



**THE STUDY ON INTERPERSONAL  
MEANINGS IN  
JAVANESE WEDDING *PRANATACARA* GENRE**

**A Dissertation  
Submitted in a Partial Fulfilment of the Requirements  
for a Doctorate Degree in Language Education**

**By  
Sukarno  
NIM : 2201601006**

**PERPUSTAKAAN  
UNNES**

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## PAGE OF APPROVAL

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**Prof. Abbas Achmad Badib,**  
**MA, MA. Dip. TEFL, Ph.D.**  
NIP. 130325779

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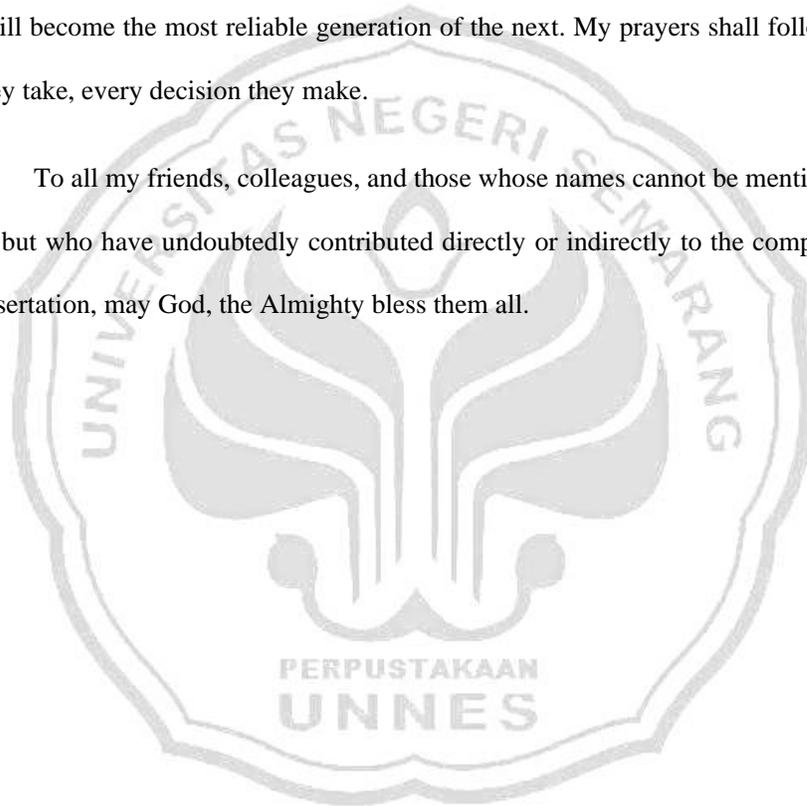
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## ABSTRACT

Sukarno. 2007. *The Study on Interpersonal Meanings in Javanese Wedding Pranatacara Genre*. A Dissertation, Department of Language Education, Post Graduate Program of the State University of Semarang. Supervisors: (1) Prof. Abbas Achmad Badib, MA., MA., Dip.TEFL, Ph.D (2) Prof. Dr. Sri Samiati Tarjana, (3) Prof. Maryanto, Ph.D

**Key Words :** Genre, Communicative Purposes, Generic Structure, Linguistic Features, Appraisal System, Systemic Functional Linguistics

The study attempts to investigate the interpersonal meanings of monologue produced by a *pranatacara* in a wedding reception with four research questions, i.e. (1) What are the communicative purposes of the Javanese wedding *pranatacara* genre to reflect the interpersonal language metafunction? (2) How is the genre of Javanese wedding *pranatacara* structured to reflect the interpersonal language metafunction? (3) What linguistic features are used in the genre of Javanese wedding *pranatacara* to reflect the interpersonal language metafunction? (4) Why do the linguistic features used in the genre of Javanese wedding *pranatacara* need to be preserved?

A wedding reception of the marriage between S. Aji Nugraha and L. Yekti Nugraheni in May 2007 was videotaped and recorded focusing on the monologue produced by Mr. Sudiono as the *pranatacara*. The monologue text was then transcribed employing the standard system of Javanese spelling and translated into English accordingly as text fragments in the data analysis. As well, it was also made in visible speech, employing Cool Edit Pro 2.0 to segment the data, after which it was converted into MP.3 using VCD Cutter 4.0 software resulting in the spectrograph of the segmented data.

The corpus data were analyzed in terms of its communicative purposes employing the Appraisal Theory, an extension of the Theoretical Framework of Halliday's Systemic Functional Linguistics with respect to its interpersonal domain of meanings. The generic structure of the text was also analyzed and described in terms of obligatory and non-obligatory stages. In addition, the data was analyzed in terms of linguistic features by means of standard grammar of Javanese at phonological, morphological and syntactical levels.

The study reveals that the communicative purposes of monologue produced by the *pranatacara* are to inform the audience of the on-going activities, and to direct the people

on duty stage by stage with respect to such activities. Meanwhile, the generic structure of the monologue consists of ^opening^itemizing^transitioning 1-n^closing. This generic structure applies in any *pranatacara* discourse. With respect to the Javanese Grammar, the language used in *pranatacara* discourse covers, with equal significance, all the three levels of micro-linguistics, namely phonological, morphological and syntactical levels.

At the phonological level, the monologue is presented with a different variety of stress and intonation patterns as shown in the spectrograph of the segmented data, which clearly indicate significance difference from those used in daily exchanges. Similarly, at the morphological level, the Javanese used in *pranatacara* discourse makes use of archaic words of both mono-and poly-morphemic types. Most attitudinal attributes are of positive types which flavor the positive attitudes for either judgment (of people) or appreciation (of things) according to the Appraisal Systems, thereby contributing to positive interpersonal meanings to the audience and individuals on duty in the wedding reception.

Furthermore, at the syntactic level, the study reveals that most sentences are either compound or complex sentences. The simple sentences are always, elaborated, extended and enhanced by means of circumstantial elements. A good oral performance of the *pranatacara* contributes significantly to the interpersonal meanings to the reception where everyone feels to be united in a happy atmosphere.

However, the most important of all is the accompanying Javanese music of *gamelan* without which the *pranatacara* will not be able to perform his duty. The Javanese music greatly contributes to the stress and intonation patterns of the oral performance of the *pranatacara*, thereby conditioning elegance of both situational and cultural contexts.

Finally, the linguistic features and all the accompanying elements should be maintained such as a means of preservation of Javanese cultural heritage at philosophical level otherwise such a unique and highly valued culture contained in the Javanese language of *Pranatacara* discourse will lose its generic spirit. However, it is still possible to modify some items within the reception as a kind of 'flavor' to the archaic situation in accordance with the modern era. The modified items should belong to non-obligatory stages.

The philosophical statement of the study is that the Javanese language used in *pranatacara* discourse is different from that used in daily exchanges. This has pedagogical implication that individuals with such skills are not inborn. Rather, a special training is required of anyone who wants to be a good *pranatacara*.

## SARI

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**Kata Kunci :** *Genre*, Tujuan Komunikatif, Struktur Generik, Fitur Linguistik, Sistem *Appraisal*, Linguistik Sistemik Fungsional

Penelitian ini mengkaji monolog seorang *pranatacara* dalam resepsi perkawinan dari segi makna *interpersonal* dengan empat permasalahan, yakni (1) Tujuan komunikatif apa saja yang terdapat dalam *genre pranatacara* yang merupakan refleksi metafungsi *interpersonal* bahasa? (2) Bagaimanakah struktur generik *pranatacara* perkawinan adat Jawa yang merupakan refleksi metafungsi *interpersonal* bahasa?(3) Fitur linguistik apa saja yang digunakan dalam *pranatacara* perkawinan adat Jawa yang merupakan refleksi metafungsi *interpersonal* bahasa? (4) Mengapa perlu dilestarikan fitur linguistik dalam *pranatacara* perkawinan adat Jawa?

Data diambil dengan cara merekam resepsi perkawinan antara S. Aji Nugraha dan L. Yekti Nugraheni pada bulan Mei 2007 dengan titik fokus pada monolog Bapak Sudiono sebagai *pranatacara*. Teks monolog tersebut kemudian ditranskripsi dengan menggunakan sistem ejaan bahasa Jawa standar dan diterjemahkan ke dalam bahasa Inggris menurut fragmen teks yang digunakan dalam analisis data. Disamping itu, data dibuat juga dalam bentuk *visible speech*, dengan menggunakan *Cool Edit Pro 2.0* terhadap segmen data, yang kemudian dikonversi ke dalam MP.3 menggunakan perangkat lunak *VCD Cutter 4.0* yang menghasilkan spectrograf segmen data.

Data korpus dianalisis dari segi tujuan komunikatif menggunakan pendekatan Teori *Appraisal*, hasil perluasan kerangka teori Linguistik Sistemik Fungsional cetusan Halliday dalam ranah makna *interpersonal*. Struktur generik dianalisis dan diperikan dari segi langkah wajib dan langkah non-wajib. Di samping itu, data juga dianalisis dari segi fitur linguistik dengan menggunakan standar tatabahasa Jawa pada tingkat fonologis, morfologis maupun sintaksis.

Hasil penelitian menunjukkan bahwa tujuan komunikatif monolog *pranatacara* adalah memberi informasi pada para tamu undangan tentang aktivitas yang sedang berlangsung, dan memberi arahan pada orang-orang yang bertugas langkah demi langkah sehubungan dengan aktivitas resepsi perkawinan. Adapun struktur generik monolog terdiri atas ^pembukaan^pembacaan urutan acara^pergantian acara-l-n^penutup. Struktur generik ini berlaku pada setiap wacana *pranatacara*. Menyangkut penggunaan tatabahasa Jawa, bahasa yang digunakan dalam wacana *pranatacara* secara signifikan sama menyangkut tiga tingkat mikrolinguistik yaitu tingkat fonologis, morfologis dan sintaksis.

Pada tingkat fonologis, monolog ditampilkan dengan pola tekanan dan intonasi yang berbeda dengan pola tekanan dan intonasi pada penggunaan bahasa Jawa sehari-hari, sebagaimana ditunjukkan dalam spektrogram segmen data. Demikian juga, pada tingkat morfologis, bahasa Jawa yang digunakan dalam wacana *pranatacara* menggunakan kata-kata arkaik (kuno) baik jenis

polimorfemis maupun monomorfemis. Kebanyakan atribut kata yang digunakan bernada positif dengan tujuan memberi warna sikap positif terhadap individu maupun benda menurut Sistem *Appraisal*, dengan demikian memberikan kontribusi positif pada ranah makna *interpersonal* kepada para tamu undangan dan mereka yang bertugas dalam resepsi pernikahan

Sedangkan pada tingkat sintaksis, hasil penelitian menunjukkan bahwa kebanyakan kalimat yang digunakan adalah jenis kalimat majemuk baik setara maupun bertingkat. Kalimat-kalimat sederhana selalu dielaborasi, diperluas dan dikembangkan dengan menggunakan elemen keterangan. Performa lisan *pranatacara* berkontribusi signifikan pada makna *interpersonal* terhadap resepsi di mana setiap individu merasa disatukan dalam suasana bahagia.

Meskipun demikian, iringan gending Jawa merupakan unsur yang paling penting karena tanpa iringan gending tersebut, seorang *pranatacara* tidak akan dapat melakukan tugasnya dengan baik. Iringan gending Jawa sangat berkontribusi terhadap pola tekanan dan intonasi dalam performa lisan yang secara langsung mengkondisikan suasana kultural yang elegan.

Akhirnya, fitur linguistik dan semua unsur penunjang hendaknya tetap terjaga keasliannya demi pelestarian budaya Jawa pada tingkat filsafati jika tidak maka bahasa Jawa dalam wacana *pranatacara* dengan nilai budaya yang adiluhung akan kehilangan rohnya. Meskipun demikian, modifikasi tetap dimungkinkan sebagai bumbu agar tidak terlalu arkaik dan sedikit selaras dengan jaman moderen asalkan jenis modifikasi sebatas langkah non-wajib dalam wacana *pranatacara*. Hasil penelitian ini menunjukkan adanya pernyataan filsafati bahwa bahasa Jawa yang digunakan dalam wacana *pranatacara* berbeda dengan bahasa Jawa yang digunakan dalam percakapan sehari-hari. Dengan demikian implikasi pedagogisnya adalah bahwa ketrampilan semacam itu bukanlah bawaan sejak lahir, namun harus dilatih secara khusus pada siapapun yang ingin menjadi *pranatacara* yang baik.

# CHAPTER I

## INTRODUCTION

This chapter is perceptual in nature. It presents several issues aimed at introducing the study. These include (1) background, which among others consists of the reasons for taking up the topic, and the reasons for taking up interpersonal meanings, (2) research questions, (3) purposes of the study, (4) potential significance of the study, (5) scope of the study, (6) definitions of key terms, and (7) organization of the dissertation.

### 1.1 Background

In a Javanese wedding event or reception, the following excerpt of a speech by a *Pranatacara* (Javanese Master of Ceremony), accompanied by a Javanese song called ‘*Kebogiro*’ (see Glossary) may be heard.

*Upacara kirabing penganten saya tambah adi kawuryan karena sri penganten wus ngagem busana kasatrian candrane kadya Radhen Dhanang Sutawijaya atmajane Ki Pemanahan, hanganti garwanira Dewi Samangkin, putra putrinipun Sunan Bagus Prawata ing Kalinyamat ameng ing udyana patamanan mirsani puspito ingkang nedheng-nedhengipun ambabar ganda arum* (Panuntun 2002:22).

The quotation above can be literally translated as follows:

*upacara kirab-ing<sup>1</sup> penganten saya tambah*

ceremony move about bride/groom more add

*adi kawuryan karena sri penganten wus*

fine glamorous because glorious bride/groom have

*ngagem busana ka-satria-an<sup>2</sup> candra-ne<sup>3</sup> kadya*

wear costumes knight describe like

Radhen Dhanang Sutawijaya atmaja-ne<sup>4</sup>

noble title prince Sutawijaya child

Ki Pemanahan, ha-kanti<sup>5</sup> garwa-nira<sup>6</sup>

male title of respect Pemanahan, accompany wife/husband,

Dewi Samangkin, putra putrid-nipun<sup>7</sup>

female deity Samangkin, child daughter

Sunan Bagus Prawata ing Kalinyamat

title of Surakarta monarch handsome Prawata in Kalinyamat

ameng ing udyana pa-taman-an<sup>8</sup> m-pirsa-ni

engage in park garden see

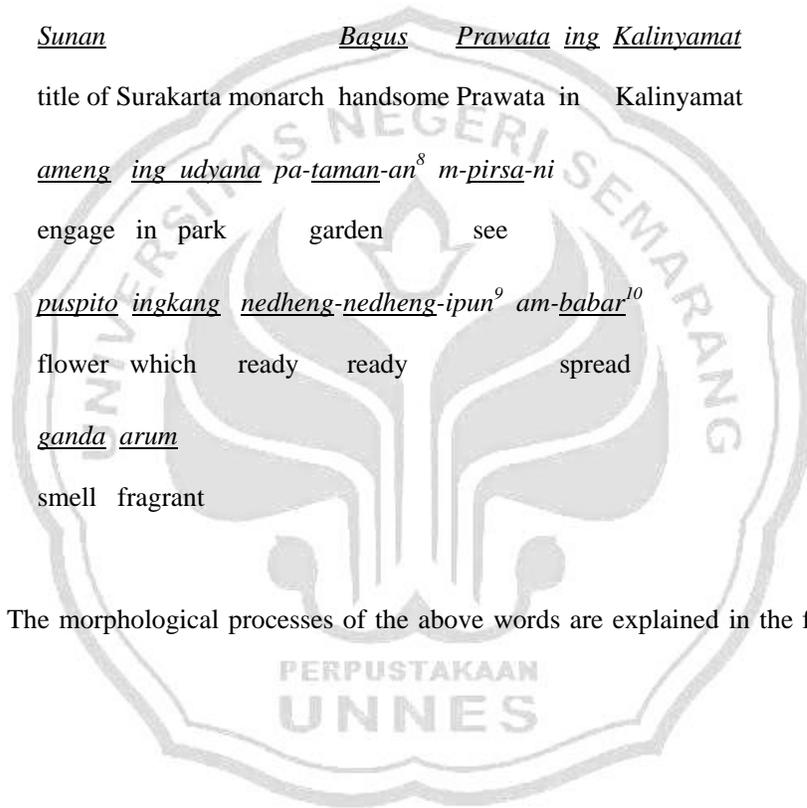
puspito ingkang nedheng-nedheng-ipun<sup>9</sup> am-babar<sup>10</sup>

flower which ready ready spread

ganda arum

smell fragrant

The morphological processes of the above words are explained in the following table.



**Table 1-1 Morphological/morphophonemic Processes**

No	Word	Base	Affixes			Remark
			pre-	-in-	-suf	
1	<i>kirabing</i>	<i>Kirab</i>	x	x	<i>-ing</i>	verb to noun formation
2	<i>kasatrian</i>	<i>Satria</i>	<i>ka-</i>	x	<i>-an</i>	confix: N-N formation
3	<i>candrane</i>	<i>Candra</i>	<i>x</i>	x	<i>-ne</i>	possessive
4	<i>atmajane</i>	<i>Atmaja</i>	<i>x</i>	x	<i>-ne</i>	possessive
5	<i>hanganti</i>	<i>Kanti</i>	<i>ha-</i>	x	<i>x</i>	mood
6	<i>garwanira</i>	<i>garwa</i>	x	x	<i>- (n)ira</i>	possessive
7	<i>putrinipun</i>	<i>putrd</i>	x	x	<i>-ipun</i>	possessive
8	<i>patamanan</i>	<i>taman</i>	<i>pa-</i>	x	<i>-an</i>	N-N formation (confix)
9	<i>nedheng-nedhengipun</i>	<i>sedheng</i>	x	x	<i>-ipun</i>	reduplication: comparative
10	<i>ambabar</i>	<i>babar</i>	<i>a(m)-</i>	x	x	nasalization prefix

and the free or dynamic translation goes as follows:

The wedding proceeding is becoming more and more glamorous due to the knight costumes of the newly wedded couple, resembling those of Knight Radhen Dhanang Sutawijaya, the son of Ki Pemanahan, coupled with his wife, Dewi Samangkin, the daughter of Sunan Bagus Prawata from Kalinyamat, sightseeing in the palace park full of glooming flowers emitting fragrant smells.

Javanese people soon recognize that the (part of the) text above is Javanese even though they may not be able to fully understand the meaning of the text nor to produce such a text in spoken or written form. This is simply because such a Javanese language style is not used in daily communication. Even it has been branded ‘archaic’ or ‘frozen’ due to its limited uses, such as in wedding receptions or any other formal context of situation. However, it is rich in Javanese cultural heritage which should be preserved by the Indonesian people as part of their diverse characteristics, particularly of course by the Javanese generation as a typical identity.

In this respect, a number of *Pranatacara* courses have been established for anyone interested in the study and practice of such a highly invaluable language style of Javanese. Textbooks on this subject have also been written for self reference and guide to how a *Pranatacara* performs his duty. The use of Javanese traditions in wedding receptions—including the language, costumes and rituals—have been practiced throughout Java.

One thing that most of the old generation of Javanese people may worry is that such a high literary style of language is not understood by the majority of Javanese people. It is really problematic since there is no obligation whatsoever for the wedding attendants (guests) to understand the language spoken by the *Pranatacara*. It is considered as the flowery part of a wedding reception. The audience can simply ignore even though actually all the beautiful descriptions of the wedding receptions are designed in such a way as a means of audio medium accompanying the visual activities in a wedding reception.

In practice, the *Pranatacara* normally tries to use complicated lexicogrammar (grammatical metaphor) with strange archaic words to describe the wedding activities

without worrying the meaning of the message. In his mind—possibly—the more complicated it is, the better since it resembles the language used a long time ago in Royal Family contexts. Only by few people, such as *Dalangs* (traditional Javanese shadow puppet performers), students of the Javanese Department, and students of a *Pranatacara* course can such a language style of Javanese be understood and mastered.

However it is, as a language educator, I am very much concerned with this particular style of Javanese as a means of preserving the cultural heritage. Therefore, one thing in my mind is that language awareness needs to be promoted in Indonesia especially with respect to the local languages of which Javanese is one. It is necessary due to the fact that, in terms of language perspectives, most Javanese people are losing their identity as Javanese. This, I suppose, is the impact of the Government's language policy in which Indonesian people are supposed to use Indonesian language to get access to multi-ethnic communication across the archipelago. It is not bad at all because Indonesia has been committed to implementing the three declarations of Indonesian people better known as '*Sumpah Pemuda*' (Youth's Pledge), which say:

- 1) *Kami putra-putri Indonesia bertanah air satu tanah air Indonesia*

(We, the younger generation of Indonesia, have one motherland, that of Indonesia)

- 2) *Kami putra-putri Indonesia berbangsa satu bangsa Indonesia*

(We, the younger generation of Indonesia, have one nation, that of Indonesia)

- 3) *Kami putra-putri Indonesia berbahasa satu bahasa Indonesia*

(We, the younger generation of Indonesia, have one language,  
that of Indonesian)

*(Kongres Pemuda Indonesia, 1928).*

However, in my opinion, the above declarations were actually used for political purposes against the foreign occupation (Dutch), as a tool to unite people and struggle for independence. From then on, Indonesian people were supposed to learn Indonesian language called *bahasa Melayu*, despite the fact that many political elites kept speaking Dutch either for pride, self-fulfilling motive, or socio-political struggle.

It was a good thing that in Sukarno era, Javanese was still very much used in the Javanese family and at schools. Meanwhile, Indonesian language was not formally taught until the third year of elementary school. This language policy continued until the early years of Soeharto era. The Javanese language was preserved through a number of Javanese performances, such *Wayang Kulit* (Javanese Shadow Puppet Performance), *Wayang Orang* (Javanese Drama), and Javanese Songs.

It was not until 1970's that Indonesian language was supposed to be taught at an earlier education (as of the Kindergarten) up to Higher Education. From here on, the Javanese language has got very little attention with respect to pedagogy and use. Parents are reluctant to use Javanese to their children. The Javanese language is now only used in Javanese traditional receptions, such as in marriage ceremonies, and religious preachers in villages. However, Ngadiman (2004) more recently explored the rhetoric of Javanese vote-getters in the 2004 political campaigns in which Javanese was used to attract prospective participants of the general election. This proved that Javanese people were more emotionally and socially touched with the use of Javanese, especially those who live in rural areas.

It has been commonly understood that language is a social phenomenon. People are more emotionally enlightened when they are addressed using the 'true' mother tongue of their own, such as the Javanese people with Javanese language. In using a language, however, people are governed by norms which are shared by the members of a particular society. Failure to comply with both linguistic and non-linguistic norms may result in unintelligibility or misunderstanding or even offending on the part of the interlocutor. This, in turn, may cause communication breakdown. Thus, it is logically assumed that the use of language is a reflection of social life.

Consequently, the study of a language cannot be separated from the background of the society in which the language is spoken. Language should be explained or described in terms of its actual use; thereby focusing on texts and their contexts. Similarly, language should be viewed at discourse level through information on the general social structure—institution, roles of functions of participants, social events. In other words, it is called a discourse genre.

In line with the above statement, language is therefore functional (Gerot and Wignell 1995). Language use, though unique, can be systematically explored in terms of its linguistic elements or specific language events from functional point of view. In Halliday's (1994) lexicogrammar, people 'make meaning' through their choice and use of words, and the systematic study of language in use is how people make sense of meanings.

Meaning is situated in a context of culture and a context of situation (Egins, 1994). The context of culture determines what people through 'being who we are', 'doing what we do' and 'saying what we say'. Meanwhile, the context of situation determines the use of register variables: **field**, **tenor** and **mode**. In other words, these two contexts

determine the genre of language use. The term ‘genre’ as used here embraces each of the linguistically realized activity types consisting of so much of the culture. Genres are how things get done, when language is used to accomplish the goal (Martin 1992). They refer to the staged purposeful social processes through which a culture is realized in a language.

In this respect, the Javanese *Pranatacara* discourse is a type of genre. The term ‘*Pranatacara*’, as Yatmana (1989) lexically puts it, refers to a person—normally characterized as male, adult and psychologically matured—who is appointed usually on contract basis along with the wedding costumes and a team of wedding beauticians in order to arrange (*nata*) an item (*acara*), a reception (*pepangghian*) or ceremony (*pasamuan*).

For common Javanese people, being able to be a good wedding *pranatacara* is somehow difficult. In addition to the mastery of the beauty of the language as the primary requirement, they have also to master the Javanese culture as a whole. In short, to be a good *pranatacara*, is, at the same time, supposed to be a good master of ceremony, announcer, director and rhetorician.

It is further argued that

*Wondene syaratipun guru utawi Pamedhar Sabda ...[1] paramasastra, tegesipun bangkit dhateng ulah gelaring sastra, [2] paramakawi, tegesipun bangkit dhateng ulah gelaring basa Kawi, [3] mardibasa, tegesipun bangkit dhateng ulah gelaring tata basa ingkang endah [4] mardiwalagu, tegesipun bangkit dhateng ulah gelaring lagu utawi gegendhingan, [5] nawungkrida, tegesipun bangkit dhateng ulah gelaring kawruh lungit, [lajeng (6)] namungana, tegesipun bangkit dhateng ulah gelaring kawasisan (Purwadi 2005:19-21).*

(Meanwhile, the requirements for a teacher or *Pamedhar Sabda* (public speaker) include (1) literary knowledge, meaning to know something about literature/ the beauty of language, (2) *Kawi* knowledge, meaning to know something about the old Javanese language (3) grammar knowledge, meaning to know how to construct beautiful grammatical sentences, (4) knowledge about Javanese traditional songs, (5) knowledge about saying dates of events in a sacred way, and (6) fully experienced in general affairs.

