughter and the smell of angambar ambar or the smell of pandanus plants whose fragrant aroma will fill the air, the heavenly fragrance is smelled everywhere in the pemungkiman not only that joy and happiness are felt by the invitees who are happy because of the wedding.

Third part: the groom arrives

Kumenyar mawa prabawa, sumirat ambabar tejamaya, saya dangu saya cetha, saya caket saya ngalela, lah punika ta tejaning risang pinanganten kakung pun bagus(...) putra Bapak / Ibu (...) ingkang binayang kare mijil saking wisma palereman, kinthi manjing sasana pawiwahan

Translation:

Kumenyar brings the spirit, the light shines, the longer, the clearer, the closer, the closer, the better. who thinks to come from the homestead, he will have fun

The third part of the panyandra contains the arrival of the groom accompanied by his family, elders and traditional leaders from a settlement who are ready to go to the procession of the temu manten ceremony with great happiness.

Fourth part: the temu manten ceremony

upacara panggih, panggih hamengku werdi Pangudi Gambuhing Panggalih. Lon – lonan tindakira sri penganten kekalih, gya samya apagut tingal, tempuking catur netra mahanani manunggaling karsa, ginugah rasane, amung sajuga kang cinipta, antuka bagya mulya ing donya tekeng delahan.

Translation:

In addition to the traditional ceremony that has been held, namely the panggih ceremony, panggih hamengku werdi Pangudi Gambuhing Panggalih. The man and the woman meet each other face to face, like looking at the four eyes that look at one desire, feeling happiness, only one person creates, a beautiful face in this world.

Panyandra the fourth part of the ceremony process begins when the groom and his family enter the gate in the middle of the wedding in the afternoon then proceeds with the procession of handing over the sanggan, the groom is flanked by elders and led by the sanggan bearer from the family group. The sanggan is then given by the groom to the bride's parents. Sanggan is usually called seserahan, this handover as a symbolic redemption of the bride.

Fifth part: stepping on the egg

Kawistara samya hanyaketi ponang antiga caketing bokor kencana minangka wadahing sekar setaman, ponang antiga tinampank padha pecah sanalika dening temanten kakung

Translation:

A similar story occurred when the ponang underneath the golden bokor that held the garden flowers was stepped on and broken by the groom.

The fifth part of the panyandra is the process of stepping on the egg or ngidak tigan. Since ancient times, stepping on eggs has been an important part of the Javanese wedding ceremony procession.

Sixth part: washing kaki

Tanggap temanten putri gita – gita hajengku mring pepadhaning keng raka, sarwi sumembah sarta hamijiki pepadhaning ingkang raka garwa, lah menika ta pratanda prasetyanipun temanten putri anggenya badhe setya bekti mring guru laki.

Translation:

In response to the princess bride, I approached my husband, I bowed down and prostrated myself to my husband, this is a sign of the princess bride's commitment that she will be faithful to her husband.

The sixth part of the panyandra contains the procession after stepping on the egg, namely ranupada or washing the feet. Ranu means water and on washes the feet. So ranupada means the procession of washing feet with water, the bride washes the groom's feet with setaman flower water.

Seventh part: sinduran

Nalika samana pinanganten kekalih samya jumeneng jajar akekanthen asta, tumuli sinengkeban sindur warna rekta lan seta dening ibu, parandene ingkang rama wonten ngarsaning temanten sarimbit hangasta poncoting sindur

Translation:

When the bride and groom arrive at the aisle, see that the red and white sindur is tucked in by the mother, while the father of the bride and groom is in front of the bride and groom with affection.

This seventh part of the panyandra contains the sinduran procession, sinduran which in Javanese sindur refers to a red and white cloth, sindur cloth is a key element in the temu manten ceremony. Sindur is an elongated red and white cloth, the red color is in the middle and white at the edges. The red and white colors are believed to symbolize purwaning dumadi, meaning the beginning or origin of life.

Eighth part: bobot timbang

Bapa (...) gya lenggah wonten ing dhampir pinasri, pinanganten sarimbit pinangku dening ingkang rama, minangka kawijiling lisan, keng ibu nyuwun pirsu, "piye pakne, abot sisih kiwa apa tengen?" "ora bune, abote pada wae" ngemu pralampita bilih anak sakarone ora ono bedane

Translation:

Mr.(...) was present near the stage, the groom with his father, as the answerer, to the mother asked, "what do you think, from left to right?" "it's okay, everything is fine" he explained firmly that his son was no different.

