

## CHAPTER I

### INTRODUCTION

This chapter presents the background of the study, problems of the study, objectives of the study, and definition of key terms.

#### 1.1 Background of the Study

Language is a communication tool that is used by human to express their mind.

Spencer (1964, p. 377) “defines language as a distinctively human system of communication based on oral system. A language as characteristic of a speech community are definable in various ways, is a structured system of communications by means of oral system, hence by means of sound, not necessarily writing, used by human group in order to describe, classify, and catalogue experiences, concepts and objects.

Language is different from one area to other areas. Some countries even have more than one language, for instance is Indonesia. Even Indonesia only has one standard language, and it is usually called national language, actually this country has many local languages; such as Javanese, Sundanese, Borneo and so on.

Javanese is the most popular local language in Indonesia because the users are the widest one (Hugo in Meyerhoff 1995, para. 17). Javanese language can describe values that become the life order of Javanese people. Geertz in Meyerhoff (1995, para. 27) states “to be Javanese means to be a person who is

civilized and who knows his manners and his place.” “His manners and his place” means Javanese are always concerned about their social level in his attitude, for example when they are talking to others. Geertz (1976, cited in Chaer 2010, p. 40) divides Javanese language into two variations, those are *krama* and *ngoko*. *Krama* is used when the speaker talks to a person who has higher social level than himself and *ngoko* is used if the speaker talks to a person who has lower social level. One of variation in language is reflected in the forms of address.

Forms of address can represent linguistic politeness as well as sociological factors; that is various relationships among the interlocutors which can be based on the property of power-solidarity, gender, age, degree of formality, and psychological factors, such as politeness and intimacy. Forms of address can illustrate these aspects of social identity. Consequently, if interlocutors do not have enough cultural knowledge, it can be difficult to choose an appropriate form of address” (Mogi, 2002).

In Javanese culture, the manner of talk, including the forms of address is called *undak usuk basa*. Chaer (2010, p. 40) states *undak usuk* means variety of language based on social level. *Undak usuk* makes the speaker needs to know the social background of the person before he or she talks with.

We can learn a culture of a society by investigating the language, even only from the forms of addressing people. In Javanese society, we know that there are many ways of addressing, they can express “you” by saying *kamu*, *anda*, *Bapak*, or just simply call the person’s name, although all of these expressions actually only points to a same thing, “the second person singular”. However those expressions are different if we examine from the context. *Kamu* and ‘directly calls



to the person's name are only used for calling person who has a same or a lower social level. In contrary, *anda* and *Bapak* are used for calling persons who are considered have a higher social level.

There are several reasons why the researcher chooses *Mangan Ora Mangan Kumpul* as her data source. First, this novel is written by Indonesian talented author, Umar Kayam, who ever got S.E.A Write Award (South East Asia Write Award) in 1987 (seawrite.com). Second, this novel is talking about a daily life of a person which is ordinary, but precisely this ordinariness which makes this interesting because it makes the reader can feel so familiar with the plot. In this novel, we can find colorful problems which are very close to our lives. A professional journalist, Goenawan Mohamad in the introduction of the novel states:

*Sebab hidup, seperti yang tersirat dalam tulisan-tulisan Umar Kayam ini, tidak bisa dilihat secara ekstrem: banyak problem, tapi kita masih bisa selalu betah karena hidup tak pernah jadi proses yang soliter. Banyak kesulitan, tetapi tak pernah terasa nada getir dan pahit dari mulut Pak Ageng karena masih banyak orang yang menyenangkan di sekitar kita.*

Since this life, is like pictured in Umar Kayam's writings, cannot be seen in an extreme way: there are many problems, but still we are always survive because this life is not a solitary process. There are a lot of obstacles, however we do not find any ironic statement of Pak Ageng since there are still many delighting people surround us.

The third reason why the researcher chooses this novel is a consideration about the moral value of Javanese. It describes very much about Javanese perspective to

see the world. We can understand Javanese from the following characters' utterances.

Pak Ageng : *"Lho, kamu kok kelihatannya tidak begitu kaget, Gen? Ini 'kan kabar krisis berat? Air, je!"*

*"You seem not that shock, Gen? This is a big crisis, it is water crisis!"*

Mr. Rigen : *"Lha iya, air. Terus mau diapakan to, Pak. Wong itu sudah begitu terus saben tahun. Kalo ada urusan gawat betul nanti, 'kan suruhan orang tua saya kesini."*

*"Yes it is. But what we can do, Sir? It happens every year. If it is really serious thing, the messenger of my parents will come."*

Pak Ageng : *"Lha, orang tuamu apa ya tidak ngrekasa kurang air begini?"*

*"Don't your parents feel trouble because of this?"*

Mr. Rigen : *(tertawa) "Orang desa itu kapan tidak ngrekasa, to Pak? Selamanya 'kan ya ngrekasa. Karena biasa ngrekasa ya jadi tidak ngrekasa, Pak."*

*(laughing) "Villagers are very familiar with trouble, Sir. So, it is not a trouble anymore."*

This conversation tells us how sincere Javanese people are, or in their term they call it *"nrimo ing pandum"*, *"menerima takdir"*, which means "resign to fate". In this point, we can see Mr. Rigen even does not feel in a trouble. He already resigns his parents' fate as villagers who should be familiar with trouble.