Therefore, it goes without saying that a *pranatacara* should be communicative, constructive, productive, creative and if at all possible educative (Yatmana 1994). However, detailed descriptions of the above requirements of knowledge and skills for a *pranatacara* are supplementary to the study and therefore, will only be touched upon in a broad sense in Chapter II. The study deals primarily with the language of *pranatacara*.

The language use is unique and reflects the culture of Javanese society. It is very much different from the language for everyday communication purposes due to the fact that it is composed of lexical and grammatical items carefully selected so as to represent the language used within the Royal Family members. It is so artistically crafted that even now only a few people of the Javanese young generation manage to understand the message. It is somehow of similar value to the language of Shakespearean era. A lot of appraisals, announcements, pleasures, humors and even Javanese traditional songs are presented. The following is one of the typical stages in Javanese wedding reception:

*Nuwun, para pinisepuh, para tamu kakung saha putri ingkang minulya,*

*Anuhoni titi wanci ingkang sampun katemtoaken sarta sampun samekta sedayanipun, pramila adicara wiwahaning panganten dhaupipun ..... kaliyan .....lajeng tumunten bade dipunsalirani panjenenganipun Bapak ..... Kasuwun Bapak ..... sekaliyan jumeneng angampingi. Wedal saha papan kula aturaken (Prasetyono 2003:138).*

The quotation above can be literally translated as follows:

*Ny-suwun<sup>1</sup>, para pini-sepuh<sup>2</sup>, para tamu kakung*  
 hello, pluralizer old pluralizer guest male  
*saha putri ingkang min-mulya<sup>3</sup>*  
 and female who honourable  
*a-tuhu-ni<sup>4</sup> titi wanci ingkang sampun ka-temtu-aken<sup>5</sup>*  
 loyal precise time which have determine,  
*sarta samekto sedaya-nipun<sup>6</sup>, pramila adi-acara wiwaha-an<sup>7</sup>*  
 and ready all so fine item wedding  
*panganten dhaup-ipun<sup>8</sup> .....kaliyan... ..lajeng tumunten*  
 bride/groom marry ..... and ..... then soon  
*dipun-salira-ni<sup>9</sup> panjenengan-ipun<sup>10</sup> Bapak .....*  
 perform you father  
*ka-suwun<sup>11</sup> Bapak .....* *se-kalih-an<sup>12</sup> jumeneng*  
 request father ..... two stand up  
*ang-amping-i<sup>13</sup>. Wekdal saha papan*  
 block time and place  
*kula atur-aken<sup>14</sup>.*  
 I give.

The morphological / morphophonemic processes are explained in the following table.

Table 1-2 Morphological/morphophonemic Processes

No	Word	Base	Affixes			Remark
			pre-	-in-	-suf	
1.	<i>Nuwun</i>	<i>suwun</i>	<i>ny-</i>	<i>x</i>	<i>x</i>	morphophonemic process
2	<i>Pinisepuh</i>	<i>sepuh</i>	<i>pini-</i>	<i>x</i>	<i>x</i>	plural formation
3	<i>Minulya</i>	<i>mulya</i>	<i>min-</i>	<i>x</i>	<i>x</i>	morphophonemic process
4	<i>Anuhuni</i>	<i>tuhu</i>	<i>a-</i>	<i>x</i>	<i>-ni</i>	verb formation
5	<i>Katemptoaken</i>	<i>temtu</i>	<i>ka-</i>	<i>x</i>	<i>-aken</i>	passive formation
6	<i>Sedayanipun</i>	<i>sedaya</i>	<i>x</i>	<i>x</i>	<i>-ipun</i>	N formation
7	<i>Wiwahan</i>	<i>wiwaha</i>	<i>x</i>	<i>x</i>	<i>-an</i>	N formation
8	<i>Dhaupipun</i>	<i>dhaup</i>	<i>x</i>	<i>x</i>	<i>-ipun</i>	possessive
9	<i>Dipunsalirani</i>	<i>salaira</i>	<i>dipun-</i>	<i>x</i>	<i>-ni</i>	passive
10	<i>panjenenganipun</i>	<i>njenengan</i>	<i>pa-</i>	<i>x</i>	<i>-ipun</i>	addressing formula
11	<i>Kasuwun</i>	<i>suwun</i>	<i>ka-</i>	<i>x</i>	<i>-an</i>	passive
12	<i>Sekalian</i>	<i>kalih</i>	<i>se-</i>	<i>x</i>	<i>-an</i>	two-inclusive
13	<i>Angampingi</i>	<i>amping</i>	<i>ang-</i>	<i>x</i>	<i>-i</i>	V-formation
14	<i>Aturaken</i>	<i>atur</i>	<i>x</i>	<i>x</i>	<i>-aken</i>	V-formation

The free and dynamic translation goes as follows:

Distinguished guests, ladies and gentlemen,

As the specified time has come and everyone on duty is ready, the wedding ritual between ..... and ..... will be performed by Mr....

. Could you, Mr... and the spouse please come forward to accompany them. The floor is yours.

The above excerpt indicates the beauty of the language employed in the Javanese wedding ceremony which is different from and not normally used in daily communication exchanges. The beauty of Javanese used in *Pranatacara* discourse would be further discussed in Chapter II (2.2) on rhetoric. Thus, it reflects the three main characteristics of a genre as proposed by Swales (1997), namely (a) a class of communicative events, (b) some shared set of communicative purposes, and (c) a discourse community's nomenclature.

In other words, a genre comprises a class of communicative events participated by community members with some shared set of communicative purposes which are organized by the expert members of ancestral discourse community in order to constitute rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constraints choices of content, style, and linguistic features.

Thus, I am of the opinion that there are still a lot of things to do in order to promote language awareness with respect to the Javanese language otherwise sooner or later it may be a 'foreign' language in a country where the majority of people are Javanese. Even now, many Ph.D. dissertations have been written in a number of overseas universities, as such University of Leiden, Vrije Universiteit Amsterdam, Cornell University, University of Michigan, to name only a few. It is, therefore, the

responsibility of the scholars to do all efforts to maintain the national heritage and culture, including the language.

Actually, Javanese is an ‘established’ language. It is argued that:

*Bahasa Jawa adalah bahasa yang ‘sudah jadi’; yang ditilik dari sejarah kehidupannya telah hidup ratusan bahkan ribuan tahun; digunakan tidak hanya dalam percakapan keseharian yang sering dibumbui dengan senda gurau, gleyengan, cengengan, tetapi juga dalam penciptaan karya seni sastra, pertuturan resmi dan santun...(Sudaryanto 1992).*

(Javanese is an established language; historically it has been in use for hundred or even thousand years; not only has it been used in everyday exchanges often flavored with informal jokes, but also in the creation of literary works, and speeches of formal and polite settings.....).

Thus, as a language, Javanese has a similar function to many other languages on earth. It can be used in both formal and informal contexts. In this respect, Sudaryanto (1992) further elaborates that there are four speech levels in Javanese, namely *ngoko* (informal-low), *ngoko alus* (informal-high), *krama* (formal-low) and *krama-alus* or *krama inggil* (formal-high). For example:

1. *Aku dikon lik Soma njaluk dhuwit kowe. (ngoko)*  
(I was asked by uncle Soma to ask for money from you.)
2. *Aku didawuhi lik Soma nyuwun dhuwit panjenengan. (ngoko alus)*
3. *Kula dipun ken lik Soma nedha arto sampeyan (krama)*
4. *Kula dipun dhawuhi lik Soma nyuwun arto panjenengan (krama alus).*

(Sudaryanto, 1992)

The four sentences above represent different speech levels in Javanese with approximately the same meaning. However, each sentence has different illocutionary force as seen in the following dialogue samples.

1. A : *Aku dikon lik Soma njaluk dhuwit kowe.*

B : *Payah ki !! Kondhoa, mengko sore ya?*

(Damn it !! Tell him... this afternoon !!)

The use of *ngoko* speech level above clearly indicates that A and B are intimate friends of possibly the same age and (low) social status.

2. A : *Aku didhawuhi lik Soma nyuwun dhuwit panjenengan.*

B : *Oh, anu ya dik, matura lik Soma// mengko sore, ya?*

(Well, please tell Uncle Soma // ... this afternoon).

The use of *ngoko alus* speech level above clearly indicates that A and B are not intimate friends. B can be more senior than A.

3. A : *Kula dipun ken lik Soma nedha arto sampeyan.*

B : *Wah pangapuntenne; sampeyan matur lik Soma// mangke sonten, nggih?*

(Oh, I am sorry; could you please tell Uncle Soma// ...this afternoon?)

The use of *krama* speech level above clearly indicates that A and B can be intimate friends who want to maintain their (high) social status.

4. A : *Kula dipun dhawuhi lik Soma nyuwun arto panjenengan.*

B : *Wah nyuwun sewu; panjenengan matur lik Soma// mangke sonten, nggih?*

(Oh, I am very sorry; would you kindly tell Uncle Soma// ...this afternoon?)

The use of *krama alus (inggil)* speech level above clearly indicates that A and B can be intimate friends (of different seniority) who want to maintain their (high) social status.

Thus, the use of speech level is very much determined by seniority, social status, and the willingness of the speakers to maintain their social status. In Dialogue 4, for instance, even though Speaker A uses *krama inggil* speech level, Speaker A may respond to A's using *ngoko alus* because of seniority, such as:

4. A : *Kula dipun dhawuhi lik Soma nyuwun arto panjenengan.*

B : *Walah// Soma ki !! Matur wae ya... mengko sore.*

(Oh, my God. That's him!! Simply tell him... this afternoon).

Here, Speaker A shows his seniority. Of the three individuals (*Lik Soma*, Speaker A and Speaker B), Speaker B is the most senior. Therefore, the mastery of code switching in Javanese is relatively difficult to acquire. A number of things should be considered prior to the appropriate choice of speech level.

With respect to the Javanese language used by a *pranatacara*, it is somehow different due to the different characteristics and context. It is a monologue characterized by the use of high speech level of a different type which is termed as *bagongan* or *kedhaton* Javanese (Sudaryanto 1992:4). The word '*kedhaton*' refers to the Royal Family. For example:

*Lamun cinandra sirna sipating janma pindha sang Ywang  
Bathara Kamajaya miwah Bathari Ratih mangejawantah*  
(Panuntun 2002:14)

The quotation above can be literally translated as follows:

Lamun      cinandra   sirna      sipating  
When (to be) described, disappears the character (of)  
janma   pindha sang   Ywang Bathara Kamajaya  
human like      the god      Kamajaya  
miwah      Bathari Ratih   mangeja wantah.  
and      (the) goddess Ratih coming down the earth.

From the above text, two words '*cinandra*' and '*sipating*' undergoes morphological processes. In '*cinandra*' a prefix '*ci-*' is added to a base '*candra*' to form a passive construction. Meanwhile, in '*sipating*' a suffix '*-ing*' is added to a base '*sipat*' as adjective to noun derivational morphological process.

The free or dynamic translation goes as follows:

When described, [the newly-wedded couple as though] had lost their human characteristics, and thereby look like the god Kamajaya and the goddess Ratih coming down the earth

The choice of words, such as *cinandra*, *janma*, *pindha*, and *mengejawantah*, are characteristics of *kedhaton* Javanese which can be compared to the *krama inggil* speech level as seen in the following table.

**Tabel 1-2 Comparison between *krama inggil* and *kedhaton* Javanese**

<i>Krama Inggil</i>	<i>Kedhaton</i>	Meaning
<i>Tiningal</i>	<i>Cinandra</i>	To be described
<i>kados</i>	<i>Pindha</i>	To look like
<i>Mandap</i>	<i>Manjejawantah</i>	To come down

Furthermore, Purwadi (2005) identified the Javanese language used by a *pranatacara* as '*basa pahargyan*' (language of appraisal) which is characterized by its monologue format of high speech level. Being a monologue, *basa pahargyan* is similar to that of a commentator. A *pranatacara* is also a commentator who describes the on-going activities, such as seen in the following example:

*Sinten ta ingkang sinaraya kridha minangka pangaraning lampah ingkang kasebat Suba Manggala. Satuhu menika [punika] panjenenganipun Bapak .... Dhasar dedeg pideksa apangawak praboto, sembada ing driya tan amingkuh saliring kewuh, bangkit angentasi karya* (Purwadi 2005:191-192).

The quotation above can also be literally translated as follows:

Sinten ta ingkang sinaraya kridha minangka

Who (is) requested to perform as

pangaraning lampah ingkang

the commander (of) procession who is

kasebat Suba Manggala

termed as Suba Manggala (Commander in Chief)

satuhu punika panjenenganipun Bapak .....

for sure this (is) His Excellency Mr .....

dhasar dedeg pideksa apangawak praboto

basically posture strong (the) body (of) an athlete

and the free or dynamic translation goes as follows:

(Who is in charge of leading the wedding proceeding termed as *Suba Manggala* (Commander in Chief)? This is Mr....., a very athletic man of high self-confidence who is ready to perform the duty)

Of course such a description will never be used in daily social exchanges. This is how a *pranatacara* typically describes a man who is in charge of the wedding proceeding. In such a language use, a lot of highly positive praising is used to describe an individual, an object or a phenomenon, which is by all means never used in normal communication.

The above peculiarities of Javanese, to me, are interesting objects for linguistic investigation. Therefore in the study, I took up one type of the Javanese discourse, that is

that of *pranatacara* as one way to promote language awareness of Javanese in particular and the application of linguistic theory in researches.

### 1.1.1 Reasons for Taking up the Topic

One reason for taking up the topic is that the *pranatacara* genre is as I have outlined above, unique in its lexico-grammar in which lexical items are well-selected, mostly from the highest speech level and not normally used in daily communication. However, such a genre is only used in formal wedding receptions as a means of preservation of culture heritage. The use of the unique form of the Javanese language will give a special flavor to the wedding event as if it were the wedding of the Javanese royal family (prince and princes). A lot of metaphors, personification, and many other figures of speech are used in this genre as shown in the following example.

*Bangke'ane hanawon kemit tandha yenta prigel ulah kridhaning asmara lan tansah bisa nuju prana mring kakung. Asta nggandhewa dhenta yenta beksan bisa gawe gregeting pria. Ananging saksampunipun ginarwo pria sagetha sedaya punika namung kagem keng raka.*  
(Prasetyono 2003:152)

The quotation above can be literally translated as follows:

*Bangke'ane hanawon kemit tanda*

(Her) hip bee-like *kemit* indicating (that)

*prigel ulah kridhaning asmara lan*

skilful (in) engineering (the) work of romance and

*tansah bisa nuju prana mring kakung*

always can arouse (the) interests to male.

*Asta nggandhewa denta; yenta beksan*

(Her) arms (are) similar to two-bows; when dancing

bisa gawe gregeting pria.

can create the interests (of sex) (of) males.

Ananging saksampunipun ginarwo pria

But after being married (to) man

sageta sedaya punika namung kagem keng raka.

hopefully all those only for her husband.

and the free or dynamic translation goes as follows:

(Her hip is like that of a bee, an indication of having skillful love-making performance and always being able to sexually satisfy the man. Her arms are like two bows of which the strings are being pulled, and thus arousing the men's libido when dancing. However, after this moment of marriage, all of these are hopefully presented to her only husband.

Unfortunately, only very few guests at the wedding event know the message or description presented by the *pranatacara* and they may, therefore, smile a little bit due to understanding the message. The message is actually good for the newly wedded couple, that is to be loyal to the spouse. Meanwhile, other guests may be just busy talking among themselves while enjoying the meals or snacks and take no attention to the *pranatacara*'s messages.

Another reason is that it is a bad thing that such a high value of literary genre of the Javanese language starts to be neglected or forgotten especially by the young Javanese generation although it is somehow a must in their formal wedding receptions. When the

Javanese language is well-cultivated and developed, it can accommodate the need for communication at any occasion—romantic, sacred or some other possible situations.

Still another reason is that Javanese is getting least attention even by its native speakers. Teguh Supriyanto (2006) labeled it as '*hidup segan mati tak mau*' (being neither alive nor dead). The Javanese language is still alive with all its limited use. It is dead in the sense that most Javanese people are not interested in the study of its literature, vocabulary, grammar, norms of speech, writing system, and calendar system. However, it is a good thing that the Government of Central Java has launched the teaching program of the Javanese language at schools of all levels (elementary to high schools). Moreover, as of February 2006 there has been an International Mother Tongue Day. This is to fight against the negative impact of globalization era.

In the teaching and learning of Javanese as a vernacular, most students think that it is a difficult subject. Research (Fathur et al. cited in Supriyanto 2006) indicates that Javanese people of 50 years of age or above cling to using Javanese at rural or urban areas. Meanwhile, only 72% of 30-49 year old people use Javanese in rural areas, and 28% use mixed language in urban areas. The worst thing is that only 18% of Javanese people of below 30 years of age use Javanese in the urban areas. In addition, the Javanese family (83%) living in the urban areas does not use Javanese at home among family members (including children of below 5 years of age). Even if they do use Javanese, they use it in the lowest speech decorum. In other words, they do not use the correct and acceptable form of Javanese.

The problem of Javanese teaching and learning lies in almost all areas of teaching domains: methodology, materials, teachers, and students' motivation. Supriyanto (2006) suggested that the focus of Javanese teaching and learning be on communicative

performance in different speech levels of Javanese, rather than focus on vocabulary memorization such as names of flowers, animals, and so on.

The good news is, nevertheless, that Javanese is not anymore considered to be a local content of the curriculum (Sunoto, 2005). Thus, there is no reason for not offering Javanese lessons at schools. Even there is an indication that there are only few Javanese teachers (Suara Merdeka Cyber News of February 17, 2006). Most of the Javanese teachers are those native speakers without majoring in Javanese teaching.

Therefore, I am highly motivated to investigate this type of discourse, namely that of a wedding ceremony of the Javanese tradition focusing on the use of the *pranatacara*'s Javanese language in terms of interpersonal meaning.

### **1.1.2 Reasons for Taking up Interpersonal Meanings**

My interest in the interpersonal meanings is not without reasons. The language used by a *pranatacara* has a lot of words describing 'intentions' of the speaker (*pranatacara*) as the commentator of sacred moments of on-going activities, whether describing the activities themselves or guiding those who are involved in performing the rituals in the wedding reception.

When a *pranatacara* describes a sacred moment, he should make sure that he uses carefully selected words that really represent the sacred moment in question. In short, the words should be of high literary beauty and values. Most importantly the language should be comprehensible for those who share the knowledge of Javanese.

## **1.2 Research Question**

The research question of the study is descriptively formulated as 'How are the interpersonal meanings embodied in the stages of a wedding *pranatacara* discourse?'

However, in order to facilitate the process of analysis, the above research question will be further developed into the following sub-research questions:

- (1) What are the communicative purposes of the Javanese wedding *pranatacara* genre to reflect the interpersonal language metafunction like ?
- (2) How is the genre of Javanese wedding *pranatacara* structured to reflect the interpersonal language metafunction?
- (3) What linguistic features are used in the genre of Javanese wedding *pranatacara* to reflect the interpersonal language metafunction?
- (4) Why do the linguistic features used in the genre of Javanese wedding *pranatacara* need to be preserved?

### 1.3 Purpose of the Study

The study is aimed at describing how the interpersonal meanings are embodied in the stages of a wedding *pranatacara* genre. Specifically, the study addresses the following objectives, i.e. to describe :

- (1) the communicative purposes of the Javanese wedding *pranatacara* genre to reflect the interpersonal language metafunction;
- (2) how the generic structure of Javanese wedding *pranatacara* to reflect the interpersonal language metafunction;
- (3) the linguistic features used in the genre of Javanese wedding *pranatacara* to reflect the interpersonal language metafunction.
- (4) the rationales for using such linguistic features in the genre of Javanese wedding *pranatacara* to preserve one of the national heritages.

Each chunk in the genre of Javanese wedding *pranatacara* has to be described in order to investigate illocutionary force of the language use in terms of interpersonal

meanings. This, in APPRAISAL terms (White 1998), includes the analysis of ENGAGEMENT, ATTITUDE and GRADUATION. Each of these three sub-systems of APPRAISAL has its own interpersonal values. ENGAGEMENT for example, explicates the sentence communicative functions, such as proposition, proposal, counter-expectation, and conditional. The diction (the choice of lexical items) is described and analyzed through ATTITUDE, judging human behaviors, appreciating natural objects and investigating the mental process of reaction (affect) by means of attitudinal epithets and other linguistic features. Finally GRADUATION deals with the semantics of scaling which includes force and focus. Force is evaluated in terms of the use of intensifiers, down-tones, booster, emphasize, emphatic, etc., while focus is dealt with in terms of the use of hedges and vague language.

The APPRAISAL analysis, as the term suggests, thus evaluates the use of language, namely how interpersonal meanings (TENOR) are generated through wordings (the application of lexico-grammar of language).

Meanwhile, the structure of the discourse of Javanese wedding *pranatacara* has also to be described in order to know how one chunk shifts to another within the discourse by means of the GENERIC STRUCTURE analysis of the *pranatacara*'s text. This is in accordance with the communicative purposes embodying each chunk of discourse in order to come up with the overall organization of the discourse of the Javanese wedding *pranatacara*.

The LINGUISTIC FEATURES used in the text have also to be described and formulated by means of the standard Javanese grammar. This includes the morphological processes of the Javanese word formation with a particular emphasis on

lexical items commonly used in the *pranatacara* genre, and the syntactic constructions that are employed to form phrases and sentences within the *pranatacara* genre.

The communicative purposes, the discourse structure and the linguistic features identified will serve to present some information about part of the Javanese culture as seen in the wedding tradition through which, hopefully, language awareness especially the Javanese language can be promoted.

#### **1.4 Significance of the Study**

This study is expected to give both theoretical and practical contributions. Theoretically, this study will provide better understanding of how to perform a genre, mainly in the context of the Javanese wedding *pranatacara*. Certain norms in the society have to be observed and obeyed if one hopes to be able to be a good *pranatacara*. Besides, this study will show that a good *pranatacara* should be able to understand and achieve the purposes, construct the genre, and master the linguistic features. Hopefully, the study will give some contributions to the theories of genre analysis, especially one dealing with language and culture.

In particular, the study will demonstrate how APPRAISAL theoretical framework which has been widely used in text analysis of English is used in the analysis of the interpersonal dimension of meanings of Javanese texts of *Pranatacara* genre in order to further promote the Javanese language at international level considering that the study is written or reported in English.

Practically, this study may provide people who are involved in the development and preservation of the Javanese cultural heritage, especially dealing with the language

use in wedding reception with better language awareness that such a linguistic phenomenon does exist in Javanese language. In addition, the information can be used as a considerable guide to develop language teaching programs, such as a *pranatacara* course design. The material and course designer will benefit much from this study as supplementary information with regards to the typical formats of the language of *pranatacara*.

To language teachers, this study may serve as useful information in their teaching of Javanese language. The actual use of language in the society with respect to the highest level of norms in Javanese language may or should be included in their teaching programs in an attempt to preserve the Javanese cultural heritage. It is a pity that some of the Javanese people do not understand the language of *pranatacara* when attending a wedding reception of Javanese tradition. It is even more saddening to hear that a Doctorate Degree in Javanese language should be obtained in Holland.

Pedagogical implications may also be formulated on the basis of the study in order to help implement the Competency-Based Curriculum of 2004—despite the fact that this curriculum has not been fully implemented, the 2004 CBC has been further enhanced by the 2006 School Unit-Based Curriculum termed as *KTSP-2006* (*Kurikulum Tingkat Satuan Pendidikan 2006*) in which schools are given more autonomy (Government Regulation No. 22 /2006).

### **1.5 Scope and Limitation of the Study**

Firstly, the study is within the scope of Systemic Functional Linguistics (SFL) focusing on the investigation of the interpersonal language metafunction by means of APPRAISAL analytical framework.

Secondly, the study is limited to the investigation of oral performance by Javanese wedding *pranatacara* in which the communication is carried out with the presence of the *pranatacara*, who serves as the master of ceremony, and other participants. Even though such as ceremony involves both verbal and non-verbal communication, only verbal communication will be dealt with. The source of data is that of Javanese heritage which has different styles from other cultures. The activities are limited to those taking place in both Surakarta and Yogyakarta which are considered as the centre of Javanese culture.

### 1.6 Definitions of Key Terms

In order to avoid misunderstanding, it is important to define some of the key terms that will be used throughout the study.

*Pranatacara* is a master of ceremony in a wedding reception whose duties are, among others, to describe the activities including the people involved, to give step by step directions according to the arrangement of items in the wedding reception. Throughout the wedding reception, he performs a monologue. In the study the *pranatacara* refers to Mr. Sudiono, the subject of the research.

In addition, in this study the word *pranatacara* also refers to the genre itself, in which it is a specific type of Javanese wedding ceremonial text which consists of a number of obligatory and non-obligatory items. It is similar to other genres with special characteristics like the genres of education, health, politics, and so forth.

