

# Illocutionary Speech Acts in *Sawér* Poetry of the Sundanese Ethnic Traditional Marriage Ceremony

Anggraeni Purnama Dewi

Faculty of Cultural Sciences, Universitas Padjadjaran, Bandung, Indonesia

Susi Machdalena

Faculty of Cultural Sciences, Universitas Padjadjaran, Bandung, Indonesia

Teddi Muhtadin

Faculty of Cultural Sciences, Universitas Padjadjaran, Bandung, Indonesia

Vera Viktorovna Shmelkova

Faculty of Russian Language and Literature, Penza State University, Penza, Russia

**Abstract**—The lyrics contained in every *nyawér* ceremony certainly have meaning and a message. This research aims to determine the type of speech of each stanza of poetry and to understand the meaning contained inward. This research adopts descriptive qualitative methods with a cultural approach. The research data were taken from a Sundanese *sawér* poetry by Mr. Tahyan from Ciamis consisting of 9 stanzas. Each stanza, consisting of several lines of poetry, was analyzed using Searle's speech act theory to determine the type of speech and pragmatic manifestations. The cultural approach was used to strengthen the analysis. This was because the speech in the *sawér* poetry of the wedding ceremony is very closely related to the culture of a region, in this case, the Sundanese ethnic group. The results of the research show that the types of speech in Sundanese *sawér* poetry consist of 2 directive illocutionary speech acts meaning requests and hopes; 3 directive illocutionary acts meaning prohibitions and warnings; 2 directive illocutionary commands and suggestions; 1 assertive illocutionary meaning statement, and 1 assertive illocutionary act that means hopeful. The meaning contained in the *sawér* poetry is advice for the newlyweds to enter married life through religious norms and social norms so that they can live it well and achieve happiness.

**Index Terms**—speech, illocutionary, *sawér*, marriage, Sundanese

## I. INTRODUCTION

There has been a lot of research related to speech at traditional wedding ceremonies, both related to the types of speech in Sundanese *sawér* poetry analyzed pragmatically and related to speech at traditional ceremonies in other regions viewed from a linguistic and cultural perspective. However, researchers have not found research specifically examining the types of speech and meaning contained in Sundanese *sawér* poetry sung in Tasikmalaya. Even though many similar studies have been found, in this article, only 3 previous studies will be presented as references. The first is an article by Nifmaskossu et al. (2019) titled "Speech Acts Directive on Traditional Marriage Ceremonies of the Watmuri Community". The author explains that for the Watmuri people of Nirunmas District in West Southeast Maluku Regency, better known as the Tanimbar tribe, located in the Yamdena Islands, their lives cannot be separated from ceremonies. One of them is a wedding ceremony. Traditional marriage ceremonies are considered sacred and are always related to traditional ceremonies. In the traditional marriage ceremonies of the Watmuri community, directive speech acts are found in the marriage ceremony procession, which includes first, directive speech acts in the family gathering procession usually called *kabotkit*, second, directive speech acts in the marriage ceremony procession entering the request which is generally called *bebetu*, third, the wedding ceremony procession where the girl is taken from her house is usually called *kalabasa*. The last is to pay the property which is generally called *kesit*. Of the four processions in this traditional marriage ceremony, many types of directive speech acts are used, meaning commands and requests.

Furthermore, we also refer to an article entitled "*Sawér Panganten* Guidance on Married Life in Bandung Regency" written by Masduki (2015). The article explains that *sawér pangantén* is a legacy of Sundanese cultural traditions created by the Sundanese people from generation to generation. *Sawér pangantén* is a tradition of introduction for two people who are united in marriage. *Sawér pangantén* contains admonitions to the bride and groom about starting life in the household as husband and wife. The values of the *Sawér Panganten* tradition are full of character education: divinity (religion), morals, society, and character. *Sawér pangantén* is a strong cultural tradition of the Sundanese people and is full of advice and prayers. *Sawér pangantén*, or what is usually called *nyawér*, is a ceremony of advising the bride and

groom held after the wedding ceremony. The advice primarily mandates that humans (the bride and groom) behave well in family relationships, husband and wife, social relationships, be firm in their stance, and have devotion to God Almighty. *Sawér* poetry is generally structured into three parts: opening, core, and conclusion. The general opening is an apology to God Almighty, the Prophet, Guardians, ancestors, and the audience for carrying out the *sawér pangantén* event. The closing part is a prayer for the family and audience to obtain safety and grace from Almighty God. The bride and groom sat side by side under the shade of umbrellas while hymns of advice were sung. Occasionally, the contents of bowls were sprinkled, and the audience who watched scrambled to pick up change and candy.

The next article relevant to this research is "Sundanese Bride *Sawér* Tradition in Parigi Village, Parigi District, Pangandaran Regency" written by Kusmayadi (2018). The article explains that the marriage ceremony in Parigi Village, Parigi District, Pangandaran Regency contains values and norms that regulate and direct community behavior. Thus, the traditional Sundanese wedding ceremony in Parigi is a combination of elements of nature, characteristics, beliefs, and religion that mutually support each other. The stages of the wedding ceremony in Parigi Village are described as follows: (1) proposing marriage, (2) *ngeuyeuk seureuh*, and (3) *seserahan* ceremony. The marriage proposal aims to ask the woman's parents whether their daughter is still single or already in a relationship. Usually, this ceremony is held the evening before the wedding ceremony at the house of the prospective bride's parents. *Ngeuyeuk seureuh* is led by someone who knows about this ceremony, called *pangeuyeuk*. In the procession of this ceremony, the bride and groom prepare the bridal equipment, such as the groom and bride's clothes, shoes, cosmetics, mats, and *sawér* equipment. All these items are stacked in a sieve (filter tool). *Seserahan* is a ceremony of handing over a son to the bride's parents while carrying out the things his future needs. The prospective groom only needs to hand over the money. The quantity and value of goods depend on the man's abilities as agreed by the woman. Usually, the items given are money, women's clothes, jewelry such as bracelets, necklaces, and women's beauty tools.

Culture and heritage are symbols of spiritual and intellectual wealth for all civilizations (Idris et al., 2016). Culture can also be seen as a unique symbol of the character and identity of a generation (Dewulf et al., 2013). Culture and traditional arts in society cannot be separated (Wibawa & Awaliah, 2023). Traditions can also be called customs. Customs are a cultural system that includes cultural values, views of life and ideals, norms and laws, knowledge, and beliefs passed down from generation to generation (Lubis, 2011).

