

CHAPTER IV

FINDING AND DISCUSSION

This chapter consists of finding and discussion. The finding of this research answers the first research question which shows the forms of address used in *Mangan Ora Mangan Kumpul*. On the other hand, the discussion of this research answers the second research question which describe how do the forms of address in *Mangan Ora Mangan Kumpul* identify Javanese social level.

4.1 Finding

Finding is data that the researcher found in the novel. Finding shows various kinds of pronoun for addressing others. Pronoun is a noun or noun phrase for referring someone or something. Generally (but not always) pronouns stand for (pro + noun) or refer to a noun, an individual or individuals or thing or things (the pronoun's antecedent) whose identity is made clear earlier in the text (comment.edu). Still from this site, it specifies pronoun into three types, First person refers to the speaker(s) or writer(s) ("I" for singular, "we" for plural). Second person refers to the person or people being spoken or written to ("you" for both singular and plural). Third person refers to the person or people being spoken or written about ("he," "she," and "it" for singular, "they" for plural). Since recent research examines Javanese social level only from the forms of address, so that the pronoun is meant to be pronoun for second person.

The classification of address forms in this research is a development result of Kadarisman (2010). The development lies on the table of pronoun orientation, which the function is for describing the tendency of characters using those pronouns. The pronoun orientation itself consists of four categories; kinship orientation, age gap orientation, social power orientation and social distance orientation. It is shown as follows.

Table 4.1 Forms of Address Used in *Mangan Ora Mangan Kumpul* and Its Pronoun Orientation

Type of Pronoun	Pronoun Orientation	Forms of Address	English Equivalent
True 2 nd pronoun	-	<i>Kamu</i>	You
		<i>Kau</i>	
		<i>Anda</i>	
		<i>Sampeyan</i>	
		<i>Panjenengan</i>	
		<i>Kalian</i>	
2 nd pronoun substitutes	Kinship	<i>Bune</i>	You
		<i>Pakde</i>	
		<i>Mas</i>	
		<i>Tole</i>	
	Age gap	<i>Tole</i>	
		<i>Mas</i>	
		<i>Pakde</i>	
		<i>Engkoh</i>	
	Social power	<i>Adik</i>	
		<i>nDoro</i>	
	Social distance	<i>Bapak</i>	
		<i>Pakde</i>	
		<i>Mas</i>	
		<i>Bapak</i>	
Other 2 nd pronoun substitutes	Title	<i>Profesor, Dokter</i>	
	Name	<i>(various)</i>	
	Nickname	<i>Gendut, Borris Karlof</i>	

4.1.1 True Second Pronoun

True second pronoun in this research consists of two kinds; for designating second person singular which is represented by *kamu*, *kau*, *anda*, *sampeyan* and *panjenengan* and for designating second person plural which is represented by *kalian*.

4.1.1.1 True Second Pronoun Singular “you” is Represented by “*Kamu*, *Kau*, *Anda*, *Sampeyan* and *Panjenengan*”

Table 4.2 shows there are five kinds of form of address to refer “you” or second person singular which consists of “*kamu*, *kau*, *anda*, *sampeyan* and *panjenengan*”. (1) *Kamu* is used by Pak Ageng to the addressees who are Mr. Rigen, Ms. Nansiyem, Beni, nDoro Putri, Gendut, Kenyung, Mas Prasodjo, Mas Tairun, Om Gapung, Boy, Madam, Pak Ageng’s friend 2, Pak Ageng’s friend 4, Pak Ageng’s friend 5 and Mr. Rigen’s friend. On the other hand *kamu* is used by Mr. Rigen to designate Ms. Nansiyem. (2) *Kau* is used by Pak Ageng when he designates Mr. Rigen, Mas Prasodjo, Mas Tairun, Mr. Robert Rajagukguk and Pak Ageng’s friend 4. (3) *Anda* is used once by Pak Ageng when he designates Mas Prasodjo. (4) *Sampeyan* is used by Pak Ageng when he designates Mas Joyoboyo, Suro Samadyaning Wono, Borris Karloff and a Taxi Driver. The last, *panjenengan* is only used by Mr. Rigen to designate Pak Ageng.

Table 4.2 True Second Pronoun Singular are Represented by “*Kamu*, *Kau*, *Anda*, *Sampeyan*, and *Panjenengan*”

Addresser	Addressee	Form of Address
Pak Ageng	Mr. Rigen	<i>Kamu</i>
	Ms. Nansiyem	
	Beni	
	nDoro Putri	
	Gendut	
	Kenying	
	Mas Prasodjo	
	Mas Tairun	
	Om Gapung	
	Boy	
	Madam	
	Pak Ageng’s friend 2	
	Pak Ageng’s friend 4	
	Pak Ageng’s friend 5	
	Mr. Rigen’s friend	
Mr. Rigen	Ms. Nansiyem	<i>Kau</i>
Pak Ageng	Mr. Rigen	
	Mas Prasodjo	
	Mas Tairun	
	Mr. Robert Rajagukguk	
	Pak Ageng’s friend 4	
	Mas Prasodjo	
	Mas Joyoboyo	
	Suro Samadyaning Wono	
	Borris Karloff	
	A Taxi Driver	
Mr. Rigen	Pak Ageng	<i>Sampeyan</i>
	Suro Samadyaning Wono	
	Mas Joyoboyo	
Mr. Rigen	Pak Ageng	<i>Panjenengan</i>

4.1.1.2 True Second Pronoun Plural “you” is Represented by “*Kalian*”

Kalian is an Indonesian address form to represent pronoun for second person plural, “you”. Since *Kalian* is a plural form, so that the usage of *kalian* is for designating more than one person. Furthermore, the designated person can be attended or not on the spot of the conversation. The form *kalian* is commonly used by people from higher social level to talk to people from the lower one.

Pronoun *kalian* of the novel is shown in Table 4.3.

