



Lengser character communication in mapag panganten ceremony: A comparative study

Pandu Bimantara, Islamic Communication and Broadcasting Department, Faculty of Islamic Sciences, Al-Ihya Islamic University, Kuningan, West Java, Indonesia, Pandubimantaraunisa@gmail.com

Abdul Karim, Primary School Teacher Education Department, Faculty of Teacher Training and Education, Universitas Muhammadiyah Cirebon, Indonesia, abdul.karim@umc.ac.id, karim_gml81@yahoo.co.id

Yusuf Sapari, Communication Science Department, Faculty of Social and Political Science, Universitas Muhammadiyah Cirebon, West Java, Indonesia, ysapari73@gmail.com

Syamsul Arif Billah, Communication Science Department, faculty of Social and Political Science, Majalengka University, Majalengka, West Java, Indonesia, syamsularifbillah@unma.ac.id

Titih Nurhaipah, Communication Science Department, faculty of Social and Political Science, Majalengka University, Majalengka, West Java, haititih@unma.ac.id

Abstract: Sundanese culture is one of the cultures that still maintain the customs and traditions in their daily life. Sundanese culture has a variety of different cultures and customs in each region. Besides that, Sundanese culture highly upholds courtesy, warmth, smiling, gentle, and has great respect for parents. One of the customs of a Sundanese culture that is still being performed today is a wedding ceremony. It contains high values because it encompasses various special rituals. Wedding customs in the Sundanese culture called mapag panganten are believed to contain the meaning and philosophy of life for the couple for the future. This study implemented a qualitative approach with ethnographic methods. This ethnographic method is considered to be able to describe the phenomenon of regional cultural research that is more specific and has certain characteristics of an area. It included depicting the communication of a lengser character in the mapag panganten ritual at Sundanese traditional wedding ceremonies. The results of the research showed that the clothes worn by lengser character in the mapag panganten ritual have a special philosophy related to the life of the Sundanese people and do not conflict with customs, culture, and religion. Playing a lengser character is the same as playing a drama that must be good at expression and body gestures. It is adjusted by the contents of kawih and rajah. The contents of the kawih and the words of the lengser character of each studio can be different and be as interesting as possible. The contents of the rajah are different but the meaning remains the same, i.e., in the form of a request to God Almighty. Generally, kawih and rajah are performed by lengser character by lip-syncing or indirectly. The conclusion of the communication process of lengser character is conveyed through culture by verbal and nonverbal means. All symbols in lengser have a special philosophy related to the life of the Sundanese people, which of course does not conflict with customs, culture, and religion. The research suggestion of this study is that the Sundanese people should understand the philosophy of the symbols that exist in culture and continue to preserve the lengser character in the mapag panganten traditional ceremony. Hence, these figures are not lost to the times and the next younger generation can still watch lengser in the Mapag Panganten traditional ceremony.

Keywords: Lengser Character, Mapag Panganten Ritual, Kawih, and Rajah.

I. INTRODUCTION

Culture is a complex issue that includes knowledge, belief, art, morals, laws, customs, other abilities, and habits acquired by humans as members of society (Vasconcelos, 2009). When someone tries to communicate with people of different cultures and adjusts their differences, it proves that culture can be learned (Bulut, 2009). Each ethnic group has a different culture from one another (Karim, Mardhotillah, & Samadi, 2019). Likewise in Sundanese culture, there are numerous diversity of customs originating from the *Tatar Sunda* area called *Priangan*.

Sundanese culture is known for its highly polite culture. According to Sundari (2004), in general, the character of the Sundanese community is friendly (*someah*), smiling, gentle, and has great respect for parents. It is a reflection of Sundanese culture. One of the nation's cultures contains noble values and in it, there are many rituals, which are found in wedding ceremonies, especially in Sundanese customs. In Sundanese traditional wedding rituals, there are numerous communication activities in the form of verbal and non-verbal communication. It is similar in Majalengka district. There are still various rituals that are

often performed, especially in wedding ceremonies. In the traditional Sundanese wedding ceremony, there are two stages of the ritual, i.e., pre-marriage and post-marriage.

Aryani (2015: 35) described the definitions of several rituals in Sundanese traditional ceremonies. The first stage is pre-marriage or before marriage. It includes *Neundeun Omong* or saving words, *Narosan* or proposing, *Siraman*, *Mapag Panganten* or picking up the bride and groom, and *Seserahan*. After the pre-marriage ritual is conducted, then it is continued with the main event or the marriage contract. After the contract is complete, then it is followed by the post-marriage ceremony. There are several rituals including *munjungan* or *sungkeman*, *saweran*, *meuleum harupat*, *nincak endog* or stepping on an egg, *ngaleupas japati* or releasing pigeons, *huap lingkung* or feeding, *pabetot bakakak* or pulling grilled chicken, *nganjang* or visiting relatives' houses (gathering), which is usually done a few days after the wedding day.