The eighth part of the panyandra contains the procession after the sinduran when the bride and groom arrive at the aisle seat the father sits, the bride and groom sit on the father's lap. At that time the father weighed their weight with his heart, had the same affection for both of them between biological children and sons-in-law. Mom asked, "what do you think, from left to right?" "It's okay, everything is fine" he explained firmly that his son was no different.

Ninth part: kacar kucur

Kawistingal sri penganten kakung sampun hangasta klasa bangka minangka wadahing ubarampe kacar kucur, kang kaisinan kacang kawak, dhele kawak sarta arta rekeh minangka pralambang raja kaya kang kasuntak ing pangkoning temanten putri sampun siyaga nampi kanthi linambaran mori, ngemu wewarah bilih jejering kakung kedah dados guru

Translation:

The bride and groom have prepared a boat as a container for kacur glass medicine containing kawak nuts, kawak nuts and coins as a symbol of the king, while the bride's lap is ready to receive it with a mori wrap, announcing that the husband's title should be a teacher.

The ninth chantandra of the kacar kucur process, the community believes that if someone marries traditionally and uses the kacar kucur procession the family will always be given abundant sustenance. The ceremony begins with the groom pouring metal coins mixed with yellow rice as a symbol of the king, nuts, and

spices. The coins are poured into the bride's lap covered with sindur leaves and carefully guarded so that the groom's coins are not scattered.

Tenth part: dhahar klimah

Pinanganten kekalih samya dulang dinulang, pinanganten sarimbit samya dhahar kembang, dulang dinulang kinarya pralambang prasetyanipun, tubiyantu, mad sinamadan kekalihipun nedya sabaya papa sabaya mulya, pahit getiripun ngagesang badhe karaosaken sesarengan.

Translation:

This wedding food, may it be a blessing for the bride and groom, this wedding food, may it be a blessing for the bride and groom, this food symbolizes loyalty and respect, your body and your soul, may it be one in luck and honor, the good and bad of life will be faced together.

The tenth part of the panyandra is about eating together or dulang-dulangan. Dulangan is a tradition in Javanese culture, the term comes from the Javanese language which means plate or tray, dulangan refers to the procession of feeding each other between the groom and the bride using a tray containing yellow rice or other traditional food.

Eleventh part: ngunjuk tirta wening

Purna anggenya hanindaken dhahar kembang bujana ya dhahar klimah, tumunten ngunjuk tirta wening, tirta wus ngarani banyu, wening wus ngarani tanpa warni, temanten sarimbit samya ngunjuk tirta wening

Translation:

Please show clear water, water has been mentioned as water, clear has been mentioned as homeland, the bride and groom both show clear water.

The eleventh panyandra contains the procession of the bride and groom drinking clear water but now the procession of ngunjuk toya wening does not only use clear water but there are various flavors. tirta means water is believed to mean the sturdiness of the soul, the regular nature reflects the level of true submission, and wening means clear.

Part twelve: sungkeman

Sungkem dhateng ingkeng ibu lan rama mengku werdi ngaturaken agenging panuwun mring rama ibu ingkang sampun sembada ngukir jiwa raga miwah hanggulawentah wiwit alit ngantos akir dewasa.

Translation:

I bow down to my mother and father, I express my deepest gratitude to my mother and father who have been able to carve my soul and body from childhood to adulthood.

The twelfth part of the panyandra contains the sungkeman procession. Sungkeman is a distinctive tradition for the Javanese community that means a sign of devotion and respect for the bride and groom in front of their parents, family and invitees. The sungkeman tradition was introduced in 1930 during the mangkunegara period, and became a ritual that is not missed in the wedding procession.