Table 4.3 True Second Pronoun Plural is Represented by “*Kalian*”

Addresser	Addressee	Person/s who are represented	Form of Address
Pak Ageng	Mr. Rigen	Ms. Nansiyem, Beni	Kalian
	Mr. Rigen	Ms. Nansiyem	
	Mr. Rigen	All housmaids	
	Mr. Rigen, Ms. Nansiyem, Beni	(None)	
	Mr. Rigen, Ms. Nansiyem		
	nDoro Putri, mBak, Gendut		

Table 4.3 shows pronoun *kalian* is used by Pak Ageng when he designates Mr. Rigen, Ms. Nansiyem, Beni, all housemaids, nDoro Putri, mBak and Gendut.

Names in the third column mean those persons do not attend on the spot of the conversation, that's why they become “represented persons”, whom are represented by the addressee in the second column.

4.1.2 Second Pronoun Subtitutes

Pronoun orientation means the tendency of characters in using certain forms of address to designate their addressees. Those pronoun orientations consist of kinship orientation, age gap orientation, social power orientation and social distance orientation.

4.1.2.1 Kinship Orientation

For making the readers easily understand the data, the researcher makes Table 4.4 to classify address forms that the usage is based on kinship relationship between the addresser and the addressee.

Table 4.4 Forms of Address with Kinship Orientation

Addresser	Addressee	Form of address
Pak Ageng	nDoro Putri	<i>Bune</i>
	Ki Urip Prasodjo	<i>Pakde</i>
	Mas Tairun	<i>Mas</i>
Mr. Rigen	Ms. Nansiyem	<i>Bune</i>
	Beni	<i>Le (tole)</i>
	Suro Samadyaning Wono	<i>Pakde</i>

Forms of address based on kinship relationship are shown by Pak Ageng to designate nDoro Putri, Ki Urip Prasodjo and Mas Tairun. On the other hand, Mr. Rigen uses this address forms to designate Ms. Nansiyem, Beni and Suro Samadyaning Wono.

4.1.2.2 Age Gap Orientation

Forms of address with age gap orientation are used by the researcher to differentiate people's age. It means that the addresser calls the addressee with certain form that indicates a gap of age between them. It can be seen in Table

4.5.

Table 4.5 Forms of Address with Age Gap Orientation

Addresser	Addressee	Form of address
Pak Ageng	Beni	<i>Le (tole)</i>
	Mas Prasodjo	<i>Mas</i>
	Ki Urip Prasodjo	<i>Pakde</i>
	Mas Tairun	<i>Mas</i>
	Mas Mulyo	<i>Mas</i>
	Mr. Ngalmus	<i>Mas</i>
	Suro Samadyaning Wono	<i>Pakde</i>
	Engkoh	<i>Koh (engkoh)</i>
	Pak Ageng's friend 1	<i>Dik (adik)</i>
	Pak Ageng's friend 2	<i>Mas</i>
Mr. Rigen	Beni	<i>Le (tole)</i>
	Mas Joyoboyo	<i>Mas</i>
	Suro Samadyaning Wono	<i>Pakde</i>

The application of address form based on age gap is done by Pak Ageng when he addresses Beni, Mas Prasodjo, Ki Urip Prasodjo, Mas Tairun, Mas Mulyo, Mr. Ngalmus, Suro Samadyaning Wono, Engkoh, Pak Ageng's friend 1 and Pak Ageng's friend 2. On the other hand, Mr. Rigen also applies address form which is based on age gap when he addresses Beni, Mas Joyoboyo and Suro Samadyaning Wono.

4.1.2.3 Social Power Orientation

Forms of address based on social power orientation are used by the researcher to classify people based on their authority. Address forms based on social power can be seen in Table 4.6.

Table 4.6 Forms of Address with Social Power Orientation

Addresser	Addressee	Form of address
Mr. Rigen	Pak Ageng	<i>Bapak</i>
	nDoro Putri	<i>nDoro</i>
	Prof. Lemahamba	<i>Pak (Bapak)</i>
	Mas Prasodjo	<i>Pak (Bapak)</i>
	Mr. Ngalmus	<i>Bapak</i>

The application of address forms based on social power is done by Mr. Rigen to designate Pak Ageng, nDoro Putri, Prof. Lemahamba, Mas Prasodjo and Mr. Ngalmus.

4.1.2.4 Social Distance Orientation

Forms of address with social distance orientation are appeared because there are physically and psychological gaps between the addresser and the addressee. It is shown in Table 4.7.

Table 4.7 Forms of Address with Social Distance Orientation

Addresser	Addressee	Form of address
Pak Ageng	Suro Samadyaning Wono	<i>Pakde</i>
	Mas Joyoboyo	<i>Mas</i>
	Raden Sumantio	<i>Mas</i>
	Borris Karloff	<i>Pak</i>
	A Taxi Driver	<i>Mas</i>
	An Accountant	<i>Bapak</i>
	An Ice Cream Seller	<i>mBak</i>
	Ny. Prasodjo	<i>mBakyu</i>

The application of address forms based on social distance is done by Pak Ageng to designate Suro Samadyaning Wono, Mas Joyoboyo, Raden Sumantio, Borris Karloff, a Taxi Driver, an Accountant, an Ice Cream Seller and Ny. Prasodjo.

4.1.3 Other Second Pronoun Subtitutes

Other second pronoun subtitutes mean pronoun that is used by an addresser to designate his addressee based on the addressee's impression towards the addressee. This impression can be shown by forms of address which based on addressee's title, addressee's name or addressee's nickname.

4.1.3.1 Title Orientation

Forms of address based on title are divided into two kinds; those are title of education and title of profession. For helping the writer in analyzing the data, the data is shown in Table 4.8 and Table 4.9 respectively.

a. Title of Education

Title of education indicates the degree of people's education achievement. It is shown in Table 4.8, which consists of three columns entitled the name of addresser, addressee and the form of address.

Table 4.8 Address Forms based on Title of Education

Addresser	Addressee	Form of address
Pak Ageng	Prof. Lemahamba	<i>Prof. (profesor)</i>
Mr. Rigen		

Title of education is only appeared once in this novel. It is mentioned by Pak Ageng and Mr. Rigen to designate Prof. Lemahamba.

b. Title of Profession

Title of profession in this research means a title which is belonged to the addressee because of what he doing is as his professional. It is shown in Table 4.9 as follows.

