

Symbolic Communications in the Traditional Wedding Rituals of the Banjar Ethnic Community, Indonesia

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Abstract

The traditional wedding ritual of Banjar ethnic community is considered a fusion of Islamic teachings with the local wisdom that comprises ritual components ranging from languages used and equipment provided to the three steps following sixteen processions. This ritual shows a very complex event. Therefore, this study aims at (1) reconstructing the wedding ritual procession, (2) analyzing verbal communication through the steps of the ritual ceremony, and (3) analyzing the symbolic meaning of verbal and non-verbal communication in traditional wedding procession ceremonies from sociocultural perspectives.

This research is qualitative and descriptive through the implementation of ethnographic and ethnolinguistic approaches. It used ethnographic and ethnolinguistic approaches, supported by a descriptive method to analyze linguistic data. It examined the process of creating the construction of a marriage ritual as a means of symbolic communication from 2020-2023. Oral language used in the ritual procession is recorded, and information from informants is noted and recorded. The secondary data were adopted from written sources, such as books and articles. Finally, the data were analyzed using both the distributional and equivalent methods.

The findings show that (1) the wedding ritual applies to three languages (Banjarese, Indonesian, and Arabic). Banjarese is used to express local wisdom; Indonesian is used as a formal language; and Arabic is used as a language, making the procession of akad nikah valid following the Islamic teachings, (2) the traditional Banjar ethnic group has constructed the wedding ritual as a practice of Iman, Islam, and Ihsan, implemented through three principles: (a) *hablum minallah*, (b) *hablum minannas*, and (c) *hablum minal'alam*. The traditional wedding ritual represents that Islam will be in the condition of *rahmatan lil'aalamin*.

Keywords: Islamic teachings, Symbolic communication, Wedding ritual.

Introduction

Indonesia is an archipelagic country with many ethnicities and different customs and cultures. One of them is the Banjar community, which still adheres to customs in many aspects, especially in wedding rituals. According to Ahmadi Hasan, the Banjar community is an ethnic community of indigenous people from South Kalimantan who are included in the *Melayu Muda* (Young Malay) group (consisting of ethnic Malays as ethnic dominant, then added with elements of Bukit, Ngaju, and Maayan) who generally live around the coast and adhere to Islam (Hasan, 2007). Traditional ceremonies frequently follow their sociocultural lives. A traditional ceremony revitalizes the existing values in society to prove validation of various relationships as the sign of each step of a human's life journey (Sulaeman et al., 2021).

One of the cultural traditions of Banjar society, South Borneo (Kalimantan Selatan), Indonesia, is the traditional wedding ceremony. The wedding ceremony, especially for Muslim Community in Kalimantan Selatan, Indonesia, is unique in its ceremonial stages and registers/utterances for generating the procession. The traditional wedding tradition of the Banjar people is indeed very unique. The first uniqueness is related to the many processes it goes through. All of these processions clearly show great respect for the position of women. All the events are centered at the prospective bride's house, in which the male family comes to respect the bride's family. Because marriage is one of the most important circles of life, the families of the bride and groom make every effort to give the bride and groom the impression and privileges and facilities. They are served like a King and Queen, often called *Raja* and *Ratu Sahari* (one day king and queen).

The second uniqueness is related to the language used throughout all the processions. Regarding ethnography of communication, the Muslim community's marriage procession shows a unique language use phenomenon. Some registers, terms, and utterances must be expressed in the Quran (Arabic) language, and some must be expressed in the registers, terms, and utterances representing the local culture. Indonesian is alternately used to facilitate communication and interaction in the wedding procession.

The third uniqueness is related to symbolism in the series of processions. From the linguistic perspective, the wedding processions of the Banjar tradition utilize at least three languages, e.g., Banjarese, Indonesian, and Arabic. A marriage must meet certain conditions following the community's religion and cultural system. The marriage of the Muslim community must be conducted following the Syariah law. Implementing the Syariah law in the wedding procession can differ from one ethnic tradition and another. Marriage/ wedding ceremonies are carried out traditionally according to customary and local regulations. Each region has its uniqueness in the marriage process, from before the marriage process to completing the marriage process (Daud, 1997; Idehan, et al., 2007).

Recently the wedding ceremonies of Banjar ethnic are no longer fully carried out according to the existing tradition today. This is because modern society members tend to carry out activities based on practicality, including carrying out marriage processions. As a result, they only take the essential parts of the wedding procession according to their traditions (e.g., *badatang* (proposal), *baantaran* (delivering *sasaran* as a dowry bond), *banikahan* (marriage contract), and *basanding* or *batatai* (sitting on the aisle). As a result, wedding ceremonies of Banjar ethnic are no longer fully carried out according to the existing tradition today. This is because modern society members tend to carry out activities based on practicality, including carrying out marriage processions. As a result, the wedding procession's formality, sacredness, and solemnity are disrupted. Thus, the aim of the research is to generate a deep understanding of the traditions and rituals of the marriage ceremonies in Indonesia. Its objectives are to:

1. Analyze verbal communication through the steps of the ritual ceremony, and
2. Unravel the symbolic meaning of verbal and non-verbal communication in traditional wedding procession ceremonies from socio-cultural perspectives.

Theoretical Framework

As far as researchers know, this cultural tradition has been studied (1) as a part of ethnographic studies as conducted by Daud (1997) entitled *Islam dan Masyarakat Banjar: Diskripsi dan Analisa Kebudayaan Banjar* (Islam and Banjar Society: Description and Analysis of Banjar Culture) and Suriansyah et al., (2007). *Urang Banjar dan Kebudayaanannya* (Banjarese People and their culture), (2) with a focus on one of its series of the ritual procession by Saputra, (2020). *Symbolic Meaning in Traditional Badudus of Pangantin Banjar*, and Nopitalian and Efi (2019) through research entitled "Bausung Tradition in Wedding Ceremonies of Banjar Ethnic Group in Indragiri Hilir District," and (3) viewed from Islamic Law as conducted by Muzainah, (2019) through her research entitled *Baantar Jujuran dalam Perkawinan Adat Masyarakat Banjar* (Delivering Jujuran in Traditional Wedding of Banjar Community).

From an ethnolinguistic perspective, research on the Banjar marriage tradition has yet to be done. Therefore, researchers must research this Banjar marriage tradition from an ethnolinguistic perspective. Ethnolinguistics relates to an ethnic group, ethnicity, ethnography, language, language use, and linguistics. It aims to correlate cultural and linguistic aspects of behavior. Ethnicity refers to a group's common ancestry, evolving shared values and customs transmitted from one generation to another, primarily through the family. An ethnic group is a group of people with a distinct cultural heritage. This may manifest in a distinct manner of communication, religion, dress, food habits, and other mannerisms (Barbara & Tweedel, 1984). Ethnolinguistic studies include language study regarding the relationship between language and culture. Ethnolinguistics is an interdisciplinary study of the relationship between language and culture (Wakit, 2013; Baehaqie, 2017; Cahyani, 2020; Suwandana, 2020). The whole wedding procession traditional ceremony integrates the understanding and knowledge of the language as a symbol of culture and rituals, which "shows its symbolic meaning, more extensively, as a form of ritual communication." Therefore, this study aims at (1) reconstructing the wedding ritual procession, (2) analyzing verbal communication through the steps of the ritual ceremony, and (3) analyzing the symbolic meaning of verbal and non-verbal communication of traditional wedding procession ceremonies from sociocultural perspectives.

Research Methods

This research uses a qualitative and descriptive through implementing the ethnographic and ethnolinguistic approaches. The ethnographic approach supported by the descriptive method is used to describe the wedding procession ceremonies in the Banjar tradition. As suggested by Spradley (1979), the social and cultural forms of society are constructed and described through the analysis and reasoning of the researchers, whereas the ethnolinguistic approach supported by the descriptive method is used to analyze data in the form of lexicons to produce analysis results in descriptions of lexicons, lexical meanings, and cultural meanings. The data were collected by listening to the use of language with tapping techniques. This tapping technique relies on all the abilities and thoughts of tapping the utterances in the surrounding community. This technique is used to obtain data from informants during the marriage procession spontaneously and naturally. In addition, this research also used library techniques, namely, data from written sources such as books and articles. The next technique was in the form of field notes technique to obtain linguistic data, especially registers or relevant terms following the research objectives. Finally, the data were analyzed using the distributional and equivalent methods. The distributional method is used to analyze the form of the term Banjar traditional marriage procession. The equivalent method is data analysis with the determining tool outside the language, which is the social context of language use in the events in the Banjar community of Kalimantan wedding procession.

