

## The Uniqueness of Cultural Expression in the Oral Traditions of the Sumenep Community in the Hajatan Tradition (Understanding the Nuances and Meanings)

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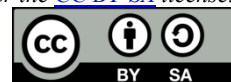
### ABSTRAK

Pulau Madura terbagi menjadi empat kabupaten dengan berbagai perbedaan tradisi, adat istiadat dan keunikan tata bahasa dalam bertutur yang melekat dalam praktek kehidupan masyarakatnya. Penguasaan praksis masyarakat Madura tentang bahasa Madura sendiri mulai dari laras *enjâ'-iyâ*, *engghi-enten*, dan *engghi-bhunten*. di samping itu pula praktek tutur bahasa Madura menjadi korelasi antara tingkat penggunaan bahasa madura dengan strata sosial masyarakatnya. Keunikan tutur bahasa Madura utamanya Bahasa Madura Sumenep perlu pembiasaan atau dengan pelestarian budaya seperti protocol acara resmi berbahasa Madura dan tradisi sambutan serah terima hajatan dalam kegiatan perkawinan (*pemasrahan bhisan lake'*). Tujuan penelitian ini adalah untuk mendeskripsikan penggunaan bahasa tutur bahasa Madura Sumenep dengan tingkat tuturan yang baik dan benar pada sambutan perkawinan. Tuturan yang digunakan dalam sambutan hajatan pernikahan menggunakan diksi bahasa Madura Sumenep halus, serta didukung dengan peribahasa dan pantun khas Madura Sumenep. Secara umum kerangka sambutan hajatan pernikahan diawali dengan pembukaan, kata sapaan, topic utama dan diakhiri penutup.

### ABSTRACT

Madura Island is divided into four districts, each with distinct traditions, customs, and unique linguistic characteristics that are embedded in the daily lives of its people. The mastery of the Madurese community's practices concerning their own language ranges from its various level, such as *enjâ'-iyâ*, *engghi-enten*, dan *engghi-bhunten*. In addition, the practice of speaking Madurese language correlates with the level of Madurese language usage and the social strata of the community. The uniqueness of Madurese speech, particularly in Sumenep, requires familiarization or cultural preservation efforts, such as the use of Madurese in official event protocols and the traditional ceremonies of wedding receptions (*pemasrahan bhisan lake'*). The aim of this research is to describe the use of the Sumenep Madurese language in wedding speeches, focusing on the correct and proper levels of speech. The language used in wedding receptions employs refined Sumenep Madurese diction, supported by proverbs and traditional rhymes unique to Sumenep. Generally, the structure of a wedding reception speech begins with an opening, followed by greetings, the main topic, and concludes with a closing.

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## 1. INTRODUCTION

The Sumenep Madurese language has its own unique characteristics and distinctions when compared to the Madurese spoken in the other three regencies on the same island. Despite being on the same island, the differences in Sumenep Madurese are quite striking, including in vocabulary usage, dialect, and pronunciation, which tends to be more refined and polite. The rhythm and intonation of Sumenep Madurese also differ in daily conversations, giving it a distinctive flavor in communication. The use of the Sumenep dialect often varies, particularly in the pronunciation or emphasis of certain words. For example, the Indonesian word "kamu/you" is pronounced differently in the Madurese language of Pamekasan used *be'en*. Meanwhile, the Madurese language of Sumenep used the word *be'na*. This may be a small example of how specific pronunciations differ in communication practices within the community. Additionally, the sentence structure in Sumenep Madurese has a different format compared to standard Indonesian. The uniqueness of this Madurese language reflects the rich cultural and linguistic heritage present in the Sumenep region of Madura, where languages display remarkable diversity in their grammatical structures, reflecting the unique ways in which human societies have developed to communicate complex ideas.[1]

The Madurese language is a unique language with its own distinctive features that set it apart from other languages, both in terms of speech and other aspects such as language levels it supported by Comrie states that Linguistic typology seeks to account for the ways in which languages differ from one another, but it also reveals the underlying commonalities that make each language unique.[2] As a means of communication, language is a statement of one's thoughts that functions as a tool for interpersonal communication, conveying various forms of ideas, concepts, and the identity of a particular ethnic group. Language is a system of vocal symbols used by humans to engage in communication, language as a system of vocal symbol used for communication".[3]