As a cultural system, Esten in Dewi (2014) states that tradition is a complete system that includes ways of interpreting speech, behavior, rituals, and other actions from one human to another. The smallest element of the system is a symbol. These symbols include constitutive symbols (in the form of beliefs), cognitive symbols (in the form of knowledge), symbols in the form of moral values, and expressive symbols (related to feelings). Each society has special symbols that distinguish it and become an identity characteristic of other societies. If a society often interacts and lives with other heterogeneous societies, a tradition in that society will likely be influenced. Therefore, it can be said that tradition is part of culture.

Indonesia is an archipelago country rich in culture and customs. Almost every region and ethnic group in Indonesia has its customs, passed down from generation to generation. One of the tribes in Indonesia is the Sundanese ethnic group, and the traditions of the Sundanese ethnic group include traditional marriage ceremonies. According to Basyir (1999), marriage is a contract or engagement to justify sexual relations between a man and a woman to create a happy family life filled with a sense of peace and affection in the way taught by the Islamic religion. The still maintained culture is the *sawér pangantén* ceremony held by the Sundanese ethnic community. The *sawér* is in the form of poetry consisting of several stanzas and is sung by a *juru sawér* or *juru kawih* in the area. The meaning contained in the *sawér* poetry is very deep and useful for the newlywed couple.

## II. REVIEW OF LITERATURE

### A. Marriage

In modern terms, formally recognized marriage can be seen as a rite of passage in many contemporary societies, particularly the transition of a couple from individuals into a family partnership, bringing a new identity (Akhtar, 2018). Marriage is a union between men and women (Pallathadka et al., 2022). It is the strongest relationship in controlling human behavior (Dewi et al., 2019). In addition, marriage is a social establishment that unites humans in a special form of interdependence to find and maintain a family (Odunayo et al., 2019). Marriage is also an essential event in the life of our society. Marriage does not only involve the woman and man who would be the bride and groom, but also the parents of both parties, their siblings, and even their respective families (Wignjodipuro, 1967).

Marriage, which in religious terms is called *nikah*, is the execution of a contract or agreement between a man and a woman to make sexual relations legal between the two parties, voluntarily and with the consent of both parties, to create a happy family life filled with feelings, affection, and peace in a way that is approved by God (Soemiyati, 1999). Marriage is a stage in forming a family (Rostovskaja et al., 2023). According to Law Number 1 of 1974, "Marriage is a physical and spiritual bond between a man and a woman as husband and wife to form a happy and eternal family (household) based on the belief in the Almighty God" (Siregar et al., 2023, p. 57).

### B. Sundanese Traditional Marriage

Ethnic groups whose civilization has been tested certainly have rules agreed upon and implemented jointly by their supporters (Isnendes, 2019). In Indonesian marriages, there is acculturation of Islam and regional customs. Traditional wedding traditions have their characteristics. For this matter, Samad and Munawwarah (2020) stated that the wedding ceremony is one form of cultural unity initiated by the acculturation of Islam and local customs. One of the wedding ceremonies in Indonesia is that of the Sundanese ethnic group. Wedding ceremonies in the Sundanese tradition are not just an administrative process but also show the value of character education (Wibawa & Awaliah, 2023). As stated by Putri and Nawawi (2021), traditional Sundanese weddings have a series of procedures or traditions that must be carried out by the bride and groom and their families before and on the wedding day. The traditional Sundanese wedding ceremony begins with *sérén-sumérén*, *seserahan*, *ijab kabul (walimahan)*, *sawér pangantén*, *bantayan*, *huap lingkung*, and opening the door. The focus of this research study is the *nyawér pangantén* tradition.

*Nyawér* is a tradition passed down from generation to generation in Sundanese society (Jatmiko, 2022). *Nyawér* is usually performed for pregnant women, newborn babies, boys/girls during circumcision, and brides when they are married (Rosidi, 2011). However, now the most popular one is *nyawér* for brides. *Nyawér pangantén*, in the view of oral tradition, is a performance to convey meaning in a hidden, symbolic way and is carried out in a special ceremony, namely in a Sundanese wedding ceremony (Sulistian, 2018). There was also a presentation about *sawér*, a ceremony to give marriage advice, carried out at the *panyawéran*. It is called the *nyawér* ceremony, because the marriage contract was carried out in the mosque in ancient times. After completing the marriage contract, they return to the bride's house, and before entering the house, they are first seen at the *panyawéran* located between the yard and the house or where the water falls from the roof/tiles (Kusmayadi, 2018).

The procession "*Sawér Pangantén*" at a traditional Sundanese wedding is essential because it contains guidance and advice conveyed through poetry or ballads. During this procession, parents have the last opportunity to advice handing over their daughter (the bride) to her husband. The symbolic meanings of the tools or ingredients in the *sawér* ceremony are as follows: (1) white rice: a symbol of the basic provisions of a happy life; (2) turmeric: a symbol for them to be honest with each party; (3) various potpourri: a symbol of the good reputation of the household; (4) coins: a symbol of wealth or sufficiency; (5) umbrella: a protective symbol in living life, you have to be careful because temptation can come from anywhere and at any time. The husband is obliged to protect his wife and future children; (6) candy: a symbol of kindness and friendliness.

Meanwhile, Bratawidjaja (1990) suggests that the poetry, which is a song in traditional Sundanese wedding ceremonies, can be divided into 2 parts, namely: (1) poetry for the *sawér* ceremony and (2) poetry for the door opening ceremony. Usually, these poems are sung or performed by the bride and groom, but nowadays, it is rare for anyone to sing them. Therefore, in the current implementation of *sawér*, it is usually delegated to someone who is an expert in this matter, called a *juru sawér*.