Table 4.9 Address Forms based on Title of Profession

Addresser	Addressee	Form of address
Pak Ageng	Dokter Rusman	<i>Dok (dokter)</i>

In this research, form of address based on profession is only shown once, which is uttered by Pak Ageng to designate Dokter. *Dokter* is Indonesian form to represent word “doctor”.

4.1.3.2 Name Orientation

For helping the researcher in analyzing forms of address, she makes a table which shows address forms based on the characters’ real name. Address forms based on characters’ real name or just shortened to character’s name is shown in Table 4.10.

Table 4.10 Forms of Address with Name Orientation

Addresser	Addressee	Form of address
Pak Ageng	Mr. Rigen	Rigen
	Ms. Nansiyem	Nansiyem
	Beni	Beni
	Kenyung	Kenyung
	Boy	Boy
Mr. Rigen	Denok	Nok (Denok)
	Beni	Ben (Beni)

Column form of address in Table 4.10 presents the list of addressees who are called by the addressers by mentioning their names; they are Mr. Rigen, Ms. Nansiyem, Beni, Kenyung, Boy, and Denok.

4.1.3.3 Nickname Orientation

For making the readers understand the data easily, the data is shown in Table 4.11. Nickname in this research is translated to Indonesian become “*nama julukan*” not “*nama panggilan*.” So that nickname is a name given by the

addresser to the addressee not according to the addressee's real name, but a name given by the addresser because of certain image that belongs to the addressee.

Table 4.11 Forms of Address with Nickname Orientation

Addresser	Addressee	Form of address
Pak Ageng	Gendut	Gendut
	Borris Karloff	Boris

Address forms based on nickname are shown by Pak Ageng to designate Gendut and Borris Karloff.

4.2 Discussion

Discussion is the explanation of data given in the finding. This discussion consists of three types of second pronoun; those are true second pronoun, second pronoun substitutes and other second pronoun substitutes.

4.2.1 True Second Pronoun

True second pronoun is pronoun that directly means what it is meant. This pronoun can be understood and directly transfered to most of languages from other cultures. People from different culture can understand this pronoun since they have the language equivalent.

4.2.1.1 True Second Pronoun Singular “you” is Represented by “*Kamu, Kau, Anda, Sampeyan and Panjenengan*”

As it was explained before, Javanese people put a big concern about people social level in their conversations, and it is reflected in their various forms of address. *Kamu* and *kau* are standard forms of Indonesian address form to call person who is from a lower or from a same social level with the addresser. *Kamu* and *kau* have the same function and it can be used at the same condition. The translation of *kamu* and *kau* are stated in Poerwadarminto (2007, p. 515, p. 530):

<i>Kamu</i>	: engkau sekalian; engkau
<i>Kau</i>	: engkau

However, *kamu* is used so much more often than *kau* (from the data collection we can see *kamu* consists of 167 items, compared than *kau* with 13 items). This statement supports the assumption that in Javanese community, form *kau* is not commonly use.

Pak Ageng uses *kamu* to designate a person who has a same or a lower social level than himself. The same social level of Pak Ageng (the measurement is socio-economic aspect) is represented by nDoro Putri, Gendut, Kenyung, Mas Prasodjo, Mas Tairun, Om Gapung, Boy, Pak Ageng's friend 2, Pak Ageng's friend 4, Pak Ageng's friend 5 and Mr. Robert Rajagukguk. The different social level of Pak Ageng is represented by Mr. Rigen, Ms. Nansiyem, Beni, and

Madam. On the other hand, the same social level of Mr. Rigen is represented only by Ms. Nansiyem.

Pak Ageng uses *anda* to designate only Mas Prasodjo. Next, He uses *sampeyan* to designate people who are from lower social level than him. People from the lower social level (the measurement is socio-economic aspect) are represented by Mas Joyoboyo, Suro Samadyaning Wono, Borris Karloff and a Taxi Driver. On the other hand, Mr. Rigen uses *sampeyan* to designate people who are from a higher or a same social level than him. The higher social level (the measurements are socio-economic and age aspects) is represented by Pak Ageng and Suro Samadyaning Wono, meanwhile from the same level is represented by Mas Joyoboyo.

The difference of social level in this research can be measured from a person's age or a person's socio-economy aspects. The use of *kamu* and *kau* in this novel is right, since the data in Table 4.2 is appropriate with the statement which mentions *kamu* and *kau* are standard forms of Indonesian address form. Since it is standard form, this form is only appropriate to designate people who are from the same or lower social level, but not the higher. That's why from Table 4.2 Mr. Rigen can use this form only to designate Ms. Nansiyem.

Actually *anda* is ought to use to address people from higher social level; however in Javanese community the usage of this form is not common to find. In Table 4.2, *anda* is only used once by Pak Ageng when he addresses Mas Prasodjo.

He states "*Elho, Anda sang pemikir, sang intelektual sejati, sang satriyo pinandito menganjurkan kita nggak usah mikir. Piye, iki? Piye?*" translated into

“You are the thinker, the true intellectualist suggests us to stop thinking, how come?” (see Appendix 1). The context of this statement is joking, means that Pak Ageng never use *anda* for daily conversation when he addresses Mas Prasodjo. It is joking since Pak Ageng try to tease the contradiction sides of Mas Prasodjo, he likes saying “how come a thinker ask people to stop thinking?” Since the nuance of this statement is joking, so it cannot be used as a proof to support or to reject the statement that mentions *anda* is used for calling people from higher social level.

Sampeyan is Javanese form to represent “you” in a polite way (Poerwadarminto, 2007, p. 1024). In Javanese *sampeyan* is classified as *krama*, means this form is appropriate to call people from a higher social level but not too high. In Javanese people today's, the usage of form *sampeyan* sometimes is not appropriate to the language rule. We can see this in phenomena when Pak Ageng designates Mas Joyoboyo, Suro Samadyaning Wono, Borris Karloff and a Taxi Driver. It is said as contradictive since from the view of socio-economic aspect, Pak Ageng has higher social level than those four persons. Overlapping of Javanese language is working in this situation. Although Pak Ageng actually realized that those persons have lower socio-economic condition than himself, he keeps using *sampeyan* to respect them whether as outsiders or as a result of “age gap”. This assumption is built by two phenomena which we can examine from Appendix 1. The result presents:

- (1) Pak Ageng only uses *sampeyan* to person/s who are not living in one house with him, or in another word they are outsiders. In fact, Pak

Ageng never uses *sampeyan* to address nDoro Putri and Mr. Rigen who are living in one house with him.