Linguistically, each stage is followed by special registers involving local, national, and Arabic languages. Socio-linguistically, the use of those languages is influenced by "who speaks what language to whom and when" (Joshua, 1971). Considering the person to whom someone speaks, he will determine what language or its varieties he wants to use to speak. His

consideration is based on whom he speaks to and when he speaks. The language speaker will consider the setting of time and place (Mu'in, 2019). To comprehensively describe and understand the use of languages in the wedding procession, the researchers employed Dell Hymes' Ethnography of Communication (Hymes, 1972) involving 'Setting, Participants, Ends, Act sequence, Key, Instrumentalities, Norms, and Genres.

The research uses an interpretive perspective to explore the individual process of creating the construction of a marriage ritual as a means of symbolic communication in itself, a perspective that is focused on the goal of understanding and explaining the social world from the point of view of the actors involved in it (Denzin & Lincoln, 2018), more specifically, a symbolic interactionist perspective (Blumer, 1986), how meaning is interpreted and how individuals interact when conveying these meanings and which emphasizes the occurrence of symbols in the construction of meaning during traditional marriage rituals of Banjar ethnic. This approach showed how traditional communities carry out these symbolic actions. This Banjarese society is active, creative, and innovative while communicating the meaning of *sajian*, *piduduk*, *patalian*, *jujuran*, and *wadak kasai* in rituals. The data of this study is taken from 2020-2023. Individual actions occur due to the participant's understanding of the ritual's internal factors, not external ones. In this context, reality is considered intersubjective, shared, and negotiated. Only by communicating can the perpetrators adjust their actions with the ritual procession.

Findings and Discussion

Findings

a. Wedding Procession

There are three stages in the Banjar traditional marriage procession, as follows. The first consists of nine steps, the second consists of five steps, and the third consists of two steps. Therefore, there are 16 steps in the wedding ritual processions. The first is the pre-wedding procession of Banjar tradition consisting of (1) *basasuluh*, (2) *batatakun*, (3) *badatang* (4), *bapapayuan*, (5) *baantaran*, (6) *bapingit*, (7) *batimung* and *bakasai*, (8) *badudus* or *bapapai*, and (9) *batamat*. The second is the wedding procession of Banjar tradition consisting of (1) *banikahan*, (2) *badua selamat pangantin*, (3) *bahias pangantin*, (4) *baarak pangantin*, and (5) *batatai* or *basanding*. The third is the post-wedding procession of Banjar tradition consisting of the (1) *bajajaga pangantin* and the (2) *basujud pangantin*.

b. Languages used in the wedding ritual procession

The marriage procession is an official activity that is carried out based on the specified act sequences. Indonesian, ideally, is used properly and correctly as a single language in formal situations. Proper use of Indonesian means that we must use Indonesian following society's language context and social values. This regulation relates to using various written and spoken languages for communication needs. There are two kinds of terms for language use, namely, the formal and the informal varieties. There are two perspectives we notice in these varieties. First, language is used based on the context, and second, language is used under the social values of society. The languages used in wedding procession can be seen in the Table 2.

c. Means of nonverbal communication in the wedding ritual procession

Sajian (Dish or Food)

The ingredients of *sajian* are in the form of *baras bujur* (ordinary rice), *baras lakatan* (glutinous rice), *hintalu* (eggs), *pisang* (bananas) and the other food ingredients. The ingredients intended for the *sajian* must be cooked first, the dish is then served to the all persons attending the ritual procession. The *Sajian* is usually accompanied by the *wadai* (traditional cakes of Banjar ethnic group). There are 41 kinds of *wadai*, namely : 1) *nasi lakatan putih*, 2) *nyiur anum*, 3) *lalampar*, 4) *madu kasirat*, 5) *nasi lakatan kuning*; 6) *bubur putih*, 7) *papari*, 8) *cingkaruk batu*, 9) *kalalapon*, 10) *sarikaya*, 11) *bubur habang*, 12) *cucur*, 13) *bubur sum-sum*, 14) *apam habang*, 15) *apam putih*, 16) *wajik*, 17) *rokok daun*, 18) *kikicak*, 19) *bulungan hayam*, 20) *pisang mahuli*, 21) *cingkaruk bacurai*, 22) *kokoleh habang*, 23) *sasuap*, 24) *surabi*, 25) *katupat lakatan*, 26) *kokoleh putih*, 27) *cincin*, 28) *gagauk*, 29) *dodol*, 30) *lamang*, 31) *bubur*

ba-ayak, 32) *gagatas*, 33) *pisang manggala*, 34) *bubur gayam*, 35) *gati-gati*, 36) *upak*, 37) *hintalu masak*, 38) *banyu kinca*, 39) *sasagun*, 40) *tapai*, and 41) *pisang talas*.

Piduduk

Piduduk is used in the processions of *baantaran*, *batamat*, *banikahan*, *badua selamat Pangantin*, *Baarak Pangantin*, *Batata/Basanding*, and *Basujud Pangantin*. *Piduduk* is a staple foodstuff set in a *sasangam* (yellow bowl). *Piduduk* contains *baras bujur* (white rice), *baras lakatan* (glutinous rice), *nyiur* (coconut), *gula habang* (brown sugar), a black hen, 3 chicken eggs, a knife, a candle, old currency, a needle and thread, leaf betel, leaf cigarettes, and spices.

Sasarahan

Sasarahan is delivered in a delivery procession in the form of complete women's clothing from head to toe, a set of prayer tools, fruits, bananas, and complete jewelry in the form of 2 pairs of rings, necklaces, bracelets, and earrings.

Wadak Kasai

Wadak kasai is a powder and a body scrub that can brighten and clean the skin. The procession of *batimung* and *badudus* uses ingredients such as scrubs, flowers, olive oil, and pupur bangkal. Some *badudus* tools are (1) *dadampar*, which is a seat to sit cross-legged while bathing the bride and groom, (2) glass bowls to hold shampoo ingredients, (3) glass pots or canal basins, to collect flower water, (4) teapots, for a place to collect water used during prayer, (5) a jar or urn, for a place to hold mayang (bunga pinang), and (6) a basin to collect clean water.

Discussion

a. Ethnographic Description

Marriage is sacred (Syafingi, 2021; Achmad, 2021; Najikha, 2021; Yuliana, , & Zafi, , 2020); a man and a woman in the framework of binding marriage vows carry it out. In Islamic religious terms, it is called *nikah*, a contract or agreement to bind oneself between a man and a woman to legalize sexual relations between the two parties to create a happy family life filled with affection and peace in ways in which Allah bless them (Soemiyati, 2007). In the Sikh religion in Punjab, marriage is regarded as the joining of two families who will support the couple in their new life married couples are monogamous, and those whose spouses have died are permitted to remarry.¹ Marriage is one of a person's life cycles, in addition to birth and death. Marriage is also a broad social event (Munirah, 2021; Renadia et al., 2021; Abby et al., 2021). The marriage process will establish relationships with individuals, relatives, families, and communities that make them a group, placing a person in a network of obligations to live one's life. A social system consists of various groups in marriage, looking at social relationships based on interrelated positions and roles (Kessing, 1999). In principle, marriage is an act that unites a legal relationship that "aims for a contract that legalizes the association and help between men and women and limits their respective rights and obligations" (Azzam & Hawwas, 2009). The wedding can be held in a traditional ritual or ceremony. Linguistically, each stage is followed by special registers involving local, national, and Arabic languages. Ritually, each step is supported by *piduduk* (offerings).

As stated above, there are three stages in the Banjar traditional marriage procession, as follows. The first consists of nine steps, the second consists of five steps, and the third consists of two steps. Therefore, there are 16 steps in the wedding ritual processions. The first is the pre-wedding procession of Banjar tradition consisting of (1) *basasuluh*, (2) *batatakun*, (3) *badatang*, (4) *bapapayuan*, (5) *baantaran*, (6) *bapingit*, (7) *batimung* and *bakasai*, (8) *badudus* or *bapapai*, and (9) *batamat*. The second is the wedding procession of Banjar tradition consisting of (1) *banikahan*, (2) *badua selamat pangantin*, (3) *bahias pangantin*, (4) *baarak*

¹ <https://www.bradfordgurdwara.com/intro-to-sikhism/sikh-marriage-ceremory-anand-karaj/>.

pangantin, and (5) *batatai* or *basanding*. The third is the post-wedding procession of Banjar tradition consisting of the (1) *bajajagaan pangantin* and the (2) *basujud pangantin*.