Functions of Panyandra Oral Literature

Based on the data, there are four functions according to Bascom in panyandra oral literature, namely:

A. For entertainment

Euphoria

Joy is the deep feeling of joy we feel when we get something good or hear something good is happening. Joy is also an emotion that arises because a person gets good things such as feelings of joy, joy and happiness no matter how good or bad the situation is. Usually, joy is not only felt by one person but by the whole family

Binarung swaraning hangrangin ambabar ketawang puspawarna, ana ganda arum hangambar kang hangebaki sak jroning wisma pawiwahan, lah menika ta jejuwitaning pahargyan ing siang menika, kenya siwi Bapak / Ibu (...) ingkang selisih Rara (...) Mijil saking panti busana ngagem busana panganten putri, hingayap ginarubyug para sesepuh, manjing jroning sasana rinengga badhe kabiwadha

Translation:

The sound of hustle and bustle and laughter, there was a double smell that filled the inside of the guesthouse, this was the beginning of today's celebration of ladies and gentlemen (...) who was different from Rara (...) came out of the clothing store wearing a wedding dress, hoping to get support from the elders

The first part of the bride's panyandra explains the shape of the atmosphere of joy at the beginning of the celebration that attracts attention starting from the concept of decoration, clothing, food, entertainment by providing fun, joy and full of laughter in the middle of the party. The entertainment atmosphere of the temu manten ceremony is like a cool and comfortable light with full of enthusiasm and a gathering that can't wait to come to the party. This celebration will take place crowded with guests having fun with entertainment. attended by invitees and the families of the two brides at the location of the ceremony to support the joyful atmosphere of the wedding.

Festive

Festive is something that is radiant, luminous, splendor, glory and merry. Festive also means making an activity more mega, festive, and enlivening so that an activity looks more lively and interesting.

mijil saking panti busana ateges miyos saking papan ageman nedya sumarak wonten ngarsanipun para tamu manjing ing salebeting sasana pahargyan.

Translation:

coming out of the closet means coming out of the closet and appearing before the guests during the celebration.

The third part of the panyandra explains the festive atmosphere of the party when a bride comes out like the presence of a queen in front of the guests making the festive and magnificent of an event make activities

more lively, and crowded so that activities look more lively and interesting. But behind the excitement there is a togetherness that should not be forgotten and the gratitude and joy of the family and invitees.

B. As a means of validating cultural institutions and institutions

Traditional wedding ceremony equipment *temu manten*

Traditional ceremonies are ceremonies that are carried out from time to time for generations by residents in an area, for example in Java. Traditional ceremony equipment is a tool or device to channel the procession to be carried out.

Kawistara samya hanyaketi ponang antiga caketing bokor kencana minangka wadahing sekar setaman, ponang antiga tinampank padha pecah sanalika dening temanten kakung

Translation:

A similar story occurred when the ponang underneath the golden bokor that held the garden flowers was stepped on and broken instantly by the groom.

The fifth part of the *panyandra* explains one of the stages in *temu manten* stepping on an egg where the traditional ceremonial equipment used is a golden bokor. Bokor is a bowl but the top is pierced in accordance with the custom that contains water equipped with colorful *setaman* flowers as ceremonial equipment, *setaman* flowers consist of 7 flowers, namely the first rose, white rose, jasmine, *sedap malam*, gambier jasmine, *ylang ylang* and *cantil*, this *setaman* flower has a purifying use. In the *setaman* flower ceremony is used as a procession of washing the groom's feet to show his respect and affection for his husband.

Socialization of Javanese cultural identity

Socialization is a process where we learn about how to think and provide the knowledge needed in community life. Not only that, it instills values and norms of behavior according to the rules and beliefs of the community. Cultural identity is a characteristic of a group that has customs, language, traditions, and values.

Gantal kinarya bebalangan dumados saking ron suruh kang matemu rose tinali benang lawe, nadyan beda lumah lan kurepe parandene ginigit tunggal rasane. Nadyan beda wujud lan sifate, nanging menawa wus tinalining palakrama kudu pada karsane.

Translation:

Gantal kinarya from the implementation of marriage is taken from the thread tied by both hands that look united, although different homes and backgrounds, but the heart remains united. It is different in form and nature but the charm of marriage must be the same.

The fourth part of *Panyandra* explains the wedding procession at the stage of throwing betel leaves tied by *lawe* thread or Javanese people call it *gantal*. The tradition of throwing *gantal* is the second procession in the *panggih* ceremony, *gantalmel* symbolizes the bride and groom throwing

love to each other after a meeting that has been tied and united with a sacred thread. The husband throws the gantal towards the chest aiming to commit to protecting, affection for the wife then the wife replies towards the dadah also as a devotion to the husband. seen the two brides united, although different homes and backgrounds, but the hearts remain united.