He does not even complain to this fate or try to bring his parents get off the trouble. He tends to say, "this is our lives, and let it be." Mr. Rigen's perspective



might be sourced from the Javanese philosophy. By having the perspective, Mr.

Rigen is an ideal depiction of Javanese people. The Javanese distinguished

philosophy of this novel was said by Mohamad in the introduction of *Mangan Ora*

*Mangan Kumpul*, 'mungkin ada yang mengatakan bahwa kearifan ini adalah

kearifan khas Jawa, karena tulisan-tulisannya penuh dengan "warna daerah",

tapi saya kira tidak seluruhnya harus demikian.' It means 'some people might say

that this wisdom belongs to Javanese since the writings are full of "local color",

but I don't think all of these are like that.'

This research examines the forms of address which are used by Javanese

people because of several reasons. First, the researcher is Javanese, so that she

already comprehends with the common phenomena of Javanese, such as language

phenomena. She used to speak Javanese and live in Javanese community. She is

also from linguistic discipline so that linguistic examination is her field. From

both reasons, the researcher is a reliable instrument to do this research. Third, the

data are collectable by the researcher. Fourth, there are only few researches which

talk about address forms used by Javanese people. Most of previous works discuss

about the usage of address form variety in standard Javanese context, not in the

modern Javanese one.

The researcher assumes that there are some differences between standard

Javanese context and modern Javanese context in applying forms of address.

Standard Javanese means the way of addressing people which "should be right"

according to the Javanese language rule. Sometimes the address form is in an

utterance which the utterance itself is totally in Javanese language. But nowadays,

Javanese people are living in a modern era, there are some changes in the usage of language. There is a condition which requires them to talk with Indonesian language. This condition makes the language rules messed up. In one hand they talk in Indonesian, but in another hand, they want to keep the Javanese sense of politeness. It makes Javanese people innovate the rule of address forms usage by mixing the forms in Indonesian and Javanese language. It is reflected in the forms such as *Bapak*, *kamu*, *saya*, *aku*, *sampeyan*, *panjengengan* and *ndoro* which is used by one interlocutor. The messed up of language is caused by the messed up of social condition, and the other way around. Mohamad (Kayam, 2012) states in the introduction of this novel, *'bahwa Mr. Rigen terkadang menasehati, memprotes, menegur Pak Ageng – sementara ia masih sekali dua kali menyebut boss-nya itu "ndara" – menunjukkan bagaimana sedang "kacau"-nya hubungan antara sang priyayi dan baturinya ini, tetapi juga "kekacauan yang cukup wajar"*. It is translated to be, 'he is Mr. Rigen who is sometimes suggesting, protesting, and reprimanding Pak Ageng – while at the same time, once or twice he is still calling his boss by saying "ndoro" – It shows how "messed up" the relationship between *priyayi* (the high people) and his *batur* (housemaid-the low people) is, however still this is "a normal messed up".

The research examines the utterances of the addressers who are Pak Ageng and Mr. Rigen. The research is limited to these characters because they are the mostly appeared characters in this novel. Besides, they are from different social level, the high and the low. Therefore, it is easier for the researcher to examine address forms from people with various social background; how the high



communicate to the high, the low to the low, and the high to the low, and so the contrary.

Language can describe a society. The researcher thought *Mangan Ora Mangan Kumpul* is a novel which can explain a lot about Javanese people without giving the readers a theoretical explanation. The readers can learn Javanese only by enjoying the plot and getting touch in it (especially if the readers are Javanese).

This study aims to analyze the social level of Javanese people through their forms of address in *Mangan Ora Mangan Kumpul*.

Based on Hatley (1984, p. 10-11) mentions Javanese is divided into three cultural areas, those are western Javanese, central Javanese and eastern Javanese. He also states “central Java is considered to be the heart of the Javanese culture. Home of the Javanese courts, Central Javanese culture formed what non-Javanese see as the ‘Javanese Culture’ along with its stereotypes.” Yogyakarta which is the places of the story background, historically and culturally is significant part of central Java.

## 1.2 Problems of the Study

Based on the background of the study, the problems to be investigated in this study are explained as follow:

1. What are the forms of address used in *Mangan Ora Mangan Kumpul*?
2. How do the forms of address in *Mangan Ora Mangan Kumpul* identify social level among Javanese people?

### 1.3 Objectives of the Study

As the title suggest, the study attempts to answer the problems of study. In other words, this study is written to:

1. To show the forms of address used in *Mangan Ora Mangan Kumpul*.
2. To identify social level among Javanese people through the forms of address used in *Mangan Ora Mangan Kumpul*.

### 1.4 Definition of Key terms

The definition of key terms is given to clarify the title of study. These key terms are:

1. Javanese people: Geertz in Marian (1995, para. 27) states to be Javanese means to be a person who is civilized and who knows his manners and his place.
2. Social level: Barker (2006, p. 436) states social level is a classification of persons into groups based on shared socio-economic conditions. Level is a relational set of inequalities with economic, social, political and ideological dimensions.
3. Address Forms: Fasold (in Xiaopei, p. 41) defines address forms as the words speakers use to designate the person they are talking to while they are talking to them.
4. *Mangan Ora Mangan Kumpul*: a novel written by Indonesian author, Umar Kayam. It's seventh published was in 2012.