(1) *Basasuluh*

Basasuluh is khitbah (i.e., asking a woman to be married in a way that is known in society). The intended information is about the prospective bride's religion, ancestry, and education. *Basasuluh* is a series of traditional ceremonies in the category of wedding ceremonies carried out by the Banjar people. *Basasuluh* is an activity carried out by the Banjar people to obtain factual information about the condition of a girl whom a male person wants to propose. In addition, *basasuluh* also means investigating all aspects of life, both to the girl she is intended to propose to and her family origins (Ideham & Sjarifuddin, 2007). In carrying out this procession, *Tatuha Kampung*, a male delegation, investigated the girl concerning her religion, heredity, family abilities, and facial beauty (Seman, 2011). The male delegation proposes at least three sentences (utterances). (1) The interrogative sentence type question tag "*Anak pian ni sudah lulus SMA, kelo?*" (Your daughter has graduated from high school, hasn't she?). This utterance is followed by the next question (2) "*Imbah tu pang? Kuliahkah?*". These two sentences are derived from "*Imbah lulus SMA, apakah anak pian handak kuliah?*" (After having graduated from senior high school, will your daughter go to college?), and (3) "*Kada manarusakanlah kawa haja kalu ada nang bamara?*". (If she does not continue her study, someone may want to propose?) The speaker knew that the girl had graduated from senior high school. Therefore, all utterances delivered by the male party are to ask questions to ask for confirmation or approval that (1) she had graduated from senior high school, (2) she will not go to college, and she is ready to be proposed.

In a similar case, Fachrodin's research entitled "*Kriteria Bibit-Bebet-Bobot Pada Perjodohan Adat Jawa Di Desa Kediren Kecamatan Kalitengah Kabupaten Lamongan Perspektif Hukum Islam*" (*Bibit-Bebet-Bobot* Criteria in Javanese Traditional Marriage in Kediren Village, Kalitengah District, Lamongan Regency, Perspective of Islamic Law), shows that in Javanese culture when looking for daughter-in-law, there are *bibit*, *bobot*, and *bebet*. Before marrying off a girl, their parents give consideration and approval based on old procedures that should not be ignored, namely *bibit* (from what kind of family the prospective partner comes from, whether from a good family or not), *bobot* (person's quality in the broad sense, usually covering aspects of education, morals, and religion) (Fachrodin, 2022).

In addition, the consideration of looking for a daughter-in-law is based on the *Petungan* system. The *Pétungan* system is used to determine the exact day for circumcisions and weddings (usually the hour at which the ceremony takes place) and to decide whether a potential marriage will be successful. For the latter, the birthdays of the bride and groom are totaled to see if they are *tjotjog* (matched); otherwise, the marriage will not take place, at least among the adat community where this belief is still quite strong. In some cases, there may be conflict when the families of the bride and groom or their shaman use a different system, and it is known where the marriage—after months of fighting—did not occur. However, these kinds of problems are usually avoided by submitting to the system implemented by the bride's family (Geertz, 1976). People generally consider the criteria for choosing a prospective wife to be a life partner, including wealth, position, beauty, and religion. However, Islam teaches that choosing a wife should be based on adherence to Islam as a top priority. Prophet Muhammad saw. said: Women are generally married for 4 (four) reasons: wealth, lineage, beauty, and religion. Therefore, choose those who have religion; you will be lucky" (Syarifuddin, 2014). The proposal is made between a man and a woman, witnessed by each extended family, and uses the rules of Islamic law. This creates a conceptual difference between the *Basasuluh* phenomenon, a Tradition in the Banjar Ethnic, and the *Khitbah* concept explained and recommended by Sayyid Sabiq in his *Fiqh Sunnah*. In addition, the aspect of ease in doing good is the essence of the *Khitbah* concept that is predominantly embraced by the Indonesian people, namely the Syafi'i School regarding the procession before the implementation of the proposal to women, is not accommodated in the implementation of the tradition (Sabiq, 2009).

(2) *Batatakun*

Batatakun means 'asking status of the girl whether she is single and ready to be proposed.' Previously, the man had obtained information about the prospective bride's religion, ancestry, and education. In this procession, the man believes another person has not proposed to the woman he will marry. Then, the man appoints someone to ensure the woman can be proposed to. The envoy who came must speak well so that the woman and her extended family can accept the proposal. This is done because it is hoped that the woman can get the man's wishes. If accepted positively, the two parties will discuss the next steps. *Batatakun* takes place in the immediate social environment of the woman who will be proposed, involving the male party (their envoy) and female party (the woman's family, friends, and neighbors). It aims at getting an agreement of woman to be proposed. The sequence of communication covers: introduction, dialogue, decision-making, and closing statement. It is conducted in serious, semi-formal, committed, and tense situations. It involves oral speech, using Islamic greetings, Banjarese and Indonesian, and body gestures, including the speakers and the audience's eye contact.

(3) *Badatang*

Badatang is an event of marriage proposal officially done by the groom's family. This is done by bringing the groom's closest family to the bride's residence. Among these family members, one representative chosen and given a mandate during the *basasuluh* must come to continue the previous talks between the two families. In this procession, dialogues in the Banjar language occur. Some were filled with exchanges of *pantun* (traditional poems) between two families, such as "apa dicari bayan manari, katutut bajalan malam, apa dicari datang kamari, kami manuntut janji sumalam." The essence of the verses is related to what had been the talk about during the *basasuluh* as well as some family hospitality. *Badatang*, or marriage proposal, is a meeting between the two families of the future groom and bride as a sign that a wedding reception will be held.

(4) *Bapapayuan/Bapatut Jujuran*

Bapapayuan/bapatut jujuran is a procession for determining the amount of *jujuran*. If the marriage proposal is accepted, it will proceed with deciding *jujuran* or dowry; this part of the procession is usually done at night and attended by both sides' main family, relatives, and religious figures. Then, the two parties discuss the cost of the marriage/wedding. The woman's party usually proposes the cost of the marriage in advance. After that, as a sign of agreement, "patalian" is given as a tie, usually in money or wedding rings. Then, the cost was asked to deal with the man's party. Finally, the amount of the agreed cost will be shared with the woman's party at the time of the procession of *baantaran*.

(5) *Baantaran*

Baantaran is also called *Maantar Jujuran*. This procession is conducted after getting an agreement between the two families in *badatang* and *bapapayuan* on the amount of money dedicated as (*jujuran*) and other betrothal gifts (*sasarahan*). The groom's family usually carries this; one family member carries each item. The dowry usually is in the form of money or jewelry, with an agreed-upon amount by both families. In the Banjar cultural concept, the *jujuran* is regarded as a *mahar* (dowry). The *jujuran* is in the form of money. The *jujuran* is a gift to the bride that is not mentioned at the time of the marriage contract in the form of money and goods, which will later be used for the benefit of the wedding procession, such as holding a wedding ceremony and for other purposes. However, according to Islamic law, all gifts from the groom to the bride, before or not mentioned in the marriage contract, cannot be *mahar* (dowry). *Mahar* is a gift that is obligatory for a husband to his wife as a form of the sincerity of a husband who loves his wife so that there will be a feeling of love and affection between them. Therefore, *Mahar* is stated orally and handed over in the marriage contract.



Fig. 1: Baantaraan Procession

This image is used with permission from Hj. Memel

The coverage of *sasarahan* can be described in more detail as follows. Cincin kawin (wedding ring) is a symbol of marriage vows. Duit refers to *jujuran* (money in a certain amount) given to the bride as the most important thing in the marriage procession of Banjar tradition. *Baju langkap saawakan* (complete clothes) covers *tapih*, *kebaya*, *jilbab*. *Pakakas mandi* (toiletries) covers bath soap, shampoo, scrub, and towel. *Pakakas seisi kamar* (room stuff) includes bed, wardrobe, and dressing table. *Kosmetik* (cosmetics) covers foundation, loose powder, mascara, eyeliner, to lipstick. The women's trinkets include bags, shoes, sandals, and wallets. *Anak pohon pisang* (banana sapling) is meant for benefit and hope. *Makanan* can be either traditional or modern cakes.



Fig. 2: Pangantin Cake (Traditional)



Fig. 3: Pangantin Cake (Modern)

From “Membaca Manaqib, Melestarikan Tradisi Urang Banjar”, by Muhammad Amrullah Ermanto, August 15, 2019

(<https://banjarmasin.apahabar.com/post/membaca-manaqib-melestarikan-tradisi-urang-banjar-17amu3x5>). In the public domain.

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Bapingit and Bakasai

Bapingit is a term used in the traditional wedding rituals of the Banjar people, who live in South Kalimantan, Indonesia. In the Banjar language, "bapingit" means to seclude or isolate oneself. During the wedding ceremony, the bride and groom will undergo a series of rituals that are meant to symbolize their commitment to each other and their families. One of these rituals involves the bride being secluded or isolated in a room, while her female relatives and friends keep her company. This seclusion is known as "bapingit". The purpose of pingit is to allow the bride to reflect on her new role as a wife and to prepare herself for the responsibilities that come with marriage. It is also meant to protect her from evil spirits and to ensure that the wedding ceremony runs smoothly. During the bapingit period, the bride is dressed in traditional clothing and is adorned with jewelry. She is not allowed to leave the room, except for when she needs

to use the bathroom. Her female relatives and friends will keep her company, sing songs, and offer words of encouragement. Pingit is an important part of the Banjar wedding ceremony, and it is believed to bring good luck and happiness to the newlyweds.