### C. *Sawér* Poetry

The word "*sawér*" or "*nyawér*" comes from the word "*awér*", which refers to water that gushes downwards (Mustagfiri, 2023). *Sawér* are *sawér* lyrics (*rumpaka*) which are usually sung in a special tone by experts during the *nyawér* ceremony. Seen from its form construction, *sawér* is formed by poetry, particularly *pupuh*, and satire containing proverbs (Iskandarwassid, 2003). *Sawér* is written in poetic form. In poetry, there is usually an aesthetic value marked by the beauty of the language used, namely *purwakanti* 'rhyme'. According to Rusyana in Hadish et al. (1986) regarding *purwakanti* in *sawér*, there are *runtuu pungkas* or "final poem" and *purwakanti rantayan*, namely in one line, there are repeated vowel sounds or the same consonants. It can also be mixed and matched with vowel and consonant sounds. *Sawér* poetry, which consists of several stanzas and is sung to the tune of a song, is an integral part of the traditional wedding ceremony. It is not just a Sundanese song at a wedding ceremony. Deeper than that, *sawér* poetry has a good meaning and message for the newlyweds. To find out the meaning in *sawér*'s poetry, what can be done is to analyze each stanza of the poetry, one of which is by using Searle's speech act theory.

### D. *Speech Acts*

As stated by Yule (1996) in Dewi et al. (2024), speech acts include apologies, praise, or requests made through speech. Speech acts are classified into 3 types, namely locutionary acts, illocutionary acts, and perlocutionary acts. Furthermore, Austin (1962) defined locutionary acts as the words spoken by the speaker, or the act of saying something (Witek, 2015). The illocutionary act refers to certain actions carried out by the speaker when he says something (Hauca et al., 2020). Searle (2000) highlights that speech acts are presented in actual language use situations. Therefore, he said that the basic assumption of speech act theory is that communication is the smallest unit in humans which is the implementation of certain types of actions (Bayat, 2013). Searle divides types of illocutionary speech acts based on the strength of the meaning contained in the act (Saragi et al., 2019). Illocutionary acts are considered the core of speech act theory. An illocutionary act is an action carried out by a speaker in producing a given utterance. Illocutionary acts are closely related to the speaker's intentions, for example: stating, asking, promising, requesting, giving, ordering, threatening, etc. (Yule in Arrosid & Munandar, 2018).

In addition, Searle (1979) differentiates speech acts into five types, namely: 1) Representative (Assertive) Speech Acts. Representative or assertive speech acts are speech acts that bind the speaker to the truth of what he says. Representative speech acts include the speech acts of reporting, saying, and mentioning; 2) Directive (Impositive) Speech Acts. Directive

(impositive) speech acts are speech acts carried out by the speaker with the intention that the speech partner or interlocutor (speaker) act as said. It is further explained that its pragmatic manifestation means ordering, requesting, urging, prohibiting, inviting, begging, suggesting, warning, and hoping; 3) Expressive (Evaluative) Speech Acts. Expressive speech acts are speech acts carried out to judge (evaluate) the things mentioned in the utterance (utterance). It is further explained that its pragmatic manifestations mean anger, shock, resignation, joy, disgust, hatred, acknowledgement, congratulations, and pity; 4) Commissive Speech Acts. Commissive speech acts are speech acts that bind the speaker to carry out what is stated in the utterance or statement. The meanings of commissive speech acts include proclaiming, ordering, inviting, requesting, prohibiting, and affirming; 5) Declarative Speech Acts (Isbati). Declarative or isbati speech acts are carried out by speakers to create a new thing (status, situation). This speech act functions to change status or circumstances. Speech can be done directly or indirectly. This is in line with the statement of Searle (1979) in Simon and Cartis (2015) which states that speech acts can be carried out directly, namely one illocutionary act carried out directly by an utterance, or indirectly, namely one illocutionary act carried out indirectly by doing something else. The distinction between direct and indirect speech acts is based on the observation that differences often arise between what is intended and the results produced (Geukens, 1978). Direct speech acts will occur if there is a direct relationship between the structure and function of the speech (Oktadistio et al., 2018).

### III. METHODS

The method used in this research is qualitative with descriptive presentation. Data in the form of *sawér* poetry were analyzed using Searle's speech act theory to determine the type of speech and the meaning contained therein. A cultural approach is very necessary in this research because the *sawér* procession is part of the culture of a society which is still carried out today and is closely related to the behavior of the people of a region, in this case, the Sundanese ethnic community. The cultural approach is carried out by understanding the traditional values that are still adhered to in society, as well as the community's behavior, status, and lifestyle.

Data sources in this research included primary and secondary data. Primary data were in the form of *sawér* poetry in the Sundanese language, obtained from the book *sawér* poetry in Sundanese by Hadish and friends, which was published in 1986. The data analyzed were *sawér* poetry obtained from a trader named Tahyan, who is 52 years old and from Ciamis. Apart from that, primary data was obtained from observations and interviews. Observations in the field were carried out to obtain more complete data regarding events, activities, informant behavior, and more complete social interactions. Interviews were conducted to obtain informants' knowledge, opinions, and experiences regarding the implementation of *sawér* at traditional Sundanese wedding ceremonies. Secondary data were obtained from literature reviews and documentation to help researchers if there were missing data or not recorded by the researcher. The instruments used in this research include observation instruments, interviews, documentation, literature review, and data analysis.

### IV. RESULTS AND DISCUSSION

*Sawér's* poetry analysis consists of *Kinanti pupuh* with 5 stanzas and the *Asmarandana pupuh* with 4 stanzas. The songs used are *Kuna Sari*, *Kaléon*, *Jemplang Titi*, and *Candrawulan*. *Sawér's* poetry consists of three parts: the opening, the main, and the closing. The opening part contains a request to God for protection from all temptations. The main part of *sawér* tells about the arrival of the bride and groom, who enter a new realm in life. This section mainly contains advice to the bride and groom in filling their new life, how to live in a family and society, and contains prayers so that the bride and groom will receive good fortune and happiness. The closing part of the *sawér* contains the hope that God will provide protection forever.

*Pupuh* refers to the name of a unified form in traditional Sundanese poetry with a certain number of lines in each stanza, the number of syllables in each line, and the final vowel sound in each line (Rosidi, 2000). There are 17 *pupuh* in total. Two of them are the *Kinanti* and *Asmarandana pupuh*. Each *pupuh* has its song. *Kinanti* has more than 17 songs and *Asmarandana* has more than 30 songs (Wiraatmadja, 2009). In this research, *Kinanti* was developed with two songs, namely *Kuna Sari* and *Jemplang Titi*, while *Asmarandana* was also developed with two songs, namely *Kaléon* and *Candrawulan*.