The Madurese language has a significant number of speakers distributed across several extensive regions and is supported by strong customs and traditions of its community. This means that this condition is a valuable asset, ensuring that the Madurese language will not be abandoned by its speakers. Chaer states that regional languages with a relatively large number of speakers, a wide usage area, and strong customs and traditions are not easily abandoned by their speakers.[4]

Furthermore, the Madurese language of Sumenep has unique speech or pronunciation characteristics, which are divided into three levels of language usage, namely:

1. Ondhak andhap/mandhap (*bhasa njek-iyeh*) These levels of the Madurese language are used by older speakers when communicating with younger ones. For example, a father with his child, a teacher with his students, or an uncle with his niece or nephew.[5]
2. Ondhak tengga'an (*bhasa enggi-enten*) These levels of the Madurese language are used by speakers of the same age, such as a parent-in-law with their son or daughter-in-law, an uncle with their nephew or niece-in-law, and similar relationships.

3. Ondhak tengghi/halus (*bhasa engghi-bhunten*) This level is used by younger speakers when communicating or interacting with older individuals, such as a child interacting with their parents, a student with their teacher, or someone in a certain position interacting with someone in another position, and so on.

Bhasa Andhap ( <i>enja'-iya</i> )	Bhasa Tengnga'an ( <i>Engghi-Enten</i> )	Bhasa Tengghi ( <i>Engghi-Bhunten</i> )	Bahasa Indonesia
<i>Sengko'</i>	<i>Bula/bule</i>	<i>Kaule, bhadhan kaula, abdina</i>	Saya
<i>Ba'na</i>	<i>Dhika</i>	<i>Sampyan, panjhenenggan, ajunan</i>	Kamu
<i>Bengko</i>	<i>Compo'</i>	<i>Kalongghuwen, dhelem</i>	Rumah
<i>Akemme</i>	<i>Abhanyo</i>	<i>Asenne</i>	Buang air kecil
<i>Ngeding</i>	<i>Mereng</i>	<i>meyarsa</i>	mendengarkan

The uniqueness of the Madurese language, particularly the Sumenep (*refined*) variety, needs to be preserved on a large scale and expressed in community life practices, whether in traditional activities or other official ceremonies. This is crucial considering the challenges and impacts of globalization, which could lead to the dominance of national or foreign languages, potentially threatening the use of Madurese in formal contexts and daily communication.[6] The Sumenep dialect, may be perceived as less advanced or outdated compared to other official languages, this could affect its usage. Additionally, the young generation of Madurese speakers must resist the influence of media and digital technology, which might reduce exposure to Madurese due to the influence of slang, mass media, the internet, and current social interactions. Moreover, urbanization and increasing population mobility could lead to a decline in the use of Madurese in urban areas where other languages might be more commonly used.

Despite facing these various challenges, the Madurese language remains important as part of Indonesia's cultural identity and linguistic diversity. Efforts to promote and preserve Madurese, including its refined dialect, through formal education, literature, local media, the preservation of its use in official event scripts (masters of ceremony), traditional greeting ceremonies at weddings, and community initiatives can help maintain the richness of this language for future generations.

The preservation of Madurese cultural traditions plays a crucial role in maintaining the Sumenep variety of Madurese with its diverse speech forms. It helps to preserve its distinct characteristics and express the refined Sumenep dialect of Madurese through the preservation of regional songs, children's songs, and communication practices in traditional ceremonies, such as the formal welcome and handover ceremony at weddings.

The study of language use in wedding welcoming traditions examines the aspects of communicative ethnography, focusing on the language spoken by communities or social groups. Hymes states that Several components of speech include interactional units such as speech situations, speech events, or speech nuances, and speech acts, with a focus on linguistic aspects of speech.[7] These linguistic aspects involve word choice, the use of proverbs, expressions, greetings, and message delivery. The focus of communicative ethnography is on the language of communities or social groups. Communicative

ethnography is an approach in communication studies that analyse how communication functions within specific social and cultural contexts.[8]

The aim of this research is to describe the use of the Madurese Sumenep language with appropriate speech levels in traditional welcoming ceremonies at weddings in Sumenep Regency. The specific objectives of the research are: 1) To describe the use of speech levels in the Madurese Sumenep language in traditional welcoming ceremonies; 2) To describe the choice of words used in the speech of traditional welcoming ceremonies based on the correct and appropriate levels of the Madurese language; 3) To describe the choice of greetings used in the speech of traditional welcoming ceremonies based on the correct and appropriate levels of the Madurese language; 4) To describe the use of linguistic embellishments (*paparegan, saloka, parebasan, and bangsalan*) in the speech of traditional welcoming ceremonies, which can provide aesthetic and ethical effects.