*Wedding reception* in this study refers to ‘*Tumplak Punjen*’ namely a reception of the marriage of Mr. S. Aji Nugroho and Mrs. L. Yekti Nugraheni especially designed in which several married couples paid respects to the mother of Mrs. L. Yekti Nugraheni.

*The Javanese language* (Javanese) under study refers to the language as used by a *pranatacara*.

*Krama alus (krama inggil)* refers to one type of the Javanese speech level used in formal setting as opposed to *Ngoko* which refers to another type of the Javanese speech level used in informal setting.

*Panggih* refers to a bridal meeting between the bride and bridegroom. This *panggih* is performed after they have done the wedding rituals—sacraments saying

*Balangan gantal* refers to a sub-event where the bride and bridegroom throw rolls of betel vine at each other.

*Kacar-kucur* refers to a sub-event where the bridegroom pours some rice into a piece of cloth on the lap of the bride.

*Dulangan* refers to a sub-event where the bride and the bridegroom put a spoonful of rice into each other’s mouth.

*Timbangan* refers to a sub-event where the bride shall sit on the lap of her father and the bridegroom shall sit on the lap of his mother-in-law; then exchanged position, that is the bride shall sit on the lap of her mother and the bridegroom shall sit on the lap of his father in law. Then the bride’s parents shall make a statement that both the bride and the bridegroom are equally heavy, not in terms of weight but of feeling of responsibility (balanced). This philosophically means that the parents shall consider the son in law as his own son.

*Sungkeman* refers to a sub-event where both the bride and the bridegroom pay some respect to both the parents of the bride and those of the bridegroom by kissing the knees. In this sub-event, a *Pranatacara*, while describing, will usually create a dialogue, resembling the voice of a woman when the bride kisses the knees and resembling the voice of a man when the bridegroom kisses the knees—simply asking for the blessing from both parents of the bride and those of the bridegroom.

*Kirab* refers to the procession of the bride and the bridegroom

*Bedholan manten* refers to a sub-event where the bride and the bridegroom shall stand up and walk to the gate, to say good bye to the guests. The guests will shake their hands one after another.

*Tumplak Punjen* refers to a kind of ritual similar to *Sungkeman* but to be performed by several married couples in appreciation for the marriage of the last child.

*Interpersonal meaning* is an illocutionary force, that is how a *pranatacara* creates a linguistic atmosphere where there should be a communication process taking place on his part as a master of ceremony, on the people directly involved in the activities of the wedding reception, and on the audience (wedding guests)

*Wijikan* refers to a sub-event of a wedding where the bride shall clean the groom's right foot upon stepping an egg; this philosophically means that the bride shall respect her husband.

APPRAISAL is a system of interpersonal meanings—negotiating attitudes. It subdivides into (a) ENGAGEMENT, (b) ATTITUDE, and (c) GRADUATION. The APPRAISAL theoretical framework will be elaborated in some details in a special chapter.

GENRE refers to a text type which characterizes a special discourse. A genre is identified as a text frame which, normally includes orientation, incidents and coda.

*Language awareness* refers to awareness of the nature and purpose of language including appreciation of diversity among languages and varieties of languages.

## **7. Organization of the Dissertation**

The dissertation is organized in seven chapters. Chapter I introduces the study which includes (1) background, which, among others, consists of the reasons for taking up the topic, and the reasons for taking up interpersonal meanings (2) research questions, (3) purposes of the study, (4) potential significance of the study, (5) scope and delimitation of the study, (6) definitions of key terms, and (7) organization of the dissertation.

Chapter II is a review of related literature as the theoretical foundation of the study. Discussed in this chapter are (1) an overview of Javanese where I also discussed the Javanese morpho-syntax (2) a short outline of the Genre theory, origin of APPRAISAL theory, (3) the sub-systems of APPRAISAL, namely ENGAGEMENT, ATTITUDE and GRADUATION, (4) the genre theory and (5) the outline of the Javanese Grammar.

Research Method is presented in Chapter III. This includes (1) type of the research, (2) subjects and objects of the research, (3) data enhancement (triangulation), (4) method of data collection, and (5) method of data analysis.

Chapter IV is entitled 'Findings and Discussion' in which the data are analyzed by means of the APPRAISAL theory in order to come up with the interpersonal meanings as a basis of genre analysis (generic structure). Also analyzed in this chapter are the

linguistic features employed in *pranatacara* genre and the stages in the generic structure. Data enhancement is done throughout the process of analysis in order to get valid results.

Chapter V concludes the study by answering the research questions that have been formulated (Chapter I). Also presented in this chapter are the pedagogical implications especially for *Pranatacara* Course Design, including the teaching of Javanese in general in accordance with the 2004 Competency-Based Curriculum, further enhanced by the 2006 School Unit-Based Curriculum (*Kurikulum Tingkat Satuan Pendidikan*).



## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter presents several issues with respect to the theoretical foundation of this study. First of all, the semiotic system of language leading to rhetoric is revisited in order to theoretically position the study within the philosophical perspective of rhetoric. Then, I discuss Javanese as an overview prior to addressing the Javanese philosophy foregrounding wedding ceremonies, and the standard grammar of Javanese, as the basis for the analysis of linguistic features as used by a *Pranatacara*. Then, I outline the genre theory and the standard grammar of Javanese. The genre theory will be used as the basis of analyzing the communicative purposes and the generic structure of *pranatacara* genre. Furthermore, to come up with interpersonal meanings, the APPRAISAL framework is used as the basis of analyzing the Javanese language of the wedding *Pranatacara*, that is a monologue delivered by a *Pranatacara* (Master of Ceremony) in a wedding reception. It should be noted however, since the study dealt with one type of Javanese as used by a *Pranatacara* in wedding receptions, I use Javanese sentences and phrases in giving examples. I also provide transliterations / translations of the Javanese words, phrases and or sentences into English for comprehension or clarification. Therefore, the lexicogrammar being discussed is that of Javanese.

Due to the fact that the APPRAISAL framework originates from theories of systemic functional linguistics (SFL) with respect to its interpersonal dimension of meaning, I, first of all, highlight several issues of SFL as a point of departure to discuss APPRAISAL theories.

## 2.1 The Semiotic System of Language

Semiotics is defined as ‘the academic study of language and other signs to their meanings’ (Sinclair 2001:1408). In the semiotic system of language, the relationship between the content and the expression of a sign is really arbitrary. In this respect, Eggins (1994:201-201) describes that there are two kinds of relations between linguistic signs or axes, namely syntagmatic axis which captures the relations of sequence or chain relations between signs and paradigmatic axis, which captures the relations of opposition or choice between signs.

To illustrate, a conventionalized phrase ‘*Sugeng rawuh, para tamu kakung saha putri*’ (Welcome, ladies and gentlemen) can be labeled syntagmatically as;

*Sugeng—Rawuh—Para—Tamu—Kakung—Saha—Putri*

It is arbitrary and thus based on convention that ‘*Sugeng*’ is followed by *Rawuh*, which is followed by *Para*, followed by *Tamu*, followed by *Kakung* and finally followed by *Putri*. Thus the syntagmatic relations are ‘relations along the axis of chain by which signs can go together in sequence or structure. In other words, the relationship between one sign and the signs that go before and after it is ruled out in the syntax of Javanese.

Meanwhile, different paradigms may be expressed using the same syntagmatic construction, such as

*Sugeng rawuh* , *para tamu kakung saha putri*

(Welcome, gentlemen and ladies)

Welcome, ladies and gentlemen,

*Sugeng enjang* , *para tamu kakung saha putri*

(Good morning, gentlemen and ladies)

Good morning, ladies and gentlemen,

*Sugeng sonten , para tamu kakung saha putri*

(Good afternoon, gentlemen and ladies)

Good afternoon, ladies and gentlemen,

*Sugeng ndalu , para tamu kakung saha putri*

(Good evening, gentlemen and ladies)

Good evening, ladies and gentlemen,

In this respect, the relationship between *rawuh* and each of the other words is a matter of choice in order to be able to express different meanings. Thus, paradigmatic relations are the relations by which signs stand in opposition along the axis of choice. It is the knowledge of pragmatics that can determine which lexical item is selected to fit an intended meaning.

In short, semiotics involves three fields of study, namely syntax (how words are arranged in correct syntagmatic relationship), pragmatics (how choice of lexical items fit the intended meaning) and semantics (the study of meaning itself).

To further put language in its social context, Halliday (1978) views language as social semiotic in which it is theoretically divided into three parts, two of which are relevant to the study. They are **(1) elements of a sociosemiotic theory of language**, which include text, situation, register, code, the linguistic system, and social structure. **(2) sociolinguistic view of semantics** which highlights the semantics of situation types, structure of the situation, and sociosemantics of language development. The third part is **towards a general sociolinguistic theory** which is somehow beyond the study.

With respect to the elements of a sociosemiotic theory of language, text is the central since, as ‘the instances of linguistic interaction in which people actually engage: whatever is said or written in an operational context’, it represents choice of what is meant, or the actualized meaning potential, which is in sociolinguistic terms characterized by a particular type of situation or social context (Halliday 1978:108-109). Meanwhile, situation as the second element, to be specific context of situation, is very significant in the text or meaning potential that creates social contexts represented in field, tenor and mode.

From this point, register as the third element presents its role in the meaning potential. Register, which is defined as ‘the configuration of semantic resources that the member of a culture typically associates with a situation type’ (Halliday 1978:109). It, therefore, contributes meaning potential in a given social context. For example, when a Javanese master of ceremony (*Pranatacara*) in a wedding reception describes a bridegroom as a ‘one-day-king’, it does not necessarily imply a king who governs a country for only one day. Rather, it has a particular meaning embodying the characteristic of a bridegroom who becomes the central attention in a given social context—that of a wedding reception. However, the choice of such meaning potential is very much determined by the third element, namely the code. In other words, the code is actualized in language through the register since it foregrounds the semantic orientation of speakers in particular social contexts. Thus, codes are beyond language system; they are types of symbolic orders of meaning generated by the social system (Halliday 1978:109).

The code, in order to function, must be incorporated with the linguistic system (the fourth element), especially with the language metafunctions, namely ideational, interpersonal and textual. With respect to the ideational function, it is argued that,

The ideational function represents the speaker's meaning potential as an observer. It is the content function of language, language as 'about something'. This is the component through which the language encodes the cultural experience, and the speaker encodes his own individual experience as a member of the culture (Halliday 1978:112).

The above quotation mentions something about experience as the content function of language, that is what is talked about. It is what functionalists refer to as the field. Therefore, the ideational function will yield ideational meanings or sometimes referred to as experiential meanings. Meanwhile, Halliday elaborates the interpersonal function of language as follows.

The interpersonal component represents the speaker's meaning potential as an intruder. It is the participatory function of language, language as doing something. This is the component through which the speaker intrudes himself into the context of situation, both expressing his own attitudes and judgement and seeking to influence the attitudes and behaviours of others (Halliday 1978:112).

The interpersonal function of language, as stated above, indicates how the speaker and hearer or the writer and the reader(s) are related through the use of language. The interpersonal meanings that come into existence as a result of interactions are what the study focuses on, even though the other two language functions (ideational and textual) cannot be entirely left out or ignored.

Finally, dealing with the textual function of language, Halliday points out that it 'represents the speaker's text forming potential; it is that which makes language relevant (Halliday 1978:112). In other words, it is the mode of language. In this respect, text can therefore be either 'written' or 'spoken'. These two types of text can be put into the

experiential distance continuum by which spoken text is characterized as language accompanying social process or language as action; while written text is characterized as language constituting social process or language as a reflection (Eggins 1994:54).

Furthermore, the fifth or last element of sociosemiotic theory of language is of a social structure. The social structure incorporated into the interpersonal function of language creates the norms of speech or as functionalists refer to as the tenor of language. It rules out how attitudes towards the use of language differ from one individual to another (Halliday 1978:114).

Secondly, with respect to the sociolinguistic view of semantics, I will not itemize as previously mentioned. Rather, I will just highlight that, as stated by Halliday (1978:116) that ‘There is thus a systematic correspondence between the semiotic structure of the situation types and the functional organization of the semantic system’ that can be outlined in as follows.

- (1) ideational systems are activated by features of field
- (2) interpersonal systems are activated by features of tenor
- (3) textual systems are activated by features of mode

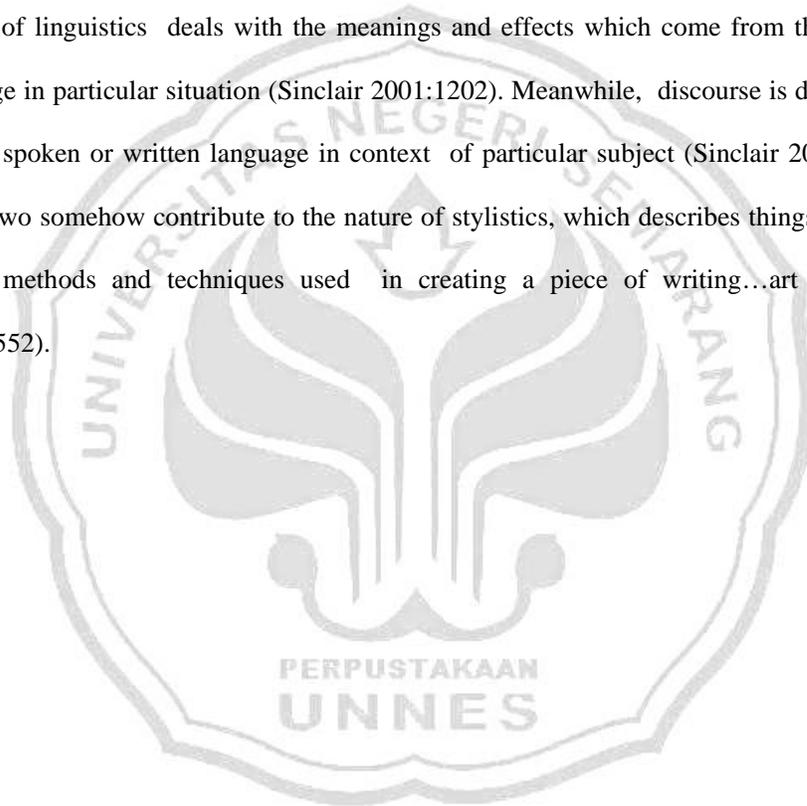
Halliday’s view on social semiotic theory of language will be further elaborated in 2.9 on the outline of Systemic Functional Linguistics.

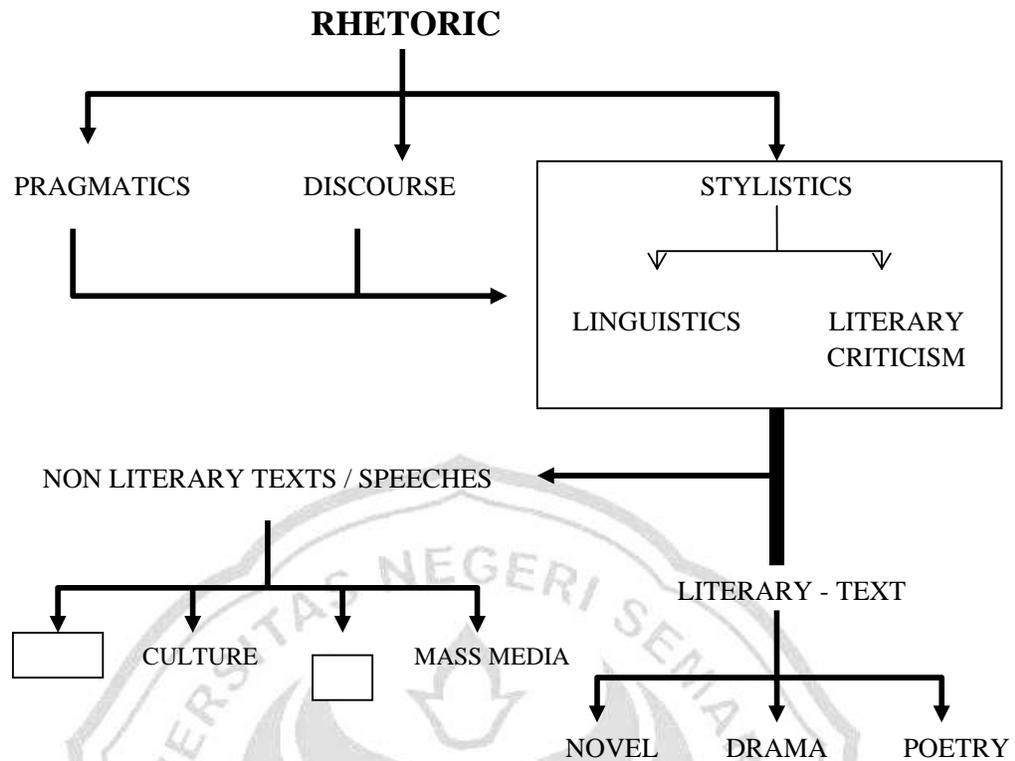
It should be noted that semiotics can be further dealt with in terms of broader philosophical perspective called ‘rhetoric’ which I will describe below.

## **2.2 Rhetoric**

Philologically, the word rhetoric ‘can be traced back ultimately to the simple assertion *I say*’. Thus, it has almost anything related to the act of saying something to someone—in speech or in writing. Diagram 2-1 (Badib 2002) elaborates rhetoric at philosophical level in a diagram (See Diagram 2-1) in which it covers pragmatics, discourse, stylistics.

In this respect, stylistics, which cannot be separated from pragmatics and discourse, consists of linguistics and literary criticism. In other words, pragmatics as ‘the branch of linguistics deals with the meanings and effects which come from the use of language in particular situation (Sinclair 2001:1202). Meanwhile, discourse is defined as natural spoken or written language in context of particular subject (Sinclair 2001:434). These two somehow contribute to the nature of stylistics, which describes things relating to the methods and techniques used in creating a piece of writing...art (Sinclair 2001:1552).





(adapted from Badib, 2002)

**Figure 2-1 Rhetoric at Philosophical Level**

Linguistics deals with non literary texts / speeches which can be about politics, religion, culture, or even mass media while literary criticism deals with literary texts which can be novel, drama, or poetry.

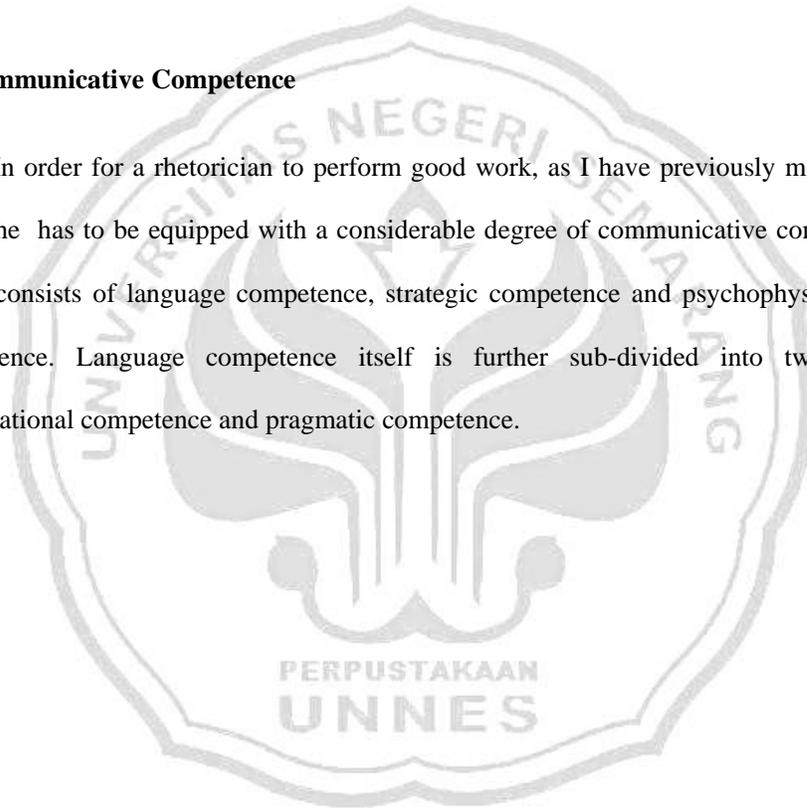
With respect to the study, it is located between linguistics and literary criticism. It belongs to linguistics because it deals with culturally-bound texts / speeches of Javanese of *Pranatacara*. As well, it belongs to literary criticism since it has something to do beauty of language by means of figurative language, specific pronunciation, pace,

rhythm, and intonation which are not normally used in normal interaction. A visible speech program must be employed to identify the suprasegmental features. Thus, a good *pranatacara* as a rhetorician has to possess communicative competence.

With respect to the rhetorical processes, Black (2002:133-136) outlines a storehouse of rhetorical terminology normally used in literary texts as tabulated below (see **Table 2-1**).

### **2.3 Communicative Competence**

In order for a rhetorician to perform good work, as I have previously mentioned, he or she has to be equipped with a considerable degree of communicative competence which consists of language competence, strategic competence and psychophysiological competence. Language competence itself is further sub-divided into two parts: organizational competence and pragmatic competence.



**Table 2-1. Rhetorical Terminologies**

No	Terminology	Description
1.	Alliteration	The repetition of words beginning with the same letter
2.	Anacoluthon	A failure to produce formal grammatical agreement
3.	Anaphora	Forms with the same meaning in analogous position
4.	Anastrophe	Words occurring in final position in a previous clause and initial position in the next clause.
5.	Antithesis	Rhetorical contrast, as in <i>you work, I play</i> .
6.	Aposiopesis	A deliberate value to end a sentence under the influence of a strong emotion like anger or fear
7.	Asyndeton	Omission of conjunctions that would normally link words, phrases, or sentences.
8.	Chiasmus	The arranging of lines crosswise, resembling Greek letter
9.	Euphemism	Toning down of speech that is either too rude or harsh.
10.	Hendiadys	A single compound idea expressed by two parts as though they were independent, the several parts being soldered with the conjunction <i>and</i> .
11.	Hyperbole	The use of exaggeration to emphasize, not to deceive.
12.	Irony	Rhetorical device whereby you say the opposite of what you mean.
13.	Litotes	The use of understatement to impress another
14.	Metaphor	A picture of the literal and physical carried over to the moral and spiritual.
15.	Metonymy	The substitution of an attribute or a characteristic for the person or thing having that attribute or characteristic
16.	Paronomasia	The formation of a word with a slight change.
17.	Periphrasis	Indicating the same things: roundabout speech
18.	Pleonasm	The use of more words than necessary
19.	Zeugma	Putting together words that do not properly go together

In accordance with the study, a good *pranatacara* has to possess considerable organizational competence in the sense that he has been equipped with grammatical competence and textual competence. Grammatical competence implies that he has to master vocabulary, morphology, phonology / graphology and syntax of the language in question (Javanese). Meanwhile textual competence includes the ability to provide cohesion and rhetorical organization of the text.

In addition, a good *pranatacara* has to possess pragmatic competence which consists of illocutionary competence (functional abilities) and sociolinguistic competence (the mastery of dialect, register and cultural references).

Apart from language competence as previously mentioned, communicative competence includes strategic competence and psychophysiological competence. By strategic competence is meant that a good *pranatacara* has a thorough knowledge of what to do and what not to do in a particular context of situation, while psychophysiological competence implies that a good *pranatacara* has to be psychologically and physiologically matured. In other words, he is in a good state of mind and has no speech defects. Further requirements for a good *pranatacara* will be described in 2.7 below.

#### **2.4 The Javanese Language: an Overview**

The Javanese language—sometimes referred to a Javanese—belongs to Austronesian language as stated by Purwadi (2005:11) quoting Poerbatjaraka (1964) that

*Basa Jawi punika kagolong basa Austronesia; inggih punika basa-basa ingkang kangge sawarnining bangsa pribumi ingkang dudunung ing kapulowan iring kidul wataning jagad Asia: wates ler wiwit pulo Formusa mangidul; wates kilen wiwit pulo Madagaskar babalas mengetan ngantos dumugi jagad Amerika kidul (Purwadi 2005:11).*

(The Javanese language belongs to Austronesian; which consists of languages spoken by the native people living in Southeast Asian islands; bordered in the North starting from the island of Formosa to the South and bordered in the West starting from Madagaskar island to the East up to Southwest America.)

From the above quotation, it is logical to assume that Javanese belongs to groups of great languages spoken by people of almost half of the globe. Actually in the past the above mentioned nations spoke one language. A comparative study revealed that

*...ing bab tetandhingan basa, ngantos saget nerangaken bilih asal-usulipun bangsa wau, kala taksih kempal ngangge basa satunggal, wonten ing tanah Cempa, ing samangke kalebet tanah Indocina. Malah saking pangudinipun P.W. Schmidt kenging dipun kinten-kinten bilih asal-usulipun bangsa Indonesian punika saking Asia tengah (Purwadi 2005:13).*

(...with respect to a comparative study, it can be seen that originally, when those nations lived together in Cempa, part of Indochina, they spoke one language. According to P.W. Schmidt, it can be assumed that Indonesian people originated from Central Asia).

Therefore, it is clear that language develops from what it was to what it is, and possibly to what it will be. It was a good thing that a group of linguists chaired by Sudaryanto had tried to standardize the Javanese grammar (1992) on the basis of which I have outlined some different Javanese speech levels in Chapter I.