There were no changes in *pupuh Kinanti* when it is sung with the songs *Kuna Sari* and *Jemplang Titi*. The number of lines in each stanza and the number of syllables in each line in songs and *pupuh* remain the same. This is different when *pupuh Asmarandana* is sung with the songs *Kaléon* and *Candrawulan*. In the song *Candrawulan*, the fifth line, which according to the *pupuh* rules should have seven syllables, has changed to eight syllables. It should be: *lamun kasasar lampah* becomes *lamun kasasar (na) lampah*. So, there is the addition of the word/syllable "na". This is done to reduce the number of syllables to eight syllables, because in general Sundanese songs have eight syllables in each line (octasilabi). When *pupuh Asmarandana* is sung with the song *Kaléon* there are additional lines, namely the 5th line in the 3rd and 5th verses. In the 3rd stanza, there is an addition: *da kapuba lah deudeuh teuing* and in the 5th stanza there is an addition: *ari suka lah deudeuh teuing*. However, in the 4th stanza, the opposite happens not addition but subtraction. Most likely, there are unregistered arrays. As a *Kaléon* song, this verse is missing two lines, namely lines 4 and 5. In *pupuh Asmarandana*, this stanza is missing one line. The third line in the lost *pupuh Asmarandana* certainly has eight syllables and the final vowel is é. This is by the *Asmarandana pupuh* rules, namely 8i, 8a, 8é, 8a, 7a, 8u, 8a.

To find out the type of speech and the meaning contained in it, the researcher will examine it in detail based on Searle's (1979) speech act theory.

TABLE 1  
THE FIRST STANZA OF SAWÉR'S POETRY

Sundanese Language	Translation
<i>Neda agung nya paralun,</i>	apology, please forgive me.
<i>ka Gusti robbulijati,</i>	to God of Love,
<i>pangéran raga jeung sukma,</i>	ruler of the soul body,
<i>neda pangaping pangjaring,</i>	please provide guidance,
<i>diraksa tina gogoda,</i>	keep away from temptation,
<i>anu jirim anu jisim.</i>	visible or not.

Referring to Searle's (1979) speech act theory, the first stanza, which consists of 6 lines, is categorized as a directive illocutionary speech act with the pragmatic manifestation of a request. This is marked by the sentence *Neda agung nya paralun*, which is translated as 'apology, please forgive me'. This apology and forgiveness is addressed to the Most Merciful God, who controls the human body and soul. An explanation like this can be found in the 2nd and 3rd rows. When a *sawér* pronounces this sentence in a certain tone, namely the song *Kuna Sari*, there is a meaning that can be understood by the listener, namely that as a married couple who will enter a new life in the form of a household, they must start their life by asking God for forgiveness for all the mistakes that have been made during life. It is because humans are creatures who cannot be free from mistakes and sins. The request is addressed to God, believed to be a substance that has love, compassion, and power over human life.

Apart from that, directive speech meaning requests and hopes is also found in the sentence that reads *neda pangaping pangjaring* which means 'please provide guidance'. This sentence means a request to God to guide the newlywed household so that it is kept away from all visible and hidden temptations. Starting married life requires a lot of preparation and adaptation from both parties, who may not have known each other well and deeply. By performing a *sawér* song like that, the bride and groom ask God to keep their lives free from temptations and obstacles.

TABLE 2  
THE SECOND STANZA OF SAWÉR'S POETRY

Sundanese Language	Translation
<i>Cunduk waktu numbuk dawuh,</i>	Arrived at the time,
<i>nitih wanci nu mustari,</i>	the time is right and good,
<i>kiwari datang mangsana,</i>	now comes the time,
<i>dugi ka wanci rarabi,</i>	side by side on the aisle,
<i>nincak kana alam anyar,</i>	enter a new realm,
<i>keur pangantén jalar istri.</i>	bride and groom.

Based on Searle's (1979) speech act theory, the stanza from *sawér's* poetry above can be categorized as a type of assertive illocutionary speech act. This is because the content of *sawér's* poetry is in the form of statements or information appropriate to the existing situation. The statement that emphasizes this type of speech can be seen from the sentences in lines 3 and 4 which read *kiwari datang mangsana dugi ka wanci rarabi* 'now comes the time, side by side on the aisle'. This speech is conveyed by the *sawér* to the guests that it is the right time for the bride and groom to sit side by side at the altar. This statement is made clear by the sentences in lines 1 and 2, which contain the statement that it is the right time for the wedding between the bride and groom to take place. The 1st and 2nd lines read *Cunduk waktu numbuk dawuh* 'Arrived at the time' and *nitih wanci nu mustari* 'the time is right and good'. This type of assertive illocutionary speech act has the pragmatic manifestation of a statement. Likewise, lines 5 and 6 are assertive speech acts stating or informing. This line is an explanation for lines 3 and 4 which are spoken to inform the listener, in this case, the guests, that this day is a valuable moment for the bride and groom as they enter a new life as husband and wife in marriage.

TABLE 3  
THE THIRD STANZA OF SAWÉR'S POETRY

Sundanese Language	Translation
<i>Ulah seuri pédah mukti,</i>	Don't laugh because of wealth,
<i>ulah bagja sabab kaya,</i>	don't be happy because you are rich,
<i>ulah bered duméh kasép,</i>	don't be arrogant because you are brave,
<i>karana mangsa kaula,</i>	because we are human,
<i>da kapurba lah deudeuh teuing,</i>	trapped by fate,
<i>anaking kawisésa,</i>	from God Almighty,
<i>kudu émut kana tangtu,</i>	remember the terms,
<i>nyawang kana papacangan.</i>	life is always in pairs.

*Sawér's* poetry in the 3rd stanza above is performed with the song *Kaléon*. Referring to Searle's (1979) speech act theory, *Sawér's* poetry is a type of directive illocutionary speech act with pragmatic manifestations of prohibiting and reminding. The sentences in lines 1, 2, and 3 show directive speech with the meaning of prohibition. The line reads *Ulah seuri pédah mukti, ulah bagja sabab kaya, ulah bered duméh kasép* which means 'Don't laugh because of wealth, don't

be happy because you are rich, don't be arrogant because you are brave'. The *sawér* delivers this poetry to remind newlyweds that they should not be arrogant about what they have, whether in the form of wealth or their beautiful faces. This is because humans are creatures created by God who do not have any power other than receiving wealth and appearance from their God. This explanation can be seen from the 4th, 5th, and 6th arrays.

