

AN ANALYSIS OF DISCOURSE STRUCTURE OF PITUTUR DUKUN PANDHITA TEXT IN TRADITIONAL WEDDING RITUAL WIWAHA SAMSKARA OF THE TENGGER PEOPLE

Analisis Struktur Wacana Teks Pitutur Dukun Pandhita dalam Ritual Pernikahan Adat Wiwaha Samskara Masyarakat Tengger

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Abstract

Tengger traditional wedding is one of the cultural traditions preserved by the Tengger people in East Java. In this ceremony, the role of the Dukun Pandhita (traditional shaman) is central, especially when delivering *pitutur*—moral and spiritual advice to the bride and groom. This study aims to explain and analyze the discourse structure of the *pitutur* using Teun A. van Dijk's Critical Discourse Analysis framework, focusing on macrostructure, superstructure, and microstructure.

A qualitative descriptive method was applied, with primary data collected from a verbatim transcript of the *pitutur* during the Wiwaha Samskara ritual in Jetak Village, Probolinggo, supported by observations and interviews.

The analysis reveals that the macrostructure is centered on marital guidance emphasizing harmony, respect, and familial unity. The superstructure follows a tripartite schema: opening, main content, and closing. The microstructure displays formal and respectful language, with stylistic devices including metaphors and hyperboles.

Keywords: Discourse Structure; Pitutur; Dukun Pandhita; Tengger People

Abstrak:

Pernikahan adat Tengger merupakan salah satu tradisi budaya yang dilestarikan oleh masyarakat Tengger di Jawa Timur. Dalam upacara ini, peran Dukun Pandhita sangat penting, terutama ketika menyampaikan *pitutur*—nasihat moral dan spiritual kepada pasangan pengantin. Penelitian ini bertujuan untuk menjelaskan dan menganalisis struktur wacana *pitutur* dengan menggunakan kerangka Analisis Wacana Kritis Teun A. van Dijk, yang berfokus pada makrostruktur, superstruktur, dan mikrostruktur. Metode penelitian yang digunakan adalah deskriptif kualitatif, dengan data primer berupa transkrip lengkap *pitutur* pada upacara Wiwaha Samskara di Desa Jetak, Probolinggo, serta didukung dengan observasi dan wawancara. Hasil analisis menunjukkan bahwa makrostruktur *pitutur* berpusat pada nasihat perkawinan yang menekankan kerukunan, rasa hormat, dan persatuan keluarga. Superstruktur mengikuti pola tiga bagian: pembukaan, isi, dan penutup. Mikrostruktur memperlihatkan penggunaan bahasa formal dan sopan, dengan perangkat gaya seperti metafora dan hiperbola.

Kata Kunci: Struktur Wacana; Pitutur; Dukun Pandhita; Masyarakat Tengger

Introduction

Language is more than a means of communication; it is a vital component of cultural identity and heritage. Through language, communities transmit traditions, values, and worldviews from one generation to the next. For the Tengger people, an indigenous community residing in the Bromo-Tengger-Semeru highlands of East Java, language has a central role in shaping and preserving cultural rituals. Among these rituals, the traditional wedding ceremony known as *Wiwaha Samskara* stands out as one of the most sacred cultural practices. This ceremony is not simply a legal union between two individuals, but a holistic event that integrates families, communities, and ancestral blessings into a sacred harmony. At the heart of this ritual is the *Dukun Pandhita*, the spiritual and traditional leader of the Tengger community, who delivers *pitutur* or oral advice to the bride and groom.

The *pitutur* is not merely advice in a practical sense; it is a discourse that embodies moral guidance, cultural wisdom, and spiritual teachings. It is carefully crafted in formal and poetic language, symbolizing the continuity of values and beliefs that the Tengger people hold dear. The content of the *pitutur* reflects the essence of marital life: harmony, responsibility, and respect for the ancestors and the divine. Therefore, the *pitutur* can be viewed not only as a communicative act but also as a cultural artifact that reinforces Tengger identity and ensures the transmission of values across generations. Analyzing such texts becomes crucial in understanding how language functions in a socio-cultural context, and Teun A. van Dijk's framework of Critical Discourse Analysis provides a suitable lens for this purpose. His model, which examines macrostructure, superstructure, and microstructure, allows a deeper exploration of both linguistic and cultural dimensions of the *pitutur*.