At the moment, apart from being used in three provinces, namely Central Java, Yogyakarta Special Region, and East Java with the population of 63,921,871 out of 179,321,641 of the total population of Indonesia (census, 1990), Javanese is also used in other provinces, such as Jakarta region and the transmigration area of Lampung, South

Sumatra etc. Outside of Indonesia, Javanese is used in Suriname. This enables Javanese to be used with distinctively different geographical dialects. Besides, there are also some differences in use between the old and the young generations (Sudaryanto 1992:3).

However, when it comes to the discussion of Javanese as used by a *Pranatacara*, people will turn to two styles (*gagrag*), one of Surakarta and the other of Yogyakarta. This study refers to both without necessary attempts to differentiate since the differences are allophonic in nature, and therefore do not constitute any differences in meaning. Some people say that Surakarta style is the original style, while Yogyakarta style is somehow simplified and contemporary. This kind of difference does not count in the study.

## 2.5 An Outlook of Javanese Philosophy

By philosophy here I do not mean to describe nor explain in details the Javanese philosophy. Rather, it is meant to highlight the philosophical background to the Javanese wedding ceremonies that take place in a similar way to those of the Royal Family. It is argued that:

Almost everyday, newspapers carry pictures of society wedding stages in expensive hotels that meticulously follow a protocol that is thought to imitate the rite of the nobility. Especially since money came in a great way in early 1970s, such display spending has become fashionable, and has been dressed up in a 'Javanese' cloak. Meanwhile, many people hold such ceremonies, which include Javanese-style and gamelan music, to be national, to be Indonesian (Mulder 1998:95).

From the quotation above, it is clear that wedding ceremonies are held to imitate those of the royal family, even the bride and groom are often referred to in Indonesian as

*Raja sehari* (one-day king). However, since such a ceremony involves financial expenditure, they can be modified here and there to fit the financial strength. A very rich family may hold the wedding ceremony spending millions of rupiahs in order to adopt every detail of the rituals and marital reception. Conversely, for middle class of Javanese society, some of the unnecessary stages may be omitted due to financial grounds. This is (Mulder 1998:59-60) in accordance with the Javanese philosophy of *prasaja* (modesty) in support of the basic philosophy of *sepi ing pamrih, rame ing gawe* (unselfish or non-vetted interest; diligent). In other words, with respect to marriage ceremonies, one shall be humble (*prasaja*) but make sure that the goal (marriage) is achieved without unnecessary problems, such as being in bad debts upon completion of the marriage of their daughter and son.

Apart from the reason for such wedding events to be held, it is also argued that everything that has something to do with marriage has to be prepared according to the established Javanese philosophy, such as the use of *primbon* (magical almanacs) and *petungan* (calculations). The two terms, however, may be used interchangeably. Mulder (1998) further argues:

The *petungan* are used like the *primbon*, but may consist of fresh calculations in order to find the right married partner, the date, and the hour of a ceremony, or when to start building a town hall. They are like the *primbon*, a means of coordinating earthly events with cosmic condition (Mulder 1998:54-55).

Thus, from the very beginning, that is to find out the suitable partner for marriage has to be philosophically calculated. Failure to do so may cause bad destiny such as from disharmony of the marriage, 'fooling around' or even to its worst possible separation or 'divorce'. Such *primbon* or *petungan* applies to any family who want to

carry out marital ritual for their daughter or son without regard to the social status of the family.

There are still quite a number of philosophical symbolizations with respect to the decoration in a wedding event, such as *balangan gantal*, *sungkeman*, *wijikan*, *timbangan*, *kacar-kucur*, and *dulangan* (See 1.6 for the explanation of the concepts of these terms).

According to the interview with the subject of the study, Mr. Sudiyono, each of the above activities has a Javanese philosophical basis. *Balangan gantal*, for example, philosophically symbolizes that the bride and groom should love each other in order for their marriage to survive. Meanwhile, the parents of both the bride and the groom are fully respected by performance of *sungkeman* as the philosophical symbol. Furthermore, *wijikan* symbolizes ‘respects’ and ‘loyalty’ of a wife to her husband and *timbangan* symbolizes the parents’ equal love to both daughter (son) and son-in-law (daughter-in-law).

Mr. Sudiyono continues to elaborate that *kacar-kucur* functions as a philosophical symbol that a husband should be the bread-winner and therefore give everything he earns to his wife in order for her to financially manage the family. Finally, *dulangan* symbolizes the mutual expression of love between a husband and his wife.

## 2.6 An Outline of The Javanese Grammar

The outline of the Javanese grammar in the study is heavily based on Sudaryanto’s *Tata Bahasa Baku Bahasa Jawa* published by Duta Wacana University Press (1992), and Suharno’s *A descriptive Study of Javanese* (1982). With respect to the

relevance to the study, I focus on (1) morphology (poly-morphemic words and morphological processes), (2) syntax (simple sentence, compound sentence, complex sentence, and compound-complex sentence).

### 2.6.1 Javanese Morphology

The Javanese language is rich in word formation in which one root or stem can be developed into a number of poly-morphemic words. The difference between ‘root’ and ‘stem’ seems confusing. In modern linguistics, however, they are interchangeably minimal linguistic form (base forms) to which affixes can be attached (McArthur 1992:876). In Javanese, there are basically three types of word formations, namely morphemic affixation, morphemic reduplication, and morphemic compound, all of which have grammatical meanings and are bound in nature (Sudaryanto 1992).

Suharno (1982) classifies a word into ‘the simple word’, ‘the composed word’, ‘the nuclear word’, and ‘the peripheral word’ or ‘the suffix’. A word is classified as the simple word when it contains one lexical unit only or sometimes referred to as a ‘word-root’ (Suharno 1982:13). It is important to establish such a definition since there are many Javanese verbs that require an obligatory affixation as soon as a formation process starts to establish them. Suharno (1982:13) exemplifies the simple word ‘*adeg*’<sup>1</sup> (stand), verb or noun specified in the most general way. However, as soon as it is specified as ‘action’, then the action feature entails a certain prefix which forms the root to become an action verb ‘*ngadeg*’. If it is specified as a process verb, then it becomes ‘*madeg*’ (to take a stand). If it is specified as an action-process verb, it becomes ‘*ngadegake*’ (to erect). A monosyllabic word is always a simple word.

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<sup>1</sup> In the review of literature, I maintain the use of formal Javanese spelling system

The so-called 'composed word' is a word that involves an extension of a simple word either in terms of affixation, reduplication, or combination (Suharno 1982:13). It is further stated that.

An affixation involves prefixes, infixes and suffixes. A reduplication is of two types. The first type is a reduplication of the first syllable of a word. There are two types of combination. The first involves a combination of two words of related meanings. The second type involves a combination of two words of unrelated meanings (Suharno 1982:13-4).

Thus, in Javanese, it is likely that every simple word will have to be entailed with certain features depending on the specifications. It is called morphological process. For examples:

- (1) *mlaku* (walk) → *mlaku-mlaku* (take a walk)
  - (2) *bali* (return) → *bola-bali* (to and from)
  - (3) *tuku* (buy) → *tetuku* (do some shopping)
  - (4) *tanduran* (plant) → *tetanduran* (a collection of plants)
  - (5) *sato* (animal) → *satokewan* (animal kingdom)
- (Suharno 1982:24-5-6-7)

The nuclear word and the peripheral word differ in terms of the notion of centrality of the verb in a sentence. It is argued that

The dependency relations of a verb with the nouns that may accompany it in a sentence function as the valence of the verb. This valence establishes the basic component of a sentence, i.e. the proposition of the sentence (Fillmore 1968:23). The other component of a sentence is the modal component which does not belong to the valence of the verb (Suharno, 1982:14).

Thus, it can be inferred that a nuclear word is a word which is central with reference to the proposition. The function of a nuclear word is always implied by the verb, i.e the nucleus proposition. Suharno (1982:27) outlines that a Javanese verb may be selectionally specified as one of the following: (1) State, (2) Action, (3) Process, (4) Action-Process, (5) State-Experiential, (6) State-Benefactive, (7) State-Locative, (8) Action-Experiential, (9) Action-Benefactive, (10) Action-Locative, (11) Process-Experiential, (12) Process-Benefactive, (13) process-Locative, (14) Action-Process-Experiential, (15) Action-Process-Benefactive, (16) Action-Process-Locative<sup>2</sup>.

With respect to the peripheral word, it is not central with reference to a proposition. Rather, it is present in the surface representation by virtue of its function to expose the relationships of the nuclear words, or its function to attribute the diagnostics of the observable meaning of the proposition in the surface representation (Suharno 1982:14). In this respect, the Javanese peripheral words may be sub-divided into four types: emotives, conjunctives, relators, specifier<sup>3</sup> with emotives as the most independent peripheral words (Suharno 1982:65).

Finally, the Javanese affix, i.e. a prefix, an infix, or a suffix is an appendage that is linked to a word of which the function has to do with the expansion of a simple word into a composed word. This will be discussed further in the Javanese morphological process, that is how a simple word undergoes a particular process in order to become a composed word. It can be outlined as follows:

For morphemic affixation, the affix (prefix, suffix, infix or confix) is added to the root / stem. Table 2-2 below shows the Javanese affixes (Sudaryanto 1992:20).

<sup>2</sup> Please see Suharno (1982: 27-46) for detailed examples for each.

<sup>3</sup> Please see Suharno (1982:65-73) for detailed examples for each.

**Table 2-2 The Javanese Affixes (Inflection and Derivation)**

Prefix	Suffix	Infix	Confix
<i>n-</i>	<i>-i</i>	<i>-um-</i>	<i>ka-/an</i>
<i>di-</i>	<i>-ake</i>	<i>-in-</i>	<i>-in-/an</i>
<i>tak-</i>	<i>-a</i>	<i>-el-</i>	<i>ke-/an</i>
<i>kok-</i>	<i>-en</i>	<i>-er-</i>	<i>ke-/en</i>
<i>ma-</i>	<i>-na</i>		<i>paN-/an</i>
<i>mer-</i>	<i>-ana</i>		<i>pa-/an</i>
<i>ka-</i>	<i>-an</i>		<i>pi-/an</i>
<i>ke-</i>	<i>-e</i>		<i>pra-/an</i>
<i>a-</i>			<i>tak-/ane</i>
<i>aN-</i>			<i>tak-/ke</i>
<i>sa-</i>			<i>tak-/e</i>
<i>paN</i>			<i>kami-/en</i>
<i>pa-</i>			<i>sa-/e</i>
<i>pi-</i>			
<i>pra-</i>			
<i>kuma-</i>			
<i>kapi-</i>			

Source: Sudaryanto (1992:20)

However, the above affixes are not all used in the language of *pranatacara*. Some of them belong to lower accessible speech level. The following illustration may clarify the differences between lower speech level (*ngoko*) and higher speech level (*krama-inggil*). The original affixes (as listed above) may be given additional particles to change the *ngoko* affixes to become the *krama-inggil* affixes.

Table 2-3 *Ngoko Vs. Krama Inggil*

Root	Ngoko	Root	Krama Inggil	Meaning
<b>Kongkon</b>	<i>dikongkon</i>	<b>dhawuh</b>	<i>dipunhawuhi</i>	to be asked to
	<i>dikon</i>		<i>didhawuhi</i>	to be asked to
<b>kon</b>		<b>utus</b>	<i>dipunutus</i>	to be asked to
			<i>diutus</i>	to be asked to
<b>bojo</b>	<i>bojone</i>	<b>garwa</b>	<i>garwanipun</i>	spouse
			<i>garwane</i>	spouse
<b>kembang</b>	<i>kembange</i>	<b>sekar</b>	<i>sekaripun</i>	flower
			<i>*sekare</i>	

Table 2-3 only serves to illustrate a small number of possible changes. In the analysis, I try to describe the process of affixation of the *pranatacara*'s poly-morphemic words—how a single root of word can be developed into complex or composed words.

The morphemic reduplication in the Javanese language applies to verbs, adjectives, nouns and even adverbs (of time). There are basically four types of reduplication, namely full reduplication (fR), full reduplication with phonetic changes (fRph), partial reduplication (pR), and partial reduplication with phonetic changes (pRph). Such morphemic processes are called morphophonemic processes since they may involve both morphological and phonological processes (See also p.45)

It is argued (Sudaryanto, *et al.* 1992) that in terms of linear dimension, morphemic reduplication process can be either progressive or regressive. By progressive reduplication is meant that the base form is mentioned first as in *ngalang-alangi* (base form: *ngalang*) meaning 'to prevent', *nganak-anake* (base or stem: *nganak*) meaning 'to make available by force'. Meanwhile, by regressive reduplication is meant that the base is

mentioned later as in *ditulang-tulungi* (base form: *ditulungi*) meaning ‘to be helped again and again’, *resesik* (base form: *resik*) meaning ‘cleaning activities’. This type of process is therefore inflective in nature.

Morphemic reduplication may also convert the part of speech of one base form into another as in *omah* (N: house) into *omah-omah* (V: to get married and have family). In this respect, the noun *omah* can be morphologically converted into a verb using full-reduplication *omah-omah*. The *resik* (Adj: clean) into *resesik* or *resik-resik* (V: to clean) undergoes both partial and full reduplication. This type of process is, therefore, derivative in nature. The speech decorum of Javanese will be discussed at some length in a separated sub-heading (2.6.3.3).

## 2.6.2 Javanese Syntax

‘Syntax’ is a construction at the phrase and clause levels, each of which is described below.

### 2.6.2.1 At the Phrase Level

At the phrase level of syntax, the Javanese language adopts a head-attribute pattern (in endocentric term) for the noun, adjective, adverbial, verb phrases (Sudaryanto 1992) as in:

<b>Head (N)</b>	<b>Attribute</b>
<i>tungkak</i>	<i>bunder lir jinangka</i>
(heel)	(round as if it were well carved)
<i>jangga</i>	<i>ngolan-olan</i>
(neck)	(as if it were that of a snake)
<i>kulit</i>	<i>kuning nemugiring kemlemer deme'ane</i>
(skin)	(fair; it feels soft to be touched)

<b>Head (Adj)</b>	<b>Attribute</b>
<i>ayu</i>	<i>banget</i>
(beautiful)	(very)
<i>ireng</i>	<i>ndetheng</i>
(black)	(really very)

However, for the comparative and superlative forms, the Javanese adjective phrases take a similar pattern as that of English, as in *paling ayu* (most beautiful), *luwih ayu* (more beautiful).

<b>Head (Adv)</b>	<b>Attribute</b>
<i>rikat</i>	<i>banget</i>
(quickly)	(very)

For an attribute such as 'quite' in English which shows 'hedges' or 'in-between,' the Javanese language takes a similar pattern as in *rada ayu* (quite beautiful), *rada mambu* (quite smelly).

<b>Head (V)</b>	<b>Attribute</b>
<i>туру</i>	<i>kepati</i>
(sleep)	(soundly)
<i>mlaku</i>	<i>alon-alon</i>
(walk)	(slowly)
<i>mlebu</i>	<i>makslep</i>
(enter)	(directly without obstruction)

### 2.6.2.2 At the Clause Level

At the clause level, the Javanese language has some similar patterns to those of English in terms of word order. There are simple sentences, compound sentences, complex sentences and compound-complex sentences. I discuss the similar pattern first.

#### 2.6.2.2.1 Simple Sentence

Traditionally, by simple sentence is meant a sentence which has only one finite verb. It is also defined as a sentence with a single verb (Suharno 1982:85). For example, the sentence *Nalika tengahing ndalu, wong agung mangsah semedi.*, can be analyzed in terms of syntactic function as shown in the following pattern.

**Table 2-4 Syntactic Function in a Simple Sentence**

Adjunct of Time	Subject	Verbal Predicate
<i>Nalika tengahing ndalu</i>	<i>wong agung</i>	<i>mangsah semedi</i>
At midnight	a knight	went meditating

#### 2.6.2.2.2 Complex Sentence

Complex sentence is traditionally a sentence with more than one finite verb of which one clause is subordinate to the other. It is also defined as a sentence consisting of at least two simple sentences by the process of embedding one simple sentence into another, i.e. the matrix sentence in involved (Suharno 1982:100). For example, the

sentence *Para priyagung kang lenggah ana mburi sajake sayah banget.*, can be analyzed in terms of syntactic function as shown in the following pattern.

**Table 2-5 Syntactic Function in a Complex Sentence**

Subject	Sub-clause	Verbal Predicate
<i>Para priyagung</i>	<i>kang lenggah ana mburi</i>	<i>sajake sayah banget</i>
Distinguished guests	who are sitting at the back row	seem to be very tired.

### 2.6.2.2.3 Compound Sentence

Compound sentence is traditionally a sentence with more than one finite verb of which the clauses are joined by a coordinating conjunction and therefore of equal level. For example, the sentence *Raden Janaka ngesemi garwane lan garwane tanggap ing sasmita.*, can be analyzed in terms of syntactic function as shown in the following pattern.

**Table 2-6 Syntactic Function in a Compound Sentence**

Clause 1	Conj.	Clause 2
<i>Raden Janaka ngesemi garwane</i>	<i>lan</i>	<i>garwane tanggap ing sasmita</i>
Knight Janaka smiled at his wife	and	his wife knew her husband's intention.

#### 2.6.2.2.4 Compound-Complex Sentence

By compound-complex sentence is traditionally meant a sentence with two or more finite verbs of which the clauses are joined by a coordinating and subordinating conjunctions. For example, the sentence *Raden Janaka kang ngesemi garwane katon bungah amarga garwane tanggap ing sasmita.*, can be analyzed in terms of syntactic function as shown in the following pattern.

**Table 2-7 Syntactic Function in a Compound-Complex Sentence**

Clause 1	Clause 2	Clause 3
<i>Raden Janaka kang ngesemi garwane</i>	<i>katon bungah</i>	<i>amarga garwane tanggap ing sasmita.</i>
Knight Janaka who smiled at his wife	looked happy	because his wife knew his intention.

It should be noted, however, that the above description of the Javanese Grammar is descriptive and anticipative in support of the analysis of the language features in *pranatacara* genre.

### 2.6.3 The Javanese Language of *Pranatacara*

To the best of my knowledge, the Javanese language of *pranatacara* has not been theorized. However, in my opinion, a *pranatacara* uses the high speech level of Javanese with some archaic (frozen) lexical items and particular morpho-syntactic constructions. Most importantly, a *pranatacara* very often uses a rhetorical strategy termed as hyperbole which is 'extravagant overstatement; obvious exaggeration for effect; an

extravagant statement not intended to be understood literally (Strayer 2004). For example:

*Wus dumugi wahyaning mangsa kala dhumawahing kodrat saking panguwaosing Gusti Inggang Murbeng Dumadi. Nalika semana ana titahing Gusti inggang asipat jalu tanapi putri sumedya anetepi jejering ngagesang, ngancik alaming madya, amestuti ila-ila ujaring para kina inggang dhahat pinundhi-pundhi, sarta angleluri laksita harja...* (Sutawijaya and Yatmana 2001:65-66)

(It is time for God's will to come true. There are a male and female who will do what human-beings alive should do, following their respectful ancestors.)

With a critical language awareness, one can actually know the real meaning of the quotation, namely 'it is time for a male and a female to get married according to God's will and following their ancestors'. However, the Javanese used as above has so much of hyperbole that it is sometimes difficult to understand despite its beauty.

Within universal pragmatic / deep structure, (Appendix 1) such simple meanings can be realized into empirical pragmatic / speech act which is not value free. Such a text is actually culturally and psychologically bound. It is culturally bound because the text is governed by norms and traditions of Javanese reflecting the culture of the Royal Family, meanwhile, it is psychologically bound due to the fact that it requires a psychological stance to create and understand such texts reflecting the royal family—if the reception were held to celebrate the marriage of the royal family.

### 2.6.3.1 The Use of Figurative Language

The Javanese language in *pranatacara* genre is rich in figurative use of language, such as metaphor (including simile), metonymy, synecdoche, hyperbole. All are aimed at beautifying the language.

With respect to metaphor, it is ‘the use of language to refer to something other than it was originally applied to, or what it literally means, in order to suggest some resemblance or to make a connection between the two things (Knowles and Moon 2006:3), such as shown in the following examples:

- (1) *Pinanganten putri akajab lajeng enggal saget ngaturaken golek kencana kang bisa tata jalma*  
(The bride is supposed to have a baby soon)

This is an example of metaphoric use of Javanese. The word ‘*golek kencana*’ which literally means ‘a doll made of gold’ is in this case to represent the meaning of a baby. The word ‘*kencana*’ (gold) itself which literally means a kind of precious metal is in this sense to represent the meaning of ‘invaluable’.

With respect to metonymy, it is the use of ‘word ... for something related to that which it usually refers to; for example *eye, skirt, breathe* in

- (2) Keep your eye on the ball [gaze]  
(3) He is always chasing skirts [girls]  
(4) It won’t happen while I still breathe [live]

(Halliday 1994:340).

In Javanese, the use of metonymy can be seen in the following example:

- (5) *gumebyaring wentis kuning*  
(the beauty of a girl)

In this case, the word ‘beauty’ is represented by the Javanese word ‘*gumebyaring*’ which literally means the lightening of (something). Meanwhile, the word ‘girl’ is represented by the word ‘*wentis kuning*’ which literally means ‘fair calves’.

Furthermore, synecdoche is the use of word ‘for larger whole of which that it refers to is a part; for example *roof, bite* as in

- (6) They all live under one roof [in one house]  
(7) Let’s go and have a bite [have a meal]  
(Halliday 1994:341)

In this respect, ‘roof’ as a part of a house represents the meaning of a house; and ‘bite’ as part of a meal represents the meaning of a meal. This is also called meronymy (part—whole).

Finally, hyperbole is the use of words aimed at exaggerating the meaning, that is beyond what it really is. For example, a *pranatacara* will describe the gratitude to those who have come to attend the reception as

- (8) *Pindho kajugrangan wukir kencana, kaluberaan samodra madu, ingkang amangu gati, Bapak Hadi Wuryan anggenipun nampi panjenengan sami wonten ing wiwahan punika.*  
(Like the fall of a golden mountain, and the flood of honey-sea upon the family, the host, Mr. Hadi Wuryan cordially accepts you in this reception).

The use of the word ‘*Pindho*’ indicates a simile. This is really an exaggeration. Suppose a real mountain of gold fell upon Mr. Wuryan’s family and a flood of honey-sea

streamed through the wedding reception, everyone would die. Actually Sentence (8) means that Mr Hadi Wuryan expresses high gratitude to the presence of the guests.

### 2.6.3.2 On Javanese Prosody

In Javanese and any other language on earth, with respect to the study of their phonetics and phonology, the terms ‘segmental’ and ‘supra-segmental’ features are commonly known. Ramelan (1985) differentiates segmental features from supra-segmental features as the former referring to the sound units arranged in a sequential order and the latter to such features as stress, pitch, length intonation and other features that always accompany the production of segmental features. However, it is argued that.

Only in theory and for the sake of analysis do we divide an utterance into segmental and supra-segmental features. In practice the two are invisible, since it is impossible to produce one type of features without involving the other. For instance, if someone produces a sound like [a], his pronunciation always involves the employment of stress...either weak or strong. It should also be produced with some pitch, either low, medium or high pitch ... also requires some length ...may be long, short or in between (Ramelan 1985:22)

The quotation above highlights that segmental features with a word as the minimal form will always be accompanied by the supra-segmental features, such as stress, pitch and length. The employment of all supra-segmental features as a whole is called intonation, which is the going up and down of pitch over different syllables in an utterance (Ramelan 1985:31). Thus, the study highlights the word stress and intonation patterns of the Javanese language as used by *pranatacara*. This will contribute to the interpersonal meanings that a *pranatacara* would like to express through lexicogrammatical realization in particular contexts of situation and of culture. In this study,

the so called ‘visible speech’ program is used to identify the suprasegmental phonemes. With this program, the intonation that is used by a *Pranatacara* can be visualized in such a way that it justifies that it is different from the Javanese used in daily communication.

### 2.6.3.3 On Speech Decorum

It has been somehow touched upon that Javanese takes into account ‘the speech levels’: *ngoko*, *krama madya*, *krama inggil*, *kedaton* each of which involves careful selections of vocabulary items and grammatical constructions. Such constraints in language use can be best described in terms of speech decorum as a meaning maker (Suharno 1982:111).

Thus, speech decorum is a system of constraints on language use involving at least the proper choice of vocabulary items. Presumably, it is based on extralinguistic factors and not language specific. In English, for example, styles of usage are differentiated on the basis of appropriate contexts and particular purposes (Suharno 1982:111). It is, therefore, logical to assume that English people will speak differently depending on to whom they speak to and in what situation.

In terms of speech decorum, Javanese assumes four stages prior to the production of a sentence (Suharno 1982:117). Below I will describe each stage

- (1) **Stage 1: establishment of relationship.** In this case, the relationship between two interactants is important by means of which a particular speech level will be determined.
- (2) **Stage 2: choice of address references.** Based on the establishment of relationship, a speaker can decide which form of address will be used,

such as *aku, kulo, dalem*, or *ingsun* for the meaning of 'I' (first person singular), *kowe, sampeyan, panjenengan, sampean dalem*, or *panejnengan dalem* to express the meaning of 'you' (second person singular).

- (3) **Stage 3: choice of vocabulary.** Upon the choice of address, a speaker can decide which vocabulary items are used for particular addresses, such as *lara, sakit, gerah, nandang raga* to express the meaning of 'sick'
- (4) **Stage 4: production of sentences.** Based on the three stages, a speaker will confidently produces sentences.