## 2. METHOD

This research is a type of qualitative study with a descriptive qualitative approach. Descriptive research aims to collect information about a phenomenon as it exists at the time of the study.[9]

The data in this research consists of speech within the tradition of wedding ceremonies. The data sources used are the speech of the speakers, informants, events, and literature. The population in this study includes all the speakers involved in traditional welcoming ceremonies. The sampling for this research is conducted using simple random sampling techniques. There is no absolute rule on the exact size of the sample to be taken for a study, and no specific percentage is required for sampling from the population.[10]

The data collection techniques used are speech recording, interviews, observations, and documentation. Data analysis in this study is conducted using the qualitative flowing mode technique. According to Miles and Huberman states that the steps in qualitative flowing analysis include data reduction, presentation, conclusion, and then followed by a verification process.[11]

## 3. RESULT AND DISCUSSION

The tradition of welcoming ceremonies in the Sumenep dialect of Madurese, within the context of wedding celebrations, is the focus of this research due to its significant role and intrinsic value in community life. Its preservation is maintained with social consequences for the community to continue upholding it. In Sumenep, this welcoming tradition is usually performed by certain respected community figures who are skilled in crafting refined and structured speech, such as kyai or ustad who are considered capable of articulating the intentions or purposes on behalf of one of the families involved in the event.

This sequence of activities typically begins with an official protocol officer, who uses refined Sumenep Madurese language (*engghi-bhunten*) and has been appointed by the event hosts (the hosts) to lead the wedding ceremony. First, the protocol officer checks the readiness of all event components, including the event schedule, the preparation of both the bride and groom, the officiant from the Religious Affairs Office, the guest list, and representatives from both the bride's and groom's families who will be responsible for the formal exchange of the groom and the reception from the bride's side.

Once all event components are prepared, the protocol officer opens the ceremony with greetings, followed by the recitation of the Fatihah by a community leader. This is followed by the sacred wedding process, which is led by an officiant from the Religious Affairs Office. The next activity is the formal transfer of the groom from his representatives to the bride's representatives, during which a refined and respectful Sumenep Madurese welcome speech is delivered.

In delivering the Sumenep Madurese welcome speech, variations in language are used with well-crafted and precise speech according to the speaker, the speech situation, its purpose, and the state of the community. This aligns with the principles and functions of language, which serves as a tool for communication. In the context of wedding traditions, it also acts as an official means of communication between the groom's side and the bride's side.

Generally, the welcome speeches at wedding ceremonies include several elements that can be studied, such as: the opening of the welcome speech with greetings, expressions of gratitude, and thanks to the attendees. Similarly, the closing of the event involves expressions of thanks, apologies, and farewell greetings, which are integral parts of the speech at the ceremony. The choice of words used at the beginning and end of the event is very precise and contextually appropriate, with variations in language that fall under the refined category. Additionally, another aspect evident in the opening and closing speeches is the religious value, indicating that the Madurese community holds strong religious values, politeness, and etiquette.

In this section, the researcher will present a series of speeches used to open the welcoming ceremony in the Sumenep Madurese language. The speaker first greets the attendees with polite language, namely:

*Almukarromun para alim ulama para kyaé sé bhâdhân kaulâ ta'dzimi.*

*Sadâjâ rabu seppo sé kaoladhân samé moljâ namong sé kaoladhân samé parjhughâ.*

*Ta' kadhingghâlân sé moljâ lora kalébun sé jhumenneng bhubbhuwân Dhisa Bângkal sareng perangkattépon.*

*Sé bhâdhân kaulâ amoljâ'aghi saléraépon sé moljâ lora pangolo otabâ ménangka konkonan sé abâkkélé dâri Kantor Urusan Aghâma Kacamadhân Kottha Songennep.*

*Sé bhâdhân kaulâ amoljâ'aghi jughân saléraépon sé moljâ lora kalébun sé jhumenneng bhubbhuwân Dhisa Parsanga.*

*Sé bhâdhân kaulâ amoljâ'aghi kong-langkong saléraépon sé molja Bâpa' Saléhoddin sareng Ébhu Hawiyatun sana' karabâ éka'dinto sé bhâdhân kaulâ amoljâ'agi*