- (2) There is assumption of “age gap”. Age gap means there is possibility of a person to talk to the other who is from lower socio-economic level but older in age. The age gap is happened in interaction between Pak Ageng with Suro Samadyaning Wono. Although Suro has lower socio-economic level but his age is older than Pak Ageng. It is supported in the novel p. 229, which states: “*Lho, siapa lagi nama sampeyan, Pakde?*” translated into “what is your another name, uncle?” Pak Ageng mentions “uncle” to designate Suro, which indicates Suro might be older himself.

There are three persons who are called as *sampeyan* by Mr. Rigen. They are Pak Ageng, Suro Samadyaning Wono and Mas Joyoboyo. Although he uses a same form for these three persons, actually the reasons behind this action are different. First, Mr. Rigen calls Pak Ageng with *sampeyan* because Pak Ageng has higher social level than him in socio-economic aspect. It presents a relationship between the boss and the worker. However Pak Ageng also seems higher from the “age gap” aspect.

Second, the usage of *sampeyan* which is spoken by Mr. Rigen to Suro Samadyaning Wono is something incorrect. In the conversation between those two persons, the function of *sampeyan* is not for respecting; in contrast it is for decreasing the sense of respect. On p. 229, we can see Mr. Rigen introduces Suro

as his uncle to Pak Ageng. “*Ini Pakde Surodimejo, Pak Ageng. Pakde saya,*” It is translated into, “This is uncle Surodimejo, Sir, my uncle.” In a correct condition, Javanese people ought to use *panjenengan* to interact to their uncle rather than *sampeyan*. So that, the researcher assumes Mr. Rigen trespasses the rule of Javanese language. This trespass action can be understood. Mr. Rigen has lesser respect to his uncle because this uncle has mentally sickness.

Third, Mr. Rigen designates Mas Joyoboyo by saying *sampeyan* because Mas Joyoboyo is older than him. Socio-economic motive is not working in this situation since both of them are classified in the same class, *wong cilik*.

Panjenengan is used by an addresser to respect his addressee. The function of *sampeyan* and *panjenengan* are the same, which is to give a sense of respect from a person to other who has higher social level, but still it is different.

The difference lies on the level of respect. *Panjenengan* seems has higher sense of respect than *sampeyan*. In Javanese language, *panjenengan* is classified as *krama inggil*. Although the function is for respecting the addressee, actually the usage of *panjenengan* also impacts to build a larger social distance between the addresser and the addressee. However, building a distance is one of the way how Javanese people are respecting others. For sake for building a closer relationship, Javanese people seem to avoid using this form too often. In fact, from the data collection

we can find the usage of *panjenengan* is only applied for twice. It is only used by Mr. Rigen when he designates Pak Ageng (novel p. 119 and p. 134, see Appendix 1).

4.2.1.2 True Second Pronoun Plural “you” is Represented by “*kalian*”

Table 4.3 presents pronoun *kalian* is used by Pak Ageng when he designates Mr. Rigen, Ms. Nansiyem, Beni, nDoro Putri, mBak and Gendut.

Kalian is a plural form, so that the usage of *kalian* cannot only to designate one person rather than involving other person/s. The form *kalian* is commonly used by people from higher social level to designate people from the lower one, so that the usage of *kalian* by the characters in this novel is right.

In this novel, the form of *kalian* is only used by Pak Ageng in two conditions. The first condition, Pak Ageng uses *kalian* to talk to “a person who is the representative of the person himself and the other person/s who do not attend on the spot of the conversation”. In this condition, that person who is the addressee of Pak Ageng becomes a proxy of the other person/s. The second condition happens when Pak Ageng designates directly to more than one person.

Example for the first conditon is shown as follows.

“*Lho, priye. Itu, lho, anakamu kok begitu cemerlang sudah bisa menyaingi Gombloh nyanyi ‘Di Radio...’. Darimana dia belajar? Kalian yang ngajari, apa?* (see Appendix 1)”

“So, how is it? How can your kid sing Gombloh’s song already ‘*Di radio...*’ How come he learned it? Have you been taught him?”

Although the addressee of this statement is Mr. Rigen, but actually the word *kalian* represents Mr. Rigen including Ms. Nansiyem. This assumption is according to the previous statement that only involves Pak Ageng and Mr. Rigen.

The following statement is uttered by Pak Ageng.

“Eh, Mr. Rigen. Sejak kapan anakmu kau masukkan jadi kader Gombloh, he?”

“Eh, Mr. Rigen. Did you registered your kid became a cadre of Gombloh?”

The statement is clearly described who the addressee is because the addresser mentions his name, “Mr. Rigen.”

Another example when Mr. Rigen becomes a proxy of other person/s is shown in the following example.

“Wong ngganti begitu saja kok susah banget, to, Gen. ‘Kan kalau sudah sadar kata ‘jongos’ dan ‘babu’ itu kolonial, menghina martabat kemanusiaan kalian, tinggal sreet nyoret kata itu, to, Gen. Ganti apa, kek, situ. Wong martabat kalian itu sama saja dengan kami para priyayi, eh, para anggota Korpri. Ini republik sudah egaliter, Gen” (see Appendix 1).

“It is not hard to change the name right? If you already realized that the name ‘babu’ and ‘jongos’ are not relevant anymore, just change it! Change with another better name. Your proud are same with ours, priyayi, I mean Korpri member. Come on, we are living in egalitarian country, Gen.”

In the statement, although the addressee is Mr. Rigen because the addresser clearly mentions his name “Wong ngganti begitu saja kok susah banget, to, Gen (Rigen)”, actually the form *kalian* is designated to Mr. Rigen including people who have the same job with him, housemaids.