C. As a tool for the education of children

Responsibility

Responsibility is to fulfill one's obligations and duties with sincerity that comes from one's own heart and willingness to do one's duty. Responsibility also means that one will be held accountable for the results obtained by taking all risks for one's own actions because it is your duty.

akinging balewisma paring guna kaya nyekapi kabetahaning kluarga, lan ingkang garwa nampi kanthi suka lilaning manah, saged ngrigenaken guna kaya kanthi gemi, nasthiti lan ngati – ati.

Translation:

Balewisma provides benefits such as meeting the needs of the family, and the wife receives it with affection, can utilize it with joy, advice and care.

The ninth part of the panyandra explains the responsibilities of a husband towards his wife such as providing for her according to her ability, clothing, and housing according to family needs. In addition, it is responsible for building a household by being responsible for maintaining and protecting marriage from temptation. And a wife is also responsible for utilizing it and accepting lovingly whatever her husband gives her, not only that a wife is also responsible for obeying her husband by protecting body and soul.

Hard work

Hard work is an activity that a person does seriously without knowing the word give up until it reaches something that has been determined or whatever is produced will be equal to the energy exerted.

bangkit manunggalaken karsa arsa lan cipaten ngancik ing alaming bebrayan

Translation:

rise up as one in the desires and wishes of the heart and the covenants bound in the universe,

The fourth part of the panyandra explains one's hard work When we want to get what we want, we have to get up and work hard until we get what we want. Hard work uses more energy but in hard work has main things such as getting great results, determination to never give up on all challenges, get up even though you fall up and down again until something is successful or achieved.

D. As a means of coercion and supervision so that the norms of society will always be obeyed by members of the collective.

Norms are rules or guidelines that must be obeyed by a person in relation to other people or the environment, Norms can be written or unwritten.

Norms have several types, one of which is religious norms and norms of politeness.

Religious norms

Religious norms are rules or moral guidelines by a religion and are followed by its adherents. religious norms have norms governing behavior, ethics, and human and god relationships with higher powers.

Rep tidhem prepanem, datan ana sabawa sajroning walang salisik, bebasan ron-ronan tan ebah awit samirana datan lumapah, kang kapiyarsa hamung swara gedhing kang ngumandang ing saindenging sasana wiwaha Wus dumugi wahyaning mangsakala dhumawahing pepesthen

Translation:

When the two entered the gate, in the midst of the wedding at noon, there was a command from God that united the man and the woman.

The fourth part of the panyandra explains the relationship between two humans united by God. Believe that the meeting of the bride and groom is based on God's provision, decree and permission, just like the reunion of Adam and Eve after years of separation and meeting again with God's permission.

The norm of politeness

Tanggap temanten putri gita – gita hajengku mring pepadhaning keng raka, sarwi sumembah sarta hamijiki pepadhaning ingkang raka garwa, lah menika ta pratanda prasetyanipun temanten putri anggenya badhe setya bekti mring guru laki.

Translation:

Responding to the princess bride, I approached my husband, I bowed down and prostrated to my husband, this is a sign of the princess bride's commitment that she will be faithful to her husband.

The sixth part of the panyandra explains the norms of politeness of a wife to her husband by always respecting, protecting herself and her husband's property and obeying all his orders.

DISCUSSION

The structure of panyandra oral literature in the Javanese temu manten ceremony shows a systematic and symbolic narrative order, covering twelve stages of the procession from bridal preparation to sungkeman. This descriptive Javanese speech is full of symbolic meanings, spiritual values, and cultural expressions. The narrative not only guides the course of the ceremony, but also contains social, aesthetic and spiritual functions that live in the community, reflecting the complexity of Javanese culture and social stratification as asserted by Finnegan (1977).

Furthermore, the repetitive structure in panyandra is in line with Danandjaja's (2002) view that folklore develops through repetitive narrative patterns that are informative as well as affirming cultural identity and social institutions. Thus, panyandra is not just a ritual speech, but also a means of

legitimizing customary values that are collectively inherited and maintained by the community. It contains a dramatic flow and collective rites that represent aesthetic taste and communal values.