In this section, the speaker begins the welcome speech by paying respect to the invited guests, usually starting with respect for community leaders according to their age and rank in the location. This serves as a part of showing respect and good manners towards the prominent figures present at the event

The following speech is the beginning of the ceremonial offering, conducted by the speaker, inviting everyone to express gratitude for the blessings of Allah SWT and to seek the intercession of the Prophet Muhammad SAW, with the following statement:

*Katéngal sadhâja rabu ampon abhâris dhâmar. Saléraépon padâ bhinar asareng cajhâ aré sé ampon nyonar. Nandhâ'âghi padâ kéngéng kabellâsân dâri sé amorbhâ jhâghât Allah sé Maha Aghung. Praméla dâri ghâpanéka ngéréng sambhung tor bhuntél jhâ'ghâ'-pegghâ' é dâlem ngaghungngaghi pojhi sokkor ka ajunannépon Allah SWT. Solawatullahi wa salamuhu*

*moghâ tettep kaponḍhiyâ mongghu junjungan kanjeng Nabi Muhammad SAW. Para keluarga sahabhât tor bhâdhân kaulâ sareng para ajunan sadhâjâ ménangka ummat sé ngéréng lalampannépon paḍâ kéngénga safa'at ila yaumil qiyamah.*

In this section, the speaker begins the welcome speech with the phrase "okara kakenten" "Katéngal sadhâja rabu ampon abhâris dhâmar. Saléraépon paḍâ bhinar asareng cajhâ aré sé ampon nyonar" In this sentence, the speaker uses phrases that end with the same words or sounds, creating warmth and a sense of familiarity in an official and sacred setting. Ultimately, this leads to the attendees feeling pleased and enjoying the event.

The following speech is the beginning of the ceremonial offering, where the speaker introduces themselves as a representative of the groom's side, with the following statement:

*"Bhâdhân kaulâ sasarengngan ḍâri jhâ timor Dhisa Parsanga bit asmaépon salérana sé moljâ Bâpa' Herman sareng Ébu Aminatun. Sé sapésan ngatorraghi salam mongghu ḍâ' sadhâjâ para rabu sé samé moljâ tor ngatorraghi songkem bhâkté mongghu saléraépon sé moljâ Bâpa' Salehodin sareng Ébhu Hawiyatun sana' karabâ éka'ḍinto. Taḍâ' laén maksod sareng tojjhuwân bhâdhân kaulâ sasarengngan marampong tor masépa' parembhâghân é ḍâlem lampa taréka kakabinan antara épon kacong M. Apriyono pottra kajunjung Bâpa' Herman sareng Ébu Aminatun sareng pacangannépon cebbhing Rina Vitaniyah pottré komala Bâpa' Salehodin sareng Ébu Hawiyatun. Sé Alhamdulillah para ajunan sadhâjâ lampa kakabinannépon kalastaréyan ghi' bhuru sé élastaréyaghi sareng saléraépon sé moljâ lora pangolo sé ébâkkélé sareng saléraépon sé moljâ Kyaé Sudarisman. Saéngghâ kalampan kalabân hékmat sareng lancar mala kantos kéngéng persaksian sadhâjâ para rabu sé samé moljâ ampon areng-sareng areng-éréng atadhâ 2 asta. Ngatorraghi pojhâ bhennéng ḍâlem pangghâliyân moghâ-moghâ kakabinannépon kacong M. Apriyonto sareng cebbhing Rina Vitaniyah andhâddhiyâghiyâ kakabinan sé baroka. Baroka kakabinannépon, baroka katoronannépon, baroka rajhekké'épon, tor jughân barokah é ḍâlem kaodi'ânn epon. Tantowépon asareng panjhumorong pandu'a sadhâja para rabu sé samé moljâ"*

In this section, the speaker begins to convey their purpose and objectives in completing several stages of the activities, from the beginning up to the marriage contract process. The speaker also remembers to pray for the couple, wishing them abundant blessings, good health, righteous descendants, success, and other positive outcomes. This is demonstrated by the use of the words "para rabu sé samé moljâ ampon areng-sareng areng-éréng atadhâ 2 asta" The use of these words employs *ondhege bhasa halus* or in other words, the speaker uses very refined variations of language.