The example of second condition, which *kalian* is used for designating directly to more than one person is shown as follows.

"Nah, sekarang, Gen, Yem, Ben. Perhatikan. Dengar baik-baik. Jangan ngowah. Apakah kalian setuju dengan konsep konflik kelas dari Karl Marx?" (p.91)

"Now, Gen, Yem, Ben. Listen to it carefully. Pay attention. Do you agree with the concept of class conflict by Karl Marx?"

The statement is clearly described who are persons pointed by the addresser since the addresser mentions their names; Gen (shortened of Rigen), Yem (shortened of Nansiyem), and Ben (shortened of Beni). Another example can be seen as follows.

"Baiklah. Tapi Bapak hanya mau memperlihatkan bagaimana nasi goreng itu dibikin. Jadi, langsung mengundang kalian untuk belajar dengan bekerja. Learning by doing. Mau?" (p. 23)

"Ok. I will only show you how to make the fried rice is. So, I invite you to watch my performance, so you can learn it by directly doing it, learning by doing. Are you ready?"

The addressees of this statement are nDoro Putri, mBak and Gendut. Those persons are known because of their statements which become the background of the conversation. It is stated as follows.

"Tapi Bapak 'kan bukan chef. Paling cuma koki amatiran.' Protes si Mbak."

"But you are not a real chef." Protest of Mbak."

"Dan rumah ini, 'kan bukan restoran, Be. Ini rumah kita, rumah kita bersama, Be. Nggak ada rahasiaan-rahasiaan itu, Be," sambung si Gendut."

"And this house is not a restaurant. This is our home, Dad. There is no secret between us," Gendut said."

"Akhirnya saya (Pak Ageng) mengalah juga sesudah ibunya anak-anak ikut-ikut protes dan mengancam. 'Kalau Bapak tidak mau memberi tahu resepnya kita boikot nasi gorengnya. Biar Bapak sendiri yang menghabiskan.'"

"At the end, I gave up after my wife is protesting and threatening me. 'If you won't tell us what the receipt is, we will boycott the fried rice. Let you eat all of that by yourself.'"

In this novel, we can find form *semua* which works as a proxy of *kalian* *semua*. For example is shown on p. 319.

"Ayo, ayo, semua kasih salam sama Oom dan Tante Gapung. Juga kamu Kenyung!" (see appendix 1)

"Let's everybody greets Uncle and Aunt Gapung. You too Kenyung!"

In Indonesian language, *semua* means all. Besides *semua* means all, based on Longman (2008, p. 41), all is "be all over something", *semua* can also become a proxy of "*kalian semua*" when it is used for addressing people. In other words, from a complete phrase *kalian semua*, the form *kalian* can be erased and replaced the function only by saying *semua*.

From the explanation, language for pronoun forms in *Mangan Ora Mangan Kumpul* consists of two, Javanese and Indonesian. It is according with Hefner (2001) who mentions phenomenon of "Javo-Indonesian bilingualism." He states Javanese syncretism tolerates mix languages usage by suppressing the social relevance of oppositions between (language) systems. He also mentions code switching between Indonesian and Javanese sometimes assimilates

Indonesian usages to the heavily inflected patterns of Javanese, but other times show almost no indexing of social relations. The forms of address which are showed in section pronoun form itselfs consist of *kamu*, *kau*, *anda*, *sampeyan* and *panjenengan*. Varioucity of address forms indicates that Javanese are people who put a big concern to person they are talking to, and it is related to the social identity of the addressee of a conversation. Errington (1985 p. 4) states ‘whatever two Javanese meet, they must always ask themselves: “who is this person? Who am I? what is he to me?” Social identity is determined by the social level the person is classified. All of these phenomenon shows that there is a strong relationship between forms of address used by Javanese people with their culture. Tang (2004 cited in Zhang 2011, p. 54) states address forms can reflect a vivid relationship between language and culture, and also show distinctive features of the nationality culture.

4.2.2 Second Pronoun Subtitutes

In this research, second pronoun subtitutes are divided into four orientations; those are kinship orientation, age gap orientation, social power orientation and social distance orientation.

4.2.2.1 Kinship Orientation

Second pronoun based on kinship means pronoun which is used by an addresser to his addressee based on family relationship (Gao, 2013). Kinship means the same with family relationship (Longman, 2008, p. 881). Table 4.4

presents Pak Ageng designates nDoro Putri with *Bu* or *Bune* which means mother (KBBI, 1996, p.146) although he knows that nDoro Putri is not a mother of him but a mother of his children. It indicates that Pak Ageng wants to “*membahasakan*” nDoro Putri to his children. “*Membahasakan*” in this research means “to call someone with certain form of address to put an image to that person, so that other person/s receive the given image.” *Membahasakan* is a common phenomenon in Javanese community. Pak Ageng designates nDoro Putri with *Bu* or *Bune* since he wants his children to designate her with that form. Mr. Rigen also uses *Bune* to designate Ms. Nansiyem although actually she is the wife of him. In short, phenomenon of “*membahasakan*” is mostly done by the elders to the youngsters.

In Javanese kinship relationship, it is not common to call the older person by directly mentioning his/her name, except they add a kinship form, such as uncle or brother before the person’s real name. In Table 4.4 we can see Pak Ageng calls Mas Tairun by *Mas* which means “older brother”. It is presented on p. 335.

“*Kalau yang ini kita harus bangga, Mas. Sudah masuk makalah luar negeri. Sudah dapat predikat sebagai the longest restaurant in the world. Sebentar lagi masuk Guinness Book*” (see Appendix 1).

“We must be proud of this, Brother. It is already known in foreign journals. It is already got predicate as the longest restaurant in the world. Not long after this, it will be registered in Guinness Book.”

Mas Tairun is a cousin of Pak Ageng’s cousin. From the address form which is used by Pak Ageng, the researcher assumes that Mas Tairun is older in age than

Pak Ageng. The assumption is limited in age since it cannot be investigated from their “*trah*” anymore, or in other word their *trah* is too distance. “*Trah*” means family structure of kinship relationship. The conversation among them is presented in the story background, p. 332.