Javanese is traditionally classified into eight speech levels (Padmosoekotjo (1958:13-17) as cited in Suharno (1982:118) as follows:

- (1) *Ngoko* used by children among themselves, by older persons to younger persons, by masters to their servants where respect is absent.
- (2) *Ngoko Andap*, such as (a) *Antya basa* as used by older persons to high ranking younger persons, and any members of the privileged class who are intimate with each other; and (b) *Basa antya* as used by older persons to high ranking younger persons.
- (3) *Basa madya*, such as (a) *Madya ngoko* as used by small traders among themselves, (b) *Madyantara* as used by a member of the lower middle class among themselves, and by a member of the privileged class to another and to his lower ranking kin, and (c) *Madyakrama* as used by a wife to husband, when the husband is a member of the privileged class.
- (4) *Basa krama*, such as (a) *Krama lugu* as used by common people among themselves, and by older persons to young strangers who have no rank, (b) *Muda krama* as used by younger persons to older persons, by students

to their teacher, and by members of the privileged class among themselves, and (c) *Wreda krama* as used by older persons to younger persons.

- (5) *Krama Inggil*, similar to *Muda krama* except for use of *adalem*, *abdi dalem*, *kawula*, or *abdi dalem kawula* in lieu of 'kula' ; it is used by members of the lower classes of society to members of the higher class.
- (6) *Krama Desa* as used by peasants and illiterates
- (7) *Basa Kasar* as used by angry persons
- (8) *Bada Kedaton (Basa Bagongan)* as used by members of the royal family and the king's subjects among themselves.

Of the eight speech levels, five of them are relevant to the use of Javanese by *Pranatacara*, namely (2.b) *Basa antya* and (4.b) *Muda krama* as used in the dialogue between the parents and the bride and groom during *sungkeman*; (5) *krama inggil* as used by *Pranatacara* in describing the events by occasionally making use of vocabulary items of the (8) *Basa Kedaton*.

## 2.7 The GENRE theory: A Short Outline

In the study, I also use the tool that has been provided by Martin and Rose (2003) in the analysis of the generic structure in addition to Eggins (1994)'s analytical framework.

Genre refers to different types of text that enact various types of social context (Martin and Rose 2003:7). It is further argued that '...genre is staged, goal oriented social purposes. Social because we participate in genres with other people; goal oriented

because we use genres to get certain things done; staged because it usually takes us a few steps to reach our goal' (Martin and Rose 2003:7).

The genre analysis in the study is aimed at describing how *pranatacara* genres are structured. Theoretically, as Martin and Rose (2003) put it, when analyzing the genre of a particular text, the text is investigated in terms of the orientation^incident (1-n)^coda pattern of genre. There are special genre markers that can be identified to indicate the move from one stage to another such as in *saksampunipun* (after that...) which indicates the end of a stage, and *saklajengipun* (then...) which indicates the beginning of a stage. Each stage must have a sub-goal of the main goal. The overall text presents a unified whole with a particular goal divided into several sub-goals.

With respect to the stages in *Pranatacara* genre, I highlight both obligatory and non-obligatory stages as follows.

### **2.7.1 Obligatory Stages**

The obligatory stages consists of (1) opening and (2) closing. The main purposes of the opening stages are (a) to thank God, (b) to respect seniors and distinguished guests, by normally mentioning names and occupational positions, (c) to mention the purpose of the reception by mentioning the names of the bride and bridegroom, (d) to request an apology for the inconvenience of the reception as a whole, and (e) to itemize the stages between the opening and the closing stages (Purwadi 2005:201-203).

Based on my observation since it has not been much theorized, in the closing stage, a *Pranatacara* normally signals out that the reception is over by (a) thanking God,

(b) thanking the audience for attending the reception, (c) hoping to meet again in another reception elsewhere.

### 2.7.2. Non-obligatory Stages

The non-obligatory stages, as the term suggests, consist of the items in the reception. They are non-obligatory in the sense that some individuals employ complete items according to the Javanese traditions. However, some other individuals may delete unnecessary items. An example of the employment of complete items was the marriage of Ex-President Soeharto's daughters and sons. No items of the Javanese marriage traditions were omitted. Other wedding receptions are very much dependent on the budget of the reception, reflecting the social status of the individuals.

Sutawijaya and Yatmana (2001:10-15) outline a complete ceremonial wedding package which I translate directly from their *Upacara penganten* without quoting the Javanese text as it is somehow not significant in the study in the sense that it is only traditional in nature, not linguistic.

Two items should be differentiated in a wedding package, they are (1) ritual, that is the saying of the marriage sacraments, (2) reception, that is the wedding reception where the audience participate either in a standing party or sitting party. Within each of the two items, there are both obligatory and non-obligatory sub-items.

#### (1) The Wedding Ritual

The wedding ritual can be conducted either day or night time, and either in the house of their own or in a rent-building or hall. The duties of a *pranatacara* in the wedding ritual are (a) to announce that the wedding

ritual is due to commence by reminding everyone in charge of his or her responsibilities, and (b) to announce that the wedding ritual is over and the wedding reception is ready.

## (2) The Wedding Reception

The wedding reception starts with two possible sub-items. In a standing party, a *Pranatacara* describes the arrival of the wedded couple, up to the moment they are seated in a specially-decorated sofa, resembling the seat of a king and queen with the bride's parents seated on the left side and the bridegroom' parents seated on the right side. From this moment on, guests start coming in to congratulate by approaching the wedding stage and shaking hands with (a) bride's parents, (b) the bride and bridegroom, and the bridegroom' parents. When a guest finishes shaking hands, he or she is supposed to enjoy the meals and drinks provided.

The duties of a *Pranatacara* in a standing party include (a) describing the situation as a whole, (b) elaborating the bride and bridegroom, (c) requesting newly coming guests to directly congratulate the bride and bridegroom (d) requesting the guests to enjoy the meals and drinks. This will go on until no more guests arrive.

When there is another form of entertainment, a *Pranatacara* will give the floor to the entertainment organizer to perform his or her job and he can sit down around the wedding committee.

A *Pranatacara* closes the reception by performing sub-items that have been described before.

In a sitting reception, things are quite otherwise. The guests directly are seated, waiting for the arrival of the wedded couple. The sub-items in a sitting reception include (a) *Panggih*, (b) *Kacar-kucur*, (c) *Dulangan*, (d) *Timbangan*, (e) *Sungkeman*<sup>4</sup>. It should be noted that in these four sub-items, a *Pranatacara* functions as a director of the activities, especially when *Panggih* is being conducted, the guests are requested to stand up. Camera or video shooting may be performed in each of the four sub-items.

Other sub-items after the above four in a sitting party include (f) welcoming address, (g) rest 1—where a traditional dance is performed or traditional songs are played, (i) *Kirab 1*, (j) rest 2—where another traditional dance is performed or traditional songs are played, (k) *Kirab 2*, (l) Advising Address, (m) rest-3—where another traditional dance is performed or traditional songs are played. Note that during these 3 rests, food and drinks are served and hopefully in rest 3, food and drinks serving are over since the reception is going to end, (n) *Bedholan Manten*<sup>5</sup>, and finally (o) guests supposed to go.

In these sub-items, a *Pranatacara* again functions as a director to make sure of the smooth transition from one sub-item to another.

With respect to these types of parties, a standing party may also have sub-items (a), (b), (c) and (d) prior to the standing party, either performed in the same place or elsewhere.

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<sup>4</sup> For these terms, please refer to the technical terms in Chapter I

<sup>5</sup> For these terms, please refer to the technical terms in Chapter I

## 2.8 The Requirements for a Good *Pranatacara*

The requirements for a good *pranatacara* or *pamedhar sabda* (master of ceremony, advice-addresser) have been touched upon. Therefore, I just highlight and elaborate them in order to have a more comprehensive view.

Purwadi outlines that a *good pranatacara* must possess (1) *paramasastra*, (2) *paramakawi*, (3) *mardibasa*, (4) *mardawalagu*, (5) *mandraguna*, (6) *nawungkrida* (7) *sambegana*, (2005:19-21) each of which will be described below.

### 2.8.1 *Paramasastra*

*Paramasastra* refers to the knowledge of Javanese literature (Purwadi 2005:19). In this respect, a *Pranatacara* must be able to sing Javanese traditional songs. This is very important because at times he will have to sing traditional songs as a variation of the description or to kill time while waiting for the necessary arrangements of the sub-item in any generic stage of the *Pranatacara* genre. If, for example, a *Pranatacara* cannot perform traditional singing, there will be silence. Although it is not impossible to turn on the traditional music, it is not a good idea at all. People will give a negative evaluation of such a *Pranatacara*.

In short, a good *Pranatacara* should know when he has to describe an activity, when he has to direct an activity, and when he has to kill time, such as by singing traditional songs. In other words, he has to master strategic competence. It has something to do with interpersonal language metafunction. For example when he has to describe the physical view of the reception, the bride and the groom, he should be able to perform interpersonal contacts with the audience in the sense that he has to describe honestly but

beautifully. He must convince the audience that the description matches the real situation, for the audience listen to the description and constantly evaluate whether the description really matches what is being described.

### 2.8.2 *Paramakawi*

*Paramakawi* refers to the knowledge of old Javanese language. In this respect, a *pranatacara* should have considerable knowledge of *Kawi* language. This is because most of the lexical items used in the Javanese language of wedding reception are derived from the *Kawi* language; some have been modified but others still keep the original forms.

The correct choice of lexical borrowings (from *Kawi* language) in Javanese will guarantee the language resembles that as used by the Royal Family. The phrase '*kembul bujana*' (having meals) or say '*sasana-sabdha*' (a platform for the authority to give a speech), or something like '*pasegahan panakrami*' (welcoming guests with beautiful and graceful women around) will never be used in daily conversation. Such words will only be used in a Great Royal Family, and of course in a great wedding reception to describe the physical condition.

### 2.8.3 *Mardibasa*

*Mardibasa* refers to both competence and performance of the flowery use of language whether it is viewed from the choice of lexical items to represent particular meanings or from the choice of grammar to represent particular constructions of phrases and sentences. In other words, it refers to the employment of beauty in lexicogrammatical representation. For example, the phrase '*satria pangembating praja*

*ingkang pantes sinudarsana*' which simply means the government officials whose words and attitudes deserve to be adopted.

In other words, competence implies the knowledge about the beauty of language while performance implies the oral representation of the language in use. This is because, it is possible that a *pranatacara* fails to perform well in his job if he cannot pronounce each word correctly and with a stereotyped intonation, resembling that of 'wayang' performance, which of course is different from the intonation used in daily conversation.

#### **2.8.4 *Mardiwalagu***

*Mardiwalagu* refers to both competence and performance of the Javanese traditional songs and music. This is primarily important because the narratives in wedding reception are always accompanied by Javanese traditional music (gamelan), normally from a recording. Without the knowledge of Javanese traditional music, it seems impossible for a *pranatacara* to match the description with the music.

For example, the proceeding of the bride and groom is accompanied by *Kebogiro* music; thus in this case, the intonation / rhythm of the narration of the activity must match with the music.

#### **2.8.5 *Awicara***

This basically means that a *pranatacara* must have beautiful voice that resembles that of a *dhalang* (wayang performer) in which the voice can be manipulated or engineered in order to represent the voice of a wise man, romantic lover, and even the voice of a woman with different characteristics. For example in Adicara Sungkeman

(giving respects to both parents), a *pranatacara* has to perform several dialogues (son to father, daughter to father, father to son, father to daughter, son to mother, daughter to mother, mother to son and mother to daughter).

### **2.8.6 Mandraguna**

This basically means that a *pranatacara* must possess thorough knowledge of all the activities of wedding rituals and receptions. He should be able to direct the activities prior to, during and after the execution of a wedding event.

At times in a wedding reception, the people around may not know anything about the items in the wedding rituals. Thus, a *pranatacara* functions as a director. If at all possible, a rehearsal should be performed one day before the real event to avoid being awkward and clumsy.

### **2.8.7 Nawungkrida**

In this respect, a *pranatacara* should be able to perform any activity with respect to the wedding event. He should also be able to take over the duties of others in case of absences. In short, the wedding reception should not hang. A *pranatacara* is supposed to be creative and anticipative.

If, for example, there is something wrong with one item, he will be able to cover the blunder in such a way that the ceremony can go smoothly without being clearly noticed by the audience, except critical individuals.

### 2.8.8 *Sambegana*

Almost similar to *Nawungkrida*, this basically means that a *pranatacara* should be capable of handling emergencies with respect to the execution of a wedding event. In short, he is responsible for the smooth running of the event.

As triangulation of theory or complementary to the above requirements for a good *pranatacara* I have described, an interview with the prospective subject of the study with respect to the requirements as a good *pranatacara* was conducted in his place of domicile on March 27, 2007. It was argued that

*... tentang renggep. Renggep itu keindahan dalam bahasa atau bagaimana menghubungkan [merangkai] bahasa... Namanya renggeping wicara... dalam bahasa dan sastra Jawa wilayah ini harus dipahami lebih luas dari bahasa Indonesia karena disana ada yang namanya Purwakanti ... dan rura basa yaitu bahasa yang rusak tetapi sudah umum dipakai... bahasa yang dipakai adalah mudha krama ... yang bisa dipakai ke atas dan ke bawah... berarti yang muda tahu, yang tuapun lebih memahami. Jangan sampai suara [bahasa] yang indah tapi tidak dimengerti oleh audiens (Sudiyono 2007: interview)*

(...on *renggep*. *Renggep* is the beauty of language or how to construct language output... It is called *renggeping wicara* (beauty of speech)... in Javanese language and literature, it is understood as broader than Indonesian... since it has what is called *Purwakanti* (rhyme) ... and *rura basa* (broken language) but commonly used... the language style used is then *mudha karma*... which can be used upward and downward... implying that the young generation understands, the old generation even

understands more. It is not wise to use beautiful and flowery language but not understood by the audience)

With respect to the use of *Purwakanti*, it was exemplified as '*Kanthe asta tumadhah, nyenyandang lumunturing barokah, saking Gusti Inggang Maha Mirah, mugi tansah rumentah sarta marambah, dumateng sagung titah, satemah sami bingah, jalaran katarimah sedyaning manah*' (Sudiyono 2007: interview). The **bold** syllables represent the rhyme. Actually, the meaning intended is simply 'requesting the blessing of God the Almighty in order for all of us to be granted 'safety and happiness'.

## 2.9 On Translating and Transliterating the Javanese Texts

The study makes use of English as a medium of research proposing and reporting despite the fact that it deals with the Javanese language of *pranatacara*. The use of English in the study is aimed at introducing the subject matter at international level or world-wide readerships. Therefore, it is necessary to highlight how the Javanese texts are translated into English so that those with little knowledge of Javanese can grasp the meanings. In this respect, it is possible to adopt both **formal** and **dynamic equivalence**. By formal equivalence, I mean, is to try to have the closest possible match of form and content between ST (source text) and TT (target text), meanwhile dynamic equivalence is the principle of equivalence of effect on reader of TT (Hatim and Mason 1990:7). When it is impossible to perform translation, I will perform transliteration to help comprehend the texts

It should be noted that the Javanese language of *pranatacara* has a lot of metaphorical use of words. Accordingly ‘the same metaphor may exist in both the source language (or the original language) and the target language (or the language into which the text is being translated. Another problem is that some metaphors do not translate exactly into other languages, and there is no institutionalized metaphorical equivalent at all (Knowles and Moon 2006:89-91). However, it is argued that

the selection of a translation is not just lexical or semantic, but evaluative and ideological too: switching one metaphor for another may change the reading of the original in significant ways. This means that translators need to be aware of the discourse function of the original metaphors... (Knowles and Moon 2006:94).

From the above quotation, it is clear that (1) discourse, (2) contexts, and (3) metaphorical use of words are all determining factors in translating a special text. For example, the conventionalized form:

*'Nuwun para tamu kakung saha putri ingkang minulya,*  
Excuse me - guests male and female distinguished

Such a form of translation will not be acceptable, since English has also a conventionalized form of addressing the audience. A better form of translation shall go:

Distinguished guests, ladies and gentlemen,

As a researcher, I try my best to provide the English equivalence for the Javanese counterparts—that is performing translation and transliteration (literal translation). The later is actually aimed at describing the basic Javanese lexical concepts to those non-Javanese readers. Therefore not all Javanese texts are transliterated.

### 2.10 Outline of Systemic Functional Linguistics (SFL)

SFL was developed by M.A.K Halliday in his colleagues within the tradition of Prague School of linguistics (Halliday 1994:37) in which language is viewed as social practice through the stratal model. In other words, it is theorized that language operates on the basis of social context (context of situation and culture) within semiotic systems in which the social context of communicative exchanges. Similarly, it is also argued that that language is 'characterized as a tri-stratal semiotic system, involving a strata of meaning, a strata of wordings, and a strata of sounds/ orthography (Eggins 1994:81). The language model can be illustrated in Figure 2-2.

	Folk Names	Technical Terms
CONTENT	Meanings	(discourse) semantics
	Wordings (words & Structure)	Lexico-grammar
EXPRESSION	sounds / letters	Phonology/ graphology

Adopted from Eggins (1994:81)

**Figure 2.2 The Strata of Language**

Based on Figure 2-2, it can be inferred that the unit of analysis of the stratum of discourse-semantics is text; that of lexico-grammar is clause; and that of phonology is phoneme/ grapheme (Egins 1994:82). Thus, discourse analysis involves the analysis of the highest stratum (text), down to the lower stratum (clause, phrase) and the lowest stratum (sound/ letter) depending on the purpose of the study.

Meanwhile, ‘any text is the realization of not just one meaning, but three main kinds of meaning’ (Egins 1994:81), namely ideational meaning (what the text is about), interpersonal meaning (participants’ relationship) and textual meaning (modes of language: spoken or written).

Such meaning making processes are functionally termed as language metafunctions which operate simultaneously whenever a piece of text is produced, be it spoken or written. Below is further discussion of each of the language metafunctions.

### **2.11 Language Metafunctions**

The terms ‘language metafunctions’ are widely used in SYSTEMIC THEORY stressing that language is a social phenomenon learned in interaction. It is argued that.

SYSTEMIC THEORY, as developed most prominently by M.A.K. Halliday (1976, 1978, 1984), is distinctive in being a functional theory in a more profound sense than is speech act theory. Like the latter, it is functional in that we are interested in what someone does when making an utterance—whether the utterance is used to control the addressee, to provide information, to make a promise, etc. But unlike other theorists, Halliday has suggested that the requirements ...on language have given it a certain organizational shape, reflecting just a few basic functions of language, ... METAFUNCTIONS (Painter 1989:7-8).

Accordingly, Halliday's theory not only deals with the functions of language as a means of communication in social exchanges but also with language metafunctions with respect to the processes of meaning making, namely interpersonal, ideational, and textual meanings.

For example, a Javanese *Pranatacara* announces:

*'Nuwun Para Lenggah, membe kemawon Panjenenganipun Bapak Gubernur rawuh*

(Ladies and gentlemen, just now, His Excellency Governor arrived).

The Javanese clause happens to have the same word order as the English counterpart. It is a statement sentence which can be analyzed in terms of interpersonal meaning as follows.

<i>Nuwun</i>	<i>Para Lenggah</i>	<i>nembe kemawon</i>	<i>Panjenenganipun Bapak Gubernur</i>	<i>Rawuh</i>	
Ladies and Gentlemen,		just now	His Excellency the Governor	arrived	
Adjunct: conjun	Adjunct: vocative	Adjunct: circ	Subject	Finite	Predicate
		RESIDUE		MOOD	RESIDUE

**Figure 2-3 Interpersonal Labeling**

In this respect, the clause as a declaration is directed to the audience (passive interactant) with the arguability centered on *Panjenenganipun Bapak Gubernur* (His

Excellency Governor) and his action of *rawuh* (arriving): the MOOD component of the clause. Such clause constituents represent the interpersonal meaning. In addition, the *Pranatacara* is presenting the message as a fact as there is no modulation nor modalization in the clause. In Eggins' (1994) terms, possible (and impossible or unlikely) responding moves can be predicted with respect to this initial announcement. In response to this, the audience might look at the distinguished seat to see if the statement of the *Pranatacara* is true. Thus the Mood description of this clause tells about how it functions to enable an interaction to take place, that is by nominating the audience (*Para Lenggah*) and by giving them some information to response to (hence interpersonal meaning).

Eggins argued that,

However, such an analysis has not exhausted the meanings being made by the clause. For as well as making meanings about how the interactant is structured and its potential [response] continuation, this clause is also a representation of experience, a packaging of content meaning. The clause is not just a giving of information: it is a giving of information **about something** (Eggins 1994:225).

Following Eggins, therefore, the clause, for example, gives the information that in a certain length of time '*nembe kewawon*' (just now), a particular individual who happens to be the Governor '*Panjenwenganipun Bapak Gubernur*' (His Excellency Governor) performs a fairly concrete action '*rawuh*' (arrived). In this respect, Eggins offers a different set of labels to represent the ideational meaning as follows.

<i>Nuwun</i>	<i>Para Lenggah</i>	<i>nembe kemawon</i>	<i>Panjenenganipun Bapak Gubernur</i>	<i>Rawuh</i>
Ladies and Gentlemen,		just now	His Excellency the Governor	arrived
		Circumstance: time	Actor	Process: material

**Figure 2-4 Ideational Labeling**

With the above labeling, the content roles of the clause constituents are clearly described. It shows how ideational meanings are represented. However, to suggest that a clause realizes two strands of meanings (interpersonal and ideational). The following labeling is suggested.

<i>Nuwun</i>	<i>Para Lenggah</i>	<i>nembe kemawon</i>	<i>Panjenenganipun Bapak Gubernur</i>	<i>rawuh</i>	
Ladies and Gentlemen,		just now	His Excellency the Governor	arrived	
Adjunct: conjun	Adjunct: vocative	Adjunct: circ	Subject	Finite (fused verb)	Predicate
		RESIDUE	MOOD		RESIDUE
		Circumstance: time	Actor	Process: material	

**Figure 2-5 Interpersonal and Ideational Labeling**

To really represent the three dimensional of meaning, Eggins suggests the following labeling.

<i>Nuwun</i>	<i>Para Lenggah</i>	<i>nembe kemawon</i>	<i>Panjenenganipun Bapak Gubernur</i>	<i>rawuh</i>
Ladies and Gentlemen,		just now	His Excellency Governor	arrived
Adjunct: conjun	Adjunct: vocative	Adjunct: circ	Subject	Finite (fused verb)
		RESIDUE	MOOD	RESIDUE
		Circumstance: time	Actor	Process: material
Textual	Inter-personal	Topical		
THEME			RHEME	

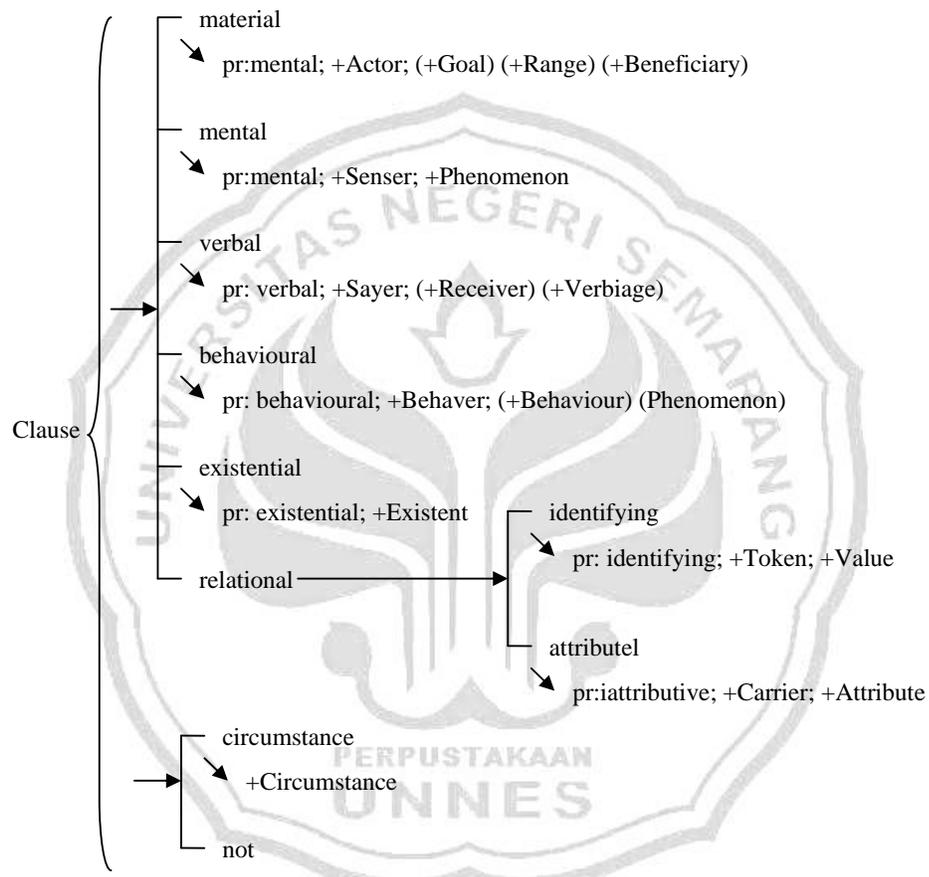
**Figure 2-6 Interpersonal, Ideational and Textual Labeling**

Thus, it is evidently true that a clause is capable of representing the three dimensional of meanings (interpersonal, ideational and textual) each of which will be described in some details below.