Apart from being categorized as a directive illocutionary speech act with the pragmatic manifestation of prohibiting, the verse of *sawér*'s poetry above is also categorized as an assertive illocutionary speech act with the meaning of warning. The sentences show this in the 7th and 8th rows which read *kudu émut kana tangtu* 'remember the terms' and *nyawang kana papacangan* 'life is always in pairs'. The *sawér* conveyed this speech to remind the bride and groom that from that moment on they had become a married couple who had to remember the rules of marriage and respect each other. When a human couple has promised a marriage bond, they must not behave arbitrarily towards their partner but must care for and love each other.

TABLE 4  
THE FOURTH STANZA OF SAWER'S POETRY

Sundanese Language	Translation
<i>Ulah sirik ka pangampih,</i>	Don't be jealous of others,
<i>ulah nyawad ka nu lian,</i>	don't hold a grudge against each other's,
<i>nu lian pikeun tuladan,</i>	other people are just examples,
<i>hadé jeung goréng disawang,</i>	good or bad depends on us,
<i>ukur ka tangtung sakujur,</i>	to be a role model,
<i>sasaran di badan urang.</i>	experience it yourself.

Referring to Searle's (1979) speech act theory, *Sawér*'s poetry in the 4th stanza above is a type of directive illocutionary speech act with the pragmatic manifestation of prohibiting. This can be seen by the structure of the sentences in the first line, which reads *ulah sirik ka pangampih* 'don't be jealous of others', and the second line, which reads *ulah nyawad ka nu lian* 'don't hold a grudge against each other's'. The meaning of these two lines is that as a newlywed who has just entered the household, you should not envy what other people have, especially in terms of wealth. Apart from that, as humans, you should not have feelings of resentment towards others. As for a household life that looks better before our eyes, it should be used as a good example to lead an even better life. The sentence structure in the third line makes this clear, which reads *nu lian pikeun tuladan* 'other people are just examples'.

In the 4th stanza above, there is also a directive illocutionary utterance with an advisory pragmatic manifestation. This is indicated by the sentence structure in line 4 which reads *hadé jeung goréng disawang* 'good or bad depends on us'. This statement means that every human being has been given sustenance and a good life by God. Having shortcomings in married life is normal. Everything that happens must be responded to with kindness and gracefully because God knows what is best for His servants. This line is an explanation of the previous line and is supported by the next line which strengthens this statement. The explanation in lines 5 and 6 reinforces the statement that the good and bad of a matter is left to oneself, who better understands what one needs.

The moral message from the text of *sawér*'s poetry above is that every human being has basically been given a good life by God, but people often feel dissatisfied and ungrateful and therefore have feelings of envy towards others. With the *sawér* poetry above which was delivered by the *juru sawér* to the bride and groom, it is a reminder that newly formed households must be based on an attitude of gratitude and take examples from other humans.

TABLE 5  
THE FIFTH STANZA OF SAWER'S POETRY

Sundanese Language	Translation
<i>Sugih papacangan miskin,</i>	Prosperous is paired with poor,
<i>beunghar papacangan lara,</i>	rich is paired with hardship,
<i>hadé papacangan goréng,</i>	good is paired with bad,
<i>bagja papacangan nista,</i>	pleasure is paired with disgrace,
<i>ari suka lah deudeuh teuing,</i>	if you like it, don't love it too much,
<i>anaking reujeung duka,</i>	my children are together in a hard life,
<i>ngariung bakal pahatu,</i>	gathered with orphaned,
<i>tas suka bakal midangdam,</i>	after being happy, will talk while crying.

*Sawér*'s poetry above consists of 8 lines that have deep meaning. Referring to Searle's (1979) speech act theory, which is supported by Searle and Vanderveken (1985) speech act theory, the speech in the 5th stanza can be categorized as a directive illocutionary speech act with the pragmatic manifestation of a prohibition. This is indicated by the sentence structure in line 5 which reads *ari suka lah deudeuh teuing* 'if you like it, don't love it too much'. The meaning of this sentence is, that when someone likes or loves something, don't overdo it, because this will lead to disappointment if something that is expected does not come true. This advice is aimed at newlyweds, so they can balance all feelings, both joy and sorrow, in married life. Other lines in the poetry can be categorized as assertive illocutionary speech acts with convincing meaning, such as *Sugih papacangan miskin* 'Prosperous is paired with poor', *beunghar papacangan lara* 'rich is paired with hardship', *hadé papacangan goréng* 'good is paired with bad', and *bagja papacangan nista* 'pleasure is paired with disgrace'. The meaning given by these lyrics is an event that normally occurs in this life. The *sawér* conveyed

this speech as a form of warning to convince the bride and groom that in this life, ups, and downs, good and bad, pleasant and disappointing, are normal things that happen and must be faced gracefully by the bride and groom as part of the process of married.

TABLE 6  
THE SIXTH STANZA OF SAWÉR'S POETRY

Sundanese Language	Translation
<i>Ditedakeun ka nu agung,</i>	I pray to God,
<i>ujang nyai geura milik,</i>	you both have a lot of fortune,
<i>nyeri peurih semet ema,</i>	sadness only reaches the mother,
<i>hidep mah ulah prihatin,</i>	you do not undergo a hard life,
<i>lunas kabéh ditalangan,</i>	not inherited by you,
<i>kadé poho ka pepeling.</i>	don't forget the warning.

*Sawér's* poetry in the 6th stanza above consists of 6 lines sung by the *juru sawér* with the song *Jempiang Titi*. Based on Searle's (1979) speech act theory, the speech above can be categorized as a type of assertive illocutionary speech act with the pragmatic manifestation of hope. This is marked by the sentence of hope which reads *ujang nyai geura milik* 'you both have a lot of fortune'. This sentence is a hope and prayer for the bride and groom which is offered to God in the first line. Apart from that, the speech with the meaning of hope can also be found in the sentence which reads *hidep mah ulah prihatin* 'you do not undergo a hard life'. This hope is very closely related to the previous sentence which reads *nyeri peurih semet ema* 'sadness only reaches mothers'. The meaning of this saying is that the *sawér* prays for the bride and groom so that they do not experience difficulties in this life. It is hoped that the difficulties experienced by his parents will not occur in his child's household.