Puspitosari's research (2013) reinforces this by showing the stylistic distinctiveness of panyandra through the selection of diction, rhythm, and language style that reflects noble values and local aesthetics. Its communicative function is not only to convey processions, but also to transmit ethical, moral, and spiritual values. In this context, panyandra describes the concept of purwaning dumadi or the origin of life manifested in cultural symbols such as sindur merah putih. Therefore, panyandra not only functions as a traditional narrative, but also as a representation of the cosmology and philosophy of life of the Javanese people that integrates ritual, social, spiritual and aesthetic aspects in one cultural unity.

In folklore studies, Bascom (1954) identified four main functions of oral literature: entertainment, validation of cultural institutions, education, and social control. These functions are significantly present in the oral literature of panyandra at Javanese wedding ceremonies. Panyandra not only enlivens the wedding atmosphere through lively descriptions and expressions of happiness, which strengthen social solidarity as asserted by Pitaloka (2024), but also functions as an instrument of legitimization of wedding institutions. Through ritual symbols such as ngidak tigan, kacar kucur, and sinduran, traditional values of obligation, gender roles, and commitment are performatively affirmed, in line with Priyadi, Firmanda, & Effendy's (2018) findings on the role of oral literature in preserving social institutions.

Furthermore, panyandra serves as a vehicle for the education of moral and ethical values. Narratives rich in symbols and parables, reflected in processions such as washing the husband's feet and sungkeman, instill values of responsibility, loyalty, and respect for parents. This makes panyandra an effective cultural education tool in transmitting social norms between generations, in line with Sudikan's (2001) view of oral literature as a medium for character education. In addition, panyandra also performs the function of social surveillance through narratives about household harmony, religious observance, and ethical manners. This ritual speech reinforces collective understanding of ideal norms, in line with Bascom's (1954) concept of folklore maintaining social order.

Beyond these practical functions, panyandra is also a profound representation of Javanese cultural identity. The language, narrative style, and traditional symbols attached to each procession reflect the worldview, philosophical values, and norms of Javanese society. The use of the red and white sindur symbolizing purwaning dumadi as well as narratives about balance and harmony are concrete examples of the Javanese cosmological view. Concepts such as social harmony, ancestor respect, and family unity are the common threads of these oral narratives, in line with Geertz's (1973) view of cultural symbols as expressions of collective meaning systems. Thus, panyandra is not only a part of rituals, but also a manifestation of dynamic Javanese cultural

continuity, becoming a space for expression and conservation of local values that strengthen social cohesion and collective identity.

CONCLUSION AND RECOMMENDATIONS

Panyandra as a form of oral literature in Javanese wedding ceremonies is a rich and complex narrative system, combining ritual, social, spiritual, and aesthetic elements in a single cultural entity. With a structure consisting of twelve systematic and symbolic processional stages, panyandra not only plays a role in guiding the course of the ceremony, but also serves as a means to legitimize traditional values, convey moral messages, and strengthen Javanese cultural identity. Panyandra also reflects social stratification, strengthens cultural institutions, and performs functions as entertainment, education, and social surveillance. In addition, through symbols such as the red and white sindur and narratives relating to the origins of life, panyandra illustrates the cosmology and philosophy of Javanese society that focuses on harmony, harmony, and the preservation of noble values from generation to generation.

The preservation and revitalization of panyandra as an oral cultural heritage is very important, given its aesthetic value as well as its social and educational functions. Therefore, local governments, cultural institutions, and educational institutions are encouraged to document, teach, and promote panyandra to the younger generation. This can be done through local content curriculum, art activities and digital platforms. Such efforts are crucial to maintain cultural continuity and ensure that the value of panyandra is maintained.

FUTURE RESEARCH

Future research on panyandra could explore several important aspects, including: (1) digital transformation by analyzing how panyandra adapts to new media platforms and its influence on the dissemination of traditional values; (2) modern semiotic studies to examine changes in symbolic meanings (such as sindur merah and putih) among urban youth; (3) cross-cultural analysis that examines panyandra modifications in the context of mixed marriages as a way to negotiate identity; (4) a critical linguistic approach to uncover gender representations in ritual-related narratives; (5) an evaluation of the effect of commercialization on panyandra authenticity in the cultural tourism sector; and (6) the use of an interdisciplinary approach in cultural neuroscience to measure audience emotional reactions to panyandra performances.

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