### 2.11.1 Ideational Meaning

The ideational meaning lies in the experiential metafunction of language which reflects what people do with language, that is 'to talk about things, to make reference to

the world of experience (including 'inner', mental experience). This is the function focused on by 'semantic' theory of language... the ability to make reference to objects, events, relations of time, place, cause, etc' (Painter 1989:8). The ideational (experiential) meaning of a clause is discussed in a system of TRANSITIVITY or process type (Eggs 1994:227-228), illustrated below.



(Adopted from Eggs 1994:228)

**Figure 2-7 : Transitivity**

The system of transitivity involves several verb processes, such as material, mental, verbal, behavioral, existential and relational with or without circumstance with reference to adverbial phrases of place, time and manner.

### 2.11.2 Material Process

Material Process involves a pattern 'Actor; (+Goal) (+Range) (+Beneficiary)' which can be illustrated using the following examples.

- 1) *Pinanganten putri ngasta sekar mawar.*  
(The bride carries a bunch of roses)

The above sentence can be labeled as follows:

Active

<i>Pinanganten putri</i>	<i>Ngasta</i>	<i>sekar mawar</i>
Actor	Process: Material	Goal

Passive

<i>Sekar mawar</i>	<i>dipun-asta</i>	<i>pinanganten putri</i>
Goal	Process: Material	Actor

**Figure 2-8 Material Verbal Process Labeling**

In a material process, a clause describes a process of doing, usually concrete 'real' tangible action. It is argued that 'The basic meaning of material processes is that some entity does something, undertakes some actions (Egins 1994:230). However, one

identification criteria for material processes is that they can be probed by asking : *What did x do?* (*x nglampahi punapa?*). This applies to the above sentence.

- 1) *Pinanganten putri ngasta punapa?*  
The bride carry (-ed) what?

(What did the bride carry?)

- 2) *Punapa ingkang dipun-asta pinanganten putri?*  
What that be carry (-ed) the bride?

What was carried by the bride?

It is important to note that material processes normally involves actor(s) or participant(s). In this respect, Eggins elaborates that ‘processes in which there’s only one participant: these processes are called **middle**, or **intransitive**’ meanwhile, ‘processes in which there are two (or more) participants: these are called **effective** or **transitive**’ (Eggins 1994:230-231). Compare the following sentences.

- 1) *Pinanganten putri ngasta sekar mawar.*  
(The bride carried a bunch of roses.)

- 2) *Bapak Gubernur sampun rawuh.*  
(The Governor has arrived.)

In Sentence 1, there are two participants: *pinanganten putri* (Actor) and *sekar mawar* (Goal) while Sentence 2 involves only one participant (*Bapak Gubernur*). It should be noted that unlike English, which has both ‘Actor+Verb+Goal’ and ‘Actor+Verb+Range’ patterns, Javanese normally has only an ‘Actor+Verb+Goal’ pattern. Eggins tabulated the difference between Goal and Range which does not apply in Javanese.

English		Javanese
RANGE	GOAL	GOAL
shoot a gun	shoot a kangaroo	mbedil kanguru
kick a goal	kick the dog	nendang segawon
serve dinner	serve the ball	namplek bal
Give a smile	give a present	maringi hadiah
make a mistake	make a cake	gawe roti
take a bath	Take a biscuit	njupuk biscuit

Adapted from Eggins (1994:235)

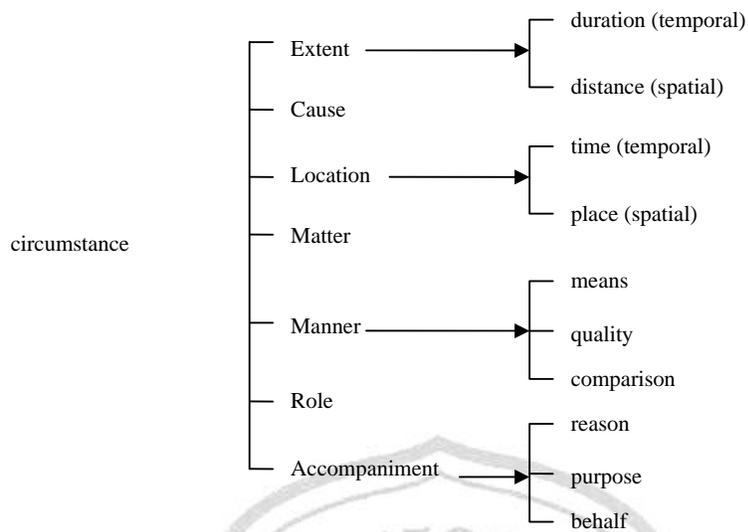
**Figure 2-9 Comparative Labeling between English and Javanese 1**

However, the pattern ‘Actor+Verb+Recipient’ exists in both English and Javanese such as shown in the following examples.

<i>Pinanganten putri</i>	<i>Ngaturi</i>	<i>pinanganten kakung</i>	<i>Sekar mawar</i>
The bride	gave	the bridegroom	a bunch of roses
Actor		Recipient	Goal

**Figure 2-10 Comparative Labeling between English and Javanese 2**

The last type of participant that Eggins argues for material process clauses is ‘that of Circumstances, which are realized by adverbial groups or prepositional phrases’ (Eggins 1994:237). It should be noted however that ‘Circumstances can occur not only with material processes, but with all process types’(Eggins 1994:237). The system of Circumstance is represented below.



**Figure 2-11 System of circumstance**

(Adopted From Eggins)

### 2.11.2.1 Mental Processes

It has been commonly understood that people are not always talking about concrete processes of doing, (material). At times they need to talk about what they feel or think. Halliday, as reiterated by Eggins (1994:240), calls processes which encode meanings of thinking or feeling **mental processes**. For examples:

- (1) *Kawula mboten mangertosi bab unggah ungguhing basa Jawi.*  
(I don't understand the Javanese norms of speech.)
- (2) *Lare-lare remen kembang gula.*  
(Children love sweets.)
- (3) *Piyambakipun pirsá semahipun tumindah sédhéng.*  
(He saw his wife fooling around).
- (4) *Bapak saha Ibu sampun mireng yèn panjenengan sampun émah-émah.*  
(Father and Mother have heard that you are married.)

The underlined Javanese verbs along with its English counterparts indicate the mental processes of doing. One criterion to identify that a verb belongs to the mental process is that it **no longer** makes sense to ask “What did x do to y?” (Eggs 1994:241), such as:

- (1) What do you do to the Javanese norms of speech?  
I don't understand the Javanese norms of speech.

- (2) What did children do to sweets?

They loved them.

Instead, a different question that indicate mental process should be used to test the mental process of verb.

- (1) What do you feel / think about the Javanese norms of speech?  
I don't understand the Javanese norms of speech.

- (2) What do children feel about sweets?

They love them.

Halliday, as reiterated by Eggs (1994:241) divides mental process verbs into three classes: **cognition** (verbs of thinking, knowing, understanding), **affection** (verbs of liking, fearing) and **perception** (verbs of seeing, hearing). Thus, the above Javanese and English sentences can be labeled in terms of verb processes as follows.

<i>Kawula</i>	<i>mboten mangertosi</i>		<i>unggah-ungguhig basa Jawi</i>
I	Don't know		the Javanese norms of speech.
Senser	Pr: mental		Phenomenon
Subject	Finite	Predicator	Complement
MOOD			RESIDUE

<i>Lare-lare</i>	<i>remen</i>		<i>kembang gula</i>
Children	love		sweets
Senser	Pr: mental		Phenomenon
Subject	Finite	Predicator	Complement
MOOD			RESIDUE

<i>Piyambakipun</i>	<i>Pirsa</i>	<i>semahipun</i>	<i>tumindak sedeng</i>
He	saw	his wife	fooling around
Senser	Pr: mental		Phenomenon
Subject	Finite	Predicator	Complement
MOOD			RESIDUE

**Figure 2-12 Mental Process Labeling**

### 2.11.2.2 Verbal Processes

The following clauses are all examples of verbal processes :

- (1) *Bapak guru ngendika "Dina ini ora ana piwulangan."*  
(The teacher said "Today there is no class.")
- (2) *Pianganten kakung nyuwun keng garwa jumeneng.*  
(The bridegroom asked his wife to stand up)
- (3) *Para siswa lagi ngrembug bab sedane Aryo Penangsang.*

(The students are talking about the death of Aryo Penangsang.)

The underlined finite verbs represent the verbal processes. Eggins (1994:251) argues that 'verbal processes are processes of verbal action: *saying* and all its many synonyms, including symbolic exchanges of meaning,' like the following examples:

- (1) My recipe says red wine.
- (2) The schedule tells that no trains are available after 10 p.m.
- (3) The medicines demand careful administration.  
(Egins 1994:251)

It is further argued that:

A verbal process typically contains three participants: **Sayer**, **Receiver** and **Verbiage**. The **Sayer**, the participant responsible for the verbal process, does not have to be a conscious participant (although it typically is) but anything capable of putting out a signal. The **Receiver** is the one to whom the verbal process is directed: the Beneficiary of a verbal message, occurring with or without a preposition depending on position in the clause. The **Verbiage** is a nominalized statement of the verbal process: a noun expressing some kind of verbal behavior (e.g. *statement, question, retort, answer, story*) (Egins 1994: 251-252).

For example.

<i>So</i>	<i>I</i>	<i>asked</i>	<i>him</i>	<i>a question</i>
	Sayer	Pr: verbal	Receiver	Verbiage

<i>The Arab boyfriend</i>	<i>told</i>	<i>her</i>	<i>a lot of rubbish</i>
Sayer	Pr: verbal	Receiver	Verbiage

Adopted from Egins (1994:252)

**Figure 2-13 Verbal Process Labeling**

It should be noted, however, that such a sentence pattern normally does not occur in Javanese. It can be proved by comparative patterns, as follow.

- (1) *Mula aku banjur pitakon marang deweke*  
So I - asked - him

(So I asked him a question)

- (2) *Pacare sing wong Arab kuwi akeh nggombali deweke*  
Boyfriend (who be) Arabic the a lot of tell rubbish (-ed) her

(The Arabic boyfriend told her a lot of rubbish.)

### 2.11.2.3 Behavioral Processes

The following examples of clauses represent behavioral processes

- (1) *Pinanganten putri unjal ambegan.*  
(The bride sighed.)
- (2) *Bayine nangis nganti pirang-pirang jam.*  
(The baby cried for hours.)

Halliday, as reiterated by Eggins (1994:249), describes these processes semantically as a “half-way house” between mental and material processes. That is, the meanings they realize are midway between materials on the one hand and mental on the other. They are in part about actions, but it is an action that has to be experienced by a conscious being. Behaviorals are typically processes of physiological and psychological behaviors.

### 2.11.2.4 Existential Processes

It is easy to identify the existential processes in both English and Javanese. In English for example, existential processes represent experience by positing that “there was / is something”. In Javanese it is identified by the presence of *ana* (low speech level) and *wonten* (high speech level) as shown in the following examples:

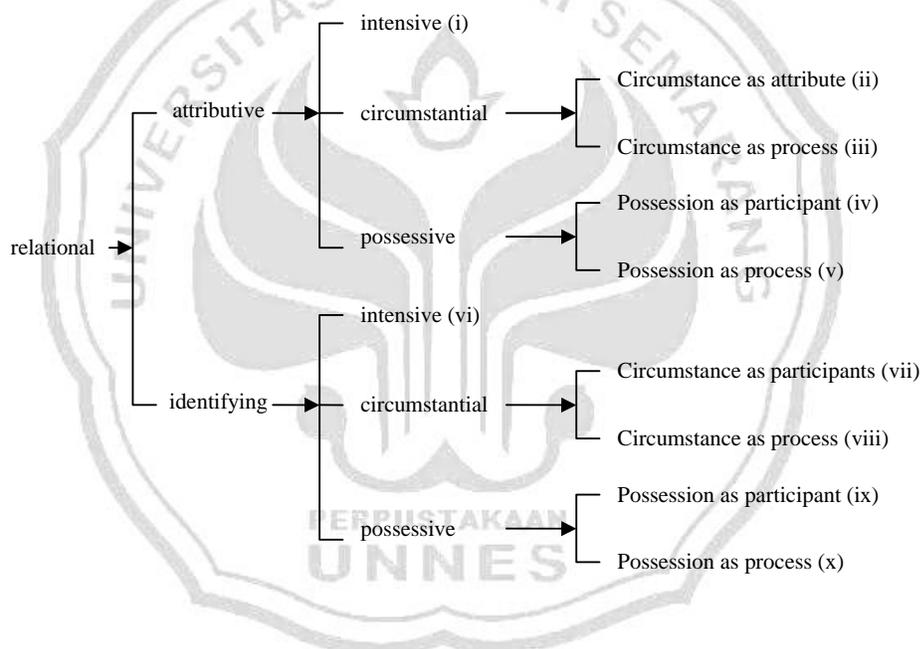
- (1) *Tamune ana wong pira?*  
 guests (are) there how many

(How many guests are there?)

- (2) *Ing paseban njawi, wonten tigang atus priagung.*  
 (Outside the hall, there were three hundred distinguished guests.)

### 2.11.2.5 Relational Processes

The last verbal processes in the transitivity system are called relational processes of which the system is outlined below:



**Figure 2-14 Relational processes**

(Adopted from Eggins 1994:256)

The system of relational processes above indicates that there are two possible sub-types, one is attributive and the other identifying, as argued by Eggins (1994:256) as follows:

In the **Attributive** sub-type, a quality, classification, or descriptive epithet (**Attribute**) is assigned to a participant (**Carrier**). The Carrier is always realized by a noun or nominal group.

The meaning of an Attributive intensive is that “*x is a member of the class a*” In this classification kind of attributive intensive, the Attribute is also a nominal group, typically an indefinite nominal (introduced by *a / an*)

For example:

<i>Arjuna</i>	<i>Punika</i>		<i>satunggiling satria utama</i>
Arjuna	-	is	a noble knight
Carrier		Pr: intensive	Attribute

<i>Déwéké</i>	<i>kuwi</i>	<i>ora arep dadi</i>	<i>pegawai negri</i>
He	-	Won't be	a civil servant
Carrier		Pr: intensive	Attribute

**Figure 2-15 Relational Labeling 1**

Eggins (1994:256) further argues that ‘In the descriptive attributive intensive, the Attribute is a quality or epithet ascribed to the Carrier, i.e. “*x carries the attribute a*” ... the Attribute is typically an adjective.

<i>Penganten putrid</i>		<i>ayu banget</i>
The bride	(be)	beautiful very
The bride	Is	very beautiful
Carrier	Pr: intensive	Attribute

**Figure 2-16 Relational Labeling 2**

The following Javanese clauses are examples of possible relational processes along with the English counterparts.

- (1) *Pasuryane dadi pucet.*  
(His face became pale.)
- (2) *Pengantin putri tetep anteng.*  
(The bride kept quiet.)
- (3) *Sopé rasané kecut.*  
(The soup tastes sour.)
- (4) *Critané jebulé élék.*  
(The story turned out bad.)

It should be noted that that Javanese normally does not make use of verb (or if it does, it is optional in nature) in its relational processes. Besides, Javanese is not as rich as English in terms of the various kinds of relational processes.

So far, even though it is only in brief, I have described the ideational / experiential language metafunction which, according to Halliday and Hasan (1993:18), represents what is about; that is ‘its meaning as the expression of some kinds of a process, some event, action, state or other phenomenal aspect of the real world.’

Below I describe another language metafunction, namely textual meaning which will deal with, in Halliday's term (1994:37) 'clause as message'.

### 2.11.3 Textual Meaning

A clause expresses a message in terms of its THEMATIC structure as it is assumed that 'in all languages the clause has the character of a message: it has some form of organization giving the status of a communicative event' (Halliday 1994:37). It is further argued that

In English as in many other languages, the clause is organized as a message by having a special status assigned to one part of it. One element in the clause is enunciated as the theme; this then combines with the remainder so that two parts together constitute a message (Halliday 1994:37).

As a technical term, Halliday adopted the term Theme (written with an initial capital) following the terminology of the Prague School of Linguistics. Halliday defines the Theme of a clause as 'the element which serves as the point of departure of the message; that is, with which the clause is concerned. The remainder of the message, the part in which the Theme is developed, is called in Prague school terminology the Rheme' (Halliday 1994:37).

Therefore, a clause is organized in the order of Theme – Rheme structure in which the Theme is put first, then the Rheme, without regard to the order of which part of the clause, for example:

Theme	Rheme
<i>Penanggantin kekalih</i>	<i>jumangkah alon-alon.</i>
(The bride and bridegroom)	(came forward slowly.)
<i>Alon-alon</i>	<i>pinanganten kekalih jumangkah</i>
(slowly)	(The bride and bridegroom came forward)

**Figure 2-17 Theme- Rheme Structure**

Martin and Rose (2003) term Rheme as New to indicate new information about the Theme. At a glance, one may think that the Theme of a clause is the Subject of the clause. Halliday (1994:32) clarifies the terms as follows:

- (1) Psychological Subject : Theme
- (2) Grammatical Subject : Subject
- (3) Logical Subject : Actor

The following clauses can serve as further clarification of the terms

*Pakdhe kintun serat kagem budhe*  
 Uncle sent a letter to aunt.

**Psychological Subject (Theme)**

**Grammatical Subject (Subject)**

**Logical subject (Actor)**

Serat dipun kintu Pakdhe kagem Budhe

A letter was sent by Uncle to Aunt

**Theme Actor**

**Subject**

*Serat punika Pakdhe kintu kagem Budhe.*

This letter      Uncle      sent      to      Aunt.

**Theme**                      **Actor**  
  
**Subject**

*Budhe      dipun      kintuni      Pakdhe      serat punika.*

Aunt      was      sent by      Uncle      this letter

**Theme**                                      **Actor**  
  
**Subject**

### 2.11.3.1 Simple Theme

A clause with a simple Theme 'is known as THEMATIC EQUATIVE, because it sets up the Theme + Rheme structure in the form of an equation, where 'Theme = Rheme' (Halliday 1994:40), such as in 'What the duke gave to my aunt was that teapot. Here the Theme is 'What the duke gave to my aunt' which is equal to (=) the Rheme 'was that teapot'. This is called 'a simple Theme' because it is formed by a single constituent through the process of NOMINALIZATION. Several instances of nominalization can be seen below.

what (the thing) the duke gave to my aunt	was that teapot
the one who gave my aunt that teapot	was the duke
the one the duke gave that teapot to	was my aunt
what the duke did with that teapot	was give to my aunt
how my aunt came by that teapot	was she was given it by the duke
Theme	Rheme

Adopted from Halliday (1994:41)

**Figure 2-18 Thematic Equative**

The meaning of such a Theme is ‘what happened’ and the happening is put in the Rheme. Thus, the Theme is the prominent element. However, it is also possible to reverse such a thematic structure in which the nominalization is put in the Rheme. This is called ‘marked thematic equatives’ (Halliday 1994:41) as shown below.

that	is the one I like.
this teapot	was what the duke gave to my aunt.
a loaf of bread	is what we chiefly need.
Theme	Rheme

Adopted from Halliday (1994:41)

**Figure 2-19 Marked Thematic Equatives (Nominalization as Rheme)**

In Javanese, the Thematic Equatives also apply to such as in the following examples of clauses.

<i>ingkang Pakdhe kintu kagem Budhe punika</i>	-	<i>serat</i>
that Uncle sent to Aunt -	(be)	a letter
‘what Uncle sent to Aunt	was	a letter’
<i>ingkang dipun kintuni serat Pakdhe punika</i>	-	<i>Budhe</i>
that (be) sent a letter (by) Uncle	(be)	Aunt
‘who was sent a letter by Uncle	was	Aunt’
<i>jalaranipun Budhe nampi serat punika</i>	-	<i>dipun kintuni Pakdhe</i>
why Aunt receive (ed) a letter -	(be)	(she) was sent it by Uncle.
‘why Aunt received a letter	was	that she was sent it by Uncle
Theme		Rheme

### Figure 2-20 Thematic Equatives in Javanese

The labeling above shows that in Javanese the word '*punika*' functions as nominalization marker. It is put at the end of the nominalized clause right before the Rheme.

Marked Thematic equatives also occur in Javanese, such as the following examples.

<i>buku punika</i>	-	<i>ingkang kula padosi.</i>
book this	(be)	the one I was looking for
'this book	is	the one I was looking for.'
<i>serat punika</i>	-	<i>ingkang dipun kintu Pakdhe kagem Budhe</i>
letter this	(be)	what Uncle send (ed) to Aunt
'this letter	is	what Uncle sent to Aunt.'
<i>arta punika</i>	-	<i>ingkang dipun remeni para wanita.</i>
money	(be)	what (be) like (ed) by women
		what women like.
'money	is	what is liked by women.'
		what women like.'
Theme		Rheme

**Figure 2-21 Marked Thematic Equatives**

The word '*punika*' which ends the Theme functions as a demonstrative adjective (in Traditional Grammar term); meanwhile, the word '*ingkang*' marks the beginning of a nominalized clause as the Rheme.

Actually Halliday (1994) and Halliday and Matthiessen (2004) describe more about Theme in interrogative, imperative, exclamation and some other characteristic Themes. Nevertheless I do not discuss them in this study because of the fact that the Javanese language used in monologues by a *Pranatacara* does not normally include such Themes as in Interrogative, imperative, and exclamation.

In the following, I will discuss multiple Theme as it may occur in the Javanese language used by a *Pranatacara*. Actually it is Theme which can function experientially, interpersonally, or textually.

#### 2.2.2.2. Multiple Theme

Unlike simple Theme which forms a single constituent in the structure of the clause as a representation of ideational meaning, multiple Theme deal with the TEXTUAL THEME and INTERPERSONAL THEME.

Halliday (1994:53) states that there are three types of textual Theme, namely (1) continuative, (2) structural and (3) conjunctive. A continuative textual Theme which consist of a small set of discourse signalers normally indicates a new move. In Javanese of *Pranatacara* genre, such discourse signalers typically include '*Numun,*' (Attention please,), '*Kepareng matur,*' (Let me tell you something,), '*Nuwun keparenga,*' (Excuse me, but...), etc.

Structural textual Themes include conjunctive coordinators (and, but, or, etc), subordinators (when, while, before, etc) and WH-relatives (which..., who... whose, etc.). Table 2-8 below shows typical conjunctions in Javanese of *Pranatacara* genre.

**Table 2-8 Typical Conjunctions in Javanese of *Pranatacara* Genre**

Type	Examples
Coordinators	<i>lan, kalian, saha, tuwin</i> , (and) <i>utawi</i> , (or) <i>sae... utawi &lt;punapa&gt;...</i> (either...or...), <i>ananging</i> (but) <i>lajeng</i> , (then) <i>sa'engga</i> (so) etc.
Subordinators	<i>rikala</i> (when), <i>sak derengipun</i> (before), <i>sak sampunipun</i> (after), <i>ngantos</i> (until), <i>sak upami</i> (if, in case, assuming that), <i>senadyan</i> (although), <i>bilih</i> (that), etc.

**Table 2-9 Typical Relatives in Javanese of *Pranatacara* Genre**

Type	Examples
Definite	<i>ingkang</i> (who, which, that)
indefinite	<i>sok sintena ingkang</i> (whoever, which ever...etc)

<i>Nuwun</i>	<i>nanging</i>	<i>Lajeng</i>	<i>Siti</i>	<i>saestu</i>	<i>purun</i>	-	<i>kadhaup Datuk?</i>
well	but	Then	Siti	surely	would	you	marry <i>Datuk?</i>
Continuative	structural	Conjunctive	voc.	modal	finite	topical	Rheme
textual			interpersonal		experiential		
Theme							

**Figure 2-22 Maximally Extended Theme**

The above labeling shows that one utterance may simultaneously express textual, interpersonal and experiential meanings.

#### 2.11.4 Interpersonal Meaning

As it has previously been mentioned that there are two significant roles played by the lexico-grammar, namely 'to allow us to mean anything we like, and to allow us to make more than one meaning at a time' (Eggs 1994:146). I have described at some length some evidence that such meaning makings are at all possible.

To end the discussion of SFL—at a glance though, I would like to deal with interpersonal meaning in particular as one of the three dimensions of meanings which is most relevant to the study. Halliday and Matthiessen (2004) have discussed interpersonal meaning exhaustively under Clause as Exchange (See Chapter IV of their *Introduction to Functional Grammar 3<sup>rd</sup> Edition*).

Normally, interpersonal meanings occur in the form of exchanges between two individuals when they use language to communicate with each other. It is further argued that

Simultaneously with its organization as a message, the clause is also organized as an interactive event involving speaker, or writer, and audience. Let us use the term 'speaker' as a cover term for both speaker and writer. In the act of speaking, the speaker adopts for himself a particular speech role, and in so doing assigns to the listener, a complementary role which he wishes him to adopt in his turn (Halliday and Matthiessen 2004:106).

The above quotation highlights the nature of dialogue in which two individuals take turn in speaking. It can be one taking the role as information seeker and the other supplying the required information. There are two types of exchanges, namely 'goods-&-services' and 'information'.