TABLE 7  
THE SEVENTH STANZA OF SAWÉR'S POETRY

Sundanese Language	Translation
<i>Mungguhing saratna hirup,</i>	Because of life's requirements,
<i>enggoning urang rarabi,</i>	in the realm of household,
<i>kudu silih pikahéman,</i>	must love each other,
<i>silih asuh silih asih,</i>	care for and love each other,
<i>hirup kudu sauyunan,</i>	life must be in harmony together,
<i>geus tinangtu mawa rijki.</i>	fortune will come.

The 7th stanza of the *sawér* poetry above is still part of the *sawér* poetry sung with the song *Jempiang Titi*, and consists of 6 lines. Referring to Searle's (1979) speech act theory, the speech in the stanza above is a type of directive illocutionary speech act with the pragmatic manifestation of commands and suggestions. This is characterized by the existence of sayings that say *kudu silih pikahéman* 'must love each other', *silih asuh silih asih* 'care for and love each other', and *hirup kudu sauyunan* 'life must be in harmony together'. The meaning of this saying is that in marriage, the husband and wife must cherish, care for, and love each other, live together in harmony, and not impose personal desires that can cause quarrels. This speech is an explanation of the previous sentence, which states that the condition for being married is to have feelings and attitudes like that.

The last line of the poetry is an assertive illocutionary speech act with convincing pragmatic manifestations. The meaning of the speech is that if a husband and wife in a household have the qualities of mutual affection, care, and love, and their thoughts and attitudes always go hand in hand, then fortune will automatically come their way. The *sawér* said this was to strengthen the bride and groom's belief that everything done well will produce good results too.

TABLE 8  
THE EIGHTH STANZA OF SAWÉR'S POETRY

Sundanese Language	Translation
<i>Éling-éling mangka éling,</i>	Remember and absorb it,
<i>rumingkang di bumi alam,</i>	we live on earth,
<i>darma wawayangan baé,</i>	like the life of a puppet,
<i>raga taya pangawasa,</i>	the body has no power,
<i>lamun kasasar nya lampah,</i>	if the behavior goes astray,
<i>napsu nu matak kaduhung,</i>	lust that makes regret,
<i>badan anu katempuhan.</i>	our bodies are tormented.

The 8th stanza of *Sawér's* poetry above consists of 7 lines sung by the *Sawér* singer with the song *Candrawulan*. According to Searle's (1979) speech act theory which is supported by Searle and Vanderveken (1985) speech act theory, the speech in the poem above is included in the type of directive illocutionary speech act with the pragmatic manifestation of commands. This is indicated by the sentence structure in the first line which reads *Éling-éling mangka éling* 'Remember and absorb it', which is clarified by the next line. The speaker wants to convey to the bride and groom to always remember and understand that as humans living in the world, we do not have any power. In essence, humans are God's creation who can live with God's love. The speaker also wants to convey that when people make mistakes in their lives, this will only give them regret and they will feel tormented.

Such words are conveyed by the *sawér* to the newlyweds with the aim that they always remember to do good and not to put forward desires that will make them regret it. Thus, it is hoped that the life of the newlywed couple will be happy in their household.

TABLE 9  
THE NINTH STANZA OF SAWER'S POETRY

Sundanese Language	Translation
<i>Sakitu anu kapihatur,</i>	That's all we said,
<i>ka pangantén jalar istri,</i>	for the bride and groom,
<i>mugia anu kawasa,</i>	may God be the Almighty,
<i>Gusti sifat rohman rohim,</i>	Loving and Merciful God,
<i>salamina nangtayungan,</i>	Forever protecting,
<i>lahir dumugi ka batin.</i>	physically and mentally.

The last stanza of *sawér's* poetry above, which is the 9th stanza and consists of 6 lines, is sung by the *juru sawér* with the song *Kuna Sari*. This last stanza is also the closing part of *sawér's* poetry above. Referring to Searle's (1979) speech act theory, the speech above can be categorized into a type of directive illocutionary speech act with the pragmatic manifestation of hope. This is indicated by the structure of the sentence in the 3rd line which reads *mugia anu kawasa* 'may God be the Almighty'. This speech with the meaning of hope is made clear by the following lines, which have the meaning of hope, namely that God, who is Almighty and has a loving and merciful nature, will forever protect the bride and groom, both physically and mentally. The first and second lines are assertive illocutionary speech acts with the pragmatic manifestation of stating or informing. The meaning is that the *juru sawér* informs the bridal couple and guests, that the advice given in the form of *sawér* poetry has been completed. In general, *sawér's* poetry is intended for all audiences because it contains many good messages or advice for married life. Specifically, the *sawér* poetry is aimed at the bride and groom so that they can prepare themselves well for entering married life.

## V. CONCLUSION

Based on the research results, it can be concluded that *sawér* poetry in traditional Sundanese wedding ceremonies consists of an opening, main, and closing parts, in which various utterances exist. Based on the type of speech act, the utterance consists of 2 directive illocutionary acts meaning requests and hopes, 3 directive illocutionary meanings prohibitions and warnings, 2 directive illocutionary commands and suggestions, 1 assertive illocution meaning statement, and 1 assertive illocution meaning hope. Apart from that, the *sawér* poetry contains advice to the bride and groom so they can live their domestic life well. Apart from that, there are prayers offered to God so that the household will be given sustenance and happiness. As for the conclusion, in the poetry, there is a hope that the bride and groom will be given protection by God Almighty. This research is useful for adding to the literature on Sundanese marriage customs and for both local and international researchers interested in cultural studies.