The following speech is part of the sequence where the speaker begins the formal transfer of the groom to the bride's extended family, with the statement:

*Ḍâlem bâḍâna ijab sareng kobul sé ampon kalastaréyan ghâḍhuwân arté ana' badhân kaulâ M. Apriyono ampon dhâddhi oréng sé manyéttong, manyéttong ḍâlem karep, manyéttong ḍâlem tojjhuwân, manyéttong ḍâlem pangabbru mongghu Allah sé Maha Aghung. Moghâ-moghâ para ajunan sadhâjâ kakabinan épon épadhâddhiyâ gher-ogher sareng pandhuman saéngghâ bisa nambâi pangabhâkté sareng tebbel iman, bhâjjhrâ rajhekkéna, oḍi' nyaman akor rokon kantos atongket roman ḍâri dhunnya kantos akhér jhâman.*

In this section, the speaker uses the Sumenep *parebesen* of Madurese “*ampon dhâddhi oréng sé manyéttong, manyéttong dâlem karep, manyéttong dâlem tojjhuwân, manyéttong dâlem pangabbru mongghu Allah sé Maha Aghung*” This expression is part of the groom’s commitment to becoming a member of the bride’s extended family. The speaker also adds the words “*ođi’ nyaman akor rokon kantos atongket roman dâri dhunnya kantos akhér jhâman*” This term is a *parebesen* in the Sumenep Madurese language, representing a sincere promise to remain together with one's partner until old age.

The following speech is the central part of the sequence where the speaker formally transfers the groom to the bride’s extended family, with the statement:

“*Kalabân bâdâna ijab kobul ghâdhuwân arté ampon ana’ bhâdhân kaulâ dhâddhi tambâna keluarga. Praméla dâri ghâpanéka kalabân renna panghâliyân sé éyawalé kalabân pamaosan bismillahir rohmannir rahim bhâdhân kaulâ masra’aghiyâ kacong M. Apriyono mongghu dâ’ keluarga éka’đinto otabâ dâ’ saléra épon sé moljâ Bâpa’ Saléhoddin sareng Ébhu Hawiyatun. Moghâ-moghâ para ajunan sadhâjâ kalabân bâdâna ana’ bhâdhân kaulâ M. Apriyono éka’đinto bisa onggghu-onggghu adhâddhiyâghiyâ apanongghul pajung. Moghâ-moghâ dâlem solawattépon andhâddhiyâghiyâ lemma’ manés akadhi maddhu karaton sé ébhundhu’ kalabân kaén sottra. Ghâdhuwân rassa andhâp asor mongghu para seppowépon tor aghâdhuwân lébur panyokkor mongghu dâ’ ghurstépon. Saéngghâ para ajunan sadhâjâ jhughân song-osong lombhung dâlem pandu’a moghâ-moghâ ana’ bhâdhân kaulâ é dâlem nata nété tor nonton kamođđhi roma tangghâépon. Ngamođđhi’i roma tatangghâ é dâlem nerrak saghârâ sakalangkong lowas ta’ mangghi renna angén salé’bung otabana ombâ’ sé aghulung. Namong asareng panjhumorong pandu’a sadhâjâ para rabu é dâlem ngamođđhi’i parao malangghéng maddhek roma tangghâ sé samporna. Mandiyâna angén sé ngalessor tor ombâ’ sé ngaleccer. Saéngghâ tandhuk dâ’ ghir séréng kalabân nanceppaghi mandira, mandira roma tangghâ sé sakinah mawadda warohmah.*”

In this section, the speaker also uses the term *Praméla dâri ghâpanéka* as a connective phrase, which is rarely used.

Next, the speaker performs the transfer of the groom to the bride's extended family, beginning with the recitation of the sacred phrase *Bismillahirrohmannir Rahim* (In the name of Allah, the Most Gracious, the Most Merciful). This demonstrates that the Sumenep Madurese tradition continues to uphold religious values as a guiding principle in all activities.

The speaker also uses the term *apanongghul pajung*, which is a paparegen in the Sumenep Madurese language with the very refined level of *engghi-bhunten*, meaning that a groom should be able to provide the best care for his wife. The speaker also conveys a message of hope with the phrase *lemma’ manés akadhi maddhu karaton sé ébhundhu’ kalabân kaén sottra*. This phrase expresses the hope that a husband will bring benefits to the family and community. It is considered a very refined expression in the Madurese language.

The speaker also expresses the hope that the attendees will pray for and support the groom's success in his married life, using the term *song-osong lombhung*, which means working together. This term is considered refined in the paparegen of Sumenep Madurese. Furthermore, the speaker uses a hyperbolic expression: *Ngamođđhi’i roma tatangghâ é dâlem nerrak saghârâ sakalangkong lowas ta’ mangghi renna angén salé’bung otabana ombâ’ sé aghulung*. This phrase is used to describe the significant challenges that might arise in married life.