Batimung

The background for this procession is the hot condition of the Kalimantan area. As a result, in their daily lives, the Banjar people sweat a lot. Therefore, the *Batimung* is a ritual of evaporating water with a fragrance, which functions to produce sweat so that during basanding the body becomes fragrant and does not sweat a lot. The *Batimung* procession is carried out to avoid sweating during the wedding procession. The procession of *Batimung* is an activity that aims to reduce the amount of sweat that is very unpleasant and hot on the wedding day. After *Batimung*, the bride's body becomes fragrant due to the influence of the *Batimung* steam. If it is not applied to the bride, sweat will fade the make-up and the wedding dress. Therefore, the bride and groom must pass this procession to be more confident in the wedding ceremony. Besides, the bride and groom's bodies will also be fragrant due to the influence of the fragrant bath-coal steam, similar to traditional spa activities. The previous *bakasai* procession is useful for skin care and others so that the body is clean and radiant when carrying out marriages. *Bakasai* is done by applying fragrant or milk scrubs made from natural and traditional ingredients. Then let it stand for a while and scrub it so that the dirt that sticks to the body can come out along with the scrub.

Badudus

Badudus procession is a procession that is carried out as a transition from youth to adulthood and functions as a barrier from unwanted evil deeds. *Badudus* is another traditional ceremony that is part of the Banjar wedding tradition in Indonesia. This ceremony takes place on the morning of the wedding and is a ritual of purification that is meant to cleanse the bride and groom before they enter into marriage. The ceremony is typically performed by a traditional healer, who leads the bride and groom in a series of prayers and rituals. The couple is first washed with water that has been mixed with seven different types of flowers, which symbolize love, loyalty, happiness, fertility, prosperity, harmony, and longevity. After the washing, the *dukun* will apply a mixture of turmeric and other herbs to the couple's bodies. This is believed to purify and protect them from negative influences and to bring them good fortune in their marriage. The *Badudus* ceremony is an important part of the Banjar wedding tradition, as it is believed to prepare the couple for a happy and successful marriage. It is seen as a way to cleanse the couple of any past negative experiences and to give them a fresh start as they begin their new life together. In addition, *Badudus* is bathing the bride and groom before the wedding. In other words, the bathing ritual is intended to purify the bride and groom. This is done at three or two in the afternoon or evening before the wedding ceremony.

Batamat

Batamat procession is usually held before the wedding ceremony before coupled. The event is prepared with sticky rice dishes compacted on a platter, chicken/duck curry, and side dishes done with cooperation. In the procession, the prospective bride and groom are covered with umbrellas of flowers, arranged with jasmine flowers, bamboo for 1.5-meter umbrella sticks, and sometimes decorated with money hangers, *Cempaka* flowers, ylang, and jasmine. Rice offerings are given yellow, large plates, colorful paper, cooked chicken eggs, and red and white flags. Decorative 3 (three) flower umbrellas, sticks. Glutinous rice compacted, colored flags, and red-cooked chicken eggs were placed in the sticky middle rice to brighten the heart. The event starts at 9.00 -11.00 p.m— a ceremony of children sitting cross-legged, wearing white shirts and turbans, and women wearing long clothes. They recite the 30 verses of Waddhuha Juz Al Qur'an to the last verse. The prospective bride and groom have prepared and completed the Al-Qur'an reading lesson, ending with the ceremony of memorizing the Al-Qur'an and closing with reciting the khatam ul Qur'an prayer.

Banikahan

The procession of the marriage contract is a process of consent and qabul led by a *Penghulu* (religious officer of KUA so that the relationship between the bride and groom is valid from a religious and legal perspective.



Fig. 9: Procession of Marriage Contract (*Akad Nikah*)
This image is used with permission from Atiek Winarti

In this procession religion is included in the traditional Banjar marriage procession. The word *nikah* is derived from Arabic. Marriage in Arabic fiqh literature is referred to by two words, namely *nikah* and *zawaj*. These two words are words that are used in the daily life of Arabs and are widely available in the Qur'an and the hadith of the Prophet. The word *nakaha* is commonly found in the Qur'an meaning 'marriage'. The meaning of word *nikah* or *zawaj* means "joining," "sexual relations," and also means *akad*. In the fiqh terminology, *nikah* (marriage) means a contract or agreement that intends to allow sexual relations by using the *lafaz* of *nakaha* or *zawaja*.

The marriage contract must meet the requirements as follows.

1. The presence of some *Penghulus* (leaders) acting as witnesses or legal guardians as well as *shalawat* readers;
 2. The presence of an assembly for the *Penghulus* and invitees;
 3. The bridegroom must be led to read the *syahadah* (creed), *Al-Fatihah*, and *Al-Ikhlash*;
 4. The bridegroom is taught how to pronounce the marriage contract;
 5. There is a statement of marrying from the guardian (*ijab*);
 6. There is a statement of receiving and the bridegroom (*qabul*);
 7. It uses the word 'nikah' (marry);
 8. The groom-to-be must be clear and fluent in saying *qabul*;
 9. The *ijab* must be immediately continued by *qabul*;
 10. The consent and *qabul* must have clear meaning; and
 11. The *ijab-qabul* must end with a marriage prayer by the *Penghulu*.
- (Rasjid, H.S.,2012).

The process of the marriage ceremony is as follows. First, the groom is asked to go to the venue. Then, the prospective bride enters the venue for the *ijab-qabul* accompanied by representatives from the woman's family. He was given a short break in the venue while waiting for a signal from the *Penghulu* responsible for carrying out the marriage contract. When there is a signal to start the marriage contract, the Master of Ceremony (MC) opens the Marriage Ceremony. Being asked to lead, the *Penghulu* guides the groom to recite (1) *Tahmid* (to be read الحمد لله *Alhamdulillah*-Praise to Allah), (2) *Istighfar* (to be read العظیم الله أستغفر *Astaghfirullahal'adzim*- I ask forgiveness from Allah), (3) *Syahadah*, (4) *Surah Al-Fatihah*, and (5) *Surah Al Ikhlas*. Next, the *Penghulu* recites the holy verses of the Al-Quran of *Surah Annisa* verse 1 and *Surah Ar Ruum* verse 21. Next, the *Penghulu* leads the ceremony of *ijab-qabul*. The *Penghulu* marries a man by saying *Ankahtuka wazawwajtuka makhtubataka fulanah binti fulan bil mahrihallan.*; the man accepts it by saying *Qabiltu nikahaha wa tazwijaha alal mahril madzkur wa radhiitu bihi, wallahu waliyu taufiq*. Finally, it ends with a prayer led by the *Penghulu*.

Badua Selamat Pangantin

The *Badua Selamat Pangantin* procession is marked by reading a prayer at the ongoing traditional wedding ceremony led by the *Ustadz*. *Badua selamat* aims to ensure that the bride, groom, and whole family are given safety in the marriage. In the *badua selamat* procession, family, relatives, friends, and neighbors come to pray for the bride and groom. When praying is usually led by the *ustadz*. The following is a prayer for newly married couples وَجَمَعَ عَلَيْكَ وَبَارَكَ لَكَ: خَيْرِ فِي بَيْنِكُمَا

الله بَارَك - Barakallahu laka, wa baraka 'alaika wa jama'a bainakuma fii khair. "Hopefully Allah will bless you, both when you are happy and when you are sad, and always gather you both to goodness." (Narrated by Abu Dawud). This prayer is a prayer that the Prophet taught us as Muslims. This prayer hopes that the bride and groom will receive blessings when they are in difficult or happy times and are always on the path of goodness. The meaning of this prayer for the bride and groom is that there is a lot of perfection and kindness stored in it. Therefore, in this prayer for the bride and groom, we ask for blessings for the bride and groom. The prayer reads, "Baarakallahu laka" which may Allah bless you. Blessing means goodness from God that is increasing in terms of quality and quantity. The first is a blessing in terms of good, lawful, and abundant sustenance; the second is a blessing in the lives of the bride and groom; the third is a blessing in offspring, namely getting offspring who are healthy, skilled, pious, and bring goodness to both parents; and the fourth is that this prayer is said with the hope that Allah will make both of them in harmonious family ties (*sakinah, mawaddah, and rahmah*).

Bahias Pangantin

The *Bahias Pangantin* (bridal make-up) procession is an activity to beautify the bride, from facial make-up, hair, clothing, and shoes, to equipment. A make-up artist is ready at the bridal house to dress and beautify the bride like a queen. The stages include make-up, hair, clothing, and other accessories such as palimbayan and others. In general, Banjar's traditional wedding dress consists of three types, e.g. *bagajah gamuling baular lutut*, *ba'amar galung pancaranan matahari*, and *babajukun galung pacinan*. *Bagajah Gamuling Baular Lutut* is a type of dress consisting of a long skirt (gamuling), a blouse (baular), and a shawl (bagajah). The skirt usually reaches the ankles and has a slit on the side, while the blouse has a high neckline and long sleeves. The shawl is draped over the shoulders and decorated with intricate embroidery. *Ba'amar Galung Pancaranan Matahari*: is a type of dress consisting of a long, flowing skirt (ba'amar) and a blouse (galung). The skirt has a unique design that resembles the rays of the sun (pancaranan matahari), while the blouse is adorned with beautiful embroidery. *Babajukun Galung Pacinan* is a type of dress consists of a long skirt (*babajukun*), a blouse (*galung*), and a shawl (*pacinan*). The skirt has a unique design that resembles a peacock's tail, while the blouse is adorned with intricate embroidery. The shawl is draped over the shoulders and decorated with beautiful patterns. Of these three types, *ba'amar galung pancaranan matahari* is usually favored by brides because they are considered the most luxurious (Seman, 2011).



Fig. 11: Busana Pangantin Banjar

From "3 Jenis Busana Adat Pengantin Banjar", by Fitinline, April 27, 2014 (<https://fitinline.com/article/read/3-jenis-busana-adat-pengantin-banjar/>). In the public domain.

The completeness of the groom's attire consists of a *laung* or headband, a long-sleeved white shirt with lace, an unbuttoned jacket, trousers, a belt sheath and short *tapih* with a typical *halilipan* pattern, an authoritative rope or a yellow sash placed over the belt, a banjar heirloom keris in the shape of a sempana, an anklet in the shape of a *tatau* root, and sandals decorated with gold thread embroidery and beads as footwear. Completeness of women's clothing consists of a short-sleeved shirt without a collar (currently long sleeves if you wear a headscarf), a breastplate, apu wood as a cover for a *poko* and a sarong, *tapih* or long sarong with a distinctive *halilipan* pattern, a bun in the shape of a non-crescent (if you are wearing a headscarf, use a head cover), which is adorned with a crown of *amar galung* radiance of the

sun, clumped rocking flowers, and a golden comb. Additional clothing worn includes long earrings, *cikak* necklace, necklace in the shape of a date seed, *kelu kelung* the king's garden, gold belt, shoulder strap, wristband, ring in the shape of a mayang fence, anklets, and gold embroidered slippers as a foot cover. The *gamuling baular lulut bagajah* clothing is a classic wedding dress that has developed since the days of the Hindu kingdom in South Kalimantan. The skirt has a unique design that resembles a peacock's tail, while the blouse is adorned with intricate embroidery. The shawl is draped over the shoulders and decorated with beautiful patterns.

Completeness of the groom's attire consists of a polo shirt in the form of a short-sleeved shirt without a collar, trousers decorated with beaded bamboo shoots motifs, *tapih* with *halilipan* animal motifs, a round crown in the shape of a snake stick coiled around the head, *mungkur paksi*, gold pending with a head *gulu* motive. as well as a typical Banjar heirloom *keris* in the shape of a *sempana*. The completeness of the bride's attire consists of: a bust covering the chest, an apu wooden shawl to tie the waist, and a long *halilipan* patterned sarong as *tapih*. The hairstyle is made in the form of a bun or for women who use the headscarf, so it is adjusted and the head remains the same, decorated with crowns and rocking flowers and jasmine flower buds. Complementary wear also long chain earrings, royal garden necklace, necklace *Samban pedaka*, belts, bracelets, diamond rings, anklets, and sandals as footwear. The *babajukun galung* pacinan dress. This dress was created from the acculturation of Banjar culture with Chinese culture. The completeness of the men's clothing consists of a robe and robe, an alpe skullcap wrapped in a turban and decorated with strands of jasmine flower buds, a sash and footwear in the form of slippers decorated with gold thread embroidery. Additional make-up on a chain necklace of gold and gems, and a one-eyed ring of emeralds. The bride's completeness is in the form of a long-sleeved *kebaya* in the form of a cheong sam decorated with a lotus flower motif embroidered with gold thread. The use of this kebaya is combined with a large skirt studded with beads decorated with embroidered Chinese motifs. The head is added with the use of a semicircular crown studded with jewels, bouncy flowers, a hairpin in the shape of a lam letter with precious stone gems, and a hairpin in the shape of a Hongkong.²

Maarak Pangantin

Maarak Pangantin is a procession performed at the groom's house before leaving for the bride's house for the wedding ceremony. From the groom's party: This step is usually preceded by a prayer. Then, the groom and his family depart while reciting prayers and blessings (*Shalawat*) on the Prophet Muhammad (saw.). Arriving at the bride's residence, a procession was carried out. Men, women, and children walk together following the groom, a few meters from the bride's house. At the time of the baarak procession, various Banjar arts were displayed. These arts are hadrah sinoman 'the art of mass dance while playing with flags accompanied by tambourine strikes', kuda gepang (almost the same as kuda lumping), and bamban music. The groom's position against the hadrah sinoman line is protected by a jellyfish umbrella which will continue to circle, protecting the bride. At the same time, the entourage moves towards the bride's house.



Fig. 12: Baarak Pengantin accompanied by Hadrah

The image is used with permission from Hj. Rahmaturrabbaniah, S.H.I, MM

² <https://fitinline.com/article/read/3-jenis-busana-adat-pengantin-banjar/>

From the bride party: Procession at the groom's family's residence begins with a prayer of *salamat* (safety). Furthermore, the groom descends out of the house while reciting *dua salamat* (prayer for safety) and the *Shalawat Nabi* (Prophet's blessings) by the elders and a sprinkling of *beras kuning* (yellow rice) as an antidote to disaster and danger. This is done to avoid unwanted things that fail the marriage ceremony. Then the groom's entourage headed for the bride and his entourage.

Bausung Pangantin

The procession of *Bausung Pangantin* is carried out after the bride and groom wear traditional Banjar clothes.



Fig. 13: Bausung Tradition in Wedding Ceremonies of Banjar Ethnic Group
Image is used with permission from Syauqassalimah, S.Pd., M.Pd.

The procession of the Bausung tradition begins when the groom and his entourage arrive at the bride's residence. Arriving in the courtyard of the bride's house, the bride's family is already waiting in the courtyard of the house where the wedding will take place. Then the bride and groom meet and are invited to sit on a chair that has been provided for them, this is to facilitate the *tukang usung* (two men who will carry the bride and groom on their shoulders), who has to stand next to the couple. Finally, the bride and groom are ready to continue the *Bausung* tradition. All relatives, families, and guests have gathered in the house's courtyard to see how they are raised.

Batatai or Basanding

Batatai is a traditional ritual in the Banjar community, which is predominantly found in South Kalimantan, Indonesia. The ritual is performed during weddings and is considered an essential part of the wedding ceremony.



Fig. 14: *Batatai* or *Basanding*
Image is used by permission of Melina Lisniawati, S.Pd.

After the bride and groom sat side by side, a display of Banjar culture was displayed with panting and madihin music performances. The term *panting* comes from the technique of playing a musical instrument by plucking or plucking. From the past until now, panting music has existed to be played at traditional Banjar weddings. Even panting music also appears at government events and national holiday celebrations. According to music history records, *panting* is traditional music with noble values in, religious, educational, moral, aesthetic, and customary values. This message or advice is conveyed to the public through music and songs in the Banjar language.

Panting music is a traditional music genre from South Kalimantan, a province located on the island of Borneo in Indonesia. It is a type of instrumental music played using a set of bamboo xylophones, known as *panting*, along with other traditional instruments such as gongs, drums, and flutes. The cultural meaning of *Panting* music in South Kalimantan is multifaceted. Historically, this music genre was played during special occasions such as harvest festivals, weddings, and other cultural events as entertainment and celebration.



Fig. 15: *Panting* Music Performance

Image is used by permission of Muhammad Budi Zakia Sani, M.Pd.



Fig. 16: *Madihin* Performance

Image is used by permission of Muhammad Budi Zakia Sani, M.Pd.

Bajajagaan Pengantin

Bajajagaan Pengantin is an activity intended to look after the bride and groom. During the *Bajajagaan Pengantin* ceremony, the bride and groom are seated facing each other while being surrounded by family members and guests. The ceremony is typically led by a spiritual leader or a respected member of the community. This ceremony is held on the night of the first to the third day of the wedding day. It is usually accompanied by traditional music and dance performances, such as *Barudat (Rudat Hadrah)*, as well as a feast that is shared by all the guests. *Bajajagaan Pengantin* is an important cultural tradition that has been passed down from generation to generation among the Banjar people, and it serves as a way to honor their heritage and customs. Generally, traditional Banjar marriage is held in the morning until noon. In the evening, at the first to the third night of the wedding day, the *Bajajagaan pangantin* is carried out. It is meant to entertain the bride and groom, their families and neighbors. The performance at the first night is *Barudat* performance. *Barudat* is a dance that has been developed in South Kalimantan. This dance is used as a chant of praise to the Prophet Muhammad. *Barudat* uses *hadrah* flying rhythm while singing *barzanzi* and *surafal annam*. This dance appeared in Martapura, South Kalimantan in 1920.

Basujud

Banjar customary marriages are carried out in three stages, namely: pre-while-post. Overall the stages are distributed in sixteen ritual processions. *Basujud Pangantin* is the sixteenth ritual procession. *Basujud Pangantin* is held on the third day after the wedding takes place. In this procession, the bride and groom are taken to the groom's parents' house to bow down to the groom's parents. The *Basujud Pangantin* is carried out by the bride and groom to apologize to the parents and all the family from the groom's side. *Basujud Pangan* has a deep meaning, such as a message to the bride and groom always to forgive each other and always be able to maintain the integrity of their household, no matter how difficult the obstacles they face. The *basujud* procession has a moral message: we must always respect our parents. Therefore, the purpose of this procession is always to respect both parents and people older than us. The bridal *basujud* was attended by the groom's family and neighbors; after the prostration continued praying and eating together. The next day the husband and wife were brought back to the bride's house to stay at the woman's parents' place temporarily. Then the husband and wife will manage the continuity of the household together.



Fig. 20: Basujud Pangantin

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a. Analysis of Verbal and Non-Verbal Communication

Every tradition in society exudes cultural meaning. This tradition has been carried out from ancient times when people's beliefs were totemism, animism, dynamism, and even monotheism (Durkheim, 1995). Traditional ceremonies, such as wedding ceremonies, are full of meaning and represented by symbols in the form of goods or processions that make the ceremony feel very sacred. The symbol indicates no natural relationship between the signifier and the signified; the relationship is arbitrary (all-will) based on community conventions (agreement). The term symbol can also be interpreted as referring to a certain object outside the symbol. For example, words as linguistic symbols that exist in the world of interpretation using language are symbols. A symbol is a form that marks something other than the embodiment of the symbol itself. The relationship can also be conventional, for example, nodding one's head as if agreeing. Based on this convention, people interpret the characteristics of the relationship between the symbol and the object it refers to and interpret its meaning (Pradopo, 2009). Symbols are anything (material objects, events, actions, speech, human movements) that mark or represent something else or everything that has been given a certain meaning. Symbols can be interpreted as signs of paintings, sayings, or badges containing a specific purpose (Herusatoto, 2003). Symbolic processes exist at all levels of human civilization, from the simplest to the most advanced, from the lowest social groups to the highest groups. Symbols or symbols have meanings that are internalized and understood together within the community group. (Kusumastuti, 2006).

b. Symbolizing Verbal Communication

Ethnolinguistics studies a group's life experience as it is organized and expressed through language. As a science, it examines the relationships between a language on the one hand and society and culture on the other (Riley, 2007, p. 8). Ethnolinguistics relates language and culture, communicative practices, and cognitive models of language and thought. Researchers of ethnolinguistics try to describe and understand the role of language in shaping how group members relate to the world and others (Riley, 2007, p.11).

Every language is the carrier of the culture and identity of the people who speak this language. Culture refers to the community's actions and thoughts. Language is how people think. Language and culture interaction encouraged the formation and development of some humanitarian disciplines: sociolinguistics, ethnolinguistics, linguistic and cultural studies, and cultural linguistics, in one way or another combining the two systems – language and culture. Describing language and culture interaction as a complex problem requires allocating a special unit connecting the two phenomena - language and culture (Alexandra et al., 2015). The relationship between language and culture can be presented as follows: (1) Language is part of culture. Language is both a component of culture and a central network through which the other

components are expressed, (2) Language reflects culture. Language is the symbolic representation of a people. It involves the historical and cultural background, the approach to life, and the ways of living and thinking, (3) Cultural features vary synchronically from one speech community to another. Also, they change diachronically within the same speech community. This change also reflects the shift in language, which will actively cope with society's change (Duranti, 1997; Wardhaugh, R., 1986; Riley, P., 2007; Kadarisman, 2010). Mu'in, 2019). Culture includes knowledge, beliefs, arts, morals, customs, and other human abilities and habits (Hawkins, 2012). They will feel satisfied and proud if the marriage ceremony takes place as desired, following their traditions (Ernatip et al., 2004). Language and language variations in the Banjar traditional marriage procession can be studied through ethnolinguistics.

Ethnolinguistics relates to an ethnic group, ethnicity, ethnography, language, language use, and linguistics. It aims to correlate cultural and linguistic aspects of behavior. Ethnicity refers to a group's common ancestry, evolving shared values and customs transmitted from one generation to another, primarily through the family. An ethnic group is a group of people with a distinct cultural heritage. This may manifest in a distinct manner of communication, religion, dress, food habits, and other mannerisms (Barbara, & Tweedell, 1984). Ethnolinguistic studies include language study regarding the relationship between language and culture. Ethnolinguistics is an interdisciplinary study of the relationship between language and culture (Wakit, 2013; Baehaqie, 2017; Cahyani, 2020; Suwandana, 2020).

From the sociolinguistic perspective, the use of those languages is influenced by "who speaks what language to whom and when" (Fishman & Joshua, 1971). Considering the person to whom someone speaks, he will determine what language or its varieties he wants to use to speak. His consideration is based on whom he speaks to and when or where he speaks. The language speaker will consider the setting of time and place (Mu'in, 2019). To comprehensively describe and understand the use of languages in the wedding procession, the researchers employ Dell Hymes' Ethnography of Communication (Hymes, 1972) involving 'Setting, Participants, Ends, Act sequence, Key, Instrumentalities, Norms, and Genres. .

Setting refers to place and time, namely the concrete situation in which the communication occurs, whereas scene refers to an abstract psychological setting or cultural definition of the occasion. Communication in places of worship will certainly differ from communication in traditional markets, modern shopping centers, or educational institutions (schools, campuses, and the like). Wardhaugh (1996:269) reveals that setting is also related to the level of formality. In a given setting, participants are free to change their mood when the level of formality changes (e.g., from serious to joking) or the level of formality changes when the activities involved change.

The purpose of speech (ends) is also important in communication. Based on convention, the end or goal refers to a communication activity's desired or expected result. In the communication process, there are usually general goals to be achieved by the participants involved. In particular, each person has a goal in question. The act sequence refers to the form and content or topic of speech. The topic is an aspect that determines language behavior. Topic refers to the form and content of what is said: the exact words used, how they have been used, and the relationship between what is stated and the fact. The key refers to a certain message's tone, attitude, or spirit: cheerful, serious, precise, likes to show off knowledge, contemptuous, sarcastic, arrogant. Keys may be signaled nonverbally by various behaviors, gestures, bodily movements, or even actions.

Instrumentalities refer to the choice of communication channels, for example, written or spoken, and the forms of speech used, such as the chosen language, dialect, code, or register. Speakers can use various aids or supports in the communication process within a certain time, for example, in verbal conversation. For example, in language activities or acts, the communication process in learning at school can use written and spoken language and in the learning process. Norms of interaction and interpretation (norms of interaction and interpretation) refer to the behavior and characteristics inherent in speakers and speech partners, how everything is seen by someone who does not have it, for example, being tough or silent.

The norms of interaction in the family are, of course, different from those in court or at the mosque. These norms are diverse and exist in various social groups. The type of interaction (a genre) refers to various communication, each with its style. For example, the type of interaction in class discussions certainly has different characteristics from conversations in coffee shops. The scale of formality also colors this type of interaction. Multilingualism is related to the languages used in the Wedding Procession. Multilingualism in the Wedding Procession can be seen from the alternate use of (1) Indonesian, (2) Banjarese, and (3) Arabic. This means that those languages are alternately used in each speech event of the Wedding Procession.

The wedding procession is an official activity, which is carried out based on the specified act sequences. Indonesian, ideally, is used properly and correctly as a single language in formal situations. Proper use of Indonesian means that we must use Indonesian in accordance with the language context in accordance with the social values of society. This regulation relates to using various written and spoken languages for communication needs. There are two kinds of terms for language use, namely, the formal and the informal varieties. There are two things we notice in this sentence. First, language is used based on the context, and second, language is used under the social values of society.

The wedding procession is an official activity, which is carried out based on the specified act sequences. Indonesian, ideally, is used properly and correctly as a single language in formal situations. Proper use of Indonesian means that we must use Indonesian under the language context under the social values of society. This regulation relates to the use of various written and spoken languages for communication needs. There are two kinds of terms of language use, namely the formal and the informal varieties. There are two things we notice in this sentence. First, language is used based on the context, and second, language is used under the social values of society.

Indonesian is used as a medium for delivering a speech. The MC, envoys of both parties, Penghulu, wali nikah, and reciter of prayers, use Indonesian to deliver speeches. The groom uses the language Indonesian as a medium of dialogue with Pengulu (marriage registrar from the Ministry of Religion), wali nikah (guardian of marriage), two witnesses, and a medium of accepting marriage in the procession of *ijab-qabul*, and also a medium of reciting a *takliq-talaq* (marriage appointment).

One of the functions of the Indonesian is that it should be used in formal speech events. Therefore, all the speakers are aware of using Indonesian to deliver their speeches formally. The use of Indonesian is determined by the speech situation in which it is a must for the speakers to do. The implementation of marriage is regulated through the Marriage Law and the use of the Indonesian language is regulated by the Presidential Regulation of the Republic of Indonesia Number 63, 2019, in which "Indonesian language must be used in official forums."

According to (Azhari, F. and Hariyanto, 2020), in the case, if the female party knows the prospective applicant for the daughter and does not seem to please the female's family, they try to politely deny it, for instance, by saying that the daughter is engaged, she is young or wants to continue her education, or sometimes by imagining (determining) the jujuran in a very high amount. The last strategy will result in an unexpected consequence, meaning that if the male party agrees with the very high amount of jujuran, the female party must accept the proposal.

In the speech act, the messenger or representative from the male side uses conducted generosity maxim. This maxim is meant to minimize the speaker's benefit and maximize the cost to the speaker. The generosity maxim states minimizing benefit to self and maximizing cost to oneself. This maxim is centered on oneself, while the tact maxim is on others (Levinson, 1983; Mu'in, 2019). The speaker uses the pronoun *pian* 'you' to his interlocutor. The use of this form of address is used for honored hosts. The speaker pays attention to the host's social position as his interlocutor when speaking. Therefore, he used an honorific form of address to the host. In such a situation, the speaker used the term *'ulun* for himself and *'pian* for his interlocutor. This means they do not use personal pronouns (*aku*, *ikam*) for respected people. Therefore, they can greet each other in daily conversation with *'aku* and *'ikam* (Rissari, 2016).

Using two or more languages in a given speech event is called Multilingualism (Weinreich, 1968; Mackey, 1972; Mu'in, 2019). This is because Indonesia is a multicultural society formed

from multi-cultures and multi-languages. Most people are bilingual/multilingual speakers. In addition to the diversity of regional languages owned and Indonesian as the national language, the need for mastery of foreign languages, especially English, strengthens Indonesian society's status to become a multilingual society. The many languages spoken in Indonesia make language and cultural contact inevitable (Sudrama & Yadnya, 2017). This linguistic situation can create a phenomenon of multilingualism in a given speech event. That a person often uses more than one language in his daily life cannot be avoided in a multilingual society. Every choice of language or dialect has been determined by the speakers' considerations or attitudes (Mu'in, 2019).

The use of language in multilingualism situations is a concern of sociolinguists. Fishman links the use of such language with Who speaks What language to Whom and When (1972: 244), while Pride and Holmes said that speech acts that occur in multilingual communities would be influenced by some non-linguistic factors such as participants, topics of conversation, settings, channels, atmosphere, and intentions (1972: 35). In the situation of bilingualism, we often see people switching from one language to another. Certain factors influence the alternation of language. In a sociolinguistic context, language is called 'code.' If language is seen as a code system, then the alternation of one language to another is called code-switching. For example, a speaker uses Indonesian and then switches to another language. Alternation from Indonesian to another language is called code-switching. Code-Switching also refers to alternating dialects, speech levels, styles, or registers.

c. Symbolizing Non-Verbal Communication

The systems of culture are patterns of symbols, and language is only one of the symbolic systems in this network. Interpreting the meaning of linguistic behavior requires knowing its embedded meaning (Troike, 2003). From the ethnolinguistic perspective, a language reflects the culture of its speakers. The focus of attention of this study is the use of languages by speakers involved in the wedding procession. From a cultural perspective, language is seen as a symbol system. This symbol system can show belief, cognitive, evaluative, and expressive symbols (Soetomo, 1985)..As a cultural subsystem, language represents four symbolic systems: (1) belief symbols, (2) cognitive symbols, (3) evaluative symbols, and (4) expressive symbols. These symbols can affect the use of speech acts in speech events. For example, certain speech communities consider certain local or foreign languages to have higher cultural value than Indonesian because of their ability to express more ideas or concepts more accurately than Indonesian. As a result, the elements of the local or foreign language used in speech events are considered positive regarding socio-culture, although linguistically, this is not based on the standard language (Soetomo, 1985; Mu'in, 2019).

Sajian and Piduduk

In the Banjar tradition, the *sajian* is differentiated from the *piduduk*. *Piduduk* refers to an offering. Koentjaraningrat (1980) calls it as *sesaji*. According to Geertz (1976), *sesaji* is a form of offering to gods or ancestral spirits, usually consisting of flowers, incense, and perhaps certain kinds of leaves. The spirit eats this and leaves his victims in peace. The offerings are provided in various traditional ceremonies, celebrations, and prayers. Other things are added to complete the conditions such as knives, money, and spices such as lemongrass, and lime leaves (Fauzi, 2018). A ritual is commonly related to belief, ideology, legitimation, and power, understanding of which is meant to know how religious phenomena and ideas derived from social activities (Bell, 1992); it is repetitive and patterned behavior that is prescribed by or tied to a religious institution, belief, or custom, often with the intention of communicating with a deity or supernatural power.) (George & Park, 2013). Rituals are mostly connected to religious activities. However, they can also be related to other traditions or cultures of a specific community or be connected to ceremonies or different protocols. Different rituals are everywhere in every society, each holding diverse meanings and reasons behind every act. Religious rituals are essentially acts of worship, but it is also possible to encounter diverse

moments connected to cults, rites of passage, or purification acts. The rituals are the symbolic actions that are performed during a rite. They are connected to a religious context.³

Sasarahan

Sasarahan or *Patalian* is a gift delivered to the prospective bride's side in the procession of *Baantaran* or *Maantar Jujuran*. This procession is conducted after getting an agreement between the two families in *badatang* and *bapapayuan* on the amount of *jujuran*, and other betrothal gifts (*sasarahan*). In the Banjar cultural concept, the *jujuran* is meant as a *mahar* (dowry). The groom's family usually carries this; one family member carries each item. The dowry usually is in the form of money or jewelry, with an agreed-upon amount by both families.

Wadak Kasai in Badudus Procession

Badudus is a ritual performed to (1) cleanse one's body, (2) protect one's self from psychological problems both from within and outside one's self, and (3) avoid disaster. In addition, *Badudus* is a means to ward off physical and mental diseases (Semana, 2011). Some *Badudus* tools are (1) *dadampar*, which is a seat to sit cross-legged while bathing the bride and groom, (2) glass bowls to hold shampoo ingredients, (3) glass pots or canal basins, to collect flower water, (4) teapots, for a place to collect water used during prayer, (5) a jar or urn, for a place to hold *Mayang*, and (6) a basin to collect clean water.

d. Cultural Reflection of Symbolic Communication of Ritual in the Sociocultural Life

The symbol refers to the language and religion in the traditional Banjar wedding procession. Symbols synthesize the ethos of a society related to morals, aesthetics, and outlook on life. The meaning in the religious context relates to the people who own the procession in expressing and representing relationships vertically and horizontally. Expression of belief through behavior in the form of actions and utterances is a reflection aimed at objects that are believed to impact current and future lives. Therefore, the expression of belief in the religious context identified in the traditional Banjar marriage procession relates to the life that will be achieved later. The expression of belief contained in the procession symbol has a close relationship with the speech of the actors (1) the bride and groom are king and queen for a day, (2) the parents of the bride and groom, (3) the prince, (4) community leaders, (5) religious leaders, (5) *sinoman hadrah*, (6) guests.

Nonverbal symbols with the meaning of the human life cycle include marriage as expressions of belief in the *sinoman hadrah* movement formation, namely going around or rotating using an umbrella around the arena. This symbol describes the journey of human life from birth to death. The meaning of human life that is heard starts from greetings to chanting prayers to the meeting of the bride and groom at one point. The monotonous simultaneous movements of *sinoman hadrah* towards the left, right, front, and back contain the meaning of a life that has reached maturity so that it can face the next life from all directions. *Sinoman hadrah* who performed the dance and recited the *sholawat* was carried out in tandem. As a ritual system, they are present specifically to support the implementation of the food *baarak*—the existence of entities or wholes that establish a balance in a procession. Balance in *bausung*, the position in front must always pay attention and listen to those behind or vice versa; the rear must always control those in front. Symbolically, it means wholeness, togetherness, and balance so that they complement and support each other in carrying out this life. The meeting of men and women at one point is absolute in real terms; without one, the other cannot exist.