One of the ritual sequences contained in the traditional Sundanese wedding ceremony is the *mapag panganten* or picking up the bride and groom. The words of *mapag panganten* come from the Sundanese language. *Mapag* means to pick up or welcome while *panganten* means bride. *Mapag Panganten* is a ceremony to welcome the bride and her family. This kind of art usually does not only exist at weddings but is often also displayed in welcoming the arrival of state officials or guests (Valentina, 2012).

The *panganten mapag* ceremony has existed since the days of the Padjadjaran Kingdom. At that time, the *mapag panganten* ceremony was only conducted when a princess or royal family married. Ordinary people were not allowed to conduct this event. However, after the Padjadjaran kingdom collapsed, the *mapag panganten* ritual began to be conducted by ordinary people (Sumardjo, 2003).

The *panganten mapag* ritual is rich with various artistic attractions and involves many artists. One of which is the peacock dance. This dance depicts the movements of a peacock showing off the beauty of its wing feathers with various attractive colors. Moreover, there is the musical art consisting of the gamelan musical instrument such as *bonang*, *saron*, *jenglong*, *goong*, *gong*, and *degung* flute. It involves many gamelan players. Some players act as retainers or guard soldiers. Furthermore, the art event that most attracted the attention of residents is the presence of the *Lengser* character where he plays a role in directing the course of the ceremony. When the groom comes with his family to the place of the wedding ceremony, *Lengser* character welcomes them and directs them to the aisle chair accompanied by peacock dancers and guard soldiers (Sambas, 2016).

As quoted from Valentina (2012), *Lengser* character plays as a role model of the elder community, a symbol of advisor in marriage, and is considered to have a lot of knowledge, experience, and extensive understanding. Generally, *Lengser* character is played as a grandfather. Initially, *Lengser* character comes from the story of the Sundanese rhyme *Mundinglaya Dikusumah*. In the era of the Padjadjaran Kingdom, the *Lengser* character was a right-hand man or person trusted by Prabu Siliwangi to inform the surrounding community when an event or royal activity was going to be held and to organize the event.

In his appearance, the *Lengser* character usually wears clothing consisting of a *kampret* clothes, *pangsi* pants, a sarong, and a *totopong* or *iket* or headband. *Lengser* usually performs certain movements as well as fun dance moves that often invite laughter from the audience. Furthermore, the text of the conversation, which is usually spoken by the *Lengser*, also contains certain advice for the bride and groom. Everything inherent in the *Lengser* character, of course, implies a certain meaning and philosophy. Every process of body movement or speech from a *Lengser* character deliberately conveys several messages to others with its meaning. It is delivered through symbols, both verbal and non-verbal messages Valentina (2012).

From the description above, the researcher is concerned with examining the symbols of verbal and non-verbal communication conveyed by the *Lengser* character as a medium in understanding Sundanese customs, especially in the *Mapag Panganten* ritual ceremony. The focus of this research study included how are the non-verbal symbols on the clothes worn by *Lengser* character? What is the meaning of the non-verbal symbols for the facial expressions of *Lengser* character? What is the meaning of the body gesture symbols of *Lengser* character in action during the *mapag panganten* ritual ceremony? And what is the meaning of the verbal message uttered by *Lengser* character when in action at the *mapag panganten* event?

II. LITERATURE REVIEW

Definition of Communication

Research that discusses the mapag panganten ritual in Sundanese wedding ceremonies, which focuses on Lengser character, is closely related to communication studies. Each ethnic group has its culture and, of course, this culture has a different meaning in each ethnic group (Fleras, 2015). There is a separate message that needs to be conveyed to the surrounding community through this culture. It is in line with what was expressed Mulyana (2008: 62); and Quantz, Cambron-McCabe, Dantley, & Hachem (2017). Communication is the process of transmitting information, ideas, emotions, skills, and so on by using symbols, words, pictures, graphics, numbers, and others (Elihu Katz, 2016; Karim et al., 2020).

Verbal Communication

Verbal communication is divided into two, i.e., oral and written. Oral communication is the process of delivering messages that are uttered orally while written communication is the process of communicating through writing (John, W, & Foss, K, A, 2009). It can be reading or writing. Someone reads or writes a text because they want to convey a message to others.