In an exchange of goods-&-services, 'the exchange commodity is strictly non-verbal: what is being demanded is an object or an action, and language is brought to help the process along' (Halliday and Matthiessen 2004:107). On the other hand, Halliday and Matthiessen argue that

But if you say something to me with the aim of getting one to tell you something, as in 'is it Tuesday?' or 'when did you last see your father?', what is being demanded is information: language is the end as well as the means, the only answer expected is a verbal one. This is an exchange of information Halliday and Matthiessen 2004:107).

Thus, it is clear that in an exchange, what is demanded can be verbal and non verbal, depending on the type of exchange, whether it is an exchange of goods-&-services or that of information.

Interpersonal meanings lie in the type of mood elements in the clause. The mood structure consists of (1) the Subject, which is a nominal group, and (2) the Finite operator, which is part of the verbal group (Halliday and Matthiessen 2004:111). For examples.

(1) Bapak Gubernur lenggah sak cedhaking sasana sabda kala wingi.  
The Governor sat near the platform yesterday.

(2) Punapa sesupenipun sampun kaaturaken juru rias manten?  
Has the ring already been given to wedding beautician?

'Has the ring already been given to the wedding beautician?'

The two clauses above can be labeled in terms of mood structure, as follows.

<i>Bapak Gubernur</i>	<i>Lenggah</i>	<i>sak cedhking</i>	<i>sasana sabda</i>	<i>kala wingi</i>
The Governor	Sat	near	the platform	yesterday
Subject	Finite	RESIDUE		
MOOD				

**Figure 2-23 Mood Structure 1**

Punapa	Sesupenipun	sampun	kaaturaken	juru rias manten?
Has	the ring	<b>Finite</b>	been given to	the wedding beautician?
<b>Finite</b>	<b>Subject</b>	-	<b>Predicator</b>	<b>Goal</b>
MOOD			RESIDUE	

**Figure 2-24 Mood Structure 2**

Mood structure contributes significantly to the interpersonal meanings. The finite element, as one of the elements of mood is argued that

[It] has the functions of making the proposition finite...it circumscribes; it bring the proposition down to earth so that it is something that can be argued about. A good way to make something arguable is to give it a point of reference in the here and now; and this is what the Finite does. It relates the proposition to its context in the speech event (Halliday and Matthiessen 2004:115).

Thus, in Mood structure, the Finite element should be paid attention to with respect to its possible interpersonal meanings. Different structures of the Finite element will give different meanings, such as polarity (negation), aspects (perfective, continuous, future), modality and modulation. (Further details, see Eggins 1994:146-197).

Similarly, the Subject as the other mood element, ‘supplies the rest of what it takes to form a proposition: namely something by reference to which the proposition can be affirmed or denied’ (Halliday and Mattheissen 2004:117). Figure 2-25 below exemplifies variation of Subject in declarative clauses.

the duke	has	given my aunt that teapot	hasn't	he	(a)
my aunt	has	been given that teapot by the duke	hasn't	she	(b)
that teapot	has	been given [to] my aunt by the duke	hasn't	it	(c)
Subject	Finite		Finite	Subject	
Mood		Residue	Mood tag		

(Adopted from Halliday and Mattheissen 2004:118).

**Figure 2-25 Variation of Subject in declarative clauses**

However, Javanese has its own rules to form nominal group and verbal phrases. I discuss them in details in the next chapter, the Javanese Standard Grammar. Now I take a further step of discussion, the Appraisal Theory: its origin and development as an evaluative use of language.

## 2.12 The APRAISAL Theory : its Origin and Development

The word ‘appraisal’ is morphologically derived from a verb ‘to appraise’ which lexically means ‘to fix a price for; say what something is worth’ (Hornby 1987:37), and hence ‘appraisal’ is valuation. Thus, if someone makes an appraisal of something, he or she considers it carefully and forms an opinion about it. Interestingly ‘an appraiser’ is someone whose job is ‘to estimate the cost or value of something such as property (Sinclair 2001:65). This word (appraiser) may be used in building constructions or

financial institutions (banks, pawnshops) in which a broker/ banker estimates the value of something (property) to determine the level of credit grants.

In later development, functionalists have adopted the word 'appraisal' as a technical term which refers to the evaluative use of language (White 1997). To distinguish it from the common use of the word, it is suggested that the word 'appraisal' as a linguistic term is written in capital letters as APPRAISAL (White 1997). It is further argued in The Appraisal Website: Homepage that APPRAISAL (Appraisal Framework) is 'an approach to exploring, describing and explaining the way language is used to evaluate, to adopt stances, to construct textual persons and to manage interpersonal positionings and relationships'. It is 'an extension of the linguistic theories of M.A.K Halliday and his colleagues (Systemic Functional Linguistics) and has emerged over a period of almost fifteen years as a result of work conducted by a group of researchers led by Professor James Martin of the Linguistic Department of the University of Sydney.

APPRAISAL has been used to analyze a wide range of text and genre types. Those who are interested in inquiring further information may send an e-mail to [p.r.white@bham.ac.uk](mailto:p.r.white@bham.ac.uk) (Peter R.R. White, English Language Research, Department of English, University of Birmingham, UK). It is also possible to subscribe to the Appraisal Analysis email list upon opening The Appraisal Website Homepage.

According to The Appraisal Homepage (<http://www.grammatics.com>), there are three Sub-Systems of APPRAISAL, namely (1) ATTITUDE, (2) ENGAGEMENT, and (3) GRADUATION, each of which will be described below.

### 2.12.1 ATTITUDE

Through ATTITUDE, speakers (writers) by means of values pass judgment and associate emotional/ affectual responses with participants and processes. It is further elaborated that ATTITUDE ‘includes those meanings by which text/speakers attach an intersubjective values or assessment to participants and processes by reference either to emotional responses or to a systems of culturally-determined value systems (Appraisal Homepage 2001). There are three sub-systems of ATTITUDE, namely (1) AFFECT, (2) JUDGMENT, and (3) APPRECIATION.

AFFECT is concerned with emotional response and disposition and is typically realized through mental process of reaction. For example:

- 1) *Solah bawané **nuju prana** wring kakung.*  
(Her conduct **pleases** men.)
- 2) *Laré-laré **remen** kembang gula.*  
(Children **love** sweets.)

It is also sometimes realized through attributive relational of AFFECT, such as seen in the following examples of Javanese clauses.

- 1) *Prabu Rama tansah **sungkawa**.*  
(King Rama **is** always **sad**.)
- 2) *Pinanganten kakung **gembira ing manah**.*  
(The bridegroom **is happy**.)

AFFECT may also be realized through ideational metaphor as in.

- 1) ***Gembiraning manah** pindo mekaring kembang.*  
(**The happiness** is like the blooming flowers.)
- 2) ***Sungkawaning penggalih** pindo mbulan tinutup ing mega*  
(**The sadness** is like the moon behind the cloud.)

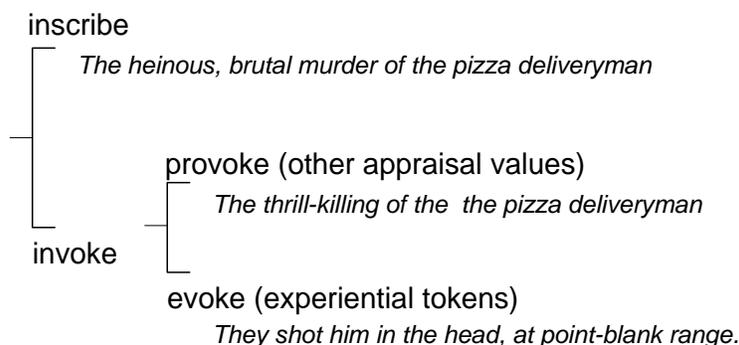
The values of AFFECT can be either positive or negative; and each meaning is located along a sliding scale of force and intensity from low to high: *remen* (love), *gandrung* (adore), *kekruyuk kempul denbalung sinang* (to be troubled by), *keweden* (to be terrified by).

Meanwhile, JUDGMENT as an attitudinal sub-system ‘encompasses meanings which serve to evaluate human behavior positively and negatively by reference to a set of institutionalized norms (The Appraisal Homepage 2001). Thus, under JUDGMENT, human behavior may be assessed as moral or immoral, as legal or illegal, as laudable or deplorable, as socially acceptable or unacceptable, etc. The values of JUDGMENT may be realized through (1) **adverbials**, such as *kanti pener* (correctly), *kanti-ati*, *kanti permati* (carefully), *sarwa grusa-grusu* (carelessly), *kanti jujur* (honestly), etc., (2) **attributes and epithets**, such as *ratu angkara murka* ( greedy king), *satria wirang* (embarrassed knight), *cah prigel* (skillful child), etc., (3) **nominals**, such as *dwi-tunggal* (two-in-one), *bala sewu* (thousands of helpers), and (4) **verbs**, such as *ngapusi* (to cheat), *ngalem* (to adore), *tumindak sedeng* (to fool around).

Like AFFECT, JUDGMENT can be negative or positive, and sometimes located on a sliding scale of force, such as in *mlarat ning rada ayu* (poor but somehow beautiful).

To further elaborate the evaluative values of JUDGMENT, White (1998) provides a figure below.

## Modes of JUDGEMENT



Adopted from White (1998:100)

**Figure 2-26 : Modes of JUDGEMENT**

The above figure shows that there are two types of JUDGMENT, namely (1) 'inscribed' JUDGMENT and (2) 'token' of JUDGMENT. White wrote:

Under the inscribed category, the evaluation is explicitly presented by means of a lexical item carrying the JUDGEMENT value, thus, *skilfully, corruptly, lazily* etc. It is possible, however, for JUDGEMENT values to be evoked rather than inscribed by what the authors label 'tokens' of JUDGEMENT. Under these tokens, JUDGEMENT values are triggered by superficially neutral, ideational meanings which nevertheless have the capacity in the culture to evoke judgemental responses (White 1998:35)

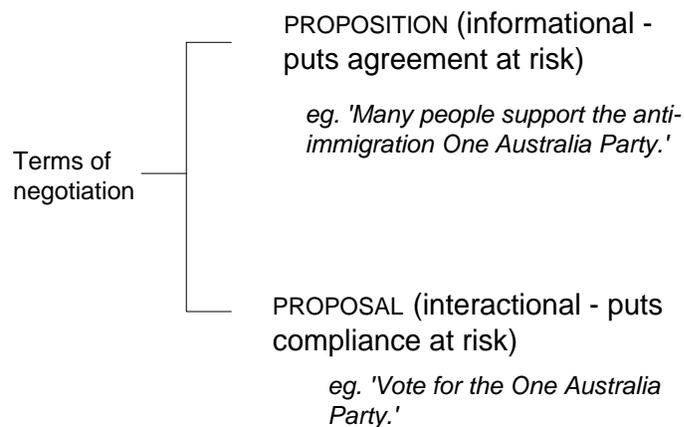
The term for 'inscribed' JUDGMENT is explicit JUDGMENT and the other term for 'token' JUDGMENT is implicit JUDGMENT. In Javanese, the phrase '*salah bawa kang pantes sinudarsana*' (appropriately followed social conduct) belongs to 'inscribed' category of JUDGMENT, while the phrase '*salah bawa kang nyatria*'

(knight-like social conduct) belongs to ‘token’ of JUDGMENT. The word ‘nyatria’ (knight-like) is implicitly similar to ‘sinudarsana’ (appropriate to follow).

Finally, APPRECIATION as the last sub-system of ATTITUDE, evaluates products or processes. It encompasses values which fall under the general heading of aesthetic as well as non-aesthetic category of social valuation which includes meanings such as *marahi penyakit* (harmful), *nyenengké* (pleasing). It is important to note that, while JUDGMENT evaluates human behavior, APPRECIATION evaluate natural objects. Human, however, may be appreciated rather than being judged, such as in *cah ayu* (beautiful girl). In Javanese the word *ayu* always refers to a female; thus gender is not counted. Thus, *cah bagus* is equivalent to a handsome boy. The word *bagus* always refers to a male. The words ‘*ayu*’ and ‘*bagus*’ refer to physical characteristics and thus it is appreciation, rather than judgment.

### 2.12.2 ENGAGEMENT

The function of ENGAGEMENT is to negotiate heteroglossic diversity (*perhaps, it seems, he says, I declare, however, obviously* etc). There are two terms of negotiating meanings, namely (1) proposition, and (2) proposal as illustrated in the following figure.



(Adopted from White (1998:79))

### Figure 2-27 Terms of Negotiation

Similar to what I have described in the review of SFL, meanings are negotiated around two terms, namely (1) proposition in which information is supplied to supply the missing need of information, and (2) proposal in which it can be in the form 'request', 'demand' and 'goods-&-services'.

According to Appraisal Homepage (2001) the entry point for ENGAGEMENT actually just involves two types, namely (1) mono-gloss or sometimes it is termed as 'bare declaration' i.e. *Pinanganten kakung gagah pideksa* (The bridegroom is athletic.) which can be comparatively analyzed as follows:

[[*Pinanganten kakung*] [[ - ] *gagah pideksa*]]

[[The bridegroom] [[ is ] athletic]]

(2) hetero-gloss in which the possibility of social heterogeneity is entered, such as the following.

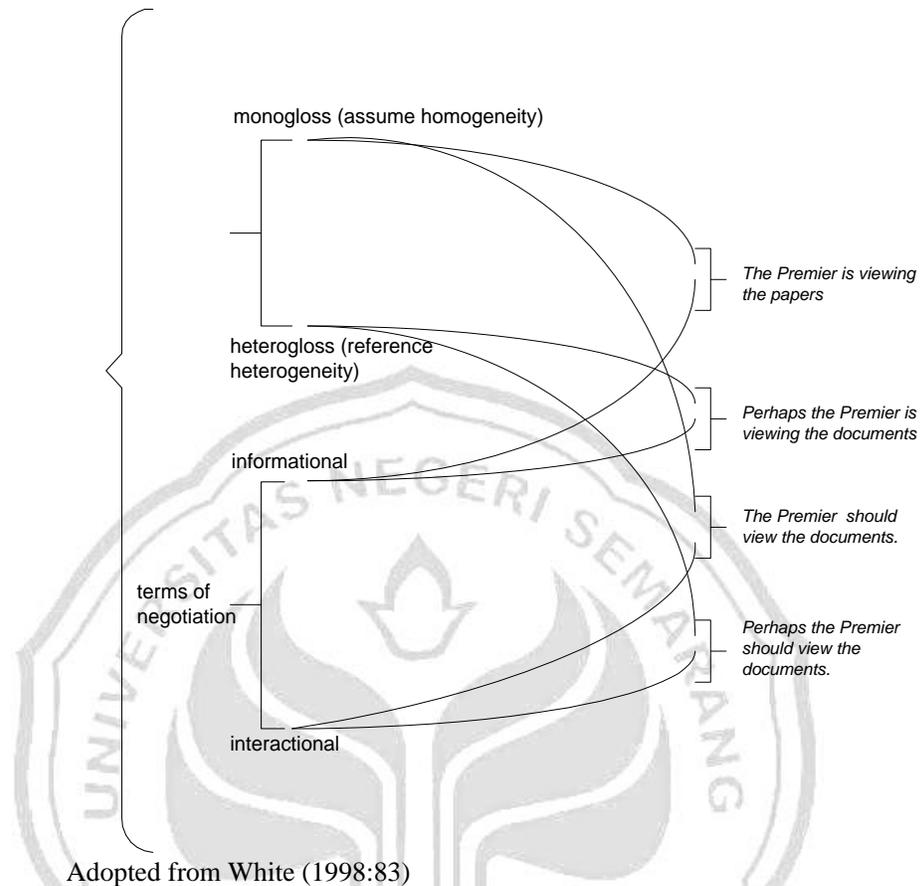
- 1) *Ketingalipun pinanganten kakung gagah pideksa.*  
It seems that the bridegroom is athletic.
- 3) *Mbok menawi pinanganten kakung gagah pideksa.*  
Perhaps, the bridegroom is athletic.
- 4) *Gotéking akathah pinaganten kakung gagah pideksa*  
They say that the bridegroom is athletic.
- 5) *Sapa ngira pinanganten kakung gagah pideksa.*  
Amazingly, the bridegroom is athletic.

Meanwhile, the heteroglossic options determine heteroglossic social contexts. Each of the options has its own distinctive rhetorical properties ‘in that each differs in the terms by which it acknowledges or invokes the heteroglossic contexts. It is further argued that.

... under a heteroglossic approach, we see utterances as necessarily invoking, acknowledging, responding to, anticipating, revising or challenging a range of more or less convergence and divergence alternative utterances and hence social position. This perspective, thus, provides a potent counter to the common-sense notion that certain utterances are interpersonally neutral and hence ‘factual’ or ‘objective’ while others are interpersonally charged and hence ‘opinionated’ or ‘attitudinal’ (Appraisal Homepage 2001).

In other words, heteroglossic option can position a particular speaker / writer with respect to the interpersonal dimension of meanings. Diagram 2-3 below describes entry conditions and contextual environments

## ENGAGEMENT: entry conditions and contextual environments



**Figure 2-28 : ENGAGEMENT**

The heterogloss further divides into two parts, one is 'intra-vocalise' and extra-vocalise. Intra-vocalise refers to 'an utterance in which heteroglossic diversity is indirectly integrated into the text as part (or whole) of the author's own utterance, rather than explicitly external voice discourse (White 1998:87) which characterizes extra vocalise values. In traditional grammar, the term 'intra-vocalise refers to the speaker's utterance without any interference from outside either indirectly or directly. On the other

hand, extra-vocalise refers to any utterance which is produced by either directly or indirectly quoting other resources.

It is important to note that ENGAGEMENT involves both proposition and proposal which in Javanese used by a *Pranatacara* can be represented as follows:

1) Proposition

- a. *Ingang tansah tut wuri handayani lampang panganten kekalih, minangka panutuping lampah [ingih punika] rama saha ibu ingkang amangku gati* (Panuntun 2002:21).

(Those walking behind the newly wedded couple, as supporting spirit and the ending part of the proceeding are the bride's father and mother who are holding the wedding reception.)

- b. *Lumaksana jajar kalih dhampyak dhampyak punika ta warnanira para warara pangaraking lampah ingkang [asring kacandra] pindo putri dhomas... langkung-langkung para jejaka ingkang humiyat kami tenggengen, palucitaning wardaya bilih kawedar ing lathi: "Aduh-adhuh putri kok endah endahing warni, kapan ya aku metik sawiji kaya sri penganten iki?"* (Panuntun 2002:20)

(Those walking in a group of two, side by side as the front part of the proceeding are, most often, referred to as 'putri dhomas' (two beautiful girls dressed in special costumes resembling two Maids of the royal family)...moreover single males might have thought : "Wow, the girls are very beautiful, when can I have one like the bride?)

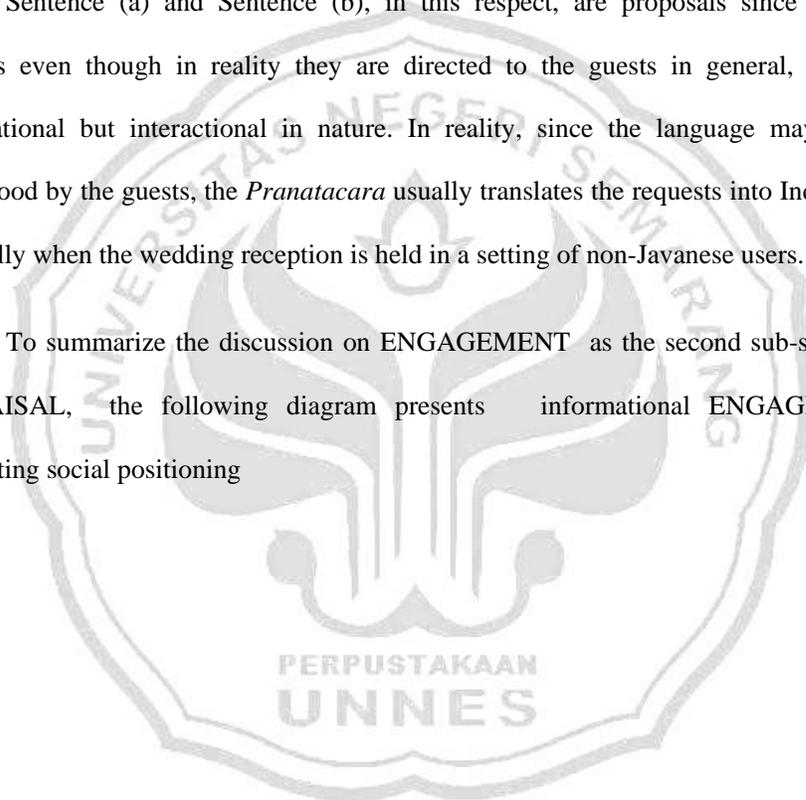
Both Sentence (a) and Sentence (b) are propositions. They describe events, and thus giving information. Sentence (a) belongs to intravocalise hetero-gloss in which the *Pranatacara* simply describes what he observes (on-going event). The *Pranatacara* uses his own utterance (intravocalise) without referring to outside references. Meanwhile, Sentence (b) is extravocalise heterogloss in which the *Pranatacara* indirectly quotes a term (*putri dhomas*) commonly used to refer to the girls in addition to inserting possible comments by single males.

## 2) Proposal (interactional)

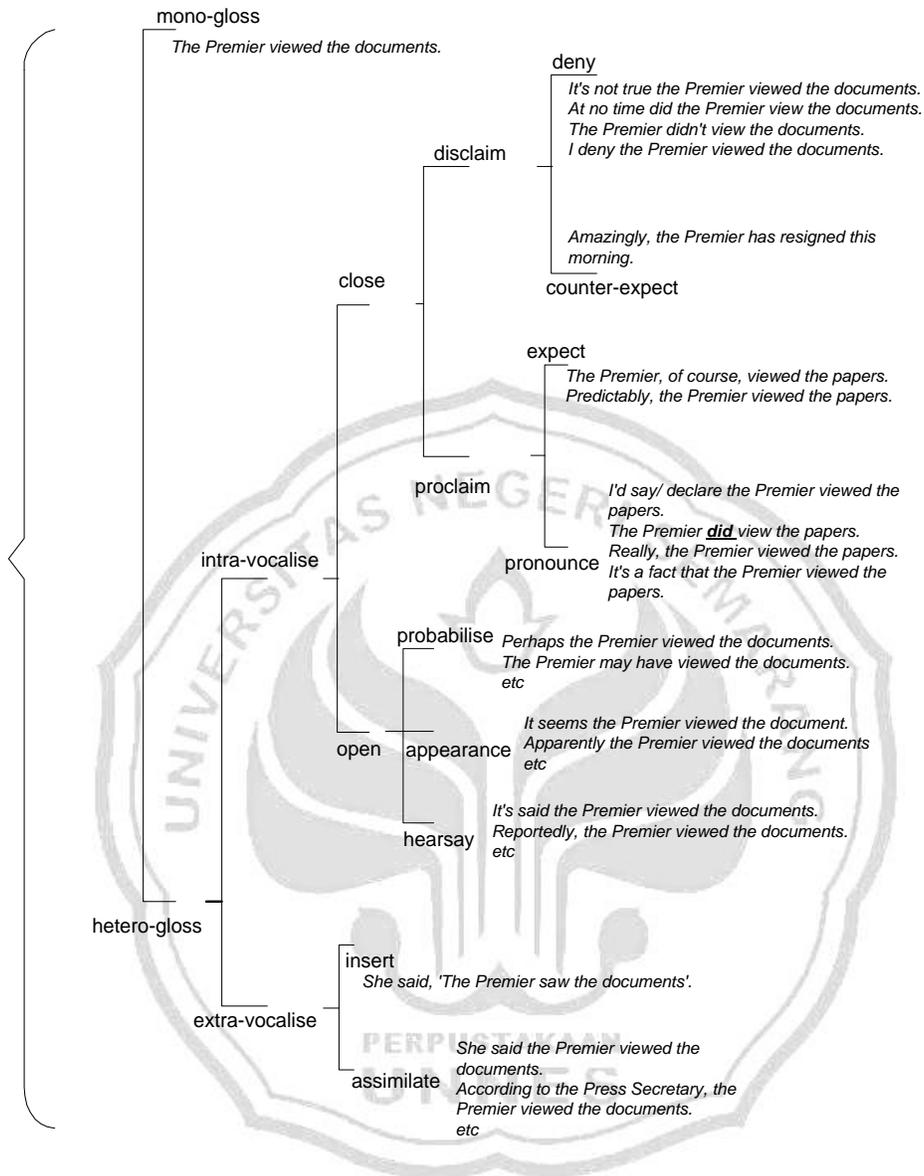
- a. *Para rawuh ingkang nembe prapta kawula aturi panjenengan lajeng paring pangestu dumaten penganten kekaling kanti salaman.*  
(For the guests who have just arrived, would you please congratulate the newly wedded couple by shaking their hands respectively.)
- b. *Inkang badhe nderek tedhak sungging, mangga lajeng nyaketi sasana wiwaha.*  
(Anyone interested in picture taking activities, kindly please come forward to the wedding stage.)

Sentence (a) and Sentence (b), in this respect, are proposals since they are requests even though in reality they are directed to the guests in general, and thus informational but interactional in nature. In reality, since the language may not be understood by the guests, the *Pranatacara* usually translates the requests into Indonesian, especially when the wedding reception is held in a setting of non-Javanese users.