Several scholars have conducted research related to Tengger wedding traditions, but their focus has often been on moral, ritualistic, or cultural aspects rather than the linguistic structure of the *pitutur*. Wahyuningsih (2009), for example, explored the moral values in Tengger traditional wedding ceremonies, emphasizing that rituals were performed to honor and seek blessings from ancestral spirits. Although her research provided rich insights into the moral and religious significance of the ceremonies, it did not examine the discourse features of the *pitutur*. Another relevant study is *Struktur Wacana Ritual (Studi Kasus Ritual Selamatan di Pesarean Gunung Kawi, Malang, Jawa Timur)* (2013), which analyzed the discourse structure used in the *slametan* ritual. While it contributed to the understanding of ritual discourse, the focus was on the speech of a *modin* in a different cultural context, not on Tengger wedding rituals.

Further studies such as Hasyim et al. (2020) in *The Walagara Marriage Ritual: The Negotiation Between Islamic Law and Custom in Tengger* shed light on the interaction between religious law and customary practices, showing how the Tengger community negotiates between Islamic teachings and local customs in their marriage rituals. However, this research remained at the level of cultural negotiation and did not engage with linguistic analysis of ritual texts. Similarly, Susanti and Sabariman (2022) examined

Ritual dan Mistisisme dalam Tradisi Perkawinan Adat Suku Tengger, focusing on the mystical and ritualistic dimensions of Tengger weddings, such as *pasrah manten*, *temu manten*, and *walagara*. Although they provided detailed descriptions of ritual sequences and their meanings, their work did not address the structural organization of the *pitutur* delivered by the *Dukun Pandhita*.

From these previous studies, it becomes clear that there is a significant research gap. Most works on Tengger weddings emphasize cultural, religious, or moral dimensions, while studies of discourse structure have been conducted in different contexts outside Tengger weddings. None has specifically analyzed the *pitutur* text using Van Dijk's discourse analysis model to examine its macrostructure, superstructure, and microstructure. This is where the present study contributes novelty: it positions the *pitutur* not only as a cultural practice but also as a structured discourse that can be systematically analyzed. By doing so, this research aims to provide new insights into how Tengger oral traditions operate linguistically, how they preserve social and cultural values, and how they continue to function as instruments of identity and cultural continuity.

Thus, this study entitled “*An Analysis of Discourse Structure of Pitutur Dukun Pandhita Text in Traditional Wedding Ritual Wiwaha Samskara of the Tengger People*” emerges as a response to the absence of previous linguistic examinations of the *pitutur*. It is expected that by employing Van Dijk's framework, the findings will not only enrich the field of discourse analysis but also contribute to the preservation and appreciation of Tengger cultural heritage.

Language plays a significant role in shaping cultural identity and preserving traditions. In the Tengger community, one form of oral tradition is the *pitutur*, a speech containing advice and moral guidance, often delivered during significant life events. At traditional weddings, the *pitutur* by the *Dukun Pandhita* is not merely a formality—it carries deep cultural values, moral principles, and symbolic meaning.

This study investigates the discourse structure of the *pitutur* delivered during the *Wiwaha Samskara* ritual, a sacred marriage ceremony among the Tengger people. The analysis applies Van Dijk's model, which divides discourse into three levels:

1. Macrostructure – the main theme or topic.
2. Superstructure – the organizational framework of the text.
3. Microstructure – the linguistic elements at the semantic, syntactic, and stylistic levels.

The purpose of this research is to identify the macrostructure, superstructure, and microstructure of the *pitutur*, and to highlight its cultural significance in the preservation of Tengger traditions.

Method

This research adopted a qualitative descriptive approach to capture the cultural and linguistic richness of *pitutur*. Location and participants in Jetak Village, Sukapura District, Probolinggo Regency. The main informant was the *Dukun Pandhita* leading the wedding ritual. The data collection including observation (passive participation), semi-

structured interview with cultural leaders and ritual participants, and audio-visual recordings of the pitutur. Data analysis was conducted using Van Dijk’s CDA frameworks was applied to transcribed pitutur texts, focusing on macrostruktore, superstructure, and microstructure. Triangulation was used to validate findings.

Discussion and Result

Macrostructure Analysis

The *pitutur* centers on marital advice, emphasizing harmony (*rukun*), peace (*tentrem*), and longevity (*langgeng*).

Table. 1
Macro structure data of *Pitutur Dukun Pandhita*

THEME	UTTERANCE
Marriage Advice	<p><i>“Wong iki mulane kate dadi siji mbangun rumah tangga iki mau sekirane tentrem, ayem, rukun, langgeng saklawase.”</i></p> <p>"This person is the one who built this household so that it would be peaceful, calm, harmonious, and longlast."</p> <p><i>“sing kepindone, iki tujuane rabi dudu rabi, sira rabi ye rabi Diana ya pancene sing sira rabi. Tapi njaluk rabi kabeh. Maksude, iku kerukunane teka sira ee teka sampeyan keloron iki mau ya kerukunane wong tuwek lan iki mau wong tuwek antarane wetan wong tuwek kene. Yah sakdulure pisan rukun.”</i></p> <p>"What's interesting is, this is the purpose of marriage, not marriage, you are the one who is married, Diana is the one you are married to. But I want everyone to be happy. I mean, it's about the harmony between both of you and the old people, and this old person is the harmony between the old people here and the old people here. Well, it's really about harmony."</p>

Superstructure Analysis

The *pitutur* follows a tripartite structure:

1. **Opening** – Greeting and acknowledgment of families.
2. **Content** – Delivery of moral guidance, expectations for married life, and reminders of cultural obligations.
3. **Closing** – Blessings and prayers for the couple’s long-lasting harmony.

Table. 2
Superstructure data of *Pitutur Dukun Pandhita*

PLOT	SEGMENT	UTTERANCE
Opening	Asking about the bride's readiness	<p><i>“sepurane nggenei pemantapan ngene mergane pemahaman iki mau pekne dirasaken karo wilayah loro iki mau, dadi nana paksaan paran-paran wes pemerentahan desa iki mau ya.”</i></p> <p>"It's a matter of being firm in your heart because this understanding needs to be felt by these two regions, so it's a matter of forcing the village government to do it."</p>

Content	Explaining the role of the bride and groom	<i>“Sri kawen iki mau kanggo wong wedok merga sing jelas iku wong lanang si wes pan disahen dadi bojo, kudu tanggung jawab. Ya, tanggung jawab nang karo wong wedok. Saiki nyambot gawe hasil parane oleh teka ngendi bebarengan karo wong wedok umpamane nang ngagah, hasile diween pedaringan iku mau nang ning nggedong pedaringane ya wong wedok iku asil. Iku sing nggarai ketentreman.”</i>
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"This dowry is for the woman because it is clear that the man who has been chosen as her husband must be responsible. Yes, the responsibility lies with the woman. Now, when it comes to making a profit, it can be done anywhere together with the woman, for example, in the village, the profit is given to the woman, and the woman is the profit. That is what brings peace."

“Wong lanang iki tanggung jawabe gede, ora wong lanang ae, wong wedok ya ngono ya. Wong wedok kudu ngerti paran kebutuhane wong lanang. Wong pancene arane pelayan, saiki wong lanang mari nyambot gawe ya ana kesiapan. Neng kono ajo sampek telat. Carane iku mbo nglesek mbo kesiapan seng jare lah iki kudu bener-bener dilakoni. Iku ana tanggung jawabe wong wedok. Gede lo pan wes dadi bojo iki mengko gede tanggung jawabe wes”

"Men have a big responsibility, not men, women do. Women need to understand men's needs. Women are really servants, now men come and do it, there is preparation. Don't wait until it's too late. The way to do it is not to be lazy, there is preparation, it must be done properly. It is the responsibility of women. It is great that you are a wife, then you will have a big responsibility."

Content	Explaining the rules of marriage	<i>“Njaga kerukunane awak e dewe antarane mbek bojo, njaga kerukunane wong tuwek lanang wedok, njaga kerukunane antarane dulur ya. Iku. Dadi mulane iku lo se rabi ya jelas rabi ya rabi kanggo awak e dewe, tapi kerukunan kanggo wong akeh, wong tuwane, karo dulure kabeh iku mau”</i>
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"This dowry is for the woman because it is clear that the man who has been chosen as her husband must be responsible. Yes, the responsibility lies with the woman. Now, when it comes to making a profit, it can be done anywhere together with the woman, for example, in the village, the profit is given to the woman, and the woman is the profit. That is what brings peace."