In line with the description above, Mulyana (2008: 260) stated that symbols or verbal messages are all types of symbols that use one or more words. Almost all speech stimuli that we are aware of fall into the category of deliberate verbal messages, namely conscious attempts to connect with other people orally (Mills, 2009).

According to Mulyana (2008), writing is a human communication system that uses visible signs. In written communication, we have enough time to formulate the message that is conveyed. The recipient of the message is remotely separated from the messenger and requires reports, data, or written documents to archive (Weissbourd & Jones, 2014).

The connection from the theory above is that the mapag panganten ritual at the Sundanese wedding ceremony contains a cultural message that is to be conveyed to the entire community through verbal and nonverbal messages (Aryani, 2015). An example of delivering a message verbally is when the Lengser character reads the poetry that is addressed to the bride and groom. Moreover, the symbol of movement (Andolina, 2012) shown by Lengser character also conveys an explicit message for both bride and groom.

Non-Verbal Communication

According to Mulyana (2008: 343), Non-verbal communication messages include all stimuli (except verbal stimuli) in a communication setting, generated by individuals and the use of the environment by individuals, which have a potential message value for sender or receiver. It also includes intentional and unintentional behavior as part of the overall communication event and sends numerous non-verbal messages without realizing that they are meaningful to others (Phenix, 1966).

Non-verbal messages are classified into several parts, as explained by several experts such as Edward T. Hall who named this non-verbal language as silent language and the hidden dimension (Mafuraga & Moremi, 2017). It is called silent and hidden because non-verbal messages are embedded in the context of communication. In addition to situational and relational cues in communication transactions, non-verbal messages provide us with contextual cues (Bass, Avolio, Jung, & Berson, 2003). Together with verbal cues and contextual cues, Mulyana (2008: 344) argued that non-verbal messages help us interpret the entire meaning of the communication experience.

Mulyana (2008: 353) also classified non-verbal messages into two parts, namely: (1) Behavior consisting of appearance and clothing, movement and body posture, facial expressions, eye contact, touch, smells, and language. (2) Space, time, and silence.

The following is an explanation of the elements that are partly used as the theoretical basis for the research question: (a) Facial Expressions are a form of nonverbal communication and can convey the emotional state of a person to the observer. It is an essential way of conveying social messages in human life. (b) Time: the process of delivering messages requires the right time for it that can be done and received by the communicant clearly. (c) Space: the process of delivering a non-verbal communication space is a place or position where the non-verbal message process occurs. (d) Movement: in non-verbal communication, the way people walk and take action can create an impression on other people who see it. (e) Clothing: in the process of delivering non-verbal messages, physical appearance shows a reflection of the way the message is conveyed to the public. (f) Smells: smells are the aspects that occur in the process of non-verbal communication messages that are generated through smells used, which smell good by the public (Virginia, n.d.).

From the description of the communication theory above, it can be explained that in the appearance of the Lengser character in the mapag panganten ritual, several verbal and non-verbal messages need to be conveyed to the public. For examples are through dance movements, clothes worn, and others.

Intercultural Communication

When ordinary people think about culture, they usually think about the way people dress, the beliefs they have, and the habits they practice (Wynne, 1986). Without using a comprehensive definition, we can admit that the above statement is a cultural aspect but the definition is not comprehensive from both a theoretical and practical point of view. According to Aang Ridwan (2016), culture is part of communication behavior and in turn, communication also determines maintaining, developing, or inheriting culture. In communicating in the context of cultural diversity, they often encounter problems or obstacles that are not expected before. For example, in the use of language, symbols, values or norms of society, and others (Parinduri, Karim, & Lestari, 2020). In fact, the conditions for the existence of this relationship, of course, must be mutual understanding and exchange of information or meaning between one another.

Symbolic Interaction Theory

Research on the Lengser character is also closely related to the theory of symbolic interaction because, in his appearance, Lengser character uses symbols as the intermediary in the process of conveying the message. The interactions that occur between individuals develop through the symbols they create. Social reality is a series of events that occur to individuals in society. The interactions between individuals take place consciously and are related to gestures, vocals, sounds, and body expressions (Afnan et al., 2020). All of them have a purpose and are called "symbols."

According to Mulyana (2008: 153), the process of giving meaning to symbols used in communicating, apart from being influenced by cultural factors, is also a psychological factor, especially when the message is decoded (sign) by the message recipient (communicant). A message conveyed with the same symbol does not mean the same meaning. It could be a different meaning if the individual receiving the message has different thoughts and experiences (Andolina, 2012).

Symbols serve as a medium of communication and can express emotions in the content of messages that cannot be conveyed only by verbal means (Measelle et al., 1998). The symbol is anything that is given meaning by general agreement and/or by agreement or custom. Symbols are often interpreted in a limited way as a conventional sign. It is something that is built by society or individuals with a certain meaning and is used by members of the community itself (Mulyana, 2008: 156).