## REFERENCES

- [1] Akhtar, R. C. (2018). Modern Traditions in Muslim Marriage Practices, Exploring English Narratives. *Oxford Journal of Law and Religion*, 7(August), 427–454. <https://doi.org/10.1093/ojlr/rwy030>
- [2] Arrosid, I., & Munandar, A. (2018). Illocutionary Acts in Online Airline Advertising Slogans. *LEXICON*, 5(1), 46–54.
- [3] Austin, J. (1962). *How to do things with words*. Oxford University Press. <https://doi.org/10.1093/analys/23.Suppl-1.58>
- [4] Basyir, A. A. (1999). *Hukum Perkawinan Islam* [Islamic Marriage Law]. UII Press.
- [5] Bayat, N. (2013). A Study on the use of Speech Acts. *Procedia - Social and Behavioral Sciences*, 70, 213–221. <https://doi.org/10.1016/j.sbspro.2013.01.057>
- [6] Bratawidjaja, T. W. (1990). *Upacara Perkawinan Adat Sunda* [Sundanese Traditional Wedding Ceremony]. Pustaka Sinar Harapan.
- [7] Dewi, A. P., Nur, T., Machdalena, S., & Shmelkova, V. V. (2024). Illocutionary Speech Acts on Balinese Hospitality Advertising Discourse in Russian: A Pragmatic Study. *Theory and Practice in Language Studies*, 14(1), 192–201. <https://doi.org/10.17507/tpls.1401.23>
- [8] Dewi, F. S., Montessori, M., Saputra, A. R., Farsalena, S., & Fatmareza. (2019). The Role of Culture in Cross-Cultural Marriage among The Role of Culture in Cross-Cultural Marriage among Minangkabau Women Minangkabau Women Recommended Citation Recommended Citation. *Journal of International Women's Studies*, 20(9), 68–82. <https://vc.bridgew.edu/jiws/vol20/iss9/7>
- [9] Dewi, R. R. (2014). *Tradisi Babarit Désa di Kecamatan Palasah Kabupatén Majaléngka (Ulukan Struktural-Sémiotik)*. [Babarit Village Tradition in Palasah District, Majaléngka Regency (Structural-Sémiotic)]. Universitas Pendidikan Indonesia.
- [10] Dewulf, G., Baarveld, M., & Smit, M. (2013). Planning and commitment in cultural heritage projects. *Journal of Cultural Heritage Management and Sustainable Development*, 3(2), 163–174. <https://doi.org/10.1108/JCHMSD-10-2012-0052>
- [11] Geukens, S. K. J. (1978). The distinction between direct and indirect speech acts: Towards a surface approach. *Journal of Pragmatics*, 2(3), 261–276. [https://doi.org/10.1016/0378-2166\(78\)90004-8](https://doi.org/10.1016/0378-2166(78)90004-8)
- [12] Hadish, Y. K., Mulyono, I., Mulyono, Y., Wachyu, U., & Solehudin, O. (1986). *Puisi Sawer Bahasa Sunda* [Sundanese Sawer Poetry]. Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan.
- [13] Haucsa, G. M., Marzuki, A. G., Alek, A., & Hidayat, D. N. (2020). Illocutionary Speech Acts Analysis in Tom Cruise's Interview. *Academic Journal Perspective: Education, Language, and Literature*, 8(1), 11. <https://doi.org/10.33603/perspective.v8i1.3304>

- [14] Idris, M. Z., Mustaffa, N. B., & Yusoff, S. O. S. (2016). Preservation of Intangible Cultural Heritage Using Advance Digital Technology: Issues and Challenges. *Harmonia: Journal of Arts Research and Education*, 16(1), 1. <https://doi.org/10.15294/harmonia.v16i1.6353>
- [15] Iskandarwassid. (2003). *Kamus Istilah Sastra* [Dictionary of Literary Terms]. Geger Sunten.
- [16] Isnendes, R. (2019). Tali Paranti as A Local Wisdom of Sunda Traditional Society. *Proceedings of the 2nd International Conference on Local Wisdom, INCOLWIS 2019*. <https://doi.org/10.4108/eai.29-8-2019.2288997>
- [17] Jatmiko, N. (2022). Sawur Or Sawyer Rite: the Perspective of Death Javanese- Sundanese Tradition in Catholic Church. *International Journal of Indonesian Philosophy & Theology*, 3(1), 28–39. <https://doi.org/10.47043/ijipth.v3i1.28>
- [18] Kusmayadi, Y. (2018). Tradisi Sawyer Panganten Sunda Di Desa Parigi Kecamatan Parigi Kabupaten Pangandaran [Sundanese Sawyer Panganten Tradition in Parigi Village, Parigi District, Pangandaran Regency]. *Agastya: Jurnal Sejarah Dan Pembelajarannya*, 8(2), 127–150. <https://doi.org/10.25273/ajsp.v8i2.2470>
- [19] Lubis, N. H. (2011). *Sejarah Kebudayaan Sunda* [History of Sundanese Culture]. Yayasan Masyarakat Sejarawan Indonesia.
- [20] Maria Sarjani Siregar, T., Dohar, A., Inaya, N., Euodia, N., & Eria Agustina, S. (2023). The Beauty of Wedding Culture in Indonesia. *International Journal of Society Reviews (INJOSER)*, 1(2), 56–66.
- [21] Masduki, A. (2015). Sawyer panganten As Family Life Guidance in Bandung Regency. *Patanjala*, 7(3), 431–444.
- [22] Mustagfiri, M. R. (2023). Sawyeran Tradition in Bogor: A Sociological Analysis of the Dynamics of Social Relationships in Traditional Weddings. *Quru': Journal of Family Law and Culture*, 1(3), 295–315.
- [23] Nifmaskossu, R., Rahmat, A., & Murtadho, F. (2019). Tindak Tutur Direktif Upacara Perkawinan Adat Masyarakat Watmuri [Directive Speech Acts for Traditional Marriage Ceremonies of the Watmuri Community]. *Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 8(1), 37–43. <https://journal.unnes.ac.id/sju/index.php/jpbsi/article/view/24018>
- [24] Odunayo, A. O., Olusanya, & Oyewole, O. (2019). Traditional Marriage Customs and Marital Stability among Married People in Yoruba Ethnic Group. *IOSR Journal of Humanities and Social Science (IOSR-JHSS)*, 24(5), 23–27. <https://doi.org/10.9790/0837-2405012327>
- [25] Oktadistio, F., Aziz, M., & Zahrida. (2018). An Analysis of Direct and Indirect Speech Acts Performed by Main Character in the Movie Revenant Script. *Journal of English Education and Teaching (JEET)*, 2(1), 59–67.
- [26] Pallathadka, L. K., Pallathadka, H., & Devi, M. S. (2022). A Review of Marriage Rituals in Different Cultures. *Integrated Journal for Research in Arts and Humanities*, 2(5), 152–160. <https://doi.org/10.55544/ijrah.2.5.24>
- [27] Putri, B. N., & Nawawi, R. (2021). Sundanese Marriage Custom in Islamic Law Perspective. *Shakhsiyah Burhanayah: Jurnal Penelitian Hukum Islam*, 6(2), 129–150.
- [28] Rajagopalan, K. (2000). On Searle [on Austin] on language. *Language and Communication*, 20(4), 347–391. [https://doi.org/10.1016/s0271-5309\(00\)00007-0](https://doi.org/10.1016/s0271-5309(00)00007-0)
- [29] Rosidi, A. (2011). *Kearifan Lokal dalam Perspektif Budaya Sunda* [Local Wisdom in Sundanese Cultural Perspective]. Bandung: Print Book.
- [30] Rosidi, A. et al. (2000). *Ensiklopedi Sunda: Alam, Manusia, dan Budaya Termasuk Budaya Cirebon dan Betawi* [Sundanese Encyclopedia: Nature, People and Culture, Including Cirebon and Betawi Culture]. Pustaka Jaya.
- [31] Rostovskaja, T. K., Kuchmaeva, O. B., & Zolotareva, O. A. (2023). Contemporary Society: The Urgent Issues and Prospects for Development. *RUDN Journal of Sociology*, 23(1), 40–60. <https://doi.org/10.22363/2313-2272-2023-23-1-40-60>
- [32] Samad, S. A. A., & Munawwarah. (2020). Adat Pernikahan dan Nilai-Nilai Islami dalam Masyarakat Aceh Menurut Hukum Islam [Marriage Customs and Islamic Values in Acehese Society According to Islamic Law]. *El-Usrah*, 3(2), 289–302. <https://doi.org/10.22373/ujhk.v3i2.7716>
- [33] Saragi, V., Nuratika, S., Fransiska, F., Yolanda, M., & Ardiyanti, N. (2019). A Review of Speech Act Theories Focusing on Searle (1969). *Elsya: Journal of English Language Studies*, 1(2), 61–68. <https://doi.org/10.31849/elsya.v1i2.3529>
- [34] Searle, J. R., & Vanderveken, D. (1985). *Foundations of Illocutionary Logic*. Cambridge University Press.
- [35] Searle, J. R. (1979). Expression and Meaning: Studies in the Theory of Speech Acts. In *Cambridge University Press*. Cambridge University Press.
- [36] Simon, S., & Dejica-Cartis, D. (2015). Analysis and Classification of Directions in Written Advertisements. *Procedia - Social and Behavioral Sciences*, 192, 240–243. <https://doi.org/10.1016/j.sbspro.2015.06.034>
- [37] Soemiyati. (1999). *Hukum Perkawinan Islam Dan Undang-Undang Perkawinan* [Islamic Marriage Law and Marriage Law]. Liberty.
- [38] Sulistian, A. T. (2018). Nyawer Panganten Tradition As A Teaching Material in Sundanese Culture Discussion in Senior High School. *Lokabasa*, 9(1), 11–23. [http://repo.iain-tulungagung.ac.id/5510/5/BAB\\_2.pdf](http://repo.iain-tulungagung.ac.id/5510/5/BAB_2.pdf)
- [39] Wibawa, S., & Awaliah, Y. R. (2023). Building characters using local wisdom in ngaras and siraman traditions of Sundanese weddings. *Cakrawala Pendidikan*, 42(1), 136–148. <https://doi.org/10.21831/cp.v42i1.52113>
- [40] Wignjodipuro, S. (1967). *Pengantar dan Asas-Asas Hukum Adat* [Introduction and Principles of Customary Law]. Gunung Agung.
- [41] Wiraatmadja, A. S. (2009). *Salawé Sesebitan Hariring*. Kiblat Buku Utama.
- [42] Witek, M. (2015). An interactional account of illocutionary practice. *Language Sciences*, 47(PA), 43–55. <https://doi.org/10.1016/j.langsci.2014.08.003>
- [43] Yule, G. (1996). *Pragmatics*. Oxford University Press.