Next, the Sumenep Madurese speaker recites a pantun to provide a fresh ambiance after delivering the message and hopes to the newlyweds, with the following lines:

*“Ajunan sadhâjâ sé samé moljâ. Moghâ-moghâ bâdâépon pangantan sé kaḍuwâ lerres akadhi cap-ocabhânépon oréng Parsanga, nyéghi’ perréng lako potong san potong marghâ éyérat. Ana’ sé kadḍuwa moghâ dhâddhiyâ réng sé ontong sé la ontong é dhunnya jhughân é ahérat.”*

In this section, the speaker attempts to express a pantun to provide a bit of entertainment and create a friendly and relaxed atmosphere at the event. The lines used are:

*nyéghi’ perréng lako potong san potong marghâ éyérat. Ana’ sé kadḍuwa moghâ dhâddhiyâ réng sé ontong sé la ontong é dhunnya jhughân é ahérat.* This phrase delivers a message in a gentle manner and falls into the medium level of language refinement.

Next, the Sumenep Madurese speaker uses several words in a prayerful request to the Creator, with the following lines:

*“Ajunan sadhâjâ sé samé moljâ. Sa’at mangkén ana’ bhâdhân kaulâ sé kaḍuwâ ampon bhunga senneng talébât marghâ ampon manyéttong é ḍâlem léya’. Moghâ-moghâ manabi kaparéngan pottra otabâ pottré ménangka tétébhân ḍâri Allah SWT. Dhâddhiyâ pottra otabâ pottré sé soléh otabâ soléha. Ngabhâktéya mongghu ḍâ’ bhângsa naghârâ kong-langkong aghâma, andhâp asor tor lébur asokkor ka réng seppowépon kong-langkong mongghu Allah Maha Ghusté”*

In this section, the speaker uses the expression *manyéttong é ḍâlem léya’*, which falls into the medium level of language refinement and means to be steadfast in married life.

*Laén ḍâri ka’ḍinto para ajunan sadhâjâ. Tantowépon bhâdhân kaulâ sasarengngan ḍâri jhâ timor, sadhâjâ ténḍhâk tandhuk ghuli enneng sé korang masenneng. Sola téngka sé jhâtméka sé korang jhâtméka. Kong-langkong sakadhâr kadhi pamojhi ménangka tanḍhâ-tanḍhâ pangésto sé ébhakta sareng jhâu ḍâri kasamporna’an. Mélaépon bhâdhân kaulâ ampon sobung tatta sateppong mébher sé andhâddhiyâghiyâ masamporna ḍâri sadhâjâ kakorangannépon. Manabi bâḍâ rassa sé nyangkabel é ḍâlem pangghâliyân para ajunan sé samé moljâ. Kong-langkong ḍâ’ saléraépon sé moljâ Bâpa’ Salehoddin bhâdhân kaulâ coma bisa ngatorraghi satora sé sobung batessépon. Sadhâjana akadhi:*

*Kaju papan kaju kosambhi*

*Kaju dhâḍḍhâ’ jhârghâjhiyân*

*Jhâ’ kadhukan jhâ’ kagâli*

*Manabi korang sedḍhâ’ ḍâlem pangghâliyân.*

*ḍâri sadhâjâ ghuli enneng bhâdhân kaulâ sasarengngan sé ḍâri jhâ timor.”*

*(Kaju papan kaju kosambhi*

*Kaju dhâḍḍhâ’ jhârghâjhiyân*

*Jhâ’ kadhukan jhâ’ kagâli*

*Manabi korang sedḍhâ’ ḍâlem pangghâliyân.)*

In this section, the speaker expresses the phrase *tatta sateppong mébher*, which falls into the refined level of language and means having no capability whatsoever, used to show

modesty. This expression is used to humble oneself regarding what has been given or conveyed. Additionally, the speaker also expresses an apology in the form of a pantun:

*“Kaju papan kaju kosambhi  
Kaju dhâddhâ’ jhârghâjhiyân  
Jhâ’ kadhukan jhâ’ kagâli  
Manabi korang seddhâ’ dâlem pangghâliyân” (madures version)*

In this section, the speaker attempts to amuse the attendees with a humorous pantun to liven up the festive atmosphere with cheerfulness. Following this, the speaker delivers their final message with the lines:

*Para ajunan para sasembâ’ân sé bhâdhân kaulâ amoljâ aghi.  
Kalabân bâdâna kakabinan sé ampon kalampan tetep nyo’ona pandu’a bhâdhân kaulâ dâ’  
para ajunan para kasembâ’ân para seppo. Moghâ-moghâ kakabinan sé ampon kalampan ghi’  
bhuru sé ampon akadhi kembhâng ghâddhing malathé tor Kananga sé érajhu’ mongghu  
dhâddhi kembhâng du’ remmek. Moghâ-moghâ sé kaðuwâ sareng panjhumorong pandu’a  
sadhâjâ para rabu aro’oman é Dhisa Parsanga tor jughân aro’oman é Dhisa Bangkal  
ka’dinto.*

In this section, the speaker uses a traditional closing phrase from a Sumenep Madurese speech, which is: *akadhi kembhâng ghâddhing malathé tor Kananga sé érajhu’ mongghu dhâddhi kembhâng du’ remmek.*

This expression, which falls into the refined level of Madurese, means the unification of two families into a larger family bond through marriage. The speaker then continues their expression with words of gratitude and apologies before concluding the speech on the handover of the groom with the following lines:

*Kacangkolan bhâdhân kaulâ jhughân sé ampon lancang tor malancang tor-mator é  
ajunan sadhâjâ. Kong-langkong dâ’ sadhâjâ para kasembhâ’ân sé samé moljâ. Sabâb  
sadhâjâ ampon lanjhang ca’ épon oréng jhâ timor,*

*“Molong rambotan bâddhâi karanjhâng  
Ka Kandhângan mellé no’-mano’an  
Manabi sambutan jhâ’ lanjhang  
Mon lanjhang tako’ sé kaonjhângan néka ango’-ngo’an.”*

*Sadhâjâ kacangkolan pamator bhâdhân kaulâ nyo’ona saporâ sé sobung bâtesépon.*

*“Manabi bâdâ ranca’ sé malang jhâ’ potong é bhungkana  
Manabi bâdâ oca’ sé cangkolang ta’ langkong jhâ’ dhâddhi dhukana.”*

*Saka’dinto pamator akhirulkalam Wassalamualaikum WR. Wb.*

*(Molong rambotan bâddhâi karanjhâng  
Ka Kandhângan mellé no’-mano’an  
Manabi sambutan jhâ’ lanjhang  
Mon lanjhang tako’ sé kaonjhângan néka ango’-ngo’an.”)  
(Manabi bâdâ ranca’ sé malang jhâ’ potong é bhungkana  
Manabi bâdâ oca’ sé cangkolang ta’ langkong jhâ’ dhâddhi dhukana)*

In this part, the speaker uses refined Madura language, characteristic of Sumenep, to close the speech with the following lines: "*Kacangkolongan bhâdhân kaulâ jhughân sé ampon lancang tor malancang tor-mator é ajunan sadhâjâ. Kong-langkong dâ' sadhâjâ para kasembhâ'ân sé samé moljâ.*"

This expression is part of the refined Madura language used to apologize to the guests present, as it is directed towards the elder community leaders or government officials as a mark of high respect and politeness. It is also a tradition in Sumenep Madura to end a speech with an elegant and entertaining *pantun* to leave a sense of familiarity and warmth between the speaker and the guests at the event.

The expression used by the Sumenep Madura speaker, as mentioned above, carries beauty in its words and high aesthetic value through well-chosen phrases and apt metaphors. This enhances the impression of perfection in the string of sentences and adds a unique value to the speaker's expression.

#### 4. CONCLUSION

The tradition of delivering the groom's or bride's welcome speeches during wedding ceremonies in Sumenep Regency is a long-standing tradition that needs to be preserved and developed. The language used by the speakers is highly varied, adhering to the three levels of the Sumenep Madurese language, namely: bhasa Andhap (*Enje'-Iye*), bhasa tengnga'an (*Enghi-Enten*), and bhasa tengghi (*Engghi-Bhunten*).

Research is highly beneficial for the development of cultural traditions within society. Considering the uniqueness of the Madurese language in Sumenep Regency, which has distinct characteristics that differentiate it from other Madurese-speaking regions, the Sumenep Madurese language remains vibrant and evolves within the Madurese community itself. Additionally, this research can serve as a comparison or reference for future studies and provide benefits for the younger generation in the future.

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