Mulyana (2013: 73) summarized the theory of symbolic interaction into its principles, as follows: (a) Unlike animals, humans are equipped with the ability to think. (b) The ability to think is shaped by social interaction. (c) In social interaction, humans learn the meanings and symbols that allow them to use their special thinking abilities. (d) Meanings and symbols allow humans to continue specific actions and interact. (e) Humans can change the meanings and symbols they use in actions and interactions based on their interpretation of situations. (f) Humans can make policies of modification and change. It is partly because of their ability to interact with themselves, which enables them to test a series of opportunities for action, to assess their relative advantages and disadvantages, and then to choose between those sets of opportunities for action. And (g) interrelated patterns of action and interaction will form groups and communities. Also, Rinto et al. (2020) argue that character will be build by scientic process. Based on the symbolic interaction theory above, it can be elucidated simply that the Lengser character in the mapag panganten ritual is closely related to both verbal and non-verbal communication using symbols as intermediaries or supporters in delivering messages addressed to the community through culture.

III. METHOD

In this study, researchers used a qualitative approach with ethnographic methods (Haradhan Mohajan, 2018). According to Mulyana (2013: 150), qualitative research methods does not rely on evidence-based mathematical logic, the principle of numbers, or statistical methods. Qualitative research aims to maintain the form and content of human behavior and analyze the quality of its qualities, instead of transforming them into quantitative entities (Qu & Dumay, 2011).

Ethnography aims to describe a culture as a whole, namely all aspects of culture (see Karim, 2016). It can be the material aspects, such as cultural artifacts (tools, clothing, buildings, and others), and abstract aspects, such as experiences, beliefs, norms, and group value systems that are researched (Mulyana, 2013: 161).

Ethnographic methods are used to examine human behavior related to the development of communication technology in certain social and cultural settings (Lofland & Lofland, 1995). According to Kuswarno (2008), ethnographic research methods are considered capable of exploring in-depth information with extensive sources in describing research phenomena. This ethnographic method is considered to be able to describe the phenomenon of regional cultural research that is more specific and has certain characteristics of an area, such as depicting the communication of *Lengser* character in the *mapag panganten* ritual at Sundanese traditional wedding ceremonies.

IV. RESULTS AND DISCUSSION

After conducting in-depth interviews with several informants and key informants, observations at the Panghegar dance studio in Munjul Majalengka, the Rancage dance studio in Cigasong and the Putra Bisma Art Circle in Jatiwangi Majalengka, and several field activities during the wedding *mapag panganten* ceremony, then, it resulted in the research according to the research questions asked, as follows:

a) **The Clothes Worn by *Lengser* Character in the *Mapag Panganten* Ritual in Sundanese traditional Ceremonies**

Besides functioning as a covering for the genitals and protecting the body from heat and cold, clothes also function as a sign of symbols. The objects that are used such as clothes and other accessories are not just body coverings and decorations. More than that, they are also a means of communication to convey the identity of the wearer.

Sambas (2016) explained that in dressing, there are values that need to be promoted or communicated through what is displayed. These symbols embody the noble values that are upheld by the people. Clothing is a cultural symbol that designates the development, acculturation, and uniqueness of certain cultures. Clothing can also be a sign of people's thoughts, including traditional Sundanese clothing.

Likewise with the *lengser* character in the *mapag panganten* traditional ceremony in Sundanese culture, where the characteristics of these figures, especially in the Panghegar art studio, can be seen from their appearance who often wears *kampret* clothes, *pangsi* pants, *iket*, and *sinjang* *uden*.

It was confirmed by Wasman Rukmana, one of the cultural observers and the head of the cultural section at the Youth, Sports, Culture, Tourism Office (Disporabudpar) of Majalengka. He explained the appearance of the clothes and the attributes he wore:

In general, lengser in his appearance is wearing a kampret cloth, pangsi pants, iket, and sinjang that wrapped around his waist. The rest is only accessories or complements so that it looks more attractive. The examples are necklaces, sandals, bags, and others (interview with Wasman Rukmana, September 16, 2019, 14.00 WIB).

According to Wasman Rukmana, the attributes in the *lengser* character's clothes consist of:

Kampret Clothes

Kampret clothes are typical clothes of the Sundanese people. *Kampret* clothes are usually used by the Sundanese people in the past so that their existence needs to be preserved. This type of clothes is usually used by *lengser* character in his appearance at the *Mapag Panganten* Sundanese traditional ceremony.

Physically, this *kampret* cloth is a split shirt that is not collared and has a pair of pockets under it. The sleeves are slightly shorter than the wearer's hand so that it looks like already too small clothes. According to Mr. Asikin Hidayat, *kampret* clothes are not just clothes covering the body to physically protect the body from weather conditions and the surrounding environment but also have a special meaning and philosophy related to the life of the Sundanese people. Asikin Hidayat argued that this *kampret* clothes also indicate the place of residence and place of birth of the wearer. *Kampret* clothes have five or six buttons. Five buttons indicate the pillars of Islam and six buttons indicate the pillars of faith.

The stitching of the *kampret* clothes that connects the body and hands is called *beungkeut* or *sabeungkeuteun*. It means "one bond", which contains the philosophy of "*Ulah siku-siku ka batur, kudu sabeungkeuteun, silih asah, silih asih, silih asuh, kadituna silih wangi*". (interview Asikin Hidayat, September 16, 2019, 14.00 WIB).

Likewise, Wasman Rukmana stated that *Sabeungkeuteun* is almost the same as the term "*Bhineka Tunggal Ika*" which means Unity in Diversity. At the edge of the hand, some stitches carry the same meaning. At the bottom of the *kampret* clothes, there are two pockets, which means life must be balanced.

Moreover, the *Kampret* clothes are deliberately made loose, describing the open nature and broad movement (Interview of Wasman Rukmana, Dispotabudpar Majalengka, September 19, 2019, 10.00 WIB).

Asikin added that the *kampret* clothes worn by the *lengser* character were generally plain black without any patterns. However, as the era of *kampret* clothes developed, they are now mixed with batik patterns to make it seem more modern (Interview with Asikin, Panghegar dance studio, September 16, 2019, 14.30 WIB).

Pangsi Pants

The *lengser* character in his appearance uses a *kampret* cloth combined with *pangsi* pants. *Pangsi* pants are also a legacy of the *baheula* elders (the ancestors). *Pangsi* also has a special philosophy related to community life in the Sundanese background. Asikin Hidayat elucidated that no one knows for sure about the philosophy of these *pangsi* pants. Many people think that the philosophy of the *pangsi* pants is just a reminder but the truth is still not clear. The most essential thing is that the meaning and philosophy of the *pangsi* pants themselves do not conflict with customs, culture, and religion. These meanings and philosophies are used as life guidance in the Sundanese community. The ancestors explained that every dress, both traditional and modern, contains a meaning that can be used as a reminder for the wearer to always be introspective. (Interview with Asikin, September 16, 2019, 14.30 WIB).

Wasman Rukmana stated that the philosophy of *pangsi* pants lies in the stitches. At the edge of the *pangsi* pants, there is a *beungkeut* stitch, which means the same as the *beungkeut* stitch on a *kampret* cloth. Meanwhile, there is a rubber pair and a rope at the bottom of the *pangsi* pants that function as a fastener. The bottom of the *pangsi* pants is a *tangtung*, which contains the meaning or philosophy of "*Tangtungan ki sunda nyuwu kana suja*". It means to have a firm and strong stance based on the rules of life.

While *Nangtung* contains the meaning "*Nangtung, Jejeg, Ajeg, dina Galur, Teu Unggut Kalinduan, Teu Gedag Kaanginan*". It can be interpreted as "firm and strong stance in rules and beliefs, high spirit, and not easily broken." (Interview with Wasman Rukmana, Disporabudpar Majalengka, September 19, 2019, 10.30 WIB).

Kampret clothes and *pangsi* pants used by the *lengser* character in the performance of the *mapag panganten* ritual are generally black.

Iket or Headband

Iket is a headgear made of cloth tied around the head. In the past, the color of *iket* was only black and white but according to the times, the color of *iket* continues to vary. There is an open *iket* at the top and some are closed. The term *iket* comes from the Sundanese language, which means "*ikat*", "*ikatan*" or tie. Folds in *iket* also have meaning and philosophy. It is why *iket* is an ancestral cultural heritage that needs to be preserved because it contains such a deep meaning. According to Mr. Asikin, just like the *Kampret* Sundanese clothes, *iket* is also a Sundanese community identity. *Iket* was originally a square or rectangular shape. The rectangular shape represents the *dulur opat kalima pancer*.

Wasman Rukmana also added that the *iket* rectangular shape consisting of four angles symbolizes the elements that exist in humans, i.e., water, fire, air or wind, and earth. In the Sundanese landscape, these four elements are known as "*acining hirup*" based on the origin of human life from the essence of the soil. *Kalima pancer* means radiating or centered on God the Creator of the Universe. It has the meaning of the term *Dulur opat kalima pancer*. (Interview with Wasman Rukmana, September 19, 2019, 10.30 WIB).

In Sundanese culture, *iket* is divided into several types of forms according to the era, namely *iket buhun* (ancient) and *iket kiwari* (current or today). Some types of *iket* include *barangbang semplak*, *parekos jengkol*, and *julang ngapak*. Asikin Hidayat added that "The type of *iket* that is used by the *lengser* character in the *mapag panganten* ritual at the Panghegar dance studio is *iket julang ngapak*".

The philosophy of *iket julang ngapak* type is based on the high life behavior of a bird. The behavior of these birds is before they get their food or water source, they will not stop searching. Karim (2016b) argues that inspiration will be hold by person when it is though by managerial. These inspirational characters become a symbol of *julang ngapak* that we should never tire of searching sources of life before achieving the desired results (interview Asikin Hidayat, September 16, 2019, 15.00 WIB).



Examples of *Goodsbang Semplak* and *Kampret* clothes (Doc. Putra Bisma Dance Studio, Jatiwangi Sub-district)



Examples of *Iket julang ngapak* and *kampret* clothes (Doc. Panghegar Dance Studio Muniul Sub-district Majalengka)



Examples of *iket parekos jengkol* and *kampret* clothes (doc. Rancage dance studio, Cigasong Sub-district, Majalengka)

b) The Facial Expression of the *Lengser* Character in the *Mapag Panganten* Ritual at Sundanese Traditional Ceremonies

Someone who plays *lengser* character must be good at expression. Just like playing other characters in drama performances, the *lengser* character in the *mapag panganten* ritual is demanded to be able to play a good and total so that the performance goes according to what is expected.

Asikin Hidayat argued that the facial expressions of *lengser* character are adjusted to the contents of the prologue and *raja* uttered by *kawih* speaker and as if spoken directly by the *lengser* character. This opinion is also supported by Wasman Rukmana, who stated that a *lengser* character is like a puppet who moves according to the voice played by the singer.

One example of an expression of a *lengser* character is when he dances the *Renggong-buyut* dance. The movements of the dance are funny and humorous so that it entertains and invites laughter from the audience. It is why the body expression of the *lengser* character must match the movements, i.e., plain and silly.



Examples of gestures and expressions of *lengser* character while dancing the Renggong buyut. (Doc. Panghegar dance studio)

c) The Movement of the *Lengser* Character in the *Mapag Panganten* Ritual at the Traditional Sundanese Wedding Ceremony

Asikin stated that like staging a drama or theater in playing a role, a *lengser* character must be able to act well. The acting is not only in the form of dialogue but also in movement. Good motion is one that is visible, clear, understandable, appreciative, flexible, and not rigid (interview, September 16, 2019, 14.30 WIB).

Lengser character has to regulate the course of the *mapag panganten* ritual at a traditional Sundanese wedding ceremony. The *lengser* character does not utter the sentence directly. Thus to regulate the course, *lengser* character only moves his body or uses sign language or body language. For example is when the *rajah kawih* says a *rajah* or a prayer, the *lengser* character raises his hands upward. It indicates that the *lengser* character is praying. Another example is when inviting the bride and groom to walk towards the aisle, the *lengser* character bows more and moves his hand forward, indicating that the *lengser* character invites the bride to walk in front of him towards the aisle.



Photo: *lengser* character as if he is praying (Doc. Panghegar dance studio, Munjul Sub-District, Majalengka)



Photo: *Lengser* invites the bride and groom to walk (Doc. Rancage dance studio, Cigasong Sub-District, Majalengka)

d) The Words Uttered by *Lengser* in the *Mapag Panganten* Ritual at Sundanese Traditional Ceremonies

In the *mapag panganten* ritual at Sundanese traditional ceremonies, the *lengser* character utters sentences containing prayers or in Sundanese called *rajah*. According to the Sundanese-Indonesian dictionary written by S. Satjadibrata, *rajah* is a name of prayer spells that are usually practiced by rhymes before starting to tell stories. It asking apologists to all spirits and sacred things. *Rajah* does not only contain prayers but also contains spells. *Rajah* is referred to all kinds of rulers of time and space (Sumardjo, 2003: 86).

In several dance studios in Majalengka, *lengser* character has to utter the words of *rajah* from their mouths but some use lip-sync by *kawih* speaker. As expressed by Aceng, the cultural observer of Majalengka and the owner of the Rancage dance studio, Cigasong Sub-district that:

In general, lengser utters his words and rajah by lip-syncing. There are some studios that lengser utters poetry directly. The lengser brings a microphone. It is like in this Rancage Studio. Actually, there is no standard to be a lengser because lengser is not sacred and can be created as attractive as possible depending on the artist. However, he should not remove the authenticity from a lengser itself (interview, September 24, 2019, 10.00 WIB)

The contents of the *rajah* uttered by the *lengser* character in the *mapag panganten* ceremony can be different in each dance studio that houses the traditional ceremony. The content of the *rajah* is made by the artist as attractive as possible but the meaning and purpose remain the same. The *rajah* contains the prayer of a servant, a request to God the Almighty to be given protection and fluency in conducting the event. Furthermore, he asks the prayers to the bride and groom to have a prosperous life both physically and mentally, and safety in the world and the hereafter. He also prays for having a harmonious or *sauyunan* family until "*Paketrok Iteuk*". It means that only death can separate (interview with Abdul Thoyib, a cultural observer of Cibolerang, September 28, 2019, 09.30 WIB).

In addition to uttering *rajah*, *lengser* character sings songs called *kawih* in Sundanese. The content of *kawih* is usually a poem that contains advice, preliminary poetry, or many more depending on the culture of the dance studio.

V. CONCLUSION

The discussion comes to conclusion that:

- a. The clothes worn by the *lengser* character in all the studios are almost the same, i.e., the *kampret* cloth, *pangsi* pants, and *iket ngapak julang* type. Generally, they are combined with other complementary accessories such as *sarongs*, *necklaces*, *tas koja*, and machetes to make them look more attractive. This philosophy of clothing has a meaning related to the life of the people in the Sundanese background, which certainly does not conflict with customs, culture, and religion.
- b. The expression of the *lengser* character is adjusted to the contents of the *kawih* and *rajah* uttered by the *kawih* speaker. Besides having to be good in expression, a *lengser* must also be able to play body gestures. The movements are also adjusted to the contents of the words or *kawih* and *rajah* spoken by the *kawih* speaker. *Lengser* also often performed the Renggong-buyut dance in his performances.
- c. The movement of the *lengser* character is adjusted to his duties as an organizer of the *mapag panganten* ritual. Thus, the *rajah* words or spells can be pronounced directly or use lip-sync from the voice of the *kawih*.
- d. The words of the *lengser* character contain prayers, advice for tshe bride and groom, prayers for physical and spiritual prosperity, and the safety of the world and hereafter.

REFERENCES

1. Afnan, D., Karim, A., Irfan, A., Rianto, A., Wildanu, E., Hidayat, R., & A. Mar, A. (2020). Phubbing and social interaction: An analysis of smartphone usage in higher education, *Journal of Advance Research in Dynamical & Control Systems*, 12(6), 2325-2334.
2. Adolina, R. (2012). The values of water: Development cultures and indigenous cultures in highland Ecuador. *Latin American Research Review*, 47(2), 3-26. <https://e-resources.perpusnas.go.id:2171/docview/1220651533/fulltextpdf>
3. Aryani, R.F. (2015). *Get to know Sundanese culture more closely*, PT. Sarana Tutorial Nurani Sejahtera: Yogyakarta.

4. Bass, B.M., Avolio, B.J., Jung, D.I., & Berson, Y. (2003). Predicting unit performance by assessing transformational and transactional leadership. *Journal of applied psychology*, 88(2), 207–218.
5. Ketola, T., Bulut, D., & Yumrukaya, C.B. (2009). Corporate social responsibility in culture and art. *Management of Environmental Quality: An International Journal*, 20(3), 311–320. <https://doi.org/10.1108/14777830910950702>
6. Katz, E. (2016). *Encyclopedia of Communication Theory*. (S.W. Littlejohn & K.A. Foss, Eds.). Jakarta, Indonesia: Kencana, 2016).
7. Fleras, A. (2015). Multicultural Media in a Post-Multicultural Canada? Rethinking Integration. *Global Media Journal: Canadian Edition*, 8(2), 1918–5901. <https://e-resources.perpusnas.go.id:2171/docview/1754586377/fulltextPDF/85023BE634864B29PQ/1?accountid=25704>
8. Mohajan, H.K. (2018). Qualitative research methodology in social sciences and related subjects. *Journal of Economic Development, Environment and People*, 7(1), 23-48.
9. Littlejohn, S.W., Foss, K.A., & Oetzel J.G. (2009). *Theories of Human Communication*. Jakarta, Indonesia: Salemba Humanika, 2009.
10. Karim, A. (2016a). Inspiration, policy and decision maker. *International Conference in CCE Finland*, 2016a.
11. Karim, A. (2016). Managerial Inspiration in the Traditional Pesantren. *UMRAN-International Journal of Islamic and Civilizational Studies*, 3(3-1), 73–84. <https://doi.org/10.11113/umran2016.3n3-1.150>
12. Karim, A., Faiz, A., Parhan, M., & Gumelar, A. (2020). Managerial Leadership in Green Living Pharmacy Activities for the Development of Students' Environmental Care in Elementary Schools. *Journal of Critical Reviews*, 7(13), 714-719. <http://www.jcreview.com/?mno=119121>
13. Karim, A., Mardhotillah, N.F., & Samadi, M.I. (2019). Ethical Leadership Tranforms into Ethnic: Exploring New Leader's Style of Indonesia. *Journal of Leadership in Organizations*, 1(2), 146–157. <https://doi.org/https://doi.org/10.22146/jlo.44625>
14. Kuswarno, E. (2008). *Ethnography of Communication*, PT Widya Padjadjaran: Bandung, 2008.
15. Lofland, J., & Lofland, L.H. (1995). *Analyzing social settings: A Guide to Qualitative Observation and Analysis*, Belmont, CA: Wadsworth Publishing Company.
16. Mafuraga, M., & Moremi, M. (2017). Integrating Information and Communication Technology in English Language teaching: A case study of selected Junior Secondary Schools in Botswana, *International Journal of Education and Development using Information and Communication Technology*, 13, 2017.
17. Measelle, J.R., Ablow, J.C., Cowan, P.A., & Cowan, C.P. (1998). Assessing young children's views of their academic, social, and emotional lives: An evaluation of the self-perception scales of the Berkeley Puppet Interview. *Child development*, 69(6), 1556-1576.
18. Mills, N. (2009). A guide du Routard simulation: Increasing self-efficacy in the standards through project-based learning. *Foreign Language Annals*, 42(4), 607-639. <https://doi.org/10.1111/j.1944-9720.2009.01046.x>
19. Mulyana, D. (2008). *An Introduction to Communication Studies*, Bandung: PT. Remaja Rosdakarya. Bandung.
20. Mulyana, D. (2013). *Qualitative Research Methodology*, Bandung: PT. Remaja Rosdakarya. Bandung.
21. Parinduri, M.A., Karim, A., & Lestari, H. (2020). Main Values of Toba Muslim Batak Culture in Moral Education Perspective. *KARSA: Journal of Social and Islamic Culture*, 28(1), 121-140.
22. Phenix, P.H. (1966). Esthetic meaning. *Journal of Aesthetic Education*, 1(1), 101-104..
23. Qu, S.Q., & Dumay, J. (2011). The qualitative research interview. *Qualitative research in accounting & management*, 8(3), 238-264. <https://doi.org/10.1108/11766091111162070>
24. Quantz, R., Cambron-McCabe, N., Dantley, M., & Hachem, A. H. (2017). Culture-based leadership. *International Journal of Leadership in Education*, 20(3), 376-392. <https://doi.org/10.1080/13603124.2015.1099741>
25. Ridwan, A. (2016). *Intercultural Communication: Changing Perceptions and Attitudes in Enhancing Human Creativity*, Bandung: Faithful Library.
26. Rinto, Fikriyah, Iman, B.N., Hanikah, Munajim, A., Sati, & Karim, A. (2020). Scientific Process Skills Learning, Biotechnology Materials, and Character Building, *International Journal of Pharmaceutical Research*, 12(4), 2044–2051. <https://doi.org/10.31838/ijpr/2020.12.04.314>
27. Sambas, S. (2016). *Communication anthropology*, CV. Pustaka Setia: Bandung.
28. Sumardjo, J. (2003). *Symbols of Sundanese cultural artifacts*, PT. Kelir: Bandung.
29. Valentina, F. (2012). *The Existence of Stepping Down in the Traditional Ceremony of Mapag Panganten in Bandung City*, Bandung: Unikom, 2012.

30. Vasconcelos, A.F. (2009). Intuition, prayer, and managerial decision-making processes: a religion-based framework. *Management Decision*, 47(6), 930-949. <https://doi.org/10.1108/00251740910966668>
31. Virginia, A. (2017). Shifting Communication Culture in the New Media Era: A Case Study of the Use of Facebook by Digital Natives. *Indonesian Journal of Communication*, 77-86.
32. Anderson, T.R., Kahn, J., & Russell, M. (2014). The Children we mean to Raise: The Real Messages Adults Are Sending About Values.. Harvard Graduate School of Education, 2014.
33. Wynne, E.A. (1986). The Great Tradition in Education: Transmitting Moral Values. *Educational Leadership*, 43(4), 4-9.