Ritual systems are procedures or rules the user community has conventionally applied and agreed upon (Dharmojo, 2005: 124). In a traditional Banjar marriage procession, the procedure or rules that have been agreed upon must follow, such as the order of the procession, actors, tools, and equipment used. From the results of the identification and interpretation of the ritual system, information is obtained that the marriage procession as a ritual system represents the ideas of the Banjar people packaged in the form of symbols. Furthermore, the

³ (<https://study.com/academy/lesson/rituals-rites-of-passage-in-society.html>).

interpretation results found that these symbols contain meaning in a religious context addressed to the next generation.

A series of processional stages is wrapped in 16 processions that play a dominant role at the bride's house because there are 14 processions at the bride's residence and two at the groom's residence. This fundamental thing is done because women are a source of livelihood and have more sensitive feelings, and generally, women live longer than men.

The research results of several experts strongly show the importance of communication, especially in language etiquette, as shown by Clifford Geertz (1976), ethnographic communication (Hymes, 1962; Muriel Saville-Troike, 2003; Widiastuti et al., 2020), and communication rituals (Sibarani et al., 2012). Ritual communication is one of the communication functions often found in religious rites and sacred ceremonies in society. Rituals occur in daily communication to mediated ceremonies such as death ceremonies. The uniqueness of the rituals of death ceremonies in each culture also offers uniqueness in ritual communication. Rituals are carried out collectively and regularly to strengthen society and recall collective knowledge and meaning (Sibarani et al., 2012).

Hymes (1962) states that ethnographic communication is inseparable from the concepts of language, communication, and culture. Communication is at the heart of human interaction; the use of language in a particular culture depends on symbols that convey certain meanings. The symbolic meaning created by humans in traditional societies becomes the focus of ritual communication. The wedding tradition of Banjar ethnic, South Kalimantan, Indonesia, is passed down by the Banjar tribe ancestors along with the *Hindu* beliefs of giving blessings, naming, praying for salvation, and a sign of gratitude for the marriage of their children. The *Kaharingan* belief originally colored the ceremony, then interacted with existing customs to form a new tradition influenced by Islamic teachings but not prohibitive of the old practices. Although local culture is mostly based on religious values, the old customs are not completely lost (Usman, 2000).

Religion and culture interact and influence each other in many ways; first, religion, as a value, influences the formation of culture as a symbol. Also, culture influences and can replace the religious value system and symbols (Kuntowijoyo, 2001; Jamalie, 2014). Language is a symbol system and, as such, can represent (1) beliefs in religion or supernatural powers, (2) human knowledge of themselves, as well as nature, flora, and fauna. It can also represent (3) the expression of human feelings and (4) the evaluation of elements that are good or bad, appropriate or inappropriate, permissible or forbidden, and so on (Soetomo, 1985; Mu'in, et al., 2019).

Marriage is part of the human life cycle. Human life must be based on three principles: *Iman*, *Islam*, and *Ihsan*. *Iman* is believing in Allah, His angels, Books, Messengers, the Last Day, and both good and bad destiny. *Islam* is a complete surrender to Allah through monotheism and servitude, while *Ihsan* is the pinnacle of true servitude that must accompany every activity. For Muslims in South Kalimantan, Indonesia, these three principles are implemented in *Baiman*, *Bauntung*, and *Batuah*. The marriage tradition of the Banjar ethnic reflects the ideological thought, cultural activities, and artifacts of the Banjar society as implemented in the seven components of culture.

The implementation of *Baiman* can be explained as follows. *Aqidah*, or faith in Islam, is a substance that permeates the heart and mind. Faith is the best guide and guide for humans through life. Faith is the noblest source of education, morals, and character for humans. The characteristics of a believer are: (1) having fear in his heart, (2) having additional faith when the verses of the Al Qur'an are recited, (3) relying only on Allah, (4) establishing Prayer, (5) enjoying to donate (*infaq*) (<https://muslim.or.id/25367-5-sifat-orang-yang-beriman.html>) Islamic teachings can be grouped into three categories: (1) *hablum minallah* - the relationship between creatures and Allah SWT, (2) *hablum minannas* - good relations between humans and one another), and (3) *hablum minal 'alam* - relationship with the universe (Ausop, Z.A., 2014) These three categories must be practiced in a balanced way, even though in essence *hablum minannas* and *hablum minal 'alam* have a vertical goal (*hablum minallah*) to get the blessing of Allah swt. (Abdussalam, 2020). To achieve the level of *Bauntung*, Muslims must undergo

hablum minallah and *hablum minannas*. *Hablum minallah* is how humans relate to the almighty creator Allah by following all of his commands and avoiding his prohibitions. At the same time, *hablum minannas* is a concept in which a person maintains good relations with other individuals or groups.

In the framework of *hablum minallah*, Muslims must practice the five *rukuns* of Islam (pillars of Islam), namely *shahadah* (testimony that there is no god but Allah and that Muhammad is His messenger), *shalat* (praying five times), and *zakat* (obligatory treasure issued by a Muslim or Muslim-owned business entity to be given to the rightful according to Islamic law). The other pillars are *shaum* (fasting or refraining from food, drink, and various actions that can break it, from sunrise to sunset/*magrib*) and *hajj* (pilgrimage to Baitullah (Kaaba), Arafah Field, Muzdalifah, and Mina at certain times to perform certain practices with the intention of worship) (Rasjid, H.S. 2012). In the frame of *hablum minannas*, Muslims must establish friendly relations with fellow Muslims, brotherly relations with fellow nations, and relations with fellow human beings. In the frame of *hablum minal 'alam*, Muslims must be able to create conditions in which Islam is *rahmatan lil 'aalamin* (Mercy to the worlds) Meanwhile, *Batuah* means that children benefit themselves and others via special talents, privileges, or skills handled according to their needs. Through faith, children help and become a blessing and good example to others, which may imitate their behavior. Hence, they live honorably in society and have dignity and worth because they possess noble characters (At-Tuwajiri (2015).

Conclusion

Every tradition in society carries cultural meaning and emphasizes the role of symbols in conveying this meaning. There is a concept of symbols, the arbitrary nature of their relationship between signifier and signified, and how they reflect cultural values and beliefs. The traditional ethnic Banjar has built a wedding ceremony as a practice of Islamic Sharia or teachings, implemented through *Iman*, *Islam*, and *Ihsan*. Islamic teachings can be classified into three principles: (1) *hablum minallah* - the relationship between creatures and Allah SWT, (2) *hablum minannas* - the good relationship between human beings, and (3) *hablum minal 'alam* - the relationship with the universe. The three categories must be practiced balanced, even though *hablum minannas* and *hablum minal 'alam* have a vertical purpose (*hablum minallah*) to gain the pleasure of Allah SWT. Marriage in Islam must be based on faith. This belief is practiced through the recitation of two confessions, ie. "I bear witness that there is no God but Allah, and Prophet Muhammad is the messenger of Allah." Marriage should make humans a blessing to the whole world. Thus, marriage reflects religious culture. This cultural meaning does not occur by itself, but is constructed through the symbolic communication of the ritual process of interpreting the sixteen rites. The symbolism of the wedding ceremony is defined as the fulfillment of identity as an effort to create unity through the power of praying, begging, and hoping to God in building, maintaining, and developing harmonious relationships in interactions between races. ; and cultural protection from other ethnic and cultural demands. The concept of a wedding ceremony as a symbol of traditional society is considered a legacy from previous generations. This symbol is believed to be related to socio-cultural aspects. Symbolic interaction theory is useful in exploring the ritual symbols of wedding ceremonies to connect humans to God.

The traditional Banjar wedding processes' cultural structures and symbolic communication are investigated. Language and religion are important symbolic systems in these rituals, expressing the Banjar people's culture and values. Within these rituals, the literature emphasises the necessity of communication, particularly in linguistic etiquette, emphasising the use of symbols in expressing meaning. The Banjar ethnic group's marriage ritual is influenced by both Hindu and Islamic faiths, and it reflects their ideological philosophy, cultural activities, and artefacts. In the context of marriage and the human life cycle, the text also discusses the value of faith.

Limitation

This study discusses only the wedding ritual processions from an ethnographic, ethnolinguistic, and symbolic perspectives to reflect socio-cultural values in the life of the Banjar people in South Kalimantan. Many other aspects still need to be researched.

Statement of informed consent

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