“*Salah seorang sisa-sisa laskar Betawi yang masih sliwar-sliwer di Yogya sehabis rentetan perayaan jumenengan adalah sepupu misan saya, Tyrone Power.*”

“One of the Laskar Batavia member who still left to come over Yogya after the series of *jumenengan* celebrations is my counsin’s cousin, Tyronne Power.”

Actually there is no part of the novel which explains how the change of a name “Tyronne” becomes “Tairun” is, but based on the researcher’s assumption, the name changing is because “Javanese tongue” cannot mention name Tyronne correctly. In addition, the name Tyronne Power is a nickname given by Tairun’s friends. They give this name because he has a likely face with a western actor, Tyronne.

Another character who is mentioned in Table 4.4 is Suro Samadyaning Wono. Mr. Rigen calls him “*Pakde*” because based on his family structure, Suro Samadyaning Wono is his uncle, although actually this uncle-nephew relationship cannot be explained clearly since their *trah* is already too distance. Their kinship relationship is stated in the novel, p. 229.

“*Ini Pakde Suro dimejo, Pak Ageng. Pakde saya dari pihak kakak kemenakan bapak saya di Praci. Nuwun sewu, dia sudah beberapa hari ini menginap disini. Besok sudah mau pulang ke Praci.*”

“He is Uncle Surodimejo, my uncle. He is an uncle from the nephew’s brother of my father. I am so sorry. He has been staying here for several days. He will go back to Praci tomorrow.”

Tole is a form of address which is used by Mr. Rigen to designate Beni.

Tole itself means boy or son. The usage of *Tole* by Mr. Rigen towards Beni is right because Beni is the real son of him.

This section concludes that there are four kinds of address forms that used in the novel which indicate kinship relationship; those are *Bune*, *Pakde*, *Mas*, and

Tole. Based on the context of the story, *Bune* is not indicated the stratification of social level between the addresser and the addressee, no one is higher than other.

The reason why the addresser designates his addressee with this form is because of a phenomenon which known as “*membahasakan*.” Next, *Pakde* is used by Pak

Ageng and Mr. Rigen to designate their uncle respectively. The usage of form

“uncle” in this research indicates that the addressee has higher social level (age gap aspect) than the addresser. The form *Mas* is working in the same situation

with *Pakde*. The person who is designated by this form is considered has higher

social level (age gap aspect) than the person who designates. The last, *Tole* which

refers to Beni indicates that Beni has lower social level (age gap aspect) than the

person who calls him with this form. It is accordance with Zhang (2011) who

states without cultural setting language acquisition is out of the question, so it is

well believed that language is culturally loaded, and has a strong influence on

language. The phenomenon of address forms that requires Javanese people to call

their relatives with kinship forms shows that kinship relationship is an important

matter in Javanese social lives.

4.2.2.2 Age Gap Orientation

The definition of age gap based on Longman (2008, p. 32, p. 664) is:

Age: The number of years someone has lived or something has existed.

Gap: A big difference between two situations.

In this research, age gap means a difference of age between two persons, which is between the addresser and the addressee. In Table 4.5 we can see there are five kinds of address forms that consider the age gap between the addresser and the addressee. Those are *Pakde*, *Engkoh*, *Mas*, *Adik* and *Tole*.

Form *Pakde* is used by Pak Ageng to designate Ki Urip Prasodjo and Suro Samadyaning Wono. This form is also used by Mr. Rigen to designate Suro Samadyaning Wono. In English *Pakde* means “uncle.” In Javanese community, this form can be used for showing a kinship relationship and also for showing an age gap between the addresser and the addressee. The function of showing age gap is clearly exemplified by Pak Ageng who designates Suro Samadyaning Wono by calling him *Pakde*. He designates him *Pakde* is not because they have a kinship relationship but simply because Suro Samadyaning Wono is older person than him, so that he wants to respect him. As additional information, Ki Urip Prasodjo is the uncle of Pak Ageng, and Suro Samadyaning Wono is the uncle of Mr. Rigen.

Engkoh is a cook of fried rice and cap cay. This person is called *Engkoh* since he is Indonesian with Chinese descendant. Among Javanese people, there

are two most common calling for men with Chinese descendant; there are *Koko* for the youth and *Engkoh* for the adult.

The closest English word to represent *Mas* is brother (Poerwadarminto, 1996, p. 632). "Brother" is a calling for addressing people who is more senior, and in Javanese context this seniority mostly characterized by age distance. Although it is true that *Mas* is usually for calling older people but still we cannot just simply say that a person who is called by other with *Mas* is must be older. In fact there are other reasons why this form is used, such as social distance and kinship relationship. For knowing the reason behind the usage of this form, people should know the background of the every interaction they want to examine.

In data collection we can see Pak Ageng and Mr. Rigen designate *Mas* Joyoboyo by calling him *Mas*. Although the address form they used are the same but actually the reason why they use this form is different. If Mr. Rigen designates *Mas* Joyoboyo by *Mas*, it is because *Mas* Joyoboyo is older, but when Pak Ageng designates him by *Mas*, it is because *Mas* Joyoboyo is a "distance person" of Pak Ageng. This assumption comes up from the person's background. In the novel (p. 99) is stated:

"Sekarang ganti saya yang termangu...Yang Mahakuasa terguncang karena melihat anak perempuannya jadi dewasa. Kenyataannya itu rupanya telah mengingatkan keterbatasannya dan kekhawatirannya."

"Now I amused...The greatest is shaken because of the reality that his daughter is now grown up. It reminds him of his limits and his wonders."

This statement is Pak Ageng's thought about Mas Joyoboyo's wonder toward his daughter. The story background of the novel tells that Pak Ageng has two daughters. The first one is already has a well-established family. By this reason, the researcher estimates his age is around sixty. This age estimation is supported by the fact that Pak Ageng often got "an elder sickness". Mas Joyoboyo is a chicken peddler, means his body is still strong enough to do his routine job.

So that, the researcher assumes that he is not as old as Pak Ageng. It is also supported by his wonder of his grown up daughter, means that his daughter is not independent yet. A father with grown up daughter is usually not too old. Mr. Rigen is the youngest among three of them since even his oldest son is still study in pre-school.