To summarize the discussion on ENGAGEMENT as the second sub-system of APPRAISAL, the following diagram presents informational ENGAGEMENT: negotiating social positioning



## Informational ENGAGEMENT: negotiating social positioning



(Adopted from White (1998:88))

**Figure 2-29 Informational ENGAGEMENT**

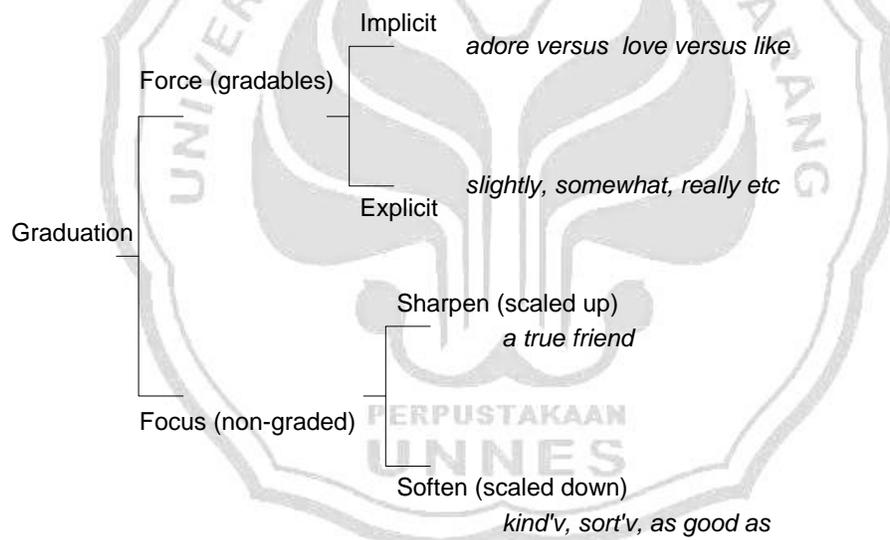
Normally the Javanese language used by a *Pranatacara* is limited to description and requests. Therefore, the above diagram may not apply in full.

### 2.12.3 GRADUATION

Under GRADUATION as the last sub-system of APPRAISAL , or sometimes referred to as the semantics of scaling, it is argued that.

...concerned with values which act to provide grading or scaling, either in terms of the interpersonal force which the speaker attaches to an utterance or in terms of the preciseness or sharpness of focus with which an item exemplifies a valuer relationship. These two dimensions are variously labeled 'FORCE' (variable scaling of intensity), and 'FOCUS' (sharpening or blurring of category boundaries) (APPRAISAL Homepage, 2001).

Therefore, it can be inferred that GRADUATION divides itself into two sub-categories, (1) FORCE and (2) FOCUS. The following figure will clarify.



(Adopted from White (1998:110))

**Figure 2-30 GRADUATION**

To further elaborate, I discuss FORCE and FOCUS under separate headings.

### 2.12.3.1 FORCE

The aim of giving ‘force’ is to intensify the meaning of an utterance with gradable attitudinal values, such as found in the following Javanese phrases.

- 1) *gandeng renteng* ***reruntungan***  
(arm in arm) (together)
- 2) ***kentar-kentar*** *bagus pasuryane*  
(more and more) (handsome) (his face)
- 3) *Temanten putri dedege sedheng* ***ora duwur ora cendhek***  
(The bride’s posture) (appropriate) (not tall not short)

The phrases printed in **bold** represent ‘gradable force’ which may be considered ‘exaggerating’ but they are very common in describing a wedding reception. White (1998) enlists possible gradable forces, such as by using the following linguistic features:

- colour: a bloody awful day
  - repetition: he laughed and laughed; it was horrible, horrible
  - metaphor: prices skyrocketed; they thrashed out a compromise; staff have been axed; mired in controversy; civil war has erupted amongst Scottish Tories; rain bucketed the state
  - quality: the car veered off the road, prices plunged, they ousted the president, he gulped the drink, the film star was whisked away.
  - evaluatory: desperate bid, damning indictment, key figure, formidable opponent
  - universalise, The talks went on endlessly, Everyone wants to be rich and famous, The Opposition is always complaining, He thinks of food all day long.
  - Measure plus: minuscule, tiny, huge, gargantuan
- (White 1998:111)

### 2.12.3.2 FOCUS

Unlike FORCE which gives gradable force to an entity, FOCUS gives non-gradable force to an entity, such as shown in the following phrases.

- 1) *katresnan **jati***  
(love) (true)  
  
true love
- 2) ***tuhu** satria pinunjul*  
(definitely) (knight) (distinguished)  
  
definitely distinguished knight
- 3) *saestu dereng emah-emah*  
(really) (not yet) (married)  
  
really not yet married

The words printed in **bold** represent non-gradable values. According to White (1998) non-gradable values can be of (1) low intensity and (2) high intensity such as exemplified below.

**Table 2.10 Intensification**

	Low INTENSITY	High INTENSITY
Probability	Perhaps he's a post-modernist	He's definitely a post-modernist
Appearance	He seems to be a post-modernist	It's obvious he's a post-modernist
Proclaim	I'd say he's a post-modernist	I declare he's a post-modernist
Extra-vocalise	She say's he's a post-modernist	She insists he's a post modernist
Affect	He likes post-modernists	He adores post-modernists
Judgement	He's a satisfactory post-modernist	He's a brilliant post-modernist
Appreciation	An attractive post-modernist work. A minor post-modern work	An exquisite post-modernist work. A major post-modern work
Focus	It's a post-modern work, kind of	It's genuinely post-modern

It should be noted, however, that 'appraisal theory is very much an on-going project, many problems are still to be solved and many lexicogrammatical and semantic

issues have not yet been addressed (The Appraisal Homepage 2001). Therefore, the theoretical framework presented above may later be modified in accordance with the data found in the field. Continuous checking with the up-dated references is conducted to fully describe the data (the Javanese used by a *Pranatacara*).



## CHAPTER III

### RESEARCH METHOD

This chapter presents the research method of the study. First of all, I describe the research design to give an overview of how the study was conducted. Then, I describe the unit of analysis by which each step of analysis was bound. Described next are the setting and procedures of data collection, followed by triangulation. Finally I describe the procedures for data analysis

#### 3.1 Research Design

The study was socio-pragmatically designed with the aim of investigating the interpersonal meanings of the Javanese language used by *Pranatacara* in a wedding reception. It is therefore descriptive, qualitative and interpretative in nature. It documented the phenomena of interest, and then it describes the observed phenomena in the form of words rather than numbers. The significant behaviours, i.e. especially the interpersonal language metafunction of the *Pranatacara* on duty, with regards to his spoken discourse were identified and analyzed.

The study employs the design of observational case study. It focuses on one case, namely the interpersonal meanings of the oral performance of the *Pranatacara* in a wedding reception.

The site selected was one of the wedding events in which the subject was on duty. Observation was the primary way to collect the data. It was therefore a passive

participant observation in which I, as the researcher was present at the scene of action but did not participate or interact with anyone to any extent.

The study was conducted in three stages: exploratory, descriptive and explanatory stages. In the exploratory stage, some phenomena were observed in order to develop some guides for procedures to be employed in the descriptive stage. At this stage, oral performance of the *Pranataraca* was observed and videotaped as it actually occurred in the natural setting. Next, the data were transcribed using Suharno's phonetic representation (1982) and sorted out and the relevant data were organized into some patterns for further description and analysis.

At the descriptive stage, descriptions of the stages of *Pranataraca* genre found in the exploratory stage were developed. With these descriptions, some generalization of the stages available in the wedding reception was formulated on the basis of which a further analysis was conducted, namely the explanatory stage. In this stage, some principles which underlay the *Pranataraca* genre in terms of interpersonal language meta-function were identified and described.

The *Pranataraca*' recorded monologue was analyzed qualitatively on the basis of genre analysis approach offered by Eggins (1994) and Eggins and Slade (1997). The model of the analysis basically suggests that genre analysis consists of two parts, namely (1) identifying the stages of the generic structure of the text and analyzing the linguistic features employed in each stage. It is argued that although identifying the schematic structure of a genre is a major part of generic analysis, it cannot be accurately performed without analyzing the realization of each element of the generic structure. The realization refers to the way meanings get encoded or expressed in a semiotic system.

The detailed procedures of data collection and analysis would be described in 3.7 and 3.8 respectively.

### **3.2 Unit of Analysis**

In the study, the unit of analysis is clause. It is in line with Eggins' idea, arguing that 'We will only focus on describing the structure of the clause. This is because the clause is generally to be the pivotal unit of grammatical meaning, and also because patterns which can be identified for the clause have parallels for unit of lower ranks' (1994:139). Meanwhile Gerrot and Wignell (1995:82) also argue that clauses and clause complexes are equally applicable to spoken and written language and therefore are preferred.

However, in order to approach the problem systematically, the unit of analysis was subdivided into two sub-units of analysis, namely (1) phrase and (2) intonation as the study involved very much of oral performance.

### **3.3 Instrument**

In the study I acted as the main instrument. To be specific, I acted as an instrument and a data collector at the same time. By means of a videotape recorder, the oral performance of the *Pranatacara* was recorded. A cassette recorder was used to record semi-structured interviews with the subject and some other experts in Javanese who, in this respect, acted as expert judges. A field note is devised especially to record the kinesic behaviour showed while the oral performance was on going. Theories of the

Javanese philosophy (values and norms), rhetoric, pragmatics, kinesics, genre and APPRAISAL were utilized to further sort, and interpret the data

### 3.4 Subject and Site of the Study

It is argued that individuals who share a particular trait can be subjects in a qualitative study (Bogdan and Biklen 1982). With this principle, the subject of this study was one professional *pranatacara*, Mr. Sudiyono from Village of Dadimulyo RT 03/RW 05 Gergunung, Klaten Utara.

Klaten was particularly selected as the reference due to its geographical representation as it is located between Surakarta and Yogyakarta. Therefore, it is logical to assume that the style he adopts may represent both Surakarta and Yogyakarta styles.

Based on the interview with him in his domicile, at 05.30 – 06.30 p.m., on March 27, 2007, Mr. Sudiono is professionally a *pranatacara* instructor / trainer at Permadani, an organization for lovers of cultural heritage. It was first established by Ki Nartosabdo (the late) in an attempt to train *pambyawara* (master of ceremony) and *pamedar sabda* (public speaker). The training includes trivial things, such as costumes, attitudes and the beauty of language (literary style) as a *pranatacara*.

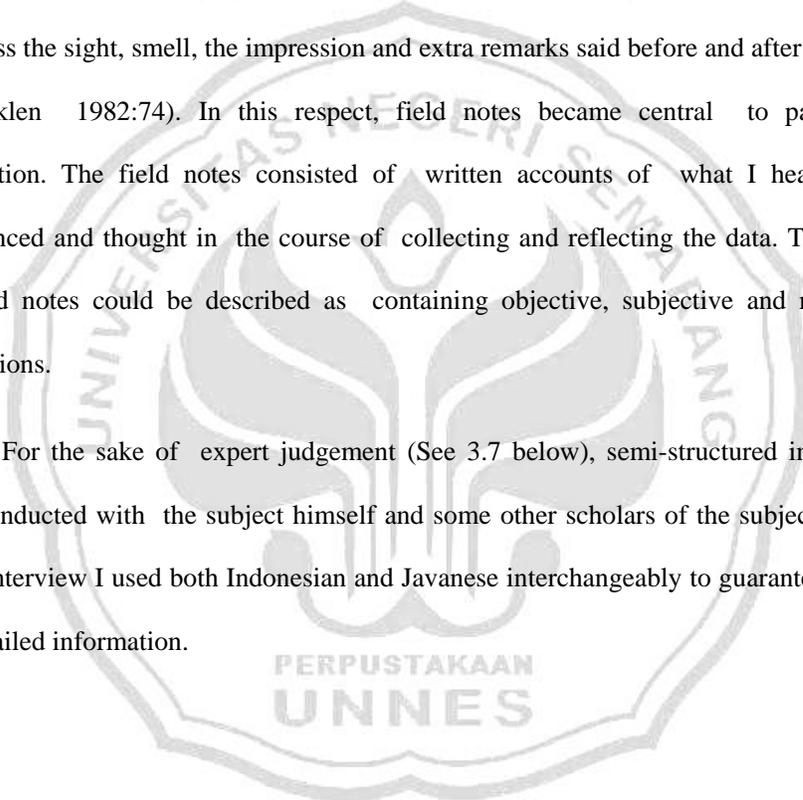
For the purpose of data collection in the study I took a look at the schedules of his jobs on which it was possible for me to videotape and cassette record one of his activities. It all ran well without any problem. The videotaping and cassette recording activities were conducted on May 4, 2007.

### 3.5 Data of the Study

The data of the study were the oral performance of Mr. Sudiyono, the subject of the study who was on duty as a *Pranatacara* for one wedding reception held on May 4, 2007. The data were taken from a natural setting in which the subject performed his duty as a *Pranatacara* the way he did.

The study did not rely exclusively on one type of data. To gain supplementary data, field notes were employed for the reason that both videotape and cassette recorders may miss the sight, smell, the impression and extra remarks said before and after (Bogdan and Biklen 1982:74). In this respect, field notes became central to participant observation. The field notes consisted of written accounts of what I heard, saw, experienced and thought in the course of collecting and reflecting the data. Therefore, the field notes could be described as containing objective, subjective and reflective descriptions.

For the sake of expert judgement (See 3.7 below), semi-structured interviews were conducted with the subject himself and some other scholars of the subject-matter. In the interview I used both Indonesian and Javanese interchangeably to guarantee clarity and detailed information.



### 3.6 Data Collection

As previously stated, the data for this study consist of three types, namely (1) oral performance of the subject on duty as a *Pranatacara*, (2) field notes of both objective and reflective descriptions, and (3) cassette recorded semi-structured interviews with the subject and expert judges.

#### 3.6.1 Oral Performance

The oral performance of the subject on duty as *Pranatacara* took place on May 4, 2007. To record the oral performance, I had to be present in the wedding reception upon permission by both the subject and the people involved. There was no problem since I had been given the schedule of performance by the subject, Mr. Sudiyono.

Soon upon completion of the videotaping and cassette recording activities, the recorded data were then transcribed. To replay the cassettes and to have better listening to them, a bigger cassette player, Sony CFS-777S was used. The transcription was stored in a Nexus USB 2.0 Flash-Drive 512 MB and later printed out and attached in Appendix. The transcript was given a label with information of (1) the event, (2) the speaker, (3) the date and (5) the setting. It was about 7 pages length with one and half spaced line.

At first, the transcript was designed to be classified into stages of *Pranatacara* genre. Type A consists of general introductory remarks by *Pranatacara*. Type B consists of the oral performance during *Panggih*. Type C consists of the oral performance during *Kacar-kucur*. Type D consists of the oral performance during *Dulangan*. Type E consists of the oral performance during *Timbangan*. And Type F consists of the oral performance during *Sungkeman*.

However, the facts in the field turned otherwise. The stages of *Pranatacara* genre were different from those stated above because the wedding reception was *Tumplak Punjen*, namely to mark the marriage of the youngest daughter of Mrs. Veronika Sukerman. The reception of *Tumplak Punjen* eliminated some stages, namely *Panggih*, *Kacar-kucur*, *Dulangan*, *Timbangan* and *Sungkeman*. The last mentioned stage (*Sungkeman*) is actually similar to the ritual of *Tumplak Punjen*. The only difference is that in *Tumplak Punjen* several married couples perform ‘respects’ to their parents one after another, ending in the newly wedded couple; while *Sungkeman* is normally performed by the newly married couple.

### 3.6.2 Passive Participation

A technique of passive participation was employed for the study in order for me, the researcher, to write out field notes consisting of objective and reflective descriptions. The objective descriptions include what was seen, heard, and experienced during the wedding reception. Meanwhile, the reflective descriptions deal with my ideas, impressions, feelings, hunches, comments, etc. which emerged while the activities being observed were on going.

For the purpose of data collection, I was present in the wedding reception but of course did not involve in the activities. A video-tape and cassette recorder operator was employed to record the audiovisual activities in the wedding reception. I was particularly involved in field note taking.

While the passive participation was conducted, field notes were developed. In accordance with the suggestions by Bogdan and Biklen (1982:85-6), the field notes for

this study include (1) portraits of the subject, (2) description of physical setting, (3) accounts of particular behaviours, (4) depiction of activities, and (5) my reflection.

The portraits of the subject include the description of the subject in terms of his expertise in *Pranatacara* genre, oral performance and physical attributes. The physical setting description shows the physical condition of the place where the wedding reception was held, including the arrangement of furniture, and the positions of the people involved during the process of each stage of *Pranatacara* genre. Accounts of particular behaviours include the behaviours of those who were involved in each stage of *Pranatacara* genre. The depiction of the activities include the detail of the proceeding, any action done by those involved in the wedding reception. While my reflection focuses on what I saw, heard, felt and experienced during my passive participation. The data in the form of fieldnotes were coded as FN.

### 3.6.3 Interviews

It is argued that interviews may be employed in conjunction with participant observation, document analysis, or other techniques of data collection (Bogdan and Biklen 1983:135). In this study, a preliminary interview with the subject, Mr. sudiyono was done at 05.30- 06.30 p.m., on Tuesday, March 27 2007 in the house of Mr. Sudiyono, at Dadimulyo RT. 03/RW 05 Gergunung, Klaten Utara. The interview dealt with the detail of the subject's personal and professional background, the philosophy of Javanese wedding reception and the minimal requirements for a good *Pranatacara*.

Other interviews with experts of the subject matters were conducted to cross-check the data validation and to get other possible supplementary data in terms of different pragmatic paradigms.

### 3.7 Procedures for Data Collection

The purposive data collection method was used in the study. The subject on duty was videotaped and tape-recorded on one occasion according to the schedule of the job. In other words, the data were collected at one wedding reception.

The steps of data collection include a number of activities, such as:

#### (1) Scheduling

In this step, I contacted the subject to note the schedules of activities. Normally, Mr. Sudiyono as a professional *Pranatacara* has his own schedule of performance during the months of wedding season.

#### (2) Recording / videotaping

As scheduled, I would be present at the wedding reception, upon approval of the people on duty. I would be ready for the necessary instruments along with the operator to facilitate the process of recording and videotaping. I was also ready to record everything possible in my field notes.

#### (3) Transcribing

The recorded data were transcribed by means of Roman alphabets and in accordance with the standard spelling as used in *Kamus Basa Jawa* (Javanese Dictionary) by Tim Penyusun Balai Bahasa Yogyakarta (2001) to represent the Javanese text. However, such representation was only used in the data

analysis. Javanese texts quoted from other resources throughout the study maintained to adopt the Javanese spelling system as used by the resources.

For ease of comprehension, English translation and / or transliteration was also provided for non-Javanese readers. At this stage, the data were ready for analysis.

#### **(4) Data Verification**

Upon completion of the transcription process, the data were shown to the subject to convince that the data were correct. In addition, informal and yet in-depth interview was also conducted to supplement the existing data.

### **3.8 Corpus Enhancement (Triangulation)**

The corpus data is enhanced by means of cross-reference against several scholars (academicians) of the subject-matter apart from textbooks on *pranatacara*'s guide, consisting of both Surakarta and Yogyakarta styles of *pranatacara*.. The data need to be compared with scholars' comments (in the form of in-depth interviews) and the textbooks in order to know the possible variations and enrich the existing data. In other words, it is to respond to the justification of data validity. Thus, it is a kind of triangulation in the data collection by means of different sources of data.

A triangulation of methods is also made by means of comparing the method used in the study with other methods used in similar studies, such as Kadarisman (1999), and Zaid (1999) in which similarities were found in the data collection procedures which include interviews, recording events, field-note taking, and data display in the form of transcription. Their methods of course differ from the study in terms of subject(s),

objects, and data analysis due to the different research questions that each of the studies tries to answer.

### 3.9 Procedures for Data Analysis

The APPRAISAL framework was used to analyze the interpersonal meanings by means of which the communicative purposes, which could be (1) directing, (2) commenting, (3) evaluating or (4) simply describing can be identified.

At this stage of analysis, the use of figures of speech, such as metaphors, hyperbole, personification was analyzed and described in order to come up with a clear picture of how the language of *pranatacara* was engineered to meet with the generic structure and requirements. Text fragments from the data were used throughout the analysis with reference to the complete data presented in the Appendix.

Meanwhile, the genre framework was used to analyze the generic structure of *pranatacara* texts, specifying the obligatory and non-obligatory stages so as to be able to formulate the generic structure of the text. The genre analysis was also validated by cross-reference in case of the possible variation from different sources. This was aimed at deciding whether the variation is of personal characteristic or within the specific rule of *pranatacara* genre.

The context of situation which attributed to the register, and the context of culture which attributed to the genre were described on the basis of the situations obtained through videotaping.

Finally the linguistic features were analyzed by means of the Javanese grammar in support of the genre theory. The analysis of the linguistic features includes the following issues:

(1) At Phonological Level

Since the Javanese language of *pranatacara* is significantly different from the everyday use of Javanese, I also analyzed the data with respect to the sound patterns. However, the data were only described in terms of word stress and intonation as the two were considered to contribute significantly in terms of interpersonal meanings. For this, a 'visible speech' program was used to identify the suprasegmental phonemes. With this program, the intonation that was used by a *Pranatacara* could be visualized in such a way that it will justify that it is different from the intonation of Javanese used in daily communication.

First of all, the corpus data were segmented to find out which parts that would be worth analyzing. This was done by means of Cool Edit Pro 2.0 to segment data. (the parts that would be made visible in terms of intonation).

In order to do that the segmented data in VCD were converted into MP3 by means of 'VCD Cutter 4.0 software. With this, the waves of speech were clearly displayed. Finally, to get the waves printed out, the Mp3 data mode was converted into Words.

The results of the spectrograph of the segmented data is available in Appendix 2, while the analysis, due to technical constraints, the pitch level is represented by means of spectrograph diagram. The following is the interval between pitches:

- a. Pitch Level (PL) 6 = 25.001 – 30.000
- b. Pitch Level (PL) 5 = 20.001 – 25.000
- c. Pitch Level (PL) 4 = 15.001 – 20.000

- d. Pitch Level (PL) 3 = 10.001 – 15.000
- e. Pitch Level (PL) 2 = 5.001 – 10.000
- f. Pitch Level (PL) 1 = 0 - 5.000

(2) At Morphological Level

At this level, I analyzed the data in terms of morphological processes. Firstly, the analysis dealt with the internal structure (prefix, infix, suffix, etc) to represent the process of word formation. Secondly, the semantic features of the morphological units were also described and presented to deal with the meanings.

(3) At Syntactic Level

At this level, the phrases were described by means of Halliday's theoretical framework of nominal group, verbal group and adjectival group (1994). The clauses were in terms of simple, complex and compound complex types of clauses (Sudaryanto 1992; Suharno 1982)

### 3.10 On Transliteration

Transliteration is actually supplementary to the discussion on morphology of the Javanese language in which each word undergoing morphological / morphophonemic processes was described in terms of affixation and the function of the affixation in order

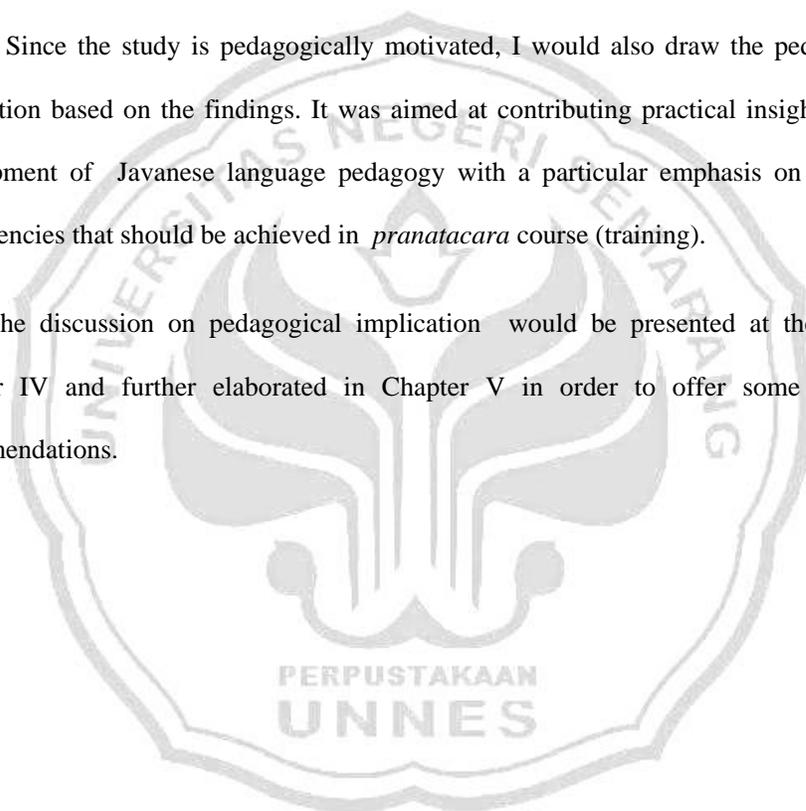
to strengthen the description of linguistic features at morphological level. However, transliteration was only performed to some samples of the data.

Transliteration was followed by free and dynamic translation for non-Javanese readers to comprehend the text.

### **3.11 On Pedagogical Implication**

Since the study is pedagogically motivated, I would also draw the pedagogical implication based on the findings. It was aimed at contributing practical insights to the development of Javanese language pedagogy with a particular emphasis on skills or competencