

**LANGUAGE STYLE OF RADEN ABIMANYU
IN *WAYANG ORANG SEKAR* BUDAYA NUSANTARA
ENTITLED “WAHYU CAKRANINGRAT”**

THESIS

BY

EMALUIN MASFIROH

0911110151



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA
2013**

**LANGUAGE STYLE OF RADEN ABIMANYU
IN WAYANG ORANG SEKAR BUDAYA NUSANTARA ENTITLED
“WAHYU CAKRANINGRAT”**

THESIS

Presented to
Universitas Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Satra*

BY
EMALUIN MASFIROH
NIM 0911110151

**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA
2013**

DECLARATION OF AUTHORSHIP

Herewith I,

Name : Emaluin Masfiroh

NIM : 0911110151

Address : Jl. Depok 8, Ds./Kec. Campurdarat, Tulungagung

declare that:

1. this *skripsi* is the sole work of mine and has not been written in collaboration with any other person, nor does it include, without due acknowledgement, the work of any other person.
2. if at a later time it is found that this *skripsi* is a product of plagiarism, I am willing to accept any legal consequences that may be imposed upon me.

Malang, July 2013

Emaluin Masfiroh
NIM 0911110151

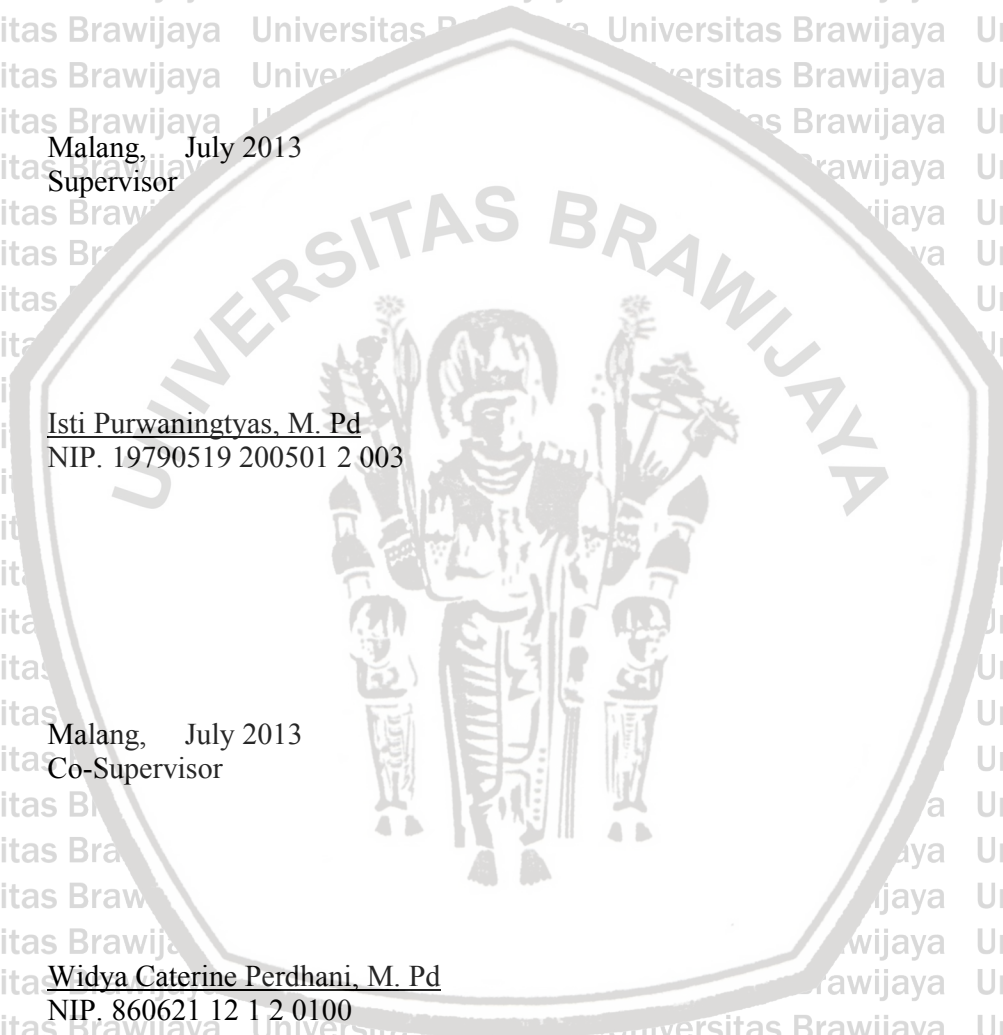
This is to certify that the *Sarjana* thesis of Emaluin Masfiroh has been approved
by the Board of Supervisors

Malang, July 2013
Supervisor

Isti Purwaningtyas, M. Pd
NIP. 19790519 200501 2 003

Malang, July 2013
Co-Supervisor

Widya Caterine Perdhani, M. Pd
NIP. 860621 12 1 2 0100



This is to certify that the *Sarjana* thesis of Emaluin Masfiroh has been approved
by the Board of Examiners as one of the requirements for the degree of *Sarjana*
Sastra

Isti Purwaningtyas, M. Pd, Chair
NIP. 19790519 200501 2 003

Widya Catherine Perdhani, M. Pd , Member
NIP. 860621 12 1 2 0100

Dra. Endang Sasanti M.A, Member
NIP. 195510624 1979 03 2 002

Acknowledged by,
Head of English Study Program

Sighted by,
Head of Languages and Literature
Department

Yusri Fajar, M.A
NIP. 19770517 200312 1 001

Syariful Muttaqin, M.A
NIP. 19751101 200312 1 001

ABSTRACT

Masfiroh, Emaluin. 2013. **Language Style of Raden Abimanyu in Wayang Orang Sekar Budaya Nusantara Entitled Wahyu Cakraningrat**. Study Program of English, Universitas Brawijaya. Supervisor: Isti Purwaningtyas; Co-supervisor: Widya Caterine Perdhani.

Key words: Language style, wayang orang, social status.

Language style is kind of language variation. In a particular occasion, people use different styles depends on to whom and where they speak, what the content of conversation is and the aim of the conversation. For example, language style which is used by a servant is different when speak to his/her boss and to other servants even though in one situation. It is because there are different social classes among them. Style brings complexity in using language in a community. In Javanese, its style is very complex because the speaker's style deals with social context. The writer wants to reveal Javanese language style through *wayang orang* because it is one of entertaining media that still can be used to learn Javanese language. There are two problems to be solved in this study, namely (1) what kind of Javanese language style and its stylistic level which is used by Raden Abimanyu? (2) what is the dominant social factor that influences the using of Javanese language style by Raden Abimanyu?

This study is qualitative study because the writer wants to describe her finding of Raden Abimanyu's language style towards other characters. The finding is explored and given the detail views of the topic.

The result of the study shows that there are three kinds of Javanese language style which is used by Raden Abimanyu. They are *ngoko*, *madya* and *krama*. He used *krama* to the people that have high social class, they are Gatotkaca and Samba. Their stylistic level is the highest, level 3a. He used *ngoko* to the low class, Semar. Its stylistic level is the lowest, 1. Moreover, he spoke *madya* style toward two people; the first is Gareng and the second is Gatotkaca. However, both of them are in different levels. In Gareng, his stylistic level is 1a because it is almost similar to *ngoko* and toward Gatotkaca his stylistic level is 3. In addition, it is found that there are three factors that influence his stylistic level. They are participant, topic and function. The participant is the most influencing factor. Here, Abimanyu considered about whom he spoke whether his addressee has high or low social class. However, he also considered the topic and the function of the conversation. He smoothed his language if the topic was serious and the function was to ask an advice.

The writer suggests to the reader especially who Javanese can understand and love their local language and used it appropriately to prevent Javanese from extinction. She also suggests to the next researcher to conduct the study about Javanese language style in another Javanese traditional theater for example Ketoprak and Ludruk or analyze other characters for example Semar who has unique identity.

ABSTRAK

Masfiroh, Emaluin. 2013. **Language Style of Raden Abimanyu in Wayang Orang Sekar Budaya Nusantara Entitled Wahyu Cakraningrat**. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) Isti Purwaningtyas (II) Widya Caterine Perdhani.

Kata Kunci: Gaya bahasa, wayang orang, status sosial.

Gaya bahasa merupakan salah satu ragam bahasa. Gaya bahasa yang digunakan oleh tiap orang berbeda dalam situasi yang berbeda tergantung pada dimanakah dan pada siapakah mereka berbicara, selain itu juga isi dan tujuan percakapan tersebut. Sebagai contoh, gaya bahasa yang digunakan oleh seorang pelayan akan berbeda jika ia sedang berbicara dengan majikannya atau sedang berbicara kepada sesama pelayan lain. Hal ini disebabkan karena adanya perbedaan kelas sosial. Oleh sebab itu, dapat dikatakan bahwa gaya bahasa itu memberikan kompleksitas dalam sebuah bahasa. Contohnya dalam bahasa Jawa, gaya bahasa menjadi kompleks karena penuturnya mempertimbangkan konteks sosial. Penulis akan mengungkapkan mengenai gaya bahasa Jawa di wayang orang karena sekarang ini banyak orang Jawa yang tidak bisa menggunakan gaya bahasa Jawa dengan benar. Namun ada banyak media yang bisa digunakan untuk belajar, salah satunya adalah wayang orang. Ada dua rumusan masalah di studi ini yaitu (1) Apakah gaya bahasa yang digunakan oleh Raden Abimanyu dan berapakah levelnya? (2) apakah faktor yang mempengaruhi penggunaan gaya bahasa Raden Abimanyu?

Studi ini adalah studi deskriptif kualitatif. Hal ini disebabkan karena penulis ingin menjelaskan dengan detail penemuannya mengenai gaya bahasa Raden Abimanyu. Selain itu, penulis juga menelaah dan memandang detail mengenai topik yang ia angkat.

Hasil penelitian ini menunjukkan bahwa Abimanyu menggunakan tiga macam gaya bahasa Jawa yaitu *ngoko*, *madya* dan *krama*. Abimanyu menggunakan *krama* ketika ia berbicara kepada orang yang mempunyai status sosial tinggi yaitu Gatotkaca dan Samba. Dalam hal ini levelnya adalah level yang tertinggi yaitu level 3a. Dia menggunakan *ngoko* pada orang yang mempunyai status sosial rendah yaitu Semar dengan level gaya bahasa 1. Sedangkan gaya *madya* dia gunakan pada dua orang yaitu Gareng dan Gatotkaca. Meskipun keduanya termasuk gaya *madya* namun gaya bahasanya mempunyai level yang berbeda. Ketika dia berbicara kepada Gatotkaca levelnya adalah 3 karena gaya bahasanya hampir menyerupai *krama* sedangkan ketika berbicara pada Gareng levelnya adalah 1a.

Penulis menyarankan pada para pembaca khususnya orang Jawa untuk lebih memahami dan mencintai bahasa Jawa supaya tidak punah dan mampu menggunakannya dengan baik dan benar. Selain itu untuk peneliti selanjutnya, penulis menyarankan untuk meneliti bahasa Jawa di drama tradisional seperti Ketoprak dan Ludruk atau bisa juga di karakter wayang lain seperti Semar yang mempunyai karakter yang unik.

ACKNOWLEDGEMENT

Firstly, I want to say my gratitude Lord Allah SWT who has given me a chance and blessing till I can finish my thesis entitled *Language Style of Raden Abimanyu in Wayang Orang Sekar Budaya Nusantara* to fulfill the requirement of *Sarjana's* degree in English Department, Faculty of Cultural Studies at Universitas Brawijaya.

Secondly, in process of finishing this thesis I would like to say my gratitude to my parents, Ibu Yulianti and Bapak Muyaji who always give me big support in my education.

Thirdly, I would like to say my gratitude to my supervisor, Isti Purwaningtyas, M.Pd and My co-supervisor, Widya Catherine Perdhani M.Pd who have given me big help in discussing this thesis and a lot of suggestions to make clear in conducting this thesis.

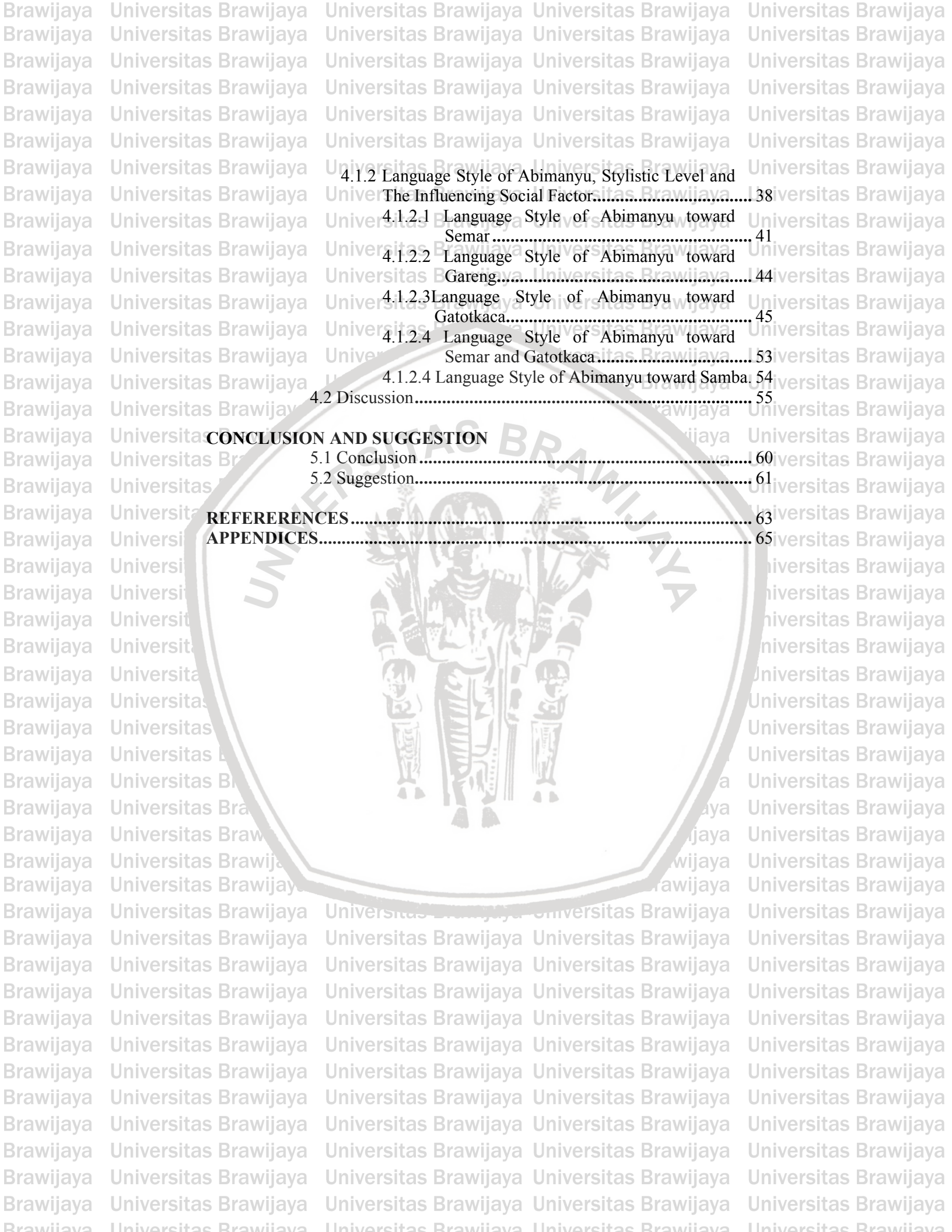
The last, I invite any suggestions and criticisms from the reader as a response of my thesis. Hopefully, this research will give many benefits to the reader.

Malang, July 2013

The writer

TABLE OF CONTENTS

	Page
TITLE PAGE.....	i
DECLARATION OF AUTHORSHIP	ii
SUPERVISORS' APPROVAL	iii
BOARD OF EXAMINERS CERTIFICATE OF APPROVAL.....	iv
ABSTRACT.....	v
ABSTRAK.....	vi
ACKNOWLEDGEMENTS.....	vii
TABLE OF CONTENTS.....	viii
LIST OF TABLES.....	x
LIST OF FIGURES.....	xi
LIST OF APPENDICES.....	xii
 CHAPTER I INTRODUCTION	
1.1 Background of the Study	1
1.2 Problems of the Study	6
1.3 Objectives of the Study	6
1.4 Definition of Key Term	7
 CHAPTER II REVIEW OF RELATED LITERATURE	
2.1. Sociolinguistics.....	8
2.2 Language Style.....	9
2.3 Javanese Language Style	10
2.4 Javanese Stylistic Level.....	13
2.5 Language Variety	14
2.6 Social Factor of Language Variety	16
2.7 Wayang.....	18
2.8 Wahyu Cakraningrat Story	20
2.9 PreviousStudies	21
 CHAPTER III RESEARCH METHOD	
3.1 Research Design.....	24
3.2 Data Source.....	25
3.3 Data Collection	27
3.4 Procedure of Analyzing Data.....	28
 CHAPTER IV FINDING AND DISCUSSION	
4.1 Finding.....	30
4.1.1 The Social Status of Characters	30
4.1.1.1 The Social Status of Abimanyu.....	31
4.1.1.3 The Social Status of Gatotkaca	32
4.1.1.4 The Social Status of Samba	36



4.1.2 Language Style of Abimanyu, Stylistic Level and The Influencing Social Factor.....	38
4.1.2.1 Language Style of Abimanyu toward Semar.....	41
4.1.2.2 Language Style of Abimanyu toward Gareng.....	44
4.1.2.3 Language Style of Abimanyu toward Gatotkaca.....	45
4.1.2.4 Language Style of Abimanyu toward Semar and Gatotkaca.....	53
4.1.2.4 Language Style of Abimanyu toward Samba.....	54
4.2 Discussion.....	55
CONCLUSION AND SUGGESTION	
5.1 Conclusion.....	60
5.2 Suggestion.....	61
REFERENCES.....	63
APPENDICES.....	65

LIST OF TABLES

	Page
2.1 Javanese Language Levels.....	12
2.2 Stylistic Levels	13
2.3 The Differences between Regional and Social Variation in Javanese	15
4.1 Language Style of Abimanyu, Stylistic Level and the Influencing Social Factor.....	38



LIST OF FIGURES

2.1 The Factors of Influencing Variation.....	16
3.1 Procedure of Collecting Data.....	27
3.2 Procedure of Analyzing Data.....	28



CHAPTER I

INTRODUCTION

This chapter presents background of the study, problem of the study, objective of the study, and definition of key terms.

1.1 Background of Study

Language is the main device to communicate among people in a community. It is composed from sound of human in an appropriate chain.

Aitchison (2003, p.13) defines language as a sound system which genetically programmed to human. He says that human can transfer that system into any different form: written symbol, sign language, braille etc. Language also can be defined as a complex system of meaningful vocal symbol (Yule cited in Hosen 2010). Language makes people easy to understand each other in interaction each other. As it is the device of human, language must have relation in many aspects of human life. For example, the relation with community, language is used as media of interacting among them. Community uses language that usually has unique characteristics that have been agreed. However, the language itself undoubtedly has variation. Thomas et.al (2004, p.10) argue that in a system of language there is a variation which is also systemic. According to Yule (1996, p. 224-225), variation in language has some factors, when it concerns to formality, it is called style, if it is based on specific situation it is called register and if it is based on special activities or group, it is called jargon. In daily conversation people may have different styles while they are talking according to their.

background, topics, purpose of talking and also the social situation or context of situation.

Wardaugh (2006, p. 51) argues that “style related to level of formality chosen to a variety of factors: the kind of occasion, the various social, age and other differences that exist between the participants”. According to Holmes (2001, p. 223) the term style is the language variation that people used based on consideration of who the addressee is, where it is used, and what the context is.

Holmes (2001, p. 8) proposes that variation in language is also influenced by social factors such as participant, setting, topic and function. For example the language style which is used by a servant when she/he speaks toward his/her boss and towards other servants is different even though in one situation. It is because there are different social classes among them. Style brings complexity in using language in a community. For example, in Javanese, its style is very complex because the speaker’s style deals with social context. Holmes (2001, p. 224) also determines Javanese style into more complex level from 3a as the highest followed by 3, 2, 1a, 1b and the last is 1 as the lowest one. She analyzes that well-educated people want to speak to government official will choose the 3a level (*krama inggil*) but in daily life they will speak with 1 level (*ngoko*).

In Javanese, the style represents high and low variety which is distincted by the language itself. Errington in Irvine (2000) says that the degrees of politeness can be seen from the language, the highest level is called *krama* and the lowest level is called *Ngoko*. Errington in Irvine (2001) defines “the classification that the “higher,” more “refined” styles, called *krama*, is considered to be

depersonalized, flat-affect, and regulated by an ethic of proper order, peace, and calm. In that, the one “does not express one’s own feelings”. The lower, “coarser” level is called *ngoko*, in contrast”. Meanwhile social status or social class itself means a measurement of a classification a community based on occupation, income and wealth. (Meyroff, 2006: 156).

Now, young generation of Javanese rarely used those kinds of style although it has brought as a compulsory subject in elementary school. As cited in Vitiana (2012) “Keputusan kongres Bahasa Jawa V, yang diselenggarakan mulai tanggal 27-30 November 2011 di kota Surabaya, Jawa Timur menyebutkan bahwa sebagian besar penutur bahasa Jawa sekarang kesulitan menerapkan tata tutur bahasa Jawa secara benar” (based on Javanese Language Congress V in Surabaya, mostly Javanese people are difficult to use Javanese variation properly). In some cases, people who know about those styles are unwilling to use it. They are afraid of making mistake in speaking *krama* and it will be weird. Hence, avoiding that possibility, Javanese people use Indonesian instead of *krama*. If it still continues, it will bring extinction in high variety of Javanese style. However, there are some traditional performances as the Javanese cultural heritage like *Wayang*, *Ketoprak*, *Ludruk* that can show the existence of using language style.

Wayang is one of cultural heritages that still being a favorite by Indonesian people especially Javanese. Its story is influenced by India people that came to Indonesia long time ago. The dialogue in *wayang* depicts language style of Javanese. Hence, *wayang* is the appropriate media to observe and learn language style. Furthermore, this study concerns with ‘*Wayang Orang*’, which is *wayang*

performed by people. This program was performed off air in TVRI and then uploaded in YouTube.

The chosen of this program based on consideration of some reasons. First, this is a Javanese cultural heritage that must be protected. The story also educates the audience because there are some moral values. Moreover, it also amuses people with the existence of *Punakawan*. Second, the writer notices that there is a phenomenon of using language style among the characters. In the *Wayang Orang Sekar Budaya Nusantara episode Wahyucakraningrat*, there are many characters that have different social classes. For example there is Raden Abimanyu as the main character, *Punakawan* (*Semar, Gareng, Petruk, Bagong*) as Pandawa's servants, *Raden Lesmana* as the opposition of the main character etc. Each of them represents different social classes. Their social classes figure out the language styles which are used. Thirdly, highlighting Javanese language style in a scientific study will help preserve this language from the extinction. It is also as Javanese to pride with their own language has system that very complex variation than other languages such as English.

However, the writer focuses on Raden Abimanyu. This study is limited to the language styles which are used by Raden Abimanyu. The writer does not analyze other characters' utterances which appear in this *wayang*. The choosing of the character based on reason that he is the main character of this story. In addition, his character is showed as the representative of persistence to reach goodwill. In this story, although he is a nobleman, he must work hard to get what he wants. Furthermore, as the nobleman, he is a character whom making

interaction to all social stratus, from high classes such his relatives from kingdom and low status such as Punokawan. Beside the character, the story is also good. Wahyu Cakraningrat story mainly tells that people must be work hard to have what they want. In this study, the scope of this study is in sociolinguistics area, because it deals with the language style of a certain community. The writer analyses language styles related to social status. This study focuses on the use of general types of Javanese language style, namely: *ngoko*, *madya*, *krama*.

The writer hopes that this study give more understanding about language style as one of the subject matter in sociolinguistics study especially in Javanese language style. It is also expected that the reader especially from Java can be more aware of their own language so that the Javanese will not be extinct and for reader non-Javanese, this study can be used as sources in studying Javanese.

The result of this study gives theoretical and practical contribution. Theoretically, this study contributes to give more knowledge about language style in a stage play especially in *wayang*. Practically, it gives benefit not only to student of English Department but also to all reader of this study to enrich their using of Javanese style in conversation. Furthermore, this study gives the knowledge in *wayang* as well as expected that it emerges the interest in one of cultural heritage, *wayang*. Moreover, this study can be used as example for other students who are interested in studying about language style as their topic of thesis.

Based on all of the reasons above, in this study, the writer wants to investigate language style that used by main character, Raden Abimanyu, under

the title Language Style of Raden Abimanyu in Wayang Orang Sekar Budaya Nusantara Entitled Wahyu Cakraningrat. Due to the fact that Raden Abimanyu interacts with many people he must use different style. Moreover, behind the differences of the styles, it must have a influencing factor such as participant, setting, topic and function. The writer wants to reveal Javanese style as well as its stylistics level which is used and the influencing factor.

2.2 Problems of Study

According to the background of study present above, this research is undertaken to answer the following questions.

1. What kind of Javanese language style and its stylistic level used by Raden Abimanyu?
2. What is the dominant social factor that influences the using of the different language style of Raden Abimanyu?

1.3 Objectives of the study

According to the problems of study present above, this research has two objectives bellow.

1. To find out the kind of language style and its stylistic level used by Raden Abimanyu.
2. To find out the dominant social factor that influences the using of different language style by Raden Abimanyu.

1.4 Definition of Key Terms

- a) Language style : The form of language variation that people use which is characterized by the degree of formality (Wardough 2006, p. 51)
- b) Social Factor : Factor which influences the variation in language.
- c) Wayang Orang : It is a traditional theatre came from Java. It is modification of *wayang kulit* (Leather puppet performance). (Mulyono, 1982, p. 155)
- d) Sekar Budaya Nusantara : This is the production team that promoted by Mrs. Nani Sudarsono. It cooperates with TVRI to produce a *wayang orang* program.
- e) Wahyu Cakraningrat : This is one of the fictional story that written by K.G.P.A.A Mangkunegara VII from 1830-1836 entitled *Serat Pendalangan Ringgit Purwa*. The story tells about Raden Abimanyu got Wahyu Cakraningrat and Dewi Utari got wahyu Widayat. (Mulyono 1982, p. 211)
- f) Raden Abimanyu : A child of Arjuna and his first wife Wara Subadra. In the future, Abimanyu will have heirs of great kings. His characters are soft, good in manner, hard hearted, fully responsible. (Sucipto 2010, p.18)

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses about the basic concepts of sociolinguistics, language style, Javanese language style, social factors of language style, *wayang*, and the story of Wahyu Cakraningrat.

2.1 Sociolinguistics

Term of sociolinguistics first time is proposed by H. Currey in 1960. It emerges because in many countries there are some unsolved problems related to linguistics. Then J.A Fishman distinguishes the term of sociolinguistics to sociology of language. Fishman says that sociolinguistics tends to qualitative and sociology of language tends to quantitative. He defines as the characteristics of language varieties, its function, and the speaker as their interaction, change and the effect to community (Fishman in Pateda, 1990, p. 2-3).

Sociolinguistics is a term that usually deals to the study of language and its relationship with society (Yule 1996, p. 239). This discipline believes that there is strong connection between language and the use in a society and also society may influence to the language itself.

In Sociolinguistics, there are broad areas to be studied because it relates to the language and community; And language is a thing that goes with the flow of community change. The change of language in society is exactly what sociolinguisticians need to be analyzed. Meyerhoff (2006, p. 1) said that sociolinguistics is about how individual use language, how people use language

differently in different town and region, how national decides what language will be recognized in court or education.

In line with all those theories, Coulmas (2007, p. 1) proposes a definition of sociolinguistics is as the study that concerned to describe language use as social phenomenon and it can establish the correlation between language and society and also try to answer the question what communities contributes in language and how they form their language.

From those opinions, it can be concluded that sociolinguistics is the branch of linguistics that deals with linguistics and sociology aspects. It relates languages and their communities. Sociolinguistics try to look those two things influence each other.

2.2 Language Style

Language style is one of the variations in a language which appear according social context. Errington (1985, p. 13) concludes that it is kind of variation in language that marked different social relation. The variation of formal and informal speech can be seen from choice of vocabulary, form address, rate and cadence of speech, carefulness in pronunciation etc.

Wardhaugh (2006, p. 51) says that style relates to the degrees of formality and the formality chosen to some variety factors. So, people may use different style when they are speaking toward who, where, when and in what situation.

Holmes (2001, p. 224) concludes that distinctive styles are formed by the functional demands of particular situation or occupation. Whereas, Yule (1996, p.

224) argues the term style is a kind of gradation of formality which is occasioned by situation of the use.

Chaika cited in Hosen (2010) states that style refers to the selection of the linguistics forms to convey social or artistic effects. Style is also the acts as a set of instructions. We manipulate others with style, even as we manipulated ourselves, usually unconsciously. Moreover, style may also tell listeners how to take what is being said: seriously, ironically, humorously, or in some other ways.

Looked from those arguments, it can be said that style is one of language variation that show degrees of formality. It shows the choice of language which is used by the speaker according to some aspects.

2.3 Javanese Language Style

Javanese is one of local languages which is mostly used in Indonesia. The speakers mostly live in Java Island and they also spread out to many islands in Indonesia. The people are known as the polite ethnic, beside from their attitude it also can be seen from the language. They will consider social context when they speaking, they will change their language style when they speak to different people in different situation. Javanese people do shifting their style when they speak Its style is more complicated than in English. The different of style can be looked from the different vocabulary among the low variety and high variety.

According to Bonviliain (2003, p. 226), “Javanese style has two speech levels, chosen by speaker to reflect their relationship with addressee. One of familiar is style called *ngoko*, used with intimates and people of lower status, and other is a formal style called *kromo* for speech to people who are unfamiliar,

older, or of higher social status". Besides that, Herick (cited in Soekarno 2010) classifies Javanese style into two levels, namely *Ngoko* and *Bahasa* (non- *Ngoko*)

Another theory explains that there are three styles in Javanese language style based on the levels: *Ngoko* (Ng), low level, *Madya* (KM) (intermediate level), and *Krama* (KI) (honorifics) (Poedsoedarmo and Errington cited in Soekarno 2010).

According to Errington (1985, p. 8-10) the Javanese style such as bellow:

1. *Ngoko* is the basic of Javanese or the ordinary speech. It is a style that shows there is no spacing feeling among the speakers. It seems that there is intimate relationship. It is usually used to speak to friends, brother or sister and also to addressee that have lower social class or younger than the speaker.
2. *Madya* is a style that shows the spacing feeling among the speakers. There is a frozen relationship among them. It may use to speak to people that just already met. It also to people that has higher social class from the speaker or to older people. This style contains the feeling of respecting the addressee. There is a change of vocabularies to speak from *ngoko* to *krama*. For instance, pronoun "I" *aku* become *kula*, "you" *kowe* become *sampean* and for verb such as "eat" *mangan* become *nedhi*, "go" *lunga* become *medhal*.
3. *Krama* is the highest level in Javanese style. For example, the word "eat" in *ngoko* *mangan*, in *madya* *nedhi*, in *krama* become *dhahar*, "go" in *ngoko* *lunga*, in *madya* become *medhal*, in *krama* become *tindak*.

Tabel 2.1 Javanese language levels (Errington in Irvine for Eckret, 2001, p.29)

KRAMA	1. menapa	nandalem	mundhut	sekul	semanten
	2. menapa	panjenengan	mendhet	sekul	semanten
MADYA	1. napa	sampeyan	mendhet	sekul	semanten
	2. napa	sampeyan	njupuk	sega	semanten
NGOKO	1. apa	sliramu	mundhut	sega	semono
	2. apa	kowe	njupuk	sega	semono
GLOSS	Question marker	you	Take	rice	that much
Translation	Did you take that much rice?				

Based on theories above, the use of different Javanese style is because of some factors: to speak with whom, in what situation and what the topic is the main consideration to use whether *ngoko*, *madya* or *krama*. If it because of the addressee (to speak with whom), the speaker will consider the age of the addressee, the social status of the addressee (whether he/she has higher or lower class), and relationship of the speaker and the addressee (whether she/he has familiar with the speaker or unfamiliar with).

2.4 Javanese stylistic levels based on Holmes (2001, p. 135)

Javanese language style is not simple as above because sometime people blend it all. The style combines forms which are customarily used by social groups and make it becomes dialect. In her book *An Introduction of Sociolinguistics*, Janet Holmes has been formulated Javanese language style as spoken as dialect such bellow:

Table 2.2 Stylistic Levels based on Holmes (2001, p.135)

“ You”	“Now”	Stylistic level
Padjenengan	saiki	3a
Sampejan	saiki	3
Sampejan	saiki	2
Sampejan	saiki	1a
Pandjenengan	saiki	1a
Kowe	saiki	1

In table 2.2, there are some levels in Javanese. The levels are in from of 3a to 1. In the table above, the highest level is level 3a and the lowest level is level 1. Level 3a belongs to *krama* style, it is because the arrangement of the sentences consist of *krama* vocabulary; *pandjenengan* and *saiki*. Whereas, the lowest level is level 1 and it belongs to *ngoko* style. It is because the arrangement of the sentence consist of *ngoko* vocabulary; *kowe* and *saiki*. In addition, the level 3 to 1a belong to *madya* style. It is because the arrangement of the sentences are the mixture between *krama* and *madya*, *madya* and *ngoko* and *krama* and *ngoko* vocabulary.

When we look up table 2.1, there are three style: *ngoko*, *madya* and *krama* and if we connect it with table 2.2 so the sentences in *krama* style belongs to the highest level or level 3. It is because all the words use *krama* utterances such as **menapa** (did), **panjenengan** (you), **mendhet**(take), **sekul**(rich) and **semanten** (that much). Even, still there are variation in *krama* utterances such as using **nandalem** or **panjenengan** (you), **mundhut** or **mendhet** (take) but they do not change the level because all of the words belongs to *krama*. In the *madya* style of table 2.1 the levels can be from 3-1a. If we look the first and the second sentence they are quite enough different. In the first sentence of *madya* style looks softer than the second. The first sentences uses the mixture between *madya* utterances such as **napa** (did), **sampeyan** (you) and *krama* utterances such as **mendhet** (take), **sekul** (rice) and **semanten** (that much). It probably belongs to level 3 because it almost similar to *krama*. The second sentence uses the mixture between *madya* utterances such as **napa** (did), **sampeyan** (you), **semanten** (that much) and *ngoko* utterances such as **njupuk** (put), **sega** (rice). The last in the table is *ngoko* style and if we check, the sentence uses all *ngoko* utterances such as **apa** (did), **kowe/sliramu** (you), **njupuk** (take), **semono** (that much) and they belong to the lowest level or level 1.

2.5 Language Variety

In every language, there are some varieties of language which is used by community. The language can be used as a label for the user. It labeled the social community or regional. The language can be recognized easily when it is spoken.

Language variation can be divided into two, first is regional variation and the

second is social variation (Wardaugh, 2006, p. 135). Regional variation of a certain language is affected from the distance of the area where people live. For example the Javanese language between people who come from Eastern Java is spoken differently with Western Java in term of accent, intonation and some vocabularies' choice. The second one is social variety. It relates variety in language with social aspects. Wardaugh (2006, p. 148) says that social class one of the the most influential thing affecting social variation. Labov cited in Wardaugh, (2006, p. 149) sets up the measurement of social classes based on education, occupation and income.

Meanwhile, Sumarsono (2002, p. 48) formulates regional and social variation of Javanese in one frame such as bellow:

Tabel 2.3 The differences between Regional and Social Variation in Javanese.

Bahasa Indonesia	Yogya-Solo		Surabaya	
1	Krama	Ngoko	Krama	Ngoko
Saya	2 kula	3 aku	4 kula	5 aku
Kamu	sampeyan	kowe	sampeyan	kon
Tidak	mboten	ora	mboten	gak
Sudah	sampun	wis	sampun	wis

From table above we can see that in Javanese the regional variation can be seen from the lower style of language, *ngoko*. In higher style or *krama* there is no difference between both regions.

From explanations above, it can be said that variation in language happened because of the distance of the speakers or their region and the second because of the social factors. In social variation, social factor is such a key to determine the variation in language.

2.6 Social Factors Of Language Variety

Social factor has important role in making variation in language. Based on Preston for Eckert (2001, p. 279-280), factors that influenced variation in language are linguistics factor, social factor and stylistic factor.

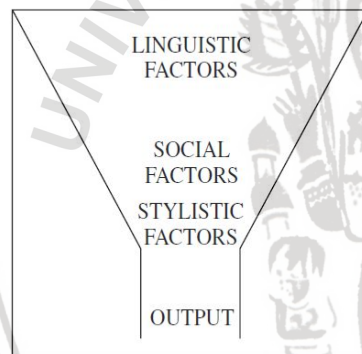


Figure 2.1 The factors influencing variation (Preston for Eckret, 2001, p. 280)

From the figure above, Preston for Eckert (2001, p. 279) says that “funnel” represent the influence of characteristic in variation. He starts from Bell’s (1984) opinion that status variation reflects variation itself which is determined by linguistic factors”. However, he argues that since people of different social status groups use different linguistic features (and/or the same features in different proportions), speakers make use of those difference in their stylistic variation and an adjustment.

Due to the fact that style is one of kinds of social variation in language, social factors indeed influence the choice of a person in use of language style in a certain circumstance. Holmes (2001, p. 6) states that “variety is...a broad term which includes different accent, different linguistic style, and different dialect...for social class”.

Holmes (2001, p. 8) determines social factors into four parts; they are participant, setting, topic and function.

1. Participant

This term refers to the actor in a communication process. It consists of **who** speaking is and **who** she/he is speaking to. In communicating the speaker must be really aware where his/her position towards the addressee. Whether she/ is the superior or subordinate one. For instance, whether the speaker is Raden Abimanyu from high class society (as the son of the king), he must be aware what style may he use toward, his relative (Raden Lesmana), his cousin (Gatotkaca) and his maiden (Punakawan).

2. Setting

It refers to **where** they are speaking. Setting considers the situation of place where the conversation happens. The example is a communication between of king and his officials, a communication between parents and child at home, a conversation among friends in a cafe etc.

3. Topic

This term is under the question what being talked is by participants, whether it is something serious or such a joke. For example is the conversation between Raden

Abimanyu toward Semar about asking advance of getting *Wahyu Cakraningrat* or joking in Gara-gara session (Semar, Gareng, Petruk, Bagong's appearance).

4. Function

This term relates to the reason of making conversation. Why they are speaking is a question to be answered based on this factor. For example is an old people are giving advice to the young generation as if Sengkuni towards Raden Lesmana.

According to explanation above, social factor is one of the important things that influence language variation. Due to the fact that style is also language variation, social factor influences in determining of language style.

2.7 Wayang

Wayang is one of the cultural heritages of Javanese. It is a performance of shadow puppet from leather. according to its etymology, Darmoko et all (2010: 10) said "*wayang bervariasi dengan kata "bayang" berarti "bayang-bayang" atau "bayangan", yang memiliki nuansa menerawang, samar-samar, atau remang-remang; dalam arti harfiah wayang merupakan bayang-bayang yang dihasilkan oleh "bonekaboneka wayang" di dalam teatrikalnya*" (the word *wayang* comes from *bayang* , *bayang-bayang* or *bayangan* that which are atmosphere of musing, in vague or shadowy situation. In literal meaning, *wayang* is a shadow of a puppet in a theatrical show). Whereas according to Mulyono (1982, p. 9) "*akar kata dari wayang adalah yang. Akar kata ini bervariasi dengan yung, yong...selalu bergerak...tidak tenang... tidak stabil, tidak pasti, tidak tenang, terbang, bergerak kian-kemari"... berjalan kian-kemari, tidak tetap, sayup-sayup...Oleh karena boneka-boneka yang digunakan dalam pertunjukkan*

itu berbayang atau memberi bayang-bayang, maka dinamakan wayang” (the root of *wayang* comes from the words *yang*, *yung* or *yong*. It related to the word something unsteady, unstable, able to fly, movable, loomed etc. So, the puppets of *wayang* in its show have shadows or give shadow effect and it called *wayang*).

Setyani (2008, p. 1) adds “*fungsi semula...sebagai upacara religius untuk memuja ...” Hyang*”...kemudian berkembang sebagai media komunikasi sosial...” (Early function of *wayang* is as the religious ceremony to pray to the “*hyang*”).

However next it become as the communication media”. Nowadays, *wayang* is used as a performance to amuse people.

There are many kinds of *wayang* based on the formation such as *wayang batu*, *rontal*, *wayang gedhog*, *wayang beber*, *wayang kulit*, *wayang wong* etc.

(Kusumodilogo in Saddhono, p. 34-39). The interesting thing happens in *wayang wong/orang*, while other kinds of *wayang* use a various form of puppets (such as leather in *wayang kulit*, wood in *wayang golek*, pictures in *wayang beber*), *wayang orang* uses people as the puppets in telling the story whom are directed by *dalang*. Soedarsono (1999, p. 71) defines *wayang wong / wayang orang* as the theatrical drama in some areas of Indonesia. He says that in Java, *wayang orang* is the term to point to traditional theatrical drama that uses Javanese in performing Mahabarata or Ramayana story.

Wayang orang firstly was performed in the middle of 18th century under guidance K.B.A.A. Mangkunegara I. In previous years, due to intervene of Sultan Mangkunegara V, this performance became popular. (Winter and Sastramiruda in Mulyono, 1985 p. 156). According to Soedarsono (1999, p. 76) *wayang orang* is

reformed by Sultan Hamengku Buwana I after the separation of *Kraton Mataram Surakarta*. It is performed in palace of *Kesultanan Yogyakarta* to celebrate any big event such as the anniversary of *Keraton Yogyakarta*.

From explanation above, it can be concluded that the etymology of *wayang* is related to the word “*bayangan*” (shadow), so the performance of *wayang* is in shadow form of leather puppet. Moreover, *wayang orang* is the theatrical performance of Javanese epic such as *Ramayana* and *Mahabarata*.

2.8 Wahyu Cakraningrat Story

Wayang has various stories; the most common is from Javanese epic *Ramayana* and *Mahabarata*. Those stories came from India-Hindu people who come to Indonesia long time ago. Those were written in Sangsekerta letters but slowly it changed to Javanese letters (Mulyono, 1982). The stories were developed by Javanese became many varieties. There were some additional characters which is originally created by Javanese such as *Punakawan* and *Gatutkaca*. There are some additional stories that written by Javanese poets. One of them is *Wahyu Cakraningrat*.

This is written by K.G.P.A.A Mangkunegara VII from 1830-1836 entitled *Serat Pendalangan Ringgit Purwa*. The story tells about Raden Abimanyu got *Wahyu Cakraningrat* and Dewi Utari got *Wahyu Widayat*. (Mulyono, 1982 p. 211)

The plot of *wayang orang* entitled *Wahyu Cakraningrat* in this video tells about the effort of Raden Abimanyu in getting *Wahyu Cakraningrat*. Firstly, in orientation part, the antagonist characters such as Raden Lesmana (who want to

grab Wahyu Cakraningrat from Raden Abimanyu later), Kurawa (Raden Lesmana relatives), Sengkuni (grandfather of Raden Lesmana) appeared. They were emerged to show the topic of the story about Wahyu Cakraningrat that was really hard to be gotten. Whoever got this thing he would bear an heir of great king in the future. However, there were some pre-requirement in getting it such as the person must do meditation, endure temptation, and be ready in suffering. Secondly the raising action told about the origin of Wahyu Cakraningrat. It was actually a reincarnation of God that organized as an heirloom in world. Wahyu Cakraningrat and his wife Bethari Maninten went down to the earth to decide who the proper person get it. Bethari Maninten was used as tempter of steadiness of the ascetics. After this, there is a special part called Gara-gara. It was a kind of intermezzo in *wayang*. This part showed Punakawan; Semar, Gareng, Petruk and Bagong. They discussed about daily life issue and in the last Semar would give advice to them. Thirdly the climax told about the effort of Raden Abimanyu in getting Wahyu Cakraningrat. After he got it, a group of Kurawa came and wanted to grab it. In the last part, Raden Abimanyu was helped by Gatotkaca in fighting their enemies and they won.

2.9 Previous Studies

There are some studies of language style before, the objects were various such as advertisement or speech. Winda (2006) had analyzed the language style in advertisement of 'Outside' magazine. She found two kinds of language style there; informal style, and colloquial's style. The dominant style which was used in the traveling gear advertisement of "Outside" magazine was colloquial style.

Hosen (2010) analyzed the language style in ‘Oprah Winfrey Show’. He found formal and informal styles. However the dominant one was the informal style. He also concluded that the message conveyed by style.

Those studies also talk about language style. The writer takes some advantages of reading them. She can know more about theories about language style. From those studies, the writer learns how to analyze data in determining language style of a person. They also give the writer blueprint about what she would do in her study.

However, the differences between this study and those are the object of the study and. Those studies analyses English and Indonesian based on language style theory that intended into pragmatics but in this study the writer intends to language style in scope of sociolinguistics. Moreover, this study is more specific analyses of style in Javanese and also the writer adds analyses of its level too. In addition, in this study the writer does not try to find out the most style that exists in the object. However, the writer chose to investigate the influencing social factor in style.

Therefore, this study is deeper and gives new contribution in investigating language style. It because the writer does not only try to find the kind of language style but also the stylistic level is included into the study and influencing social factor in language style.

CHAPTER III

RESEARCH METHOD

This chapter presents the research methods which include type of study, data sources, data collection, procedures of collecting data, and procedures of analyzing data.

3.1. Research Design

According to Lincoln and Denzin in Creswell (1998: 15) state that qualitative research is interpretive and naturalistic approach. Moreover, Ary et. al (2002: 27) states that one of type of qualitative research is document analysis which focuses on analyzing and interpreting recorded material in its own context.

This study is descriptive qualitative approach because some reasons. First, based on the questions of the study in chapter one, the writer wants to find out what language style used by Raden Abimanyu. It means that the writer wants to describe her finding of Raden Abimanyu's language style towards other characters. The writer wants to explore and gives the detail views of the topic. Second, to answer the second paragraph, the writer interprets the data based on the theory and the condition in the story.

The descriptive qualitative approach is very appropriate because the writer wants to analyze authentically about what she had found and then described it in this research. Everything that she has found, it would be explored and described a lot in this study to make the reader strongly understand. The last, it because the data of this study was in forms of written text and does not deal with the number.

Due to the fact that this is kind of qualitative research, the instrument of this study is the writer herself. The writer observed and analyzed the data to find out the answer of problems of the study about language style used by Raden Abimanyu as the main character.

3. 2 Data Source

The data source of this study is the script of all characters' utterances which has been transcribed by the writer. The data of this research is the utterances of Raden Abimanyu. All of Raden Abimanyu's utterances when he spoke to other characters are used as the data. The data is in form of spoken language that transcribed into written text to make easy to analyze.

The data is a series of the videos of *Wayang Orang Sekar Budaya Nusantara Episode Wahyu Cakraningrat*. They are taken from www.youtube.com. However, this video consist of several parts that taken from addresses:

- a. <http://www.youtube.com/watch?v=bAFiPHSVgEc&list=PL3C046AC3BE74BC15>, it tells about the background of the story. There are two speakers who explain it, she is Ibu Nani Sudarsono as the advisor of this program and the other one is Teguh Kenthus as the director and also the actor
- b. <http://www.youtube.com/watch?v=j6tKEvCB4I&list=PL3C046AC3BE74BC15> and <http://www.youtube.com/watch?v=21IfChPmqp8&list=PL3C046AC3BE74BC15>, they are part of orientation in the story that tell the aim of the story is to get Wahyu Cakraningrat.

c. <http://www.youtube.com/watch?v=12XGlemuNbo&list=PL3C046AC3BE74BC15>, it is a raising action which tells the story of the origin of Wahyu Cakraningrat and also who kind of person is appropriate to get Wahyu Cakraningrat.

d. <http://www.youtube.com/watch?v=liSXjarwc0s&list=PL3C046AC3BE74BC15> and <http://www.youtube.com/watch?v=0rSqd7jhMo&list=PL3C046AC3BE74BC15>, they are the very special one, it called Goro-Goro. It is the intermezo of plot in wayang. In Goro-Goro there are Punakawan: Semar, Gareng, Petruk, Bagong.

e. <http://www.youtube.com/watch?v=YGT19vpvls&list=PL3C046AC3BE74BC15>, http://www.youtube.com/watch?v=RHhMyP_sBKs&list=PL3C046AC3BE74BC15 and <http://www.youtube.com/watch?v=RHhMyPsBKs&list=PL3C046AC3BE74BC15> are the climax of the story which tell about the effort of Raden Abimanyu in getting Wahyu Cakraningrat.

f. <http://www.youtube.com/watch?v=MHvg37BSYo4&list=PL3C046AC3BE74BC15>, it is the resolution which tells about succefullness of Raden abimanyu upon his effort.

They actually had been broadcast officially in TVRI before but then it was up loaded in YouTube, therefore the writer downloads it from those addresses.

3.3 Data Collection

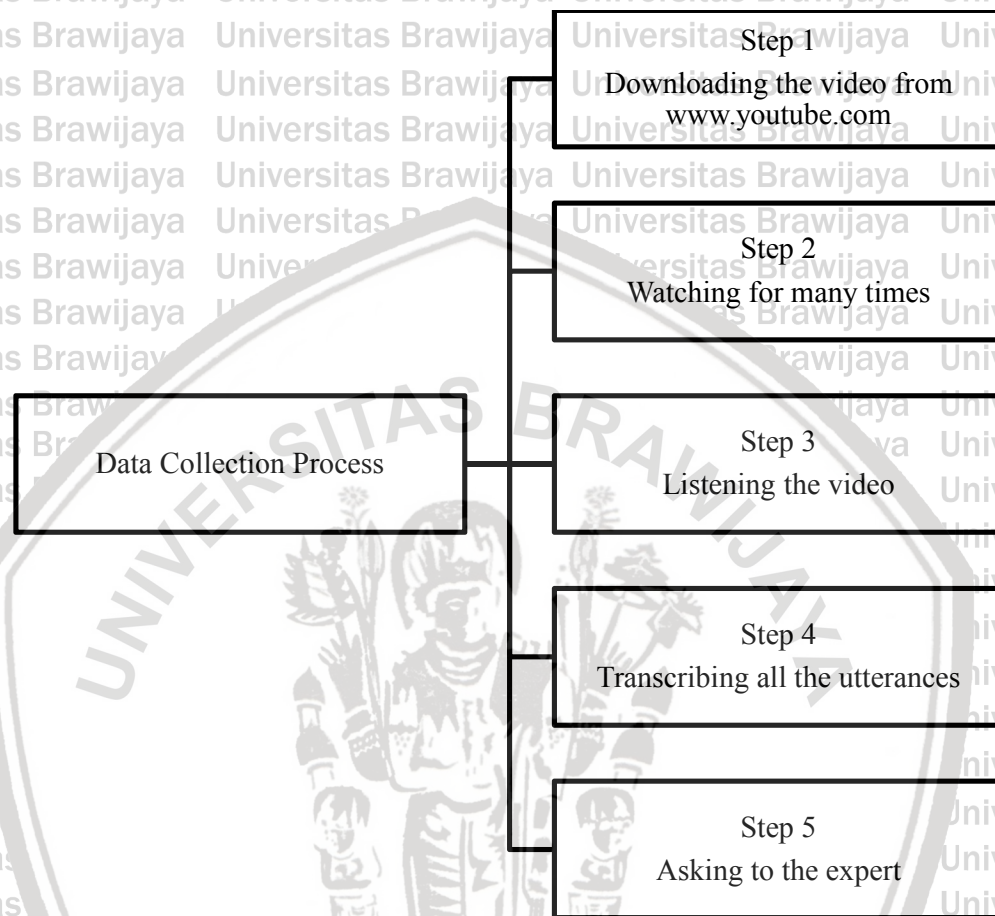


Figure 3.1 Procedure of Collecting Data

In collecting data, firstly the writer downloaded video of *Wayang Orang Sekar Budaya Nusantara Episode Wahyu Cakraningrat* from the internet. Secondly, she watched it for many times to understand the story and relate it to the phenomena of language style. Thirdly, the writer listened carefully to the dialogue then transcribed it. In transcribing the dialog, the writer did it in many times because there is no authentic script which is available in the internet. To make the transcription valid, the writer did peer checking about her transcription.

The writer asked to lecturer of English Department of Universitas Brawijaya who know well of Javanese and also interested in *wayang*.

3.4 Procedures of Analyzing Data

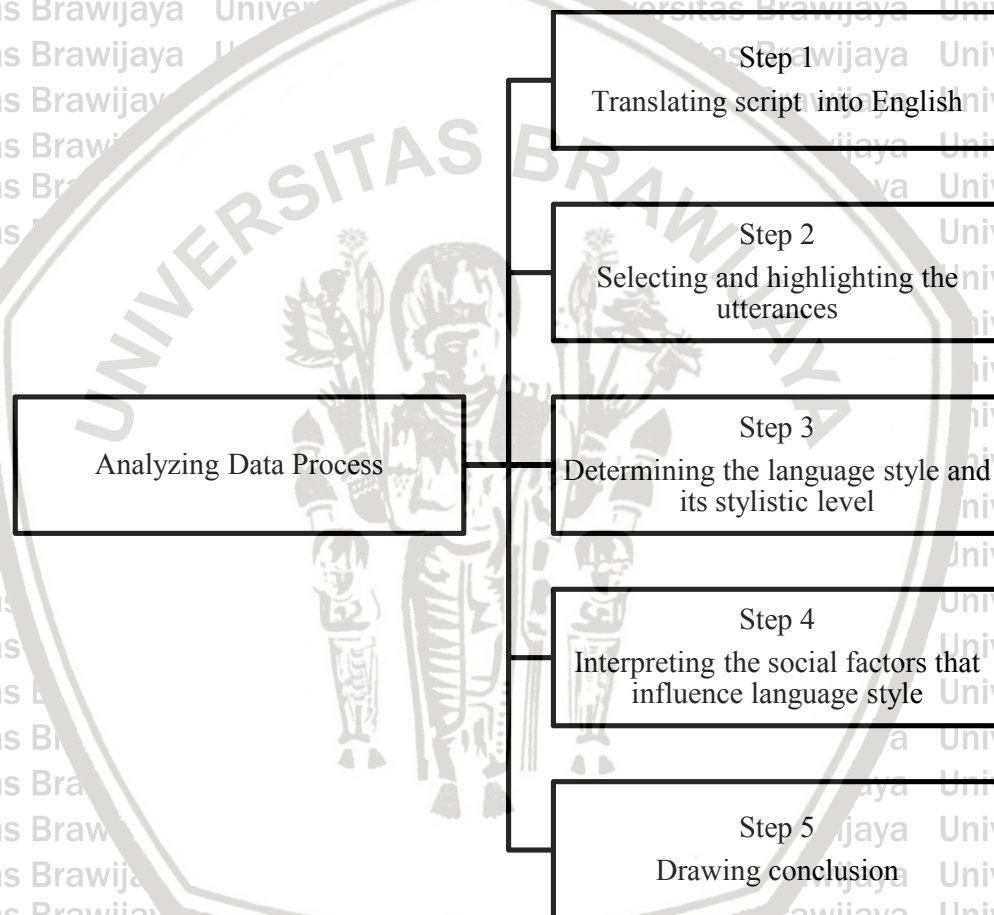


Figure 3.2 Process of Analyzing Data

After process of collecting data, the writer analyzed data by following these steps. Firstly, the writer translated the script into English to make easy in analyzing and explaining it. Secondly, she selected the utterances of Raden Abimanyu from the script and highlights them. Thirdly, the writer determined the

utterances belong to which Javanese language style and also determined the stylistic level based on Holmes' theory to answer first research question and describe it. Especially in finding stylistic level, the writer observed on by one the words in the sentence to determine what kind of stylistic level of the Raden Abimanyu's sentences. In checking the words, the writer look up the Javanese dictionary. In determining the language style and stylistic level, whether the data belonged to the *ngoko*, *madya* or *krama*, the writer used Javanese dictionary by Mangunswito (2010). Thirdly, she interpreted and described the influencing social factor which is used by Raden Abimanyu according to Holmes's theory. The factors can be more than one. It can be looked from the content of the utterances. The last, the writer drew conclusion of her finding.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer describes the result of the study into the finding and discussion.

4.1 Finding

The writer firstly explains the social status of the characters to give the background knowledge to the reader. Moreover, the writer gives the evidence based on the language which is used in the script. Secondly, the writer analyze types of Javanese language style of Raden Abimanyu, its stylistic level and interprets the influencing factor. However, to make easy in performing the result, the writer performs table which is followed by the explanation. The order of the performance of the data is based on the conversation of the main character, Abimanyu towards others.

4.1.1 The Social Status of Characters

In Wayang Orang Sekar Budaya Nusantara entitled Wahyu Cakraningrat, there are many characters that come from different social classes' background. In fact, the characters in *wayang* mostly are reincarnation of Gods for example Semar who is reincarnation of Bethara Ismaya the brother of Bethara Guru and he is punished to go down to the earth as a commoner. So that it emerges the double identity of social class of Semar. Based on that fact, it is necessary to make clear the social class of the characters in the *wayang* based on their language in this

story. It is needed to analyse the factor that influence the use of language style to answer the second question of this study.

4.1.1.1 The Social Status of Abimanyu

Abimanyu is the son of Arjuna the third son of King Pandu the former ruler of Astina Kingdom. His mother is Sembadra, the princess of Madukara Kingdom, the sister of Krisna. Based on his life history, it is clear enough that he comes from high class society. So that, other characters called him by the word “Raden” (his Excellency). There are some proofs in the dialogue such as bellow:

Scene 4/ Page 82

- Semar** : **Iso...yen ana wahyu ketok ngengkreg.**
Sapa sing rawuh?
(Possibly, if there is wahyu that place around. Who is coming?)
- Gareng** : **Koe maeng barengan Raden Abimanyu?**
(Do you come together with Raden Abimanyu?)

This conversation happened in scene 4 when Semar talked to his sons about issue of the falling of Wahyu Cakraningrat. While Semar was talking, there was a sound of someone's coming and it was Abimanyu. From the dialogue above, it could be seen that Gareng was asking to his father, Semar, whether he came along with Abimanyu. From Gareng's utterances above, he added **Raden** in mentioning Abimanyu's name. The addition of **Raden** indicates the sense of honor to the person and it is the symbol that this person is one of royal family relatives. It means that he is not commoner.

Scene 4/ Page 82

Semar : Nggih...nggih...lajeng kersanipun Ndara Abimanyu dos pundi? Badhe ngupadi dateng pundi napa badhe kendel rumiyen?

(All right, and now what does your excellency want? Are you going to go anywhere first or stay here for a while?)

Abimanyu : Yo...yo...sawektara bakal mlebu ana tlenging wana wesung padhi papan kang prayogo
(Yes...yes...I have to go to search an appropriate place in doing meditation)

The dialogue above is in scene 4. Abimanyu came to Punakawan's place after visiting his grandfather Abiyasa. He came to ask advice after had order to get Wahyu Cakraningrat from his grandfather. He asked advice to Semar because Semar was the person who took care of his family all the time. Here, Semar was asking whether Abimanyu wanted to stay for a while or go on directly. In the dialogue above, Semar called Abimanyu by the word **Ndara**. This word is the term to address superior people. In addition, Semar who is actually older than Abimanyu used polite language/ *krama*. It is because Semar wants to give respect to the person who had higher social class than him.

From the evidence above, it can be firmed that Abimanyu has high social status in the Wayang Orang Sekar Budaya Nusantara entitled Wahyu Cakraningrat.

4.1.1.2 The Social Status of Semar and Gareng

In fact, Semar was a descent of Gods but he was punished to go down to the earth. His God's name was Bethara Ismaya and he still has relation with

Bethara Guru. In the earth he is being a commoner who take care of Pandawa and

their sons. In Earth, Semar has three sons; they are Gareng, Petruk and Bagong.

Together they are called Punakawan. The duty of Punakawan is to be shadows of Pandawa and their sons. It means that they are accompanying, directing and keeping their eyes to Padawa. Considering that Semar was a descent of God but in same time he is punished as commoner so that it affects to his identity. He has dualistic identity. It means that sometimes he acts as low class and sometimes as the adviser who have authority in giving advice to the royal family and showing his high class identity as the decent of the God while giving advice. In this story, he sometimes shows that he is not really low class by speak informally and less polite to Abimanyu and Gatotkaca.

However, the finding of this study is only focused on Abimanyu's utterances and not Semar. Here, Abimanyu constantly acts as the superior toward Semar, it means that in this *wayang*, Abimanyu considered Semar as his inferior based on the way of his language in communicating. In this case Semar and Gareng clearly represent of low class, their positions are as the servant. Gareng is declared as servant by his father Semar which is proved by dialogue bellow:

Scene 4/ Page 79

Gareng : Umpamane aku sing entuk
(If I get?)

Semar : Lha anakmu kui, run turune, duduk koe, nek kowe wis kadung dadi batur. Anak-anakmu mbok menawa ono sing dadi ratu.
(Your heirs will be the king, not you; it is because you have been servant. One of your children may be the king)

This conversation happened in scene 4 while Semar was talking to all his sons about the plan of God in falling of Wahyu Cakraningrat. He explained what the power of Wahyu Cakraningrat was. He pointed to Gareng, his oldest son, if he got *wahyu*, his heir, not him, would be the king if getting Wahyu Cakraningrat. In this time, Semar clearly said that Gareng had being a servant. He said **nek kowe wis kadung dadi batur** (that you have been a servant). **Batur**, here means the servant of Pandawa side. Semar's statement can be evidence that the position of Gareng here is representation of low class.

Semar declares himself as the low class such as below:

Scene 4/ Page 81

Semar : Ning ngene Ngger... Dadi umpamane para pepunden awake dewe pada mertapa mbok menawa iso oleh wahyu jalaran putra Astina krungu kabar yo golek wahyu, para satria liyane golek wahyu.
(But my sons,..So, if our masters do meditation may one of them get wahyu because I heard that prince of Astina is also trying to seek wahyu and also other knights.)

This conversation happened in scene 4 while Semar was talking to all his sons about the probability of one of their masters would try to get Wahyu Cakraningrat. From the underlined clause above, Semar said about **para pepundene awake dewe** (our master). Here **pepunden** means someone/ people who was stemmed. In this case, they were Pandawa and their sons. From his utterances, it can be declared that he has lower position than Abimanyu whom the son of Arjuna, the third member of Pandawa. In addition, he declares his position clearly in utterances below:

Scene 5/ Page 84

Semar

: ... Inggih, dene ping patte niku kudu bisa mangerti. Mangerti niku tegese ngerti karo kawula cilik. Sakniki akeh wong sing nang nduwur lenggahe nanging ora ngerti karo wong cilik, ora ngerti karo batine wong cilik. Monggo batine wong cilik kados kula niku umum e taksih suci, taksih murni, dadi satria lak ngerti batine wong cilik niku sing bakal kedunungan wahyu ngoten. Sampean lak dipilih karo wong cilik sing akeh niku podho karo nampa wahyu mengko nampa kalenggahan...

... Right and the fourth is that he can be able to *mangerti* (understand). *Mangerti* means that he understands to the low class. Nowadays, there are a lot of people in high position do not understand to commoners, do not understand to what commoners' hearts. Whereas commoners' hearts such as me generally is still pure. So, if there is a knight that understood the heart of low class will get *wahyu*. If you are chosen by low people is same as getting *wahyu* which is later you get a position

This conversation happened in scene 5 while Semar was giving advice to Raden Abimanyu and Gatotkaca about the pre-requirement are people must have in getting Wahyu Cakraningrat. In italic sentence above, while Semar was giving advice to Raden Abimanyu and Raden Gatotkaca, he said that in recently days, there were a lot of people who cannot carry the trusty of the low class people and he represented himself as the part of them by saying **Monggo batine wong cilik kados kula niku umum e tasih suci, tasih murni** (low class' heart such as me generally is still pure). It is clearly show his position as the low class, not as the heir of the Gods.

With the result of that, the position of Semar in Wayang Orang Sekar Budaya Nusantara Entitled Wahyu Cakraningrat is a representation of low class.

4.1.1.3 The Social Status of Gatotkaca

Gatotkaca is the son of Werkudara, the member of Pandawa and the second elder brother of Arjuna whom is the father of Abimanyu. It means that Gatotkaca is Abimanyu's cousin. As Gatotkaca's father is older than Abimanyu's father; He addresses Gatotkaca with “**kakang**” (older brother). Both of them are the heir of high-class society. Here, Semar talked very polite to Gatotkaca and he called Gatotkaca by “Raden” or “Gus” shortened of “Gusti”, (his highness). It is shown in the dialogue bellow:

Scene 5/ Page 83

Semar : Eh...Ndara Gatotkaca rawuh. Ngaturi suggeng Gus rawuhipun Gatotkaca.
(Eh...your excellency Gatotkaca is coming).
Gatotkaca : Iyo Wo Semar, Pangestumu. Adhiku yayi bocah bagus adhiku dhimas Abimanyu.
(Yes, Wo (old people) Semar, your blessing. My brother, my little brother Abimanyu)

This conversation happened in scene 5 when Gatotkaca came to help Abimanyu in fight his enemy and then Semar came too. From the dialogue above, Semar was calling Gatotkaca in polite way by preceding his name with **Ndara**.

4.1.1.3 The Social Status of Samba

Samba is a prince from Dwarawati Kingdom. His father, Krisna is the big brother of Sembadra, the mother of Abimanyu. It means that he is Abimanyu's cousin from his mother line. Looked from the line family of Samba, it can be said that he comes from high class society. Even his uncle, Setyaki who actually older than him, spoke politely toward him and Setyaki also called him as “**paduka**” (his highness).

Scene 6/ Page 85-86

Setyaki : Nuwun sewu, bebasan sampun munggah gunung mudhun jurang, mlebet tlening wanawasa, Padhuka tansah gumiring kaliyan kula, nanging Ngger lampah Padhuka ketingal mandhek mangu menika wonten pibatos menapa to Ngger?

(I am sorry, as if we have climbed the mountain, went down to the ravine, entered into the jungle, your excellency is always with me. However my son, suddenly why you are still wary in your journey. What happen, my son?)

Raden samba : Inggih paman, pancen kula rumaos mandhek mangu awit kula kedhah tumindak menapa magepokan kalian badhe turunipun Wahyu Cakraningrat. Paman kula mboten mangertosi wonten pundi papan dunungipun Wahyu Cakraningrat lan kedah kados pundi supados kula age-age pikantun Wahyu Cakraningrat. Menapa kula kedhah minggah ing kayangan dimen rancag anngen kula pikantun Wahyu Cakraningrat.

(Yes my uncle. I totally realize that I have confuseed in this journey because I don't know what to do relate to the falling of Wahyu Cakraningrat. Uncle, I don't have any idea where Wahyu Cakraningrat exactly is and how I can get Wahyu Cakraningrat. Is it necessary that I go up to the heaven to get Wahyu Cakraningrat as soon as posible?)

This conversation happened in scene 7 when Raden Samba and his uncle Setyaki were going in their journey to find out Wahyu Cakraningrat. However, in the middle of their journey Samba was tempted by Bethari Maninten whom disguised as Endang Pamikatsih. Raden Samba was not patient in trying to get Wahyu Cakraningrat so that he lost his chance to get *wahyu* and failed. Hearing that there was someone had gotten Wahyu Cakraningrat, he came to that person to grab it. Finally he realized that the person who got it was actually his cousin, Abimanyu.

From that dialogue it can be seen that the language which is used by Setyaki is polite and there is a sense of giving honor to Samba. He called Samba

with the word **Padhuka** (your highness) and in Javanese it indicates to call royal family. So that it is clear that Samba comes from upper class family that have high social class.

The determination of the social status of Abimanyu, Semar, Gareng, Gatotkaca, and Samba above is useful to look the differences of Abimanyu's way in speaking towards different characters that have different social status background. The determination is limited to them who have interaction with Abimanyu. The mapping of social class above was determined based on utterance and language of the charactres themselves or the adreesee's utterance who tried to explain their position. Based on the analysing of the social status above, it can be drawn the conclusion that Abimanyu comes from high class family, Semar and Gareng come from low class society, Gatotkaca and Samba who still have family relation with Abimanyu, also come from high class family.

4.1.2 Language Style of Abimanyu, Stylistic level and The Influencing Social Factor

Based on the social class which have been explain above, in this part, the writer finds the language style of Abimanyu when spoke toward other characters which have different social status background. After that, the writer determines the stylistic level of Abimanyu. The last, the writer interprets the factor that influences the use of the language style. In showing the finding briefly, the writer shows it in table below:

Table 4.1 Language Style of Abimanyu, Stylistic Level and The Influencing Social Factor

Data	Addressee	Language Style	Level	Social Factor			Notes
				Participant	Topic	Function	
1	Semar	Krama	3a		√		The order to get wahyu
		Ngoko	1	√			Talk to low class person
2	Semar	Ngoko	1	√			Talk to low class person
3	Gareng	Madya	1a	√			Talk to low class person
						√	Receiving hospitality
4	Gatotkaca	Krama	3a	√			Talk to high class person
5	Gatotkaca	Krama	3a	√			Talk to high class person
						√	To say thanks
6	Gatotkaca	Krama	3a	√			Talk to high class person
		Madya	3	√			Start to close with addressee

7	Gatotkaca	Krama	3a	√	√	Talk to high class person
8	Gatotkaca	Krama	3a	√		Talk to high class person
9	Semar	Krama	3a	√		Talk to high class person
					√	Following an order
	Gatotkaca	Krama	3a		√	Asking advice
10	Samba	Krama	3a	√		Talk to high class person

The table above shows kinds of Javanese language styles which are used by Abimanyu. He spoke toward Semar, Gareng, Gatotkaca and Samba. He used different language style toward different characters. He talked to Semar personally twice, to Gareng once, to Gatotkaca five times to Gatotkaca and Semar in one occasion once and to Samba once. The language styles that used by Abimanyu are *krama*, *madya* and *ngoko*. The most language style that used is *krama*. The influencing factors are Participant, Topic and Function. The most influencing factor is participant. The following sub-chapters are the explanation of the language style that used toward other characters:

4.1.2.1 Language Style of Abimanyu toward Semar

Data 1/ Scene 4/ Page 82

Semar : Gus...kula tengga-tengga rawuh sampean saking sowan eyang jeng Andhika Abiyasa, niku enten dawuh napa saking eyangmu niku wau mandhap enten saking anggon kula dolanan niku mau.

(Your excellency, I guess that your coming is after visiting his highness Abiyasa. What did he say till your excellency want to come in our place?)

Abimanyu : Iyo...iyo... Wo Bodronaya dadi o kawuruh kanira. Eyang Abiyasa paring dhawuh menawa wektu samengko aku yen ngayati tapa brata kang kanggo nyevadang tumurune ing Wahyu Cakraningrat.

(You are right Wo (old people) Bodronoyo I will tell you. His highness Abiyasa told that later have to do *tapa brata* (meditation) seriously to get the *Wahyu Cakraningrat* falling.)

This conversation happened in scene 4 when Raden Abimanyu came to the Semar's place. He visited Semar after had come from his grandfather Abiyasa. His coming was to ask advice of getting Wahyu Cakraningrat to Semar as the person that take care of his family. Here, in one sentence above, Abimanyu uses two kinds of Javanese language styles.

In the first clause, **Eyang Abiyasa paring dawuh (His highness Abiyasa told)**

- Language style of clause above is *krama* style. It is shown by the word **paring dhawuh** (told) which belongs to *krama*. He used the utterance **paring dhawuh** (*krama*) which indicates a sense of respecting somebody rather than **ngekei kandha** (*ngoko*) which also has same meaning but belongs to different style. It is an indirect speech of his grandfather Abiyasa, he used *krama* to show his respect and honor to his grandfather.

Looking from the arrangement of the first clause, all of the words use

krama. Furthermore, the stylistic level, it belongs to the top level, it is in level 3a.

- b. The Influencing social factor is topic. He used *krama* style because he was speaking about the person whom had to be respected by him. Besides that, the topic was serious about the message of his grandfather, so he used *krama* as the highest of Javanese style. He needed to show his honor while conveying serious information from the important person.

The second clause, **menawa wektu samengko aku yen ngayati tapa brata kang kanggo nyeyadang tumurune ing Wahyu Cakraningrat** (that later have to do *tapa brata* seriously to get the *Wahyu Cakraningrat* falling)

- a. Language style is *ngoko* style. From his utterances above, there is no sense of giving respect or honor to the addressee. Abimanyu preferred to use **aku** (I) as a subject pronoun which is less polite instead of use **kula** which is more polite. Although his addressee was older than him, he used *ngoko* because he did not need to give honor to himself when spoke toward inferior person, in this case means Semar. As in this clause uses all *ngoko* utterances, it means based on Holmes' stylistic level this clause belongs to the lowest level, it is level 1. Abimanyu used *ngoko* style because he was speaking toward Semar whom has lower class than him.

- b. The influencing factor is participant. He used *ngoko* style because he considered the position of social class of his addressee. His addressee, Semar is his inferior. Here, there are two participants; Abimanyu is as the speaker and Semar is as the addressee. As the speaker, Abimanyu who has

high social class do not need to speak too polite to the addressee that here has lower class than him.

Data 2/ Scene 5/ Page 83

Semar : **Inggih, padhos pundhi Gus?**
(Yes, how could it be your excellency?)

Abimanyu : **Lanjur apa sangune uwong bakal mesubrata Badranaya**
(Then, what are people needed in doing meditation?)

This conversation happened in scene 5 when Abimanyu and Gatotkaca met Semar to ask the advice before do meditation to catch Wahyu Cakraningrat.

a. Language style is *ngoko* style. In asking to Semar, Abimanyu used *ngoko* style. In contrary, Semar who older than him used *krama* style to give honor to Abimanyu. Abimanyu used all *ngoko* words such as **banjur** (then), **sangu** (preparation), **uwong** (people) etc. He asked with *ngoko* question word **apa** (what), instead of **menapa** (what) which belongs to *krama* question word. Here, there was no sense of giving respect or honor to the addressee. Looking from all the words that using by Abimanyu which belongs to *ngoko* form, so it can be concluded that these utterances belongs to level 1.

b. The influencing social factor is participant. As mention in previous data that Semar had lower class status than Abimanyu, so that he used *ngoko* while speaking towards Semar. From that fact, it can be interpreted that the influencing factor of the using of *ngoko* style by Abimanyu is because the participant. Due to the fact that the addressee had lower social class than him, so that Abimanyu used *ngoko*.

4.1.2.2 Language style of Abimanyu toward Gareng

Data 3/ Scene 4/ Page 82

Gareng : Namun matur pemut, surya manjer ing tengah, panasipun sumelet. Kendel rumiyen mangke menawi sampun nggliwang mangga kula dhereaken.

(However, the sun has been intense in shining, it is so hot. Please stay for a while, if the sun lest aside, your excellency may go.)

Abimanyu : Yo..yo.. kaya prayoga po dadi aturmu.

(Yes..yes... It seems like anything is the best according to your words.)

This conversation happened in scene 4 when Abimanyu visited Semar's place where in that time there were also his sons, Gareng, Petruk and Bagong.

After he had consulted about getting Wahyu Cakraningrat, Abimanyu wanted to go to do meditation. However, as the servant, Gareng was giving hospitality to his master to stay for a while.

- a. Language style is *madya* style. In the italic sentence above, all the vocabularies used *ngoko* such as **kaya** (like), **prayoga** (the best), **dadi** (being) and a *krama* word, **atur** (your words). In this sentence, there is a little sense of giving honor or respecting to the addressee. In the time, he was speaking to Gareng that actually was older than him; he used **mu** (your) rather than **panjenengan** (your) as object pronoun of Gareng. In fact, **mu** (your) is the form of impolite in Javanese, and in this culture people must respect to the older. However, as Gareng had lower social class than him, so it was fine when Abimanyu did not need to show a big honor to Gareng by using *madya* style. Nevertheless, as Gareng had shown his hospitality towards him and he accepted it, so that he answered it

politely. Looked from the arrangement of the sentence, here Abimanyu used the mixture of *krama* and *ngoko* utterances but the dominant one was *ngoko*. In the result of that, this sentence belongs to level 1a. it is because thi level is almost near to *ngoko* style.

- b. The influencing social factors are participant and function. There are two kinds of factors here. The first is participant; it is because Gareng had lower social class than him so he did not need to use *krama*. However, because the function of this conversation was an offering and accepting something, so Abimanyu must accept it in polite way. From that condition he used the mixture between *ngoko* and *krama* utterances and produced *madya* style.

4.1.2.3 Language style of Abimanyu toward Gatotkaca

Data 4/ Scene 5/ Page 83

- Gatotkaca** : Iyo wo Semar, Pangestumu. Adhiku yayi, bocah bagus
adhiku dhimas Abimanyu
(Yes, Wo (old people) Semar, I hope your blessing. My
brother, my little brother Abimanyu)
- Abimanyu** : Nuwun wonten timbalaning tengah dhawuh kakangmas
(Yes, here I am my brother Gatotkaca)

This conversation happened in scene 5 when Gatotkaca came to Abimanyu in the middle of Abimanyu's journey to find out place to do meditation. Abimayu's utterance above was the answer the greeting of Gatotkaca.

- a. Language style of clause above is *krama* style. In answering it, Abimanyu used *krama* style. He used **nuwun wonten** (yes, here I am) that belongs to *krama* rather than using **iyu** (yeah) as *ngoko* or **dalem** (yes) as *madya*

style. In addition, he used **dhawuh** (told) that indicate *krama* form rather than **kandha** (told) which belongs to *ngoko*. In fact, there was not too far age gap between them. Due to the fact that Gatotkaca came from high social class and also older than him, Abimanyu used *krama* style. It was different when he spoke to Semar and Gareng such in pervious data. Although they were older than Gatotkaca but Abimanyu used *ngoko* to them because of their social status. From the arrangement of the sentence which all use *krama* utterances, it belongs to the highest level of stylistic level. It is level 3a.

- b. The Influencing social factor is participant. Here there are two participants in this conversation. Abimanyu is as the speaker and Gatotkaca is as the addressee. Both of them come from high social class. Here, Abimanyu considered the addressee, Gatotkaca, who had high social status and also older than him to speak in polite and formal way by using *krama* style. Based on that fact, Abimanyu used *krama* style to show his honor and give sense of respect to Gatotkaca. It is because Gatotkaca not only had same social class with him but also he is older than him who in Javanese culture, the young people must respect to the older.

Data 5/ Scene 5/ Page 83

Gatotkaca : Yo sing gedhe pangapuramu yayi, dene kakang wani ngrebut musuhe si adhi ki mau, yayi Abimanyu.
(I am so sorry my brother, this your sassy brother has been dare to take over your enemy, my little brother Abimanyu)

Abimanyu : Kakangmas mboten dados menapa. Kapara kula ngaturaken dening panuwun awit padhuka kakangmas sampun paring pangayoman datenging rayi.

(It is does not matter my brother. In contrary I have to say thank to you because your excellency has protected me.)

This conversation happened in scene 5. The setting was in the middle of

Abimanyu's journey. This utterance was a kind of accepting apologizes.

Gatotkaca said apologize because he had taken over Abimanyu's enemy.

In first sentence, **kakang mas mboten dados menapa**

a. Language style of clause above is *krama* style. The arrangement of the sentence is all using *krama* utterance such as **mboten dados menapa** (it does not matter). When he spoke to Gatotkaca, he used *krama* like mentioned in previous datum, Gatotkaca had high social status and older than Abimanyu. So Abimanyu used *krama* style towards him. Stylistic level of this sentence is 3a, the highest level.

b. The influencing social factors are participant and function. As mention above that the addressee had high social status, so that Abimanyu spoke formally and politely by using *krama* style. The topic of this utterance was an accepting apologize; so that Abimanyu had to receive this apologize in nice way by using *krama* style.

The second sentence, **Kapara kula ngaturaken dening panuwun awit padhuka kakangmas sampun paring pangayoman datenging rayi** (In contrary I have to say thank to you because you're Excellency has protected me).

a. Language style of clause above is *krama* style. It was kind of thanking expression which proposed to Gatotkaca. Here, he used formal expression

as the subject pronoun to himself by using **kula** (I). It is different than before, when he talked to Semar, he used utterance **aku** (I). This is kind of thanking expression that Gatotkaca had saved his life. Looked from the words that used in this sentence which all using *krama* utterance, it belongs to the highest Javanese stylistic level, which is level 3a.

- b. The influencing social factors are participant and function. As Abimanyu considered the social class of Gatotkaca, so that he used *krama* style and because the function of this sentence is to say thank. Regarding that it should be said politely and formally in gratituting someone for his help especially for Abimanyu who must respect Gatotkaca so that Abimanyu said it by *krama* style.

Data 6/ Scene 5/ Page 83

Gatotkaca : Iyo, mung Rayi Abimanyu mungguh kepiye sabdane Eyang Abiyasa Rayi Abimanyu?

(Yes. By the way, how dis his highness grandpa Abiyasa said to you my brother Abimanyu?)

Abimanyu : Nuwun Inggih, kula miwah padhuka kakangmas, sadaya padha ngayati tapabrata kinarya nyevadang tumuruning Wahyu Cakraningrat.

(Yes it is my brother, your highness and I, both of us have to do *tapa brata* (meditation) in hopping to get the Wahyu Cakraningrat's fall.)

This conversation happened in scene 5 when Gatotkaca came to Abimanyu when he was in the middle of the journey to seek place in doing meditation to get Wahyu Cakraningrat. Gatotkaca asked about the order of their grandfather.

Gatotkaca knew that Abimanyu had just already given order from his grandfather to do something and he was curious and asked to Abimanyu. Here, Abimanyu told

to him that his grandfather, Abiyasa ordered that his grandsons, Abimanyu and Gatotkaca had to do meditation; possibly they could get Wahyu Cakraningrat.

There is two kinds of utterances here that indicating different styles.

The first utterance **nuwun inggih**

- a. Language style of clause above is *krama*. This utterance is the most polite way to answer someone calling. The existence of **nuwun** here gives sense of honor to the addressee. By saying the word **nuwun**, it gives a atmospher of humble characteristic of the Abimanyu. As if he is heighten the position of the addressee. Due to the fact, that this is *krama*, so that it belongs to the highest level, level 3a.

- b. The Influencing social factor is participant. Abimanyu tried to give honor to person that had high social status to speak formally and politely. Due to the fact that Gatotkaca as his addressee who has high social status and also older than him he tried to show his respect toward Gatotkaca.

The second utterance, **kula miwah padhuka kakangmas, sadaya padha ngayati tapabrata kinarya nyenyadang tumuruning wahyu Cakraningrat (both of us have to do *tapa brata* (meditation) in hopping to get the Wahyu Cakraningrat's fall)**

- a. Language style of clause is *madya* style. As known that *madya* is the middle level. It can be identified as *madya* by looked from the *madya* utterance or the mixture between *krama* and *ngoko*. Here, it belongs to *madya* because there is mixture between *krama* utterances and *ngoko* utterances. The *krama* clause are indicated by using *krama* words such as

kula (I) as subject pronoun, **miwah** (and) as conjunction and adding the word **padhuka** (you) before the addressee name. Moreover, it also uses *ngoko* utterances such as **padha** (together) and **ngayati** (doing). From the arrangement of the sentence that almost similar to *krama*, it belongs to level 3. It because there are a lot of *krama* utterances that used than *ngoko*.

- b. The influencing social factor is participant. It is because the addressee was Gatotkaca who has high social status. It is different than before that he used *krama*, but in this occasion he used *madya*. It might be because they had done conversation long enough, and the space between them was gradually faded away.

Data 7/ Scene 7/ Page 88

Gatotkaca : Yo jagat Dewa Bethara, nggonku maspada ana cahyo kang tumebala ana ing papan kene, tak prepeki jebul katon si adhi, adhiku Abimanyu katon mencorong, kakang bisa nggerba lamun to si adhi kanthi iso antuk Wahyu Utama Cakraningrat, Rayi Abimanyu.
(For the sake of the world of the Gods, this place that taken my look with the shining of light. I come closer and there is my little brother. He looks so bright. I can guess that you have gotten Wahyu Cakraningrat.)

Abimanyu : Nuwun inggih kakang mas, Jawata sampun paring kanugrahing dhateng rayiing tapa Abimanyu.
(Yes, here I am my brother, God has given a gift for me)

This conversation happened in scene 8 after Abimanyu got Wahyu Cakraningrat from God. In this occasion, Gatotkaca came to ask Abimanyu whether he had gotten the *wahyu*. In this time, Abimayu said that the God had given Wahyu Cakraningrat to him before Gatotkaca came.

a. Language style of utterance above is *krama* style when he spoke to Gatotkaca. Firstly, he expressed **nuwun inggih** (yes, here I am) to answer Gatotkaca's calling. In fact, that kind of expression is the most polite and formal expression in answering someone's calling. So that it belongs to *krama* style. In addition he used some *krama* utterances such as **sampun paring** (have given), **dhateng** (to), **rayi** (little brother) etc. Looked from the arrangement and the vocabulary which is used in Abimanyu's speech above, it belongs to level 3. It means the highest level, the most formal and polite.

b. The influencing social factors are participant and topic. It is participant because the addressee was Gatotkaca who has high social class and older than him, and it is topic because they were talking about serious matter. In this case, Gatotkaca was asking about the result of Abimanyu meditation in trying to get Wahyu Cakraningrat. In result of that, Abimanyu conveyed his achievement in polite and formal way where it showed his wise. He expressed his achievement in polite and formal way to his elder brother because he did not want to be looked such an arrogant person who like to show off his achievement.

Data 8/ Scene 7/ Page 89

Gatotkaca : **Lha menika adhiku Abimanyu ingkang sampun pikantuk karya. Yayi Abimanyu yen ngono ojo kesuwen cuwondho ana jeroning wana ayo bebarengan lawan kakang Samba lan paman setyaki sowan ana ngresane pepunden Yayi Abimanyu**
(However, my brother, Abimanyu who has gotten this gift.

So my brother Abimanyu, don't wait any longer, we and prince Samba and uncle Setyaki together come to our the forefather my brother.)

Abimanyu : **Sumangga kula dhereaken**
I will follow you.

This conversation happened in scene 8 when Raden Samba tried to grab Wahyu Cakraningrat from Abimanyu. Hearing this, as the relative, Gatotkaca could not approve this. To get the justification, he asked them to the palace to meet the elders to solve this problem. The problem was not able to be finished in that place directly. It was because Gatotkaca had to act fairly toward Abimanyu and Samba and he considered their family relationship. Infact, Samba is also their relatives. In other hand, Samba tried to grab *wahyu* in polite way not in rough way.

- a. Language style is *krama* style. In the utterance above, Abimanyu answered his brother in formal and polite way. He mentioned himself in *krama* by subject pronoun **kula** (I) rather than **aku**. He also said **sumangga** (please) and also **dhereaken** (follow), both of them belongs to *krama* utterances. From the words that used, it belongs to level 3a. It is because in that sentence all use *krama* words.

- b. The influencing social factor is participant. Abimanyu used *krama* style because he was speaking to Gatotkaca whom his relatives and older than him. They were the descent of king so that both of them had title Raden (prince). So, Abimanyu was necessary to give respect to Gatotkaca who also came from high social class.

4.1.2.4 Language style of Abimanyu toward Semar and Gatotkaca

Data 9/ Scene 5/ Page 83

Gatotkaca : Mula Yayi, selak trontone pepadhang sakdurunge adhi
mulai prakaryan coba nyuwune pangestu ana ngresane
uwo Badranaya.
(However, my brother, before you started your meditation,
please ask blessing from Uwo Badranaya)

Abimanyu : Inggih. (Yes)
Uwa, uwa Badranaya. (Uwo, Uwo Badranaya)

Semar : **Inggih, padhos pundhi Gus?**
(Yes, how could it be your highness?)

This conversation happened in scene 5 while Abimanyu was giving advice
from Gatotkaca and Semar before went to find Wahyu Cakraningrat. Gatotkaca
ordered Abimanyu to ask to Semar about the preparation before doing meditation.

There are two utterances above.

The first utterance is **Inggih.**

- a. Language style of utterance above is *krama* style. It was Abimanyu's
expression to answer the instruction of Gatotkaca. However, Gatotkaca
ordered Abimanyu to ask advice to Semar before he went to do
meditation. In fact, it was a formal expression to answer someone calling.

There is a sense of giving respect and honor to the addressee. As it is a
single utterance and it belongs to *krama* style, so that it also belongs to the
highest level, level 3a.

- b. The influencing social factors are addressee and function. It is addressee
because here Abimanyu talked to Gatotkaca that have high social class and

function because the function in this conversation is about answering the order of his older brother.

The second utterance is Abimanyu calling Semar, **Uwa, uwa Badranaya.**

a. Language style of utterance above is *krama*. In fact, as the superior person from Semar, Abimanyu could call Semar with his name directly. Here, Abimanyu called the name of Semar was preceded by the word **Uwa**. The term **Uwa** has function to giving respect to the older people. By this term, Abimanyu was showing his respect to Semar as the older people by did not call his name directly. Looked from the utterance which is used, it belongs to level 3a because here Abimanyu used *krama* term.

b. The influencing social factor is function. The function of this conversation was to ask and giving advice. So that, here Abimanyu used *krama* to ask politely to Semar to show the little sense of honor to Semar. In asking an advice, a person must ask it in polite way. It also happened to Abimanyu. Although Semar was his inferior but he had to ask it in smooth way and express his respect feeling to Semar because he would make conversation regarding to ask advice. So that he use *krama* style regarding to the function of the conversation.

4.1.2.5 Language style of Abimanyu toward Samba

Data 10/ Scene 7/ Page 89

Samba : Dhimas Abimanyu
(My brother Abimanyu)
Abimanyu : Timbalaning tengadhah.
(Yes, I am)

This conversation happened in scene 8 when Raden Samba wanted to make sure that Abimanyu had been given Wahyu Cakraningrat by God. Here, Raden Samba came with his uncle Setyaki. His coming was to grab Wahyu Cakraningrat from his cousin Abimanyu.

- a. Language style of utterance above is *krama*. Here, Abimanyu answered his calling in very formal and polite way. He said **timbanganing tengadah** which have literary meaning **I accept your call**. The word **timbanganing** comes from **timbali** that means called and the word **tengadah** comes from **wadah** or **madahi** that have meaning accepting. The root of words above belongs to *krama* style. However, it is not kind of ordinary *krama* that usually used. It is intended to Javanese poetic *krama*. From the utterance above which give sense of respecting addressee it belongs to the highest level 3a.

- b. The influencing social factor is participant. As known, Raden Samba came from high class family and also he was older than Abimanyu. So that, here Abimanyu gave respect to him by speaking in polite and formal way.

4.2 Discussion

The result of this study shows that the language styles used by Raden Abimanyu in the script are *krama*, *madya* and *ngoko*. The dialogue between Abimanyu and other characters showed different styles. When Abimanyu talked to Semar, He mostly used *ngoko* style. In Javanese, *ngoko* is common style used by people. It is also the lowest style which indicates less giving respect to the addressee or the speaker has known the addressee or they have close relationship.

The characteristic of this style can be known from the component of the words are arranged into clause or sentence. In other hand, while Raden Abimanyu was talking to Gatotkaca, he used *krama* style. This is the highest style of Javanese.

This style is usually used to the stranger or someone who must be given honors for example the older people or people who have higher social class than the speaker. It shows that the speaker gives respect and honor to the addressee or there is space between them. The last is *madya* style or the middle style. There are some vocabularies that directly indicate that those belong to *madya* form.

However, sometimes the mixture between *krama* vocabulary and *ngoko* vocabulary in a sentence can be said as *madya* style. Here, there is little occasion when Abimanyu talked by *madya* style. It just happened twice when his conversation with Gareng and Gatotkaca. The classification of *ngoko*, *krama* and *madya* words can be seen in Javanese dictionary.

Every style indicates different level. As a result of the analysis kinds of styles used by Abimanyu so the level is also can be looked. Holmes had classified the style from level 1, 1a, 2, 3, 3a. The lowest level or *ngoko* style is in the level 1 and the highest level or *krama* style is in the level 3a. The variation level is in *madya* style. They are from level 1a-3. As mention above when Abimanyu was talking to Gatotkaca, he used *krama* so that his stylistic level is 3a and when he was talking to Semar he used *ngoko* so that his stylistic level is 1. However, the result of the study has shown that Abimanyu only used some of the stylistic level not all. Especially in *madya* style there is not too much variation, he only used level 1a and 3.

The variation of the styles used by Abimanyu is influenced by different social factors. As Holmes said that the factors are participant, function, topic and setting. Participant refers to the addressee and the speakers. Who they are and who they speak to. Function refers to the use of the conversation. Topic refers to the content of the conversation which is the serious or the joke one. The last setting refers to the time or place where the conversation happens. In the script of Wayang Orang Sekar Budaya Nusantara Entitled Wahyu Cakraningrat, there are big differences while Abimanyu was speaking towards Semar, Gareng, Gatotkaca and Samba. When he talked to Semar and Gareng who represent as the low class he was using *ngoko* and while talking to Gatotkaca and Samba that represent of high class mostly he used *krama*. So here the variation that dominant in influencing Abimanyu's language style is participant. However, there is some occasion that the factor is also topic and function. For example while Abimanyu was asking advice he used *krama* and when the topic was serious he also used *krama*.

The result shows that mostly Abimanyu talked to Gatotkaca in *krama* style and the influencing factor is participant. In the script, Abimanyu constantly uses *krama* to Gatotkaca because he has high social status and older than him. However, in looking from the content of the conversation, the writer found there are additional factors, they are topic and function. In fact, they are not too significance in influencing the use of Abimanyu's language style. The writer assumes that in some occasions, when Abimanyu talked to Gatotkaca he did not merely consider about who Gatotkaca is but also the serious topic such as about

his achievement in getting Wahyu Cakraningrat in data 7. He talked in polite way to not seem arrogant. Moreover, function as the factor when he talked to Gatotkaca, it is such an addition factor which shows that Abimanyu said thanks in *krama* to showed his politeness.

It seems that the reason of Abimanyu use *ngoko* in this *wayang* was based on the comparison of his social status and the social status of his addressees. By speaking with different styles he could show his social status position whether he was as superior from the addressee for example Semar or he was in same level as the addressee for example Gatotkaca. When he was in same level with the addressee, he also had to pay attention to other factors also for example age. As known in Javanese, the value in respecting the other was very important thing. Considering that his position in family line was lower than *Gatotkaca* and *Samba*, he must called them as **kakang** (big brother) and also it affected to the way of he spoke. Abimanyu had to show his respect to them.

Based on the result of the study, the writer did something to complete the previous studies. As mention in chapter two that they only find out the kind of language style but in this study, the writer added stylistic level and also the influencing factor of language style. So, it is clear enough that the result of this study is different than studies of language style before.

This study has shown the difference Javanese language style, stylistic level and the factor that influence it of Raden Abimanyu character in *Wayang Orang Sekar Budaya Nusantara*.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains the conclusion and the suggestion related to the result of the study.

5.1 Conclusion

The writer has analyzed the script of Wayang Orang Sekar Budaya Busantara Entitled Wahyu Cakraningrat. She has found the kinds of styles which are used by Raden Abimanyu and investigated their stylistic level. Moreover, the writer tried to interpret the social factor that influencing the use of different language style by Raden Abimanyu towards many characters.

Based on the analysis of script of Wayang Orang Sekar Budaya Busantara entitled Wahyu Cakraningrat, the writer found Raden Abimanyu mostly used *krama* and *ngoko* style. He used *krama* style while speaking to his cousin Gatotkaca and Samba that come from high social class and he spoke *ngoko* toward Semar and Gareng as low classes. There is few *madya* style used by Abimanyu.

The variation of styles had different levels. The writer found some levels appear in this study. They are level 3a, 3, 1 and 1a. Level 3a indicates to *krama* style which is the highest level. This level was used by Abimanyu when spoke to Gatotkaca and Samba. The 3 and 1a level indicate *madya* style. Abimanyu had 3 level when he spoke to Gatotkaca. When he came closer to Gatotkaca, his formal sense faded away so he used *madya* style in this level. Then, Abimanyu had 1a level when he spoke to Gareng. Although Gareng was his servant, he gave little

honor to him because Gareng had offered kindness. The last level is 1 level. It is the lowest level indicates to *ngoko*. Abimanyu had this level when he spoke to Semar.

The use of different language style by a certain person or society is influenced by some factors one of them is social factor. Those factors are participant, setting, topic and function. In this study, the writer also interprets the social factor that influences the use of different style. The most factor that influence the use of language style is participant. Here, Abimanyu showed clearly that he used different style based on who he speak to. When he was speaking to Gatotkaca had high social status he spoke formal and polite but while he was speaking to Semar whom his servant, he spoke informal and not too polite. However, there are also other factors such as topic and function. Topic influences the language style of Abimanyu in condition that he talked about serious thing in getting Wahyu Cakraningrat. Then, the function influences his language style when he asked advice to the older people.

5.2 Suggestion

The result of this study found all kind of Javanese language style but do not cover all the stylistic levels in Javanese and it is far from the complete one. Nevertheless, this study has given knowledge about language style, stylistic level and social factor that influences it in a Javanese theatrical drama, *wayang orang*. Here, the writer would like to suggest the reader some points related to language style study.

The writer suggests to the other researchers who conduct the similar study can complete this study by analyzing other aspects that related to language style.

Moreover they can analyse other character in this wayang for example Semar who has dualistic identity. The researcher can analyze his unique identity and relates it to his language. It may be something interesting to analyse his language if there is the difference relate to the Semar identity as the high class that he was the descent of God and his identity as low class as servant of Pandawa.

The writer suggests to the next researcher to analyze language style in other Javanese traditional theater such as in Ludruk, Ketoprak etc. It is because Javanese has rich culture and characteristic that must be explored and developed.

The writer suggests to the students whom come from Java tha the Javanese language style is part of our culture that must be loved and understood. Using Javanese language style properly will show the identity of our Javanese culture that known as polite people. It is also can help this language from the extinction.

REFERENCES

Aitchison, Jean. 2003. *Linguistics*. England: Transet Limited.

Bonvillain, Nancy. 2003. *Language, Culture, and Communication: the meaning of message*. New Jersey. Prentice Hall.

Coulmas, Florian. 2007. *The Handbook of Sociolinguistics*.

<http://www.blackwellreference.com/subscriber/tocnode?id=g9780631211938_chunk_g9780631219381>

Darmoko. 2004. *Seni Gerak Dalam Pertunjukan Wayang Tinjauan Etestika*.

Jurnal Makara, Sosial Humaniora, VOL. 8, NO. 2, AGUSTUS 2004: 83-89.

Darmoko, Ekodijpto, Nanang Hape, Prapto Yuwono, Suparmin Sunjoyo,

Susilaningtyas. 2010. *Pedoman Pewayangan Berprespektif*

Perlindungan Saksi dan Korban. Jakarta: Lembaga Perlindungan Saksi dan Korban.

Eckert, Penelope & Rickford, John.R. 2001. *Style and Sociolinguistics*.

Cambridge. Cambridge University Press.

Holmes, Janet. 2001. *Intorduction to Sociolinguistics*. London: Longman.

Hosen. 2010. *Language Style Used in Oprah Winfery Show*. Thesis, unpublished paper . Malang. Islamic University of Malang.

Mangunsuwito, S.A. 2010. *Kamus Lengkap Bahasa Jawa*. Rama Widya: Bandung

Meyroff, Mirriam. 2006. *Introducing Sociolinguistics*. New York: Routledge.

Mulyono, Sri. 1982. *Wayang: Asal-usul, Filsafat dan Masa Depan*. Jakarta:

Gunung Agung

Pateda, Mansoer. 1990. *Sosiolinguistik*. Bandung: Angkasa

Rosida, Winda . V. 2008. *An Analysis Of Language Style Used In Traveling Gear*

Advertisement Of "Outside" Magazine. Thesis, unpublished paper.

Malang. Islamic University of Malang.

Saddhono, Kunderu. 2005. *Wayang Beber Wonosari*. Pacitan: Bina Citra Pustaka

Setyani, Turita I. 2008. *Ragam Wayang di Nusantara*. Makalah disajikan dalam

Sarasehan dan Pergelaran Wayang Pakeliran Padat dengan Lakon

‘Anoman Duta’ di Berlin, Jerman.

Soedarsono, R.M. 1999. *Seni Pertunjukan Indonesia di Era Globalisasi*.

Direktorat Jendral Pendidikan Tinggi Dan Kebudayaan.

Sucipto, Mahendra. 2010. *Ensiklopedia Tokoh-Tokoh Wayang dan Silsilahnya*.

Yogyakarta: Buku Kita.

Sukarno. 2010. *The Reflection of the Javanese Cultural Concepts in the Politeness of Javanese*. Jurnal Kata, VOLUME 12, NUMBER 1, JUNE 2010: 59-71

Vitiana, Tisa Rahayu, Sumadi, Dwi Sulistyawati. 2012. Gaya Bahasa dalam Karangan Bahasa Jawa Siswa Kelas VI SDN 2 Carat Kecamatan Kauman Kabupaten Ponorogo Tahun 2011/2012. Accessed October 20th 2012. <http://jurnal-online.um.ac.id/data/artikel/artikel9EB2C36DF825A580E9A503E417A26968.pdf>

Wardhaugh, Ronald. 1988. *An Introduction to Sociolinguistics*. Oxford. Basil Blackwell.

Wayang Orang Sekar Budaya Nusantara Wahyu Cakraningrat. (2004). Retrieved 23rd February 2013, from <http://www.youtube.com/watch?v=bAFiPHSVgEc&list=PL3C046AC3BE74BC15>.

Yule, George. 1996. *The study of Language*. Cambridge: Cambridge University Press.

Appendix 1

SCRIPT
Wahyu Cakraningrat

Scene 1

Dursasana : **Ingkang rawuh paduka. Kula putra paduka, satria Dursasana nungsi pawarta man.**
(Your excellency, I am the son of the highness, Dursasana is waiting for your order.)

Sengkuni : **Iya...iya... ngger, nunggu pawarta ya nunggu pawarta, nanging sabar luwih disik. Ngene yo ngger, dawuh e kang sinuwun Prabu Suyudana kowe kapit kene njampange lan memanak e lakune pulunanmu Lesmana Mandrakumara anggone ngupadi Wahyu Cakraningrat.**

(Well son, when you are waiting, you must be patient before.

Well, in order of your highness Prabu Suyudana, you all are ordered to accompany and keep your eyes on your cousin Lesmana Mandrakumara in his effort to get Wahyu Cakraningrat)

Dursasana : **Napa man? Wahyu Cakraningrat?**
(What, Wahyu Cakraningrat uncle?)

Sengkuni : **Hoooh...iya...**
(Exactly)

Dursasana : **Wong kurawa kok golek wahyu, napa mboten salah man?**
(We are Kurawa trying to find out *wahyu*, is it possible?)

Sengkuni : **Ora**
(No...)

Dursasana : **Enten lakon napa? Kurawa niku entuk wahyu man? Kok ndagel njenengan niku Man.**
(Is there any another plot? We are Kurawa getting *wahyu*? Are you joking uncle?)

Sengkuni : **Wis, menengo disik yo dur...**
(Never mind, be silent Durl!)

Dursasana : **Lho, pripon to Man? Mpun sakniki mangga muleh mawon**
(How would it be, uncle? Well, it is better that we are going home right now.)

Sengkuni : **Sembrono muleh, sediane rung kelakon kok ngajak muleh wae.**
(What did you said that to be going home, the necessity is not clear enough but you ask to go back.)

Dursasana : **Lhawong Kurawa kok golek wahyu, entuk e nggih mung tuyul man.**
(Instead we are Kurawa find out *wahyu*, we get *tuyul* (little ghost) uncle.)

Sengkuni : **Menenga disik yo Dur!**
(Just be silent Durl!)

Dursasana : **Nggih pripon man?**

(All right, how would it be, uncle?)

Sengkuni : **Wakne Gondel**
(Uncle Gondel)

Pandita Durna : **Ana apa adhi Cuni?**
(What does the matter my brother, Cuni?)

Sengkuni : **Paringo dawuh menyang wayahmu kepriye anggone cara-carane wong nggolek wahyu.**
(Please give us your advice. How are ways people in getting *wahyu*?)

Pandita Durna : **Oh...ngono to adhi Cuni**
(Oh... is it about that?)

Sengkuni : **Hoooh...**
(Yes)

Pandita Durna : **Wayahku Lesmana Mandrakumara**
(My grandson Lesmana Mandrakumara)

Lesmana : **Dawuh Eyang**
(Here grandpa)

Pandita Durna : **Suarane banter banget to ngger-ngger.**
(Your voice, it is too loud my son)

Lesmana : **Taksih enjang kok yang.**
(It is still morning grandpa.)

Pandita Durna : **Golek wahyu kui ora kena digegampang yo ngger. Luwih lungsit lan ruwet, nanging aja sumelang. Lamun sira tegeg ana sing dadi kekarepanmu bakal kelakon anggonmu bakal golek Wahyu Cakraningrat. Mung wae jeneng sira kudu wani tapa ana alas Krendawahana ngger.**
(In finding *wahyu*, it cannot be considered trivially my son, it is more complicated. However don't be surrender. If you believe in your passion, it will be carried out of your effort in finding *Wahyu Cakraningrat*.)

Sengkuni : **Bener ngger Lesmana, kowe saguh apa ora?**
(It is true my son Lesmana, are you capable of it or not?)

Lesmana : **Kula kudu tapa yang?**
(Must I do meditation?)

Sengkuni : **Iyo...**
(Yes...)

Para Kurawa : **Lho...malah ngguyu**

Lesmana : **Kula ajrih Yang...nggih kula ajrih. Napa malih lak tapa niku kudu ngaggo pasa, mangka kula mboten betah luwe. Kula gadhah usul Yang.**
(I am afraid grandpa...indeed, I am afraid. In addition, the If I do meditation, it must do feasting, whereas I can endure my hunger. I have an idea grandpa.)

Sengkuni : **Apa? Usul apa?**
(What? What is your idea?)

Lesmana : **Ngeten, para Resi Brahmana, Pandita ing negari Astina dipun kumpulaken. Didhawuhi ngupadi wahyu. Nek pun entuk, ragate diijoli Kanjeng Rama Prabu, banjur wahyune nggo kula Yang. Enak to Yang?**

(What if the all *resi, brahmana, pandita* (priest) in Astina are gathered and they are asked to find *wahyu*. If they have, the cost of all their effort will be changed back by my father, His highness, and then the *wahyu* belongS to me.)

Para Kurawa

: **Lho...enak temen, ora rekasa...**

(How's too easy? there is no bothersome)

Lesmana

: **Kok nangis Yang?**

(Why are you crying grandpa?)

Para Kurawa

: **Lha apa?**

(Why?)

Sampean iku lapo?

(Why do you do?)

Pripun Man?

(What do you want grandpa?)

Lesmana

: **Purun napa mboten?**

(Do you agree or not?)

Sengkuni

: **Iyo...iyo... tak turuti**

(Ok...ok...I will follow your longing)

Lesmana

: **Kula purun tapa, ning kula nduwe bebana, panjenengan sedaya kudu nyepake napa penjaluk kula.**

(I am willing to do meditation but I have some demands, you all have to provide what I want.)

Para Kurawa

: **Apa?**

(What is it?)

Apa?

(What is it?)

Lesmana

: **Sagah mboten? Turuti wae**

(Are you able or not? Just make it happen)

: **Dicathet nggih, dicathet!**

(Please take some note!)

Ingkang sepisan kula nyuwun woh-wohan: apel, anggur pokoke woh-wohan sing enten teng Astina dikumpulake.

(First, I want some fruit: apple, grapes, it means that I want all fruit in Astina is gathered)

Sengkuni

: **Iyo...iyo...mengko tak turuti.**

(Ok...ok...I will follow it.)

Lesmana

: **Dhaharane fried chicken.**

(The meal is friend chicken)

Para Kurawa₄₁

: **Apa kui?**

(What is that?)

Apa kui?

(What is that?)

Lesmana

: **Sing ayam diglepung-glepung, lajeng ngengge *sukiyaki teriyaki*.**

(These are flavoring chicken, and then including *sukuyaki teriyaki*)

Para Kurawa

: **Kok ngangge banyu aki ki piye?**

(Why do you want *accu*?)

Lesmana

: **Lajeng ampun supe, kula pun dibetaaken *spring bed*,**

bantal, guling, selimut anget.

(And don't forget, please bring me spring bed, pillow, warm blanket.)

Para Kurawa

: **Lha iki, cah edan tenan.**

(He must be insanel!)

Lesmana

: **Ampun supe malih, *handphone* kedah dipun beta kangge komunikasi kula kalian Kanjeng Rama**

(One more thing, hand phone must be brought, it is to communicate between me and his highness, my father.)

Sengkuni⁴⁷

: **Ya ampun Ngger...**

(Oh my God, my son)

Lesmana⁴⁸

: **Pripun?**

(How is it?)

Para Kurawa

: **Kok sambat terus man?**

(Why do you keep complaining uncle?)

Sengkuni

: **Koe ki jane arep tapa apa arep piknik, ngger Lesmana?**

(Are you seriously going to do meditation or going picnic, Lesmana my son?)

Lesmana

: **Dhawuh Yang**

(I know grandpa)

Sengkuni

: **Samu barang gawe apa maneh kamukten, kui pancen abot pitukone. Yen kepingin mukti lan wibawa ya kudu wani rekasa lan prihatin**

(Every work, mainly in case of goodness, is hard indeed. If you want a goodness and power, of course you have to be ready to work by sweat of one's brow)

Pandita Durna

: **Bener kandhane Yangmu Suman, mung wae**

anggonmu bakal nggayuh wahyu cakraningrat kudu cegah dahar guling ngger.

(It is absolutely true what have been told by your grandpa, only if your effort in getting *Wahyu Cakraningrat* must hold up from eating and sleeping.)

Para Kurawa

: **Nuh..rungkono kui!**

That's it...listen it!

Lesmana

: **Ning ampun tebih-tebih nggih?**

(But please don't stay far away from me)

Sengkuni

: **Ora, mengko dijapani karo paman-pamanmu kabeh saka kadohan.**

(Of course not, later you will control by your uncles from a distance)

Lesmana

: **Nggih, kula sagah yang.**

(Alright, I am willing to do it grandpa)

Sengkuni

: **Iyo, ngger Kartamarma**

(Ok. Kartamara my son)

Kartamarma

: **Kula Man**

(Yes uncle)

Sengkuni

: **Siagakno para prajurit, barisane ditata sak juru-juru budhalan yo Ngger.**

(Prepare our troops, line the them neatly to go along my

Kartaman

son)
: **Ngersaaken dhawuh.**
(Understood)

Scene2

Cakraningrat

: **Yayi Bethari Maninten**
(Dear Betari Maninten)

Maninten

: **Nuwun kula Pukulun**
(Your majesty)

Cakraningrat

: **Dina samengko tiba titi kala mangsa Kulun lan si adhi turun mring Archapadha ingkang saperlu mupadhi kurungan kencana yayi.**
(It is the day that you and I come down to the earth in matter of opening the golden cage dear.)

Bethari

: **Nuwun Inggih Pukulun**
(Yes your majesty)

Maninten

Cakraningrat

: **Mara enggal dherekna satindakku.**
(So please follow me)

Bethari

: **Semangga kula dherekaken.**
(Yes I will follow your majesty)

Maninten

Secene 3

Lesmana

: **Whee...Iha....jebul sepi tenan. Ngene aku kon tapa dhewe ra dikancani. Engko mak jegagik nyekel githok? Mengko lak dicekel sikil?**

(Hm...How is very quiet this place, thus I must do meditation alone and there is no one accompany me. How is if there something that touch my neck or grab my leg?)

: **Yang, anjrih Yang...Man....? Podho nang ndi to? Jare arep ngancani kok malah adoh-adoh to?**

(Granpa..., I am afraid....uncle....Where are they?)
They said that would accompany me but they are far away instead.

: **Wong bejo ra koyo Raden Lesmana, lagi arep mapan tapa, Nduk Wahyuni wis teka. Ora mengko ta Nduk... Genduk, tak takon wangsulana yo. Jenengmu sapa lan saka ngendi Nduk?**

(There is no one that too lucky like Lesmana, while preparing to do meditation, there is a girl coming.
Hey girl, I ask you and please answer. What is your name and where do you come from?)

Bethari

: **Nuwun inggih Raden. Nami kula pun Endang Pamikatsih Raden, anak salah satunggal pendhita ingkang cumadhak wonten pertapan cerak mriki Raden.**

Maninten

(Alright your excellency, my name is Endang Pamikatsih, a daughter of one of priest that live in residence that not far from here your excellency.)

Lesmana

: **Endang Pamikatsih?**

**Bethari
Maninten
Lesmana**

**Bethari
Maninten
Lesmana**

**Bethari
Maninten
Lesmana**

**Bethari
Maninten**

Lesmana

**Bethari
Maninten
Lesmana**

**Bethari
Maninten
Lesmana**

**Bethari
Maninten
Lesmana**

**Bethari
Maninten
Lesmana**

**Bethari
Maninten**

Lesmana

(Endang Pamikatsih?)

: **Nuwun inggih**

(Yes your excellency)

: **Bocah cedhak kene?**

(A girl who is not far from here?)

: **Nuwun Inggih Raden**

(Yes your excellency)

: **Wong kok ayune koyo ngene, gen tepungke yo nduk.**

Aku ki putra ratu saka negara Astina, ning aku mbesuk bakal dadi Ratu ning durung nduwe bojo. Saumpama lo iki,

(How beautiful are you, girl? I tell you, I am the son of the king from Astina kingdom. Later I will be the king but I don't have wife yet. If only if ,)

: **Kados pundi raden?**

(What if, your excellency?)

: **Sakumpama kowe dadi bojoku gelem ora Nduk?**

(If you are being my wife, will you like to be?)

: **Haduh Raden, kaweratan kula badhe nglamapahi raden, awit kula sampun kapasrahaken dening salah satunggale puthut wonten in pertapan raden.**

(I'm sorry your excellency, I don't mean to against you, your excellency but I have been engaged with one of a man in the residence your excellency.)

: **Kowe wis dipacangke?**

(Have you been engaged?)

: **Nuwun inggih**

(Yes I have your excellency.)

: **Waduh...wurung meneh aku. Urip kok pendhak-pendhak ming kaya ngene ora tau nggrasake bagiya, mbok gelem ta Nduk.**

(Oh...I am disappointed again, my life is just always like this, I have never happy.

Girl, I wish you were willing please.)

: **Mboten Raden.**

(No I wouldn't your excellency)

: **Reganana aku thithik wae.**

(Please consider me)

: **Kula mboten saget nglampahi Raden.**

(I can't do it your excellency)

: **Apa yo klakon kudu tak rudha pari peksa ta Nduk?**

(What must I give force to you, girl?)

: **Inggih ampun ngaten to Raden**

(Please don't do that)

: **Gelem yo...**

(So, come to me)

: **Mboten**

(No)

: **Gelem**

**Bethari
Maninten**

(Come)
: **Mboten**
(No)

Lesmana

: **Yang...Man...**
(Grandpa...Uncle...)

Pandita Durna

: **Piye ki ponakanmu kabeh Kurawa?**
(How is your nephew all Kurawa)

Lesmana

: **Ngger Lesmana Mandrakumara**
My son, Lesmana Mandrakumara

Pandita Durna

: **Dhawuh Yang**
(Here, your excellency)
: **Yo gene sira kon tapa malah bengok-bengok karepmu**
ki apa ngger Mana?

Lesmana

(You are ordered to do meditation but you are yelling here, what do you want my son?)

Pandita Durna

: **Nggih sakawit kula nembe tapa senajan ajrih kula lakoni**
(I have started to do meditation although I am afraid of it.)

Lesmana

: **Iyo ancen pener.**
(Yes of course)
: **Nembe ajeng tapa mak jegagik enten wong ayu**
(Not long after I started my meditation, suddenly there was a beautiful girl)

Para Kurawa

: **Wong ayu?**
(Beautiful girl?)

Lesmana

: **Wong ayu kula caketi, kula tekoni, ngaku jenenge Endang Pamikatsih, saking dusun mriki.**
(That beautiful girl was closed by me. I asked her, she said that her name is Endang Pamikatsih, from this village)

Pandita Durna

: **Bacute**
(And then?)

Lesmana

: **Gandheng kula calon ratu dereng nduwe bojo, ajeng kula pek bojo, mboten purun, kajeng kula potha-potha ical.**

Pandita Durna

(As I am the next king and I don't have wife yet, I asked her to be my wife, but she refuse it. then, I tried to catch her and she was gone)

Sengkuni

: **Waduh..., Kowe ki ojo sembrono ngger, wahyu loncat saka papan dunung kene mergo kowe sembrono nggoda wanita, adhi Cuni.**

Pandita Durna

(You don't be careless my son, the *wahyu* is jumping out from here because your carelessness in flirting girl. My brother Cuni)

: **Apa wakne Durna?**
(What is, uncle Durna?)

: **Ceduk sabar ora oleh entuk gawe tak jaluk kanthi banget, eriten kabeh para kurawa bujungen Wahyu Cakraningrat. Aku bakal matur ana ngartane sinuwun Suyudana.**

(Our patient didn't get anything. I really please that gather all Kurawa to get Wahyu Cakraningrat. I will tell to his highness, King Suyudana)

Sengkuni

: **Hoooh...**

(Ok)

Pandita Durna

: **Ayo ngger**

(Come with me son)

Lesmana

: **Kula nderek eyang mawon**

(I come along with my grandpa)

Pandita Durna

: **Ojo**

(No)

Scene 4

Gara-gara

Gareng

: **Dang tung plak tung blang**

Kupinge ra ngrungoakke

(Dang tung plak tung blang

Kupinge ra ngrungokke)

Petruk

: **Panggah ngungkut wae**

(You are still dancing)

Gareng

: **Gamelane wis mandek kok**

(The gamelan has stopped)

Bagong

: **Yo gendhing mbleketaket yo penak dolen lah...**

(The music is good so it is better to play)

Petruk

: **Penak yo penak ning gamelan mandhek yo mandhek**

(It is true that good, but if it stop is stop)

Bagong

: **Kok gamelan mandhek yo mandhek?**

(How it could be that gamelan stop so I must also stop)

Petruk

: **Yo mandhek**

(Just stop it)

Bagong

: **Sing njoget sapa sing njoget?**

(Who is person who dance?)

Petruk

: **Koe!**

(You!)

Bagong

: **Lha awak, awak anyong yo arep ngibing kek, arep turu**

kek.

(Yes, It is me, it is my body, so it depends on me that I

want to move or I want to sleep)

Petruk

: **Njoget o sing nganti semaput le!**

(So, just dance till die!)

Gareng

: **He, sing waras ngalah**

(Hey...the normal person is better to back down)

Bagong

: **Emange nyong gemblung apa?**

(Do you mean that I'm crazy?)

Gareng

: **Wong ora ana gamelan muni kok jogetan**

(Yes indeed, there is no sounding Gamelan but you are still

dancing)

Bagong

: **Seniman yo koyo kiek, seniman krungu bae wong tuku**

gamelan wis joget dewe

(This is the truly artist. The artist just listen other people

Gareng¹²³

buy Gamelan, he can dancing)

: **Gamelan muni njoget.**

Listening sound of gamelan and dancing

Petruk¹²⁴

: **Ow iyo ndheng...wong iki...**

Oh yeah...it is this person

Gareng

: **Ana wong ngrasani arep tuku gamelan?**

(There is person that speaking in back about buying gamelan)

Bagong

: **Lhawong wis ngibing.**

(Yes continuing dancing)

Petruk

: **Iyo wingi ana wong nggowo gamelan nganggo gerobak, ning mburine wong jogetan**

(Yes, yesterday there is person was bringing gamelan using cart but in back there is a person who is dancing)

Bagong

: **Koe gemblung,**

(You are crazy)

Petruk

: **Jare...**

(People said...)

Bagong

: **Ora lah**

(Of course not)

Petruk

: **Ora piye?**

(Why not?)

Bagong

: **Yo kepenak lah..**

(It is too easy.)

Petruk

: **Yowislah**

(Ok)

Bagong

: **Njoget ko kencot yo? (lapar)**

(I was dancing, it make me *kencot* (hungry))

Gareng

: **Lha koe lewat ngendi? Sing ngencok (nempel) koe sapa?**

(Where you come through? Who *ngencok* (following) you?)

Bagong

: **Kok ngencok? Ngencot sapa kepriye lah?**

(*Ngencok?*)

Petruk

: **Nyong kencot ngibing ki mau,**

: **Kencot-kencot piye?**

(*Kencot-kencot*, what is that? Who person that *ngencok*?)

I am *kencot* (hungry) after dancing earlier)

Bagong

: **Kencot kui durung mangan lah**

Goblok banget

(*Kencot* means you have not eaten

Fool)

Petruk

: **Oalah Gong, Gong! Ngunu kok kencot**

(Aha.. Gong, Gong! That is not *kencot*)

Bagong

: **Cara nggone enyong kencot**

(In mine is *kencot*)

Petruk

: **Kui jenenge ngelih yo Gong**

(That is *ngelih* ?(hungry), right Gong?)

Bagong

: **Wong anggane goblok tu ya kaya rika, jenenge ngelih ki barang nang kene dijiot terus dipindah neng kene ki jenenge ngelih.**

Petruk

(You are the fool; *ngelih* (put off something) means that this thing put here and the move to here. It is *ngelih*)

: **Ora kok ngelih barang saka kono digawa mrono ki ora, karepku kui lak urung mangan kui jenenge luwe.**

It is not that bring to that place and then bringing here. It is not like that. It means that person who not eat yet, it is *luwe* (hungry)

Bagong

: **Aduh, bodo maning lah kepriben. Luwe kui sing kewan sikile sejuta kae.**

(Ah...you are fool too. *Luwe* is animal that have many legs)

Gareng

: **Kene, kene**

(Here...move here)

Petruk

: **Duh...duh..**

Wis omong karo wong edan ki jan tenan.

(Oh my God. I am talking with crazy person)

Gareng

: **Kowe engko pol-pol e mung padu karo Bagong.**

(In the end you must fight with Bagong.)

Petruk

: **Lhawong pancen dicethake angel kok**

(His talk are really hard to understand)

Gareng

: **Sebab, bahasane Bagong ki bedo karo bahasaku karo bahasamu. Nek iki ndisek Romo Semar lak entuk wanita saka Kroya, dadi anak si Bagong iki, bahasane beda.**

(It is because his language is different with yours and mine. Our father, Semar had ever wife from Kroya, and they have Bagong as a child.)

Petruk

: **Saka Korea to iki?**

(He is from Korea?)

Gareng

: **Kroya, Kroya ki Banyumas**

(Kroya, Kroya is Banyumas)

Petruk

: **Dadi ana bedane?**

(So, is there any difference?)

Gareng

: **Nek awake dhewe ki sarwa “A” /ɒ/, nek Bagong ki miring tembungé sarwa “A” /ʌ/.**

(If we talk always with “A”(ɒ), but Bagong always use “A miring” (ʌ))

Petruk

: **O...ngono?**

(O...Does it like that?)

Gareng

: **Dadi ojo kaget.**

(So don't be surprised)

Bagong

: **Semeja ana ulane dadi alus carane**

Seje desa mawa cara

(Different place is different rule)

Petruk

: **Saiki lak pancen ana gesere “A” /ɒ/ lan “A” /ʌ/ saiki tak takon**

(Now, if it is true that all about different “ɒ” and “ʌ”, I will ask)

Bagong

: **Tak wangsuli**

(I answer it)

Petruk

: **Sega /səgə/**



(Sega / səgɔ/ (rice))

Bagong : **Yo sega /səgɔ/ lah**

(It is sega /səgɔ/)

Gareng : **Lak cara nggone dhewe ki sega /səgɔ/ lak nggone Bagong sega /səgɔ/**

(In our language it is sega / səgɔ/ and sega /səgɔ/ in his.)

Petruk : **Sega /səgɔ/ - sega /səgɔ/**

Nek lengo

(Sega / səgɔ/ is sega /səgɔ/)

If lenga /ləngɔ/ (oil))

Bagong : **Yo lenga /ləngɔ/**

(It is lenga /ləngɔ/)

Petruk : **A /ɒ/ karo A /ɔ/ yo**

(It is /ɒ/ and /ɔ/)

Gareng : **Iya**

(Yes)

Petruk : **Terus nek botol**

(If it is botol /botɔl/ (bottle)?)

Bagong : **Yo gendul**

(It is gendul /gəndʊl/ (bottle))

Petruk : **Lhakok ora A /ɔ/**

(Why is it not /ɔ/?)

Bagong : **Lhawong jenege wis beda-beda lak nang nggone**

enyong A /ɔ/ cara nggone rika A /ɒ/ kaya kebo O

(It is because that the name is different. If I use A and you use A just like kebo /kəbɔ/ (buffalo))

Gareng : **Bagong ngarani ki omonge ki banthit ki cara nggone**

dewe

(Bagong said that his language is different with us)

Bgaong : **Cara nggone rika yo beda**

Saiki tak takon nyong, wangsulana

(Your language is also different.

Now I will ask, please answer!)

Petruk : **Hooh**

(OK)

Bagong : **Angger nyong tako “lawang”**

(I ask the word “lawang” (door))

Petruk : **Lawang? Lawang yo lawang.**

(Lawang? Lawang is lawang.)

Bagong : **Na...tiru-iru nggone enyong**

(That's it...

You follow mine)

Petruk : **Kok iso tiru-tiru?**

(Why do you say that following yours?)

Gareng : **Lawang ki yo lawang**
(Lawang is lawing /lɔwɔŋg/?)

Petruk : **Jenenge yo lawang**
(The name is lawang)

Bagong : **Jarene bedane A /ɔ/ karo A /ɔ/.**
Nyong takon lawang kok lawang ora lowong?
(You said that it is different between A karo A.
I ask lawang, why don't you answer Lawong /lɔwɔŋg/?)

Gareng : **Wah. iki. sing gedhe pangapuramu. Jalaran bangsane**
Bagong iku ora ana sing tuwa kabeh ki bocah dadi
kowe ki kudu maklum.
(Hm...I beg you apologize, it is because all Bangong's
people are all kids, there is no adult. You must understand
him.)

Petruk : **Apa iyo? Iki yo klebu bocah?**
(Is it true? There is no adult there?)

Gareng : **Alah kepriye ta? Ora ana wong tuwa kono**
(It is true that all people are kids. There is no adult)

Petruk : **Apa iyo?**
(Is it true?)

Gareng : **Kandani kok**
(Yes, indeed)

Bagong : **Lhah, ya ana sapa sing ngomong lah**
(No...Who does say that?)

Gareng : **Mosok sih?**
(You sure?)

Bagong : **Iya ana**
(Yes there is)

Gareng : **Ana sing tua?**
(There is adult?)

Bagong : **Ya ana**
(Of course)

Gareng : **Pomone aku takon**
Gong bapakmu ana?
(If I ask "Gong, is there your father?")

Bagong : **Ana' /ɔnɔ(k)/**
(Ana' (there is/ it can be meant kid))

Gareng : **Mbahe?**
(Grandma?)

Bagong : **Ana' /ɔnɔ(k)/**
(Ana' /ɔnɔ(k)/)

Gareng : **Anakmu**
(Your children?)

Bagong : **Ana' /ɔnɔ(k)/**
(Ana' /ɔnɔ(k)/)

Gareng : **Putumu**
(Your grandchildren?)

Bagong : **Ana' /ɔnɔ(k)/**
(Ana' /ɔnɔ(k)/)

Gareng : **Anak kabeh to? Ora ono sing tua**

(See...*ana*’ right, cat is also *ana*’.)

Petruk : **Mbahe, mbokne, bapakne, adhine, anake**
(His grandma, mother, father, brother, sister, and children)

Gareng : **Anak kabeh ora ana sing tua.**
Kucingmu?
(Is there no adult at all?
Your cat?)

Bagong : **Ana’ /ʌnʌ(k)/**
(*Ana’* /ʌnʌ(k)/)

Gareng : **Lho, anak to! Kucinge yo anak.**
(See...*ana*’ right, cat is also *ana*’.)

Bagong : **Anak ki cara nggone rika yo ana kaya kui lah**
(*Ana’* /ʌnʌ(k)/ in mine is similar meaning with *ana* /ʌnʌ/)

Gareng : **Lhaiyo iki kon muni lawong**
(I see, but why you asked him to say *lawong* /lʌwʌŋ/)

Bagong : **Lah piye iki?**
(How can it be?)

Gareng : **Saiki saumpamene kewan**
(Now, if it is animal)

Bagong : **Yo kewan yo ngerti**
(I know animal)

Gareng : **Cara nggonku kebo nggonmu?**
(In mine is *kebo* (buffalo), how is yours?)

Bagong : **Yo kebo**
(I also says *kebo*)

Gareng : **Lak sapi?**
(If it is *sapi*? (cow))

Bagong : **Yo sapi**
(It is *sapi*)

Gareng : **Lak jaran?**
(If it is *jaran*? (horse))

Bagong : **Yo jaran**
(It is also *jaran*)

Gareng : **Ada persamaan.**
(There is a similarity)

Petruk : **Sak jaran yo ki mau yo.**
(We said same in word *jaran*)

Gareng : **Lak anak kebo?**
(*Kebo*’s child?)

Bagong : **Gudel**
(*Gudel*)

Gareng : **Podho.**
Anak sapi?
(Same
Sapi’s child?)

Bagong : **Pedhet**
(*Pedhet*)

Gareng : **Anak jaran?**
(*Jaran*’s child?)

Bagong : **Belo**
(Belo)

Gareng : **Anak colt?**
(Colt's child? (car's trade mark/ there is colt))

Bagong : **Yo ora ana lah.**
(There is not that term)

Gareng : **Kui jenenge goblok**
(You are fool)

Bagong : **Yen anak colt apa?**
(What is the name of colt's child?)

Gareng : **Yen ana colt yo minggir lak ora minggir yo ketabrak.**
(If there is colt you must take the sidewalk. If it is not, you will have an accident.)

Petruk : **Kui apa?**
(What does that mean)

Gareng : **Jajal koe ana colt ora minggir, nang tengah dalan yo ketabrak**
(Let's imagine, if there is a colt and you don't take the sidewalk, you must have an accident.)

Petruk : **Lhawong perkara basa kok dadi utrek-utrek. Pener mau sor meja ana ulane. Ojo gela wis dadi carane. Arepa beda-beda wis nunggal dadi siji. Nah, saiki tinimbang udrek-udrekan ora ketang mung sak gebyaran ngulir budaya. Seneng-seneng.**
(It is just the matter of language, why it brings some polemic. That was true that everyplace have their own rules. However we are difference but the main point that we are the one.
Now, rather we keep arguing, although just a minutes to keep our culture, let's be happy)

Bagong : **Manggone enyong lan rika kui nang ndi saiki?**
(Where are you and I living right now?)

Petruk : **Neng kutha Jakarta**
(In Jakarta)

Bagong : **Kui ana lagune**
(That is a song)

Petruk : **Jajal kepriye**
Please...

Bagong : **Lha nyong nembang...**
(Shall I sing?)

Gareng : **Lha kowe njaluk nembang**
(Isn't it that your request to sing?)

Bagong : **Yo ana petruk nggo apa?**
(There is Petruk, why isn't he?)

Gareng : **Ayo truk**
(Common Truk)

Bagong : **Petruk kan penyiar**
(Petruk is an announcer)

Petruk : **Jakarta yo?**
Kondang kumandhang sak endange jagat
 (Jakarta right?
 Kondang kumandhang sak endange jagat (song))

Gareng : **Ibu tiri hanya...**
 (Ibu tiri hanya...(song))

Petruk : **Ssstttt**

Gareng : **Iki ki apa to iki?**
 (What is that)

Bagong : **Kok iso ibu tiri ki lo**
 (Why do you sing ibu tiri)

Gareng : **Aku ki arep melu nembang.**
Ibu apa?
 (I would follow to sing.
 What's ibu?)

Petruk : **Ibu kota (capital city)**

Gareng : **o..ibu kota to? o..is it ibu kota?**

Petruk : **Ibu kota...**
Republik Indonesia
Ing Jakarta indah ibukota Indonesia
Kondhang ing monconegara
Kurang luwih sepuluh yuta
Panggonsajroning kutha
Lan kaya pariwisata
(nembang)

Semar : **Iki maeng dolanan Jakarta Indah?**
 (Was it play in the beautiful Jakarta?)

Gareng : **Gendhing anyar Ma**
 (New song father)

Semar : **Ki gagrag anyar**
 (It is new gagrag (genre))

Gareng : **Bareng krungu sampean maeng metu terus megal megol koyo bulus.**
 (After you heard that, you came out and danced like a turtle)

Petruk : **Apik ma?**
 (Is it good father?)

Semar : **Apik banget**
 (Very good)

Gareng : **Ngrumpaka**
 (Adoring)

Semar : **Ngrumpaka kutha Jakarta.**
Saiki ngene lo le, aku ki krungu kabar yen Jawata
nurunake wahyu, jenenge Wahyu Cakraningrat.
 (Adoring Jakarta.
 Now i will tell you my sons, I have heard a issue that Gods
 have given wahyu, the name is Wahyu Cakraningrat)

Semar, Gareng : **O...ngono Ma**
 (Hm...does it like that?)

Pertuk : **Iyo. Dadi sapa sing kaganjaran wahyu cakraningrat iku**

Semar

mau, run turune bakal dadi ratu, dadi narendra lha ngono.

Umpamane sing oleh koe...

(Yes, who is getting this Wahyu Cakraningrat, his heirs will be a king, will be the leader. If you get it)

Gareng

: **Umpamane aku sing entuk**

(If I get?)

Semar

: **Lha anakmu kui, run turune, duduk koe, nek kowe wis kadung dadi batur. Anak-anakmu mbok menawa ono sing dadi ratu.**

(Your heirs will be the king, not you because you have been the servant. One of your children may be the king.)

Gareng

: **Anaku wis mati kabeh ki Ma**

(My sons are all death father.)

Semar

: **Wo yowis pendemen pisan.**

Wong dikandhani kok

(Hm...so just grave them.

I just gave you information.)

Gareng

: **Wong nduwe bojo ora manak-manak**

(I have wife but can't born an heir)

Semar

: **Ning ngene Ngger, satria sing nampa wahyu kui kudu sing betah prihatin, betah tapa brata, ora gampang kudu ngalami tapa brata, kudu nrima lan welas asih lan liya-liyane. Dadi umpamane para pepunden awake dhewe padha mertapa mbok menawa iso oleh wahyu jalaran putra Astina krungu kabar yo golek wahyu, para satria liyane golek wahyu.**

(But my sons, the knight that receiving *wahyu* must be the person that can endure misery and wish *tapa brata* (meditation), it is not easy to do *tapa brata*. He must be patient and lovable and soo on. So, if our masters do meditation may one of them get *wahyu* because I heard that prince of *Astina* is also trying to seek *wahyu* and also other knights.)

Semar, Gareng,

: **O...**

Petruk

Semar

: **Ngono, wahyu ki ora mong wong gedhe thok sing oleh, wong cilik yo oleh**

(However, *wahyu* is not only to higher class people, the lowclass is also can get it)

Gareng

: **Sok-sok kedunungan wahyu...**

(Sometimes they get *wahyu*.)

Semar

: **Kedunungan wahyu. Ora mung bangsane raja, bangsane nayantaka lan liya-liyane. Ning wong cilik yo ana, umpamane wong tukang kendang umpamane,**
(Yes, getting *wahyu*. Not only the royal family can get it but *the other* is can be too. Sometimes low class is also can be, for example the musician.)

Petruk

: **Iku yo iso...**

Semar

(It is possible)

: **Iso...yen ana wahyu ketok ngengkreng.**

Sapa sing rawuh?

(Possibly, if there is *wahyu* that place around.

Who is coming?)

Gareng

: **Koe maeng barengan Raden Abimanyu?**

(Do you come together with Raden Abimanyu?)

Semar

: **Wong aku maeng ndisiki krungu Jakarta ki maeng.**

No, I arrived first because I heard Jakarta song.

Semar

: **Gus...kula tengga-tengga rawuh sampean saking**

sowan eyang jeng andhika Abiyasa, niku wonten

dawuh napa saking eyangmu niku wau mandhap

enten saking anggon kula dolanan niku mau.

(Your excellency, I guess that your coming is after visiting

his highness Abiyasa. What did he say till your excellency

want to coming in our place?)

Abimanyu

: **Iya...iya... Wo Badronaya dadi a kawruhanira. Eyang**

Abiyasa paring dhawuh menawa wektu samengko aku

yen ngayati tapa brata kang kanggo nyeyadhang

tumuruning wahyu cakraningrat.

(You are right Wo (old people) Bodronoyo I will tell you. His

highness Abiyasa told that later have to do *tapa brata*

seriously to catch the *Wahyu Cakraningrat* falling.)

Semar

: **Lha apa kandhaku mau...cocok to?**

(See, what I have been said before. It is true right?

Gareng

: **Tapa brata**

Semar

: **Aku yo krungu**

(I also heard that)

Gareng

: **Po meneh ki wis dipengestuni**

(It also has got consent)

Semar

: **Ki dhawuhe penembahan Abiyasa wis dipengestuni,**

(It is the order of his highness Abiyasa has been giving his

consent)

Gareng

: **Tiyange wis mengestuni**

(He has permitted it)

Semar

: **Nggih...nggih...lajeng kersanipun ndara Abimanyu dos**

pundi? Badhe ngupadi dateng pundi napa badhe

kendel rumiyen?

(All right, and now what does your excellency want? Are

you going to go anywhere first or stay here for a while?)

Abimanyu

: **Ya...ya...sawetara bakal mlebu ana tlenging wana**

wesung padhi papan kang prayoga

(Yo...yo...I have to go to search the appropriate place in

doing meditation)

Gareng

: **Namun matur paemut, surya manjer ing tengah,**

panasipun sumelet. Kendel rumiyen mangke menawi

sampun nggliwang mangga kula dhereaken.

(However, the sun has been intense in shining, it is so hot.

Please stay for a while, if the sun lest aside, your

excellency may go.)

Abimanyu : **Ya..ya.. koyo prayoga po dadi aturmu**
(Yo..yo.. what is the best according to you)

Scene 5

Gatotkaca : **Minggira yayah Bayukresna**
(Move aside my brother Bayukresna)

Semar : **Eh...Ndara Gatotkaca rawuh. Ngaturi suggeng Gus rawuhipun Gatotkaca**
(Eh...your excellency Gatotkaca is coming.)

Gatotkaca : **Iyo Wo Semar, Pangestumu. Adhiku yayi, bocah bagus adhiku dhimas Abimanyu**
(Yes, Wo (old people) Semar, your blessing. My brother, my little brother Abimanyu)

Abimanyu : **Nuwun wonten timbalaning tengah dhawuh Kakangmas**
(Here I am my brother Gatotkaca)

Gatotkaca : **Yo sing gedhe pangapuramu yayi, dene kakang wani ngrebut musuhe si adhi ki mau, yayi Abimanyu**
(I am so sorry my brother, this your sassy brother has been dare to take enemy, my little brother Abimanyu)

Abimanyu : **Kakangmas mboten dados menapa, kapara kula ngaturaken dening panuwun awit padhuka kakangmas sampun paring pangayoman datenging Yayi.**
(It is does not matter my brother, in contrary I have to say thank to because your excellency has protected me.)

Gatotkaca : **Iyo, mung Rayi Abimanyu mungguh kepiye sabdane Eyang Abiyasa Yayi Abimanyu?**
(Yes. By the way, how dis his highness grandpa Abiyasa said to you my brother Abimanyu?)

Abimanyu : **Nuwun Inggih, kula miwah padhuka kakangmas, sadaya padha ngayati tapabrata kinarya nyeyadang tumuruning wahyu Cakraningrat.**
(Yes it is my brother, your excellency and I, both of us have to do *tapa brata* (meditation) in hopping to catch the Wahyu Cakraningrat's fall.)

Sema : **Sampun cetha ta nggih Gus**
(It is clear enough your excellency?)

Gatotkaca : **Iyo Semar**
(Yes Wo Semar)

Semar : **Wahyu Cakraningrat**

Gatotkaca : **Mula rayi, selak trontone pepadhang sakdurunge adhi mulai prakaryan coba nyuwune pangestu ana ngresane Uwo Badranaya.**
(However, my brother, before you started your meditation, please ask blessing from Uwo Badranaya)

Abimanyu : **Inggih, Uwa, Uwa Badranaya,**
(Yes... Uwo, Uwo Badranaya)

Semar : **Inggih, padhos pundhi Gus?**
(Yes, how could it be your excellency?)

Abimanyu : **Lanjur apa sangune uwong bakal mesubrata**

Badranaya

(Then, what are people needed in doing meditation?)

Semar

: **Lha nggih kula badhe atur ngersa ndara kula sedaya ndara Gatotkaca kaleh ndara kula Abimanyu. Satria ingkang bakal nampi wahyu niku kudu bisa nglakoni ma5. Siji kudu isa micara, ping pindhone mrantasi, ping telune kudu milah-milah, sing papat mangerti, sing lima kudu manembah. Micara niku tegese kudu bisa ngomong. Bisa ngandaake apa kang dadi karepane. Senajan pinter o utekne ning mboten bisa ngomong podho karo wong bodho ngaten.**

(Alright, I would tell to both of you, Your excellency Gatotkaca and Abimanyu. The knight that will get wahyu, he must be able do 5M. The first is he must be able to *micara* (talking), the second is *mrantasi* (finishing), the third is *milah-milah* (classifying), the fourth is *mangerti* (understanding) and the fifth is *manembah* (showing humble). *Micara* means that the person must be able to speak. He can state his opinion. Even though he has brilliant brain but if he cannot speak to other people, it is same as the fool)

Gatotkaca

: **Ngono**

(It is like that?)

Semar

: **Inggih, lha ping pindhone kudu bisa mrantasi. Sakniki akeh wong podho pinter ngomong, pidato ning ora iso mrantasi gawe ora iso ngrampung. Niku yo ora becik ngaten. Dene ping telune kudu iso milah-milah. Panjenengan iso milah-milih ndi sing apik ndi sing bener, kae kliru kae luput, sing tak enggo sing apik, sing bener kui mau ngaten. Inggih, dene ping pat e, niku kudu bisa mangerti. Mangerti niku teges e ngerti karo kawula cilik. Sakniki akeh wong sing nang nduwur lenggahe nanging ora ngerti karo wong cilik, ora ngerti karo batine wong cilik. Mangga batine wong cilik kados kula niku umum e tasih suci, tasih murni, dadi satria lak ngeri batine wong cilik niku sing bakal kedunungan wahyu ngaten. Sampean lak dipilih karo wong cilik sing akeh niku podho karo nampa wahyu mengko nampa kalenggahan. Ngaten gus, dene sing pungkasan ma5 nggih niku bisa manembah, manembah dateng Gusti. Gusti niku sing kangungan wahyu. Sampean pinter a kaya apa sak langit, bisa mrantasi, bisa milah-milah, ning lak mboten celak ikaleh sing nduwe wahyu nggih Gusti sing Akhir Jagat mokal bisane kelakon nampa wahyu. Ampun nyonto pemuda sakniki umume mboten ma5 sing digoleki tapi ma3. Nggih niku mangan melu mara tuwa, niku ampun diconto nggih. Cekap atur-atu kula gus mangga kula aturi nglupati piambak-piambak sinten mangke badhe**

nampi kabejan, mangga.

(Yes...the second is that he must be able *mrantasi*.

Nowadays, a lot of people is good at speaking, in speech but he cannot finish what he has said. That is not good also. The third is that he must be able *milah-milah*. You can classify which one is good and right and which one is wrong and bad. And you know that which taken by me is the good and the right one. Right and the fourth is that he can be able *mangerti*. *Mangerti* means that he understands to the low class. Nowadays, there are a lot of people in high position do not understand to the low class, do not understand to what low class's heart. Whereas low class' heart such as me generally is still pure. So, if there is a knight that understood the heart of low class will get *wahyu*. If you are choose by low people is same as getting *wahyu* that later having a position. It is like that your excellency, and the last of 5M is that he can be able to *manembah*, respecting to the God. He is the one who won the *wahyu*.

As well as you are the smartest person in the world, can be able to finishing what you do, can be able to classifying, but if you do not close to the one that own *wahyu*. That is God the one, it is impossible to get *wahyu*. The real example is the young generation, they commonly do not find out 5m but 3M. That is "*mangan melu maratuwa*" (living depends to parents in law), please do follow it.

Alright, what I have to say is over our excellency, I have been told you, may one of you will get a fortune.)

Gatotkaca

: Rayi Abimanyu, wis gamblang ngguh sabdhane Uwo Badranaya? Mula lan sangka kui rayi, si adhi dining ana lumaku muwadya papan kang prayoga sak ngisor e mandherone kakang sedya gampange saka dirgantara rayi Abimanyu

(My brother Abimanyu, is it clear enough what Wo Badranaya has said? In order that, you, my little brother later in your journey please find out the nice place under my vision and I will see you from above my brother)

Abimanyu

: Mangestaaken dhawuh,
(Alright)

Scene 6

Setyaki

: Ndara Wisnubrata

(I am uncle)

samba

: Inggih kula wonten dhawuh Paman

(I am uncle)

Setyaki

: Nuwun sewu, bebasan sampun munggah gunung mudhun jurang, mlebet tlening wanawasa, Padhuka tansah gumiring kaliyan kula, nannging Ngger lampah paduka ketingal mandhek mangu menika wonten pibatos menapa to ngger?

(I am sorry, as if we have climbed the mountain, go down to the ravine, go into the jungle, your excellency is always

Samba

with me. However my son, suddenly you are still wary in your journey. What happen, my son?)

: **Inggih paman, pancen kula rumaos mandhek mangu awit kula kedhah tumindak menapa magepokan kalian badhe turunipun Wahyu Cakraningrat. Paman kula mboten mangertosi wonten pundi papan dunungipun Wahyu Cakraningrat lan kedah kados pundi supados kula age-age pikantun Wahyu Cakraningrat. Menapa kula kedhah minggah ing kayangan dimen rancang anngen kula pikantun Wahyu Cakraningrat.**

(Yes it does my uncle. I am totally realize that I confuse in this journey because I don't know what to do related to the falling of Wahyu Cakraningrat. Uncle, I don't have any idea where Wahyu Cakraningrat exactly is and how I can get Wahyu Cakraningrat. Is it necessary that I go up to the heaven to get Wahyu Cakraningrat as soon as posible?)

Setyakti

: **Sampun, sampun ngger. Menika saru ngger. Kadhahane menawi tiyang badhe menampi kanugrahaning dewata, menika kedhah tapa brata ngger.**

(It is not true, it is not my son. That is inappropriate my son. Usually, if people want to get gift from God, they must do *tapa brata* (meditation))

Samba

: **Mekaten paman**
(Does it like that?)

Setyakti

: **Nuwun inggih**
(Yes it does)

Samba

: **Menawi mekaten paman mangga ngupadi papan ingkang prayogi, kula badhe tapa brata paman.**
(If it so, let us find the good place, I will *tapa brata* uncle)

Endang Pamikatsih

: **Nyuwun pangapunten Raden, kula menika tiyang keblasuk ngantos kadarang-darang tumugi wonten ing wana mriki raden. Kula nyuwun pitulungan dhumateng paduka nggih Raden.**

(I beg you apologize your excellency; I lost my way till this place. I beg your help your excellency.)

Samba

: **Yo, yo, yo mengkone bakal tak tulungi, nanging koe disik jenengmu sapa lan saka ngendi Nduk?**

(Yo, yo, yo I will help you later. However, please tell your name and where do you come from?)

Endang Pamikatsih

: **Nuwun inggih, kula Endang Pamikatsih, kula tiyang kablur kanginan, mboten nduweni Bapa-Biyung, napa maleh papan dunung Raden.**

(Yes my excellency, my name is Endang Pamikatsih, I had neither kith nor kin. I don't have parents even less the place to live.)

Samba

: **Iyo, tak sawang jeneng sira mencorong cahyane, lan sukumu ora napak bantara. Aku bisa mesteake yen kowe plawangane Wahyu Cakraningrat. Mula manuta**

jeneng sira tak pundhut garwa dimen age-age aku
pikantuk wahyu Cakraningrat yo.

9Iyo...in my sight, your name shines a light and your legs
do not step on the ground. I absolutely believe that you are
the creation of Wahyu Cakraningrat. So, just obey me, I will
take you as my wife so that I can get Wahyu Cakraningrat
quickly.)

Setyaki : **Menika godha Ngger.**

(That is a temptation my son.)

Samba : **Sanes godha, nanging menika sarana supados kula
age-age pikantos wahyu cakraningrat Paman**

(It is not temptation, uncle. However, it is the way so that I
can quickly get Wahyu Cakraningrat, uncle.)

Setyaki : **Nggih menawi mekaten, ingkang ngatos-ngatos ngger.**

(If it so, just be careful my son)

Samba : **Meninggih kendel ke mawon Paman.
Pamikatsih**

(You just be silent uncle.

Pamikatsih)

Endang : **Kula Raden**

(I am, your excellency)

Pamikatsih Raden Samba : **Ayo, Manuto tak pundhut garwo, tak boyong ana ing
Praja Dwarawati yo,**

(Common, follow me to be my wife!

I will bring you to the palace.)

Endang : **Nuwun sewu Raden, kula menika namung salah
Pamikatsih satunggaling endang lo, menapa mangke mboten
mrosotake asma Padhuka Raden.**

(I beg you apologize your excellency. I am just one of the
common people. Will it not smear your name?)

Samba : **Ngakumu namung endang, namung aku bisa mesteaka
kowe dudu jalma lumrah, kowe plawangane wahyu
Cakraningrat mula manut tak pundhut garwa dining
aku age-age entuk Wahyu Cakraningrat yo.**

(You said that you just a commoners, but I believe that you
are not an ordinary person. You must be the creation of
Wahyu Cakraningrat, so just follow what I have said to be
my wife so that I can quickly get Wahyu Cakraningrat.)

Endang : **Mboten Raden**

(Please don't, your excellency)

Pamikatsih Setyakti : **Angel**

(It is hard)

Samba : **Manut**

(Follow me)

Endang : **Kula mboten saget lampahe Raden**

(I cannot do it, your excellency)

Pamikatsih Samba : **Manut**

(Follow me)

Scene 7

Cakraningrat

: Rayi Bethari Maninten

(Dear Bethari Maninten)

**Bethari
Maninten**

: Nuwun kula Pukulun.

(I am you majesty)

Cakraningrat

: Wus sawatara si adhi, lang ngulun ngupadhi satria kang bangkit Wahyu Cakraningrat, ananging tumeka dina iki Yayi, durung ana satria kang kawawa. Coba wasapadana sisih wetan kae ana cahya manther, cumlarat sasada lanang, pratanda nag kono ana satriya kang genthur tapane mula enggal tindakna kewajibanmu Yayi.

(It has been a while and you have been waiting knight that appropriate to get Wahyu Cakraningrat. However, there is no one that appropriate to get it. please take a look in the eastside, there is a bright shine. It may be sign of a knight is doing meditation seriously. So please do your task dear.)

**Bethari
Maninten**

: Duh, pukulun...sampun kang kaping-kaping anggen

kula

babat para satria ing Marcapada, nanging mboten enten ingkang kiyat nampi wahyu pukulun, pramila sumangga kula dhereaken kondorake mawon wonten ing kayangan pukulun.

(Duh...your majesty.

I have done for many times to test some knights in earth.

However, there is no one that can be able to receive *wahyu* your majesty. So that let us go back to the heaven your majesty.)

Cakraningrat

: Mengko dhisik rayi, yen to nitik kekuwunge satria kae sih trahing kusuma rembesing madu, mbok menawa kae kang bangkit kawawa nampa Wahyu Cakraningrat, mula enggal todhinen sepira lan tiping pangraitane rayi

(Wait for a minute, if we take a look, that knight is still heir of Goodman. He may the proper person that can receive Wahyu Cakraningrat. So please test him, my dear)

**Bethari
Maninten**

: Duh pukulun, menawi kersa padhuka kados mekaten, kula nyuwun tambahing pangestu pukulun.

(Your majesty, if it is your wish, I will do it. I beg your blessing.)

Cakraningrat

: Iyo, iyo enggal laksanakna yo

(Yes...carry on immediately)

Gatotkaca

: Yo jagat dewa bethara, nggonku maspada ana cahyo kang tumebala ana ing papan kene, tak prepeki jebul katon si adhi, adhiku abimanyu katon mencorong, kakang bisa nggerba lamun to si adhi kanthi iso antuk Wahyu Utama Cakraningrat, Rayi abimanyu.

(The world of the Gods, the place that take my look with the shining of light. I come closer and there is my little brother. He looks so bright. I can guess that you have gotten Wahyu Cakraningrat.)

Abimanyu : Nuwun inggih kakang mas, jawata sampun paring kanugrahing dhateng rayiing tapa Abimanyu
(Yes it does my brother, God has given a gift for me)

Samba : Dhimas Abimanyu
(Abimanyu my brother)

Abimanyu : Timbalaning tengadhadh
(Yes I am)

Samba : Pun kakang uga bisa meseateake kalamun kalenggan iki kang kacondokan Wahyu Cakraningrat ngemongake si adhi
(I also can make sure that)

Setyaki : Padhuka ugi kepingin nggayuh Wahyu Cakraningrat.
(His majesty also wants to get that)

Samba : Iya,
(Yes, indeed)

Samba : Ing sekawit aku gung kepinginake nggayuh Wahyu Cakraningrat, nanging cabar ora entuk gawe
(At first i really want to get it, but I cannot.)

Gatotkaca : Lha menika adhiku Abimanyu ingkang sampun pikantuk karya, rayi Abimanyu yen ngono ojo kesuwen cuwondha ana jeroning wana ayo bebarengan lawan kakang Samba lan paman setyaki sowan ana ngresane pepunden rayi Abimanyu
(However, my brother, Abimanyu who has gotten this gift. So my brother Abimanyu, don't wait any longer, we and Samba prince and uncle Setyaki together come to the forefather my brother.)

Abimanyu : Sumanggo kula dereaken
(I will follow you)

Sengkuni : Ngger,
(My son)

Lesmana : Wau tibane mriki Yang
(It was here, uncle)

Sengkuni : Iyo bener, pancen tibane ing papan kene, ning menengo sawetara.
(You right, it fell here.)

Lesmana : Inggih yang
(It was)

Sengkuni : Iki lak Gatotkaca to?
(Is this Gatotkaca?)

Gatotkaca : Inggih Yang, kula
(Yes I am grandpa)

Sengkuni : Kowe weruh cahyo kang tumiba ing papan kene ora Tot?
(Do you know that there is a light which fell here?)

Gatotkaca : Menika saetos wonten Wahyu Cakraningrat sampun manjing wonten ananganipun adhi kula Abimanyu Yang,
(It was wahyu cakraningrat that has adhered into my little brother, Abimanyu.)

Sengkuni : **Wis manjing anngane Abimanyu?**
(Has it adhered to Abimanyu?)
Lesmana : **Jaluk Yang...**
(I want it grandpa)
Sengkuni : **Iyo**
(Yes)
Kurawa : **Suwun suwun yang**
(Thank you grandpa)