Pak Ageng's friend 1 is designated as *Adik* which means younger brother by Pak Ageng. It happens because he is younger in age than Pak Ageng, and this is the only that reason which can explain why this person is designated so. There is no explanation of the story background that this person whether has a kinship relationship with Pak Ageng or not.

Beni is designated by Pak Ageng and Mr. Rigen as *Tole* which means "boy or son". Beni is the son of Mr. Rigen, so that Mr. Rigen has two reasons to designate him so; because Beni is his real own son and because Beni has an age distance of him. On the other hand, Pak Ageng only has one reason, he designates Beni by *Tole* because they have an age distance.

From the explanation, we can conclude that Pakde and Engkoh are calling for designating persons who are from higher social level, in this case the motive is

age gap. Next, form *Mas* is relative. It can show that the addressee has higher social level or not. Means, a person who is designated by *Mas* can be older than the addresser or just simply because he is a distance person from the addresser.

The last, *Adik* and *Tole* are used to designate person from a lower social level (age gap aspect). These two callings show that there is a superiority-juniority relationship between the addresser and the addressee, and the addresser is the senior one. Phenomenon of this superiority-juniority is related to social identity of the speaker and the hearer, and it is the problem in study dimensions of Linguistics which is stated by Dittmar (cited in Chaer 2010, p. 5) This section shows the variety of language used by Javanese people; (1) *Tole*, *Mas*, *Pakde* and *Adik* are classified as Javanese, (2) besides *Adik* is Javanese form, it is also can be classified as Indonesian. In addition (3) *Engkoh* is a special form of Javanese people for addressing Indonesian with Chinese descent. It is accordance with Berman (cited on Hefner, 2001) who states the variety of Javanese language focuses on the relationship that exists between participants and not on the specific events, opinions, or actions. By the modernization, Javanese is not the only dominant language that is used by Javanese people. Today's Javanese already mix their local language with Indonesian, however it is not simply replacing Javanese.

Partly by virtue of their cognate connection, the two have become bound up in complex ways

4.2.2.3 Social Power Orientation

Social power in this research tends to talk about the capability of people based on their socio-economic condition. It is based on definition of Longman which states:

Social : Relating to human society and its organization
(Longman, 2008, p.1507).

Power : The ability or right to control people or events
(Longman, 2008, p.1232).

Mr. Rigen designates Pak Ageng, Prof. Lemahamba, Mas Prasodjo and Mr. Ngalmus by calling them “*bapak*” because those persons have higher social power than him. *Bapak* itself means father or Sir (Echols and Shadily, 2003, p. 52). It is social power since in their relationship; Pak Ageng acts as his boss and the other three acts as friends of his boss. Another character who has higher social power is nDoro Putri. She is called as *nDoro* because she is the wife of Mr. Rigen’s boss. *nDoro* means people who is respected and *putri* means female. In short, nDoro Putri is respected female or women (KBBI, 2007, p. 685).

The case of Pak Ageng designates Mister Rigen with Mister and Ms. Nasiyem with Ms. and once with Nyonya (respected woman) is exceptional (see Appendix 1). This phenomenon cannot be explained by using common Javanese sense since the function of those address forms (Mister, Ms. and Nyonya) is for joking. It is a joke; this assumption comes up from the story background which tells Pak Ageng is trying to equalize his housemaid’s name with the name of US President, Reagan. Coincidentally the wife of his housemaid’s name is Nansiyem.

For him, it is similar with the name of Reagen President's wife that is Nancy. This idea inspires him for joking his housemaids by calling them Mister and Ms. Javanese forms of address based on age gap and social power are actually problematic. Errington (1985) states in some conditions, Javanese language level is somewhat problematic. The problem appears when the addressee has higher social level in the case of wealth but younger in age or if the addressee is older but has lower capability in socio-economic aspect.

4.2.2.4 Social Distance Orientation

Forms of address based on social distance in this research means a respect feeling of the addresser because there is a distance between him with his addressee, or in other words the addresser do not know his addressee very well.

Forms of address based on social distance are not indicated the stratification of social level, neither the addresser nor the addressee have higher social level than others. So that in the social distance context, the addresser and the addressee are considered have the same social level. Among Javanese people, forms "*Nona* (Ms.), *Nyonya* (Mrs.) and *Tuan* (Mr.)" are not common used in a real life, although those forms are recognized in Indonesian language. In fact, most of Javanese people prefer to accommodate those forms into Javanese, or in other words they like to use Javanese forms more. The way Javanese people respect a stranger or a distance person is by using kinship form only or by adding this kinship form before their addressee's name. The translation of words in Table 4.6;

(1) *Pakde* is a Javanese form to represent uncle. (2) *Pak* is a shortened of *Bapak*,

it is a translation of Sir or father, (3) *Mbak* is a shortened of *Mbak Ayu*, it is translation of sister and (4) *Mas* is a shortened of *Kang Mas*, it is translation of brother (Echols and Shadily, 2003, p. 401, 52, 366, 363).

4.2.3 Other Second Pronoun Substitutes

In this research, other second pronoun substitutes are divided into three; those are pronoun based on title, pronoun based on name and pronoun based on nickname.

4.2.3.1 Title Orientation

Title means a name that is used before someone's name to show their rank or profession; a name that describe someone's job or position (Longman, 2008, p. 1671). In this research, title is divided into two kinds; those are title of education and title of profession.

a. Title of Education

Calling based on title of education is only appeared once in this novel; when Mr. Rigen and Pak Ageng designate Prof. Lemahamba (see Table 4.8). The function of this calling is for respecting Prof. Lemahamba as a person who has high education level, or in other words the addressers want to respect their addressee's intellectual. In addition, this respect feeling consist a dimension of compliment. Pak Ageng's confession of Mr. Lemahamba intellectual is stated in the story bacground (p. 21) as follows.

"Maklum titelnya saya apes-nya satu, dua, tiga, empat, lima to! Doktor dalam bidang matematika, M.A. di bidang ekonomi, dan M.Sc. di bidang arsitektur pertamanan."