“iki engko sumpah sucine iku mau nang karo pengantin wedok penganten lanang, penganten lanang iku mengko haa iki ngelakoni sumpah siji sing iku engko bebarengan karo pak dukun,

dadi ucapane pak dukun iki engko ya neng dina iki mengko tirakna ya ucapane, iku sumpah sijine ya sabda sucine ya. Terus engko pan tak kongkon meneng diluk, meneng ya, lah pungkasane engko pan tak kongkon arto sri kawen kenceng nopo tempo ya, tempo sakniki kenceng, tempo mbenjeng kenceng, tempo saklamine kenceng. Engko jawabane penganten lanang ya. Ee paham? Engko ya. Haa sakmarine wes disahen nang karo wong tuwek, sesepuh desa, sanak dulur, wong tuwek kabeh ya disahen wes, kawen iku mau la iku dadi bojo.”

"This is the sacred oath that is with the bride and groom, the groom will then take one oath together with the shaman, so the shaman will say today, that is his last word, that is the sacred oath. Then I will tell you to be quiet, be quiet, and finally I will tell you to be strong, strong today, strong tomorrow, strong tomorrow. Then the groom will answer. Do you understand? Yes. The wedding ceremony has been held with the elders, the village elders, relatives, all the elders have been held, that is the wedding. You will be a husband and a wife"

Closing	Asking the bride and groom's readiness	<i>“sanggup ya. Se sanggup tak kawinen iki engko. Ya? Se sanggup ya dilakoni wes, dadi iku lo tanggung jawabe pancene gede ya. Iku. Siap? siap?”</i>
		"Are you ready?. If you are ready, I will marry you later. If you are ready, you have already done it, so that is a big responsibility. That's it. Ready?"

Microstructure Analysis

The microstructure shows a deliberate choice of formal and respectful language, with a high frequency of cultural idioms and figurative expressions.

Table 3. Stylistic and Figurative Language

Category	Example	Function
Metaphor	Marriage compared to a harmonious garden.	To create vivid imagery.
Hyperbole	“Forever without end” (<i>langgeng saklawase</i>).	To emphasize eternal harmony.
Repetition	Repeating (harmony) and <i>tentrem</i> (peace).	<i>rukun</i> and To reinforce key values.

Discussion

The macrostructure reveals the cultural emphasis on communal harmony, not only between the couple but also between extended families. The superstructure reflects a ceremonial speech pattern, with a clear progression from greeting to blessing. The microstructure illustrates the intertwining of linguistic form and cultural content—

metaphors and repetition are used to strengthen the moral message.

This analysis supports the notion that the *pitutur* functions as both a cultural preservation tool and a moral compass for newlyweds in the Tengger community.

Conclusion

Based on the results of the analysis conducted on the Pitutur Dukun Pandhita text in the traditional wedding ritual Wiwaha Samskara of the Tengger people, several conclusions can be conclusion:

1. Macrostructure:

The main theme or topic of the pitutur is the provision of advice for the bride and groom who are about to start a household life. The messages emphasize moral guidance, spiritual awareness, respect for elders, and obligations in marriage. This macrostructure reflects the cultural wisdom of the Tengger people in preserving traditional values through ritual speech.

2. Superstructure

The structure of the pitutur follows a clear pattern: Opening – Core Message – Closing. The opening includes greetings and cultural introductions, the body contains advice and symbolic teachings, while the closing gives prayers and hopes for the couple's future. This structure ensures that the messages are systematically conveyed in a respectful and sacred manner.

3. Microstructure:

At the micro-level, the text is characterized by formal language, the use of repetition for emphasis, and specific figurative language such as metaphor and hyperbole. These stylistic choices enrich the emotional and spiritual effect of the speech. Additionally, the choice of diction reflects high respect and sacredness toward marriage as a cultural and spiritual bond.

Overall, the discourse structure of the Pitutur Dukun Pandhita serves not only as a means of delivering marriage advice but also as a medium to maintain cultural identity, preserve tradition, and transmit philosophical values across generations. This analysis proves that discourse analysis is essential to understand how language is used in ritual contexts to create meaning, authority, and continuity.

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