**Anggraeni Purnama Dewi** was born in Bandung, Indonesia on April 3, 1979. She completed her doctoral studies in January 2024 from the Faculty of Cultural Sciences, Universitas Padjadjaran in Bandung, West Java, Indonesia. Active as a lecturer in the Russian Literature Study Program, Universitas Padjadjaran, and teaches Russian Conversation and Russian Tourism. Her research interests are pragmatics, tourism linguistics, and tourism culture. Her home address is Jalan Suka Asih V No.8, Sindang Jaya, Mandalajati, Bandung, Jawa Barat, Indonesia.



**Susi Machdalena** is an Associate Professor of the Russian Language in the Department of Linguistics and Literature, Faculty of Cultural Sciences Universitas Padjadjaran, West Java, Indonesia. She teaches ethnolinguistics and Russian Phraseology. Her research interests are Ethnolinguistic, Anthroponyms, Culture, and Phraseology. Email address: is\_machdalena@unpad.ac.id, and her home address is Kompleks Bumi Panyileukan F4/14, Kec. Panyileukan, Kel. Cipadung Kidul Bandung - 40146 – Indonesia.



**Teddi Muhtadin** teaches at the Department of Literature and Cultural Studies, The Faculty of Cultural Sciences, Universitas Padjadjaran. He embarked on his bachelor's degree in Sundanese Studies from the Faculty of Letters, now the Faculty of Cultural Sciences, at the same institution in 1991. In 2007, he successfully completed his master's program. In 2015, he was awarded another doctoral degree from the Program in Literary Studies at the Faculty of Cultural Sciences, Universitas Padjadjaran. He is currently active as a researcher at the Center of Digitization and Development of Sundanese Culture, Universitas Padjadjaran.



**Vera Viktorovna Shmelkova** is Doctor of Philology (2010), Professor of the Department of Russian as a Foreign Language, Penza State University. Graduated from the Faculty of Russian Language and Literature of the Penza State University, postgraduate studies at the State Institute of the Russian Language. A.S. Pushkin (Moscow), doctoral studies at the Peoples' Friendship University of Russia (Moscow). Author of more than 100 scientific papers on Russian philology and methods of teaching Russian as a foreign language (Lexical de-archaization in the modern Russian literary language. - Penza, 2015; Applied linguoculturology: the word and way of life of the Russian people (co-authored with V.V. Vorobyov, D. A. Paramonov) - Moscow: PFUR, 2022; Changing the semantics of the word "house" in the Russian language of the first decades of the twentieth century (co-authored with E.V. Makarova). - Russistics, 2022. - 20(4)).