"His title is very long, one, two, three, four until five! He is an Ph.D for mathematics, M.A. for economics, and M.Sc. for horticultural architecture."

In a conversation between Prof. Lemahamba and Pak Ageng, we can see

Pak Ageng seems to admit his friend's intellectual by mentions "Prof." before his friend's name (see Appendix 1). In contrast, Prof. Lemahamba only needs to directly call Ageng's name without preceded it by *Pak* or anything else of respected form. It is shown on p. 309.

"Oh, Geng, you missed a lot. You were not here, to?"

"Oh, Geng, you missed a lot. You were not here, aren't you?"

"Elho, kehilangan apa, Prof?"

"What have I missed, Prof.?"

However, the reason of why Pak Ageng designates Lemahamba with Prof. is optional since he has a same social level (socio-economic aspect).

The phenomenon between Prof. Lemahamba and Pak Ageng is also happened between Prof. Lemahamba and Mr. Rigen. But different, Mr. Rigen absolutely has lower social level than Prof. Lemahamba (socio-economic and age gap aspects). It makes Mr. Rigen needs to call Lemahamba by mentioning a respected form, and the respected form he choose is title of education.

b. Title of Profession

Profession is a job that needs special education or training (Longman, 2008, p. 1257). In this novel title of education is only used once; when Pak Ageng designates Dokter. Form *dokter* itself is translated into English become “doctor”. When people say this, it does not indicate certain social levels of both the addresser and the addressee. This form is only used by people for respecting the addressee’s professional. Form *dokter* can be found in the novel on p. 5 (see Appendix 1).

Dokter : “*Jangan ngoyo, Pak. Nanti cepat tua, lho!*”

“Don’t work too much Sir!”

Pak Ageng : “*Yak, Dokter kok klise begitu. Mbok yang lebih orisinil, Dok nasihatnya...*”

“It is too cliché. Please give me a better suggestion, Doc...”

We can say that in this conversation, both of the characters, *Dokter* and Pak Ageng have a same social level. It is supported by Dokter’s statement that mentions “*Pak*” to Pak Ageng, which indicates he respects Pak Ageng. On the other hand, Pak Ageng calls him Dokter, which indicates that he respects the doctor too. Since feeling of respect is appeared by both characters, so that no one is more honorable than other. Another reason can be based on the position of the addresser and the addressee in the conversation. This conversation is running by a doctor and his patient. In this case, the patient acts as a customer of the doctor. So that it is normal when the customer respects the doctor because of his profession

and because this person is deserving man for him, at the same time the doctor uses respected address form, which is *Pak* when he serves his costumers.

4.2.3.2 Name Orientation

Name is the word that someone or something is called or known by (Longman, 2008, p. 1055). In this novel, the local sense is strong. It is proved by respected forms that are a lot to find, such as *Pak* and *Mas*. If Javanese designates other by directly mention his/her name, it indicates that the addresser has the same or higher social level than his/her addressee. On the other hand, if Javanese designates other's name by preceded it with respected form, it indicates that the addresser respects his/her addressee. This respect feeling can be appeared because of kinship relationship, age gap, social power, social distance and might be others. For some people, they like to add respected form even to other who has no the four of requirements are mentioned previously. For phenomenon of Pak Ageng who designates Rigen and Nansiyem by adding "Mr. and Ms.", it does not mean that Pak Ageng respects them more, he uses those forms just for joking. That is why it cannot be explained by using common Javanese sense.

4.2.3.3 Nickname Orientation

Nickname is a silly name or a shorter form of someone's real name, usually given by friends or family (Longman, 2008, p. 1074). There are two persons who are called with their nicknames; they are "Gendut" and "Pak Boris". Gendut is called "*Gendut*" which means corpulent (Poerwadarminto, 2003, p.

184). Since *Gendut* is a nickname of a person, so we can say that “corpulent” here is a proxy of “corpulent girl”. The researcher assumes that she is being called like that because she is a corpulent girl.

“Borris” is a name given by Pak Ageng since based on Pak Ageng’s opinion that person has a similar face with an actor named Borris Karloff. So Borris is not a real name of that person. It is stated in the novel (p. 311):

“Ya, nggak apa-apa. Wong Borris Karloff itu orang baik-baik. Lagi dia juga bintang pilem seperti presiden Rigen, lho, Gen.”

“It is alright. Borris Karloff is a fine man. He is a movie star too, Gen, just like Rigen President.”

There are also characters that do not act as addressee when the addresser mentions their nicknames; such as Mr. Bluemoon and Mr. Ngalmus. At the time the addresser mentions their nicknames, that both persons act as reference. “Mr. Bluemoon” is a name given by Pak Ageng and Mr. Rigen. He is usually called Mr. Bluemoon because he is a street singer who only can say “bluemoon” for his lyric song. Mr. Ngalmus is a name given by Mr. Rigen to designate his boss’s friend who’s his real name is “Ngalimin”. This person is always success to be a candidate for the next year senator, but at the same time, he always fails to be a real senator. It means he always get “almost” to reach the senator position. In short, Ngalmus is a shortened name of “Ngalimin” and “almost” In data collection, actually we can see once Pak Ageng calls Mas Prasodjo with Albert Einstein, Prof. Lemahamba with Schumpeter, Mr. Rober Rajagukguk and Johni Sibutar-Butar with Raja mBatak but surely those are not their daily nicknames.

Pak Ageng calls them once with that nicknames because he wants to build a solidarity with them. It is accordance to Xiaopei (p. 39) who states solidarity implies a similarity and a degree of closeness and intimacy between people who are equally powerful in the social order.

The usage of nickname as address form by an addresser toward his addressee indicates that the addressee has a same or a lower social level than the addresser. The way the addresser gives nickname to his addressee shows a cultural sense of the nickname itself. Chang (2011) states Language is the presentation of culture. Without knowledge of culture, it is difficult to learn language well. Obviously, we intend to use culture in order to function in a particular society. Let's say for Javanese people, calling someone with their body characteristic is a normal thing, "Gendut" for example. However, this way of call is not applicative for Englishmen, Englishmen might be offended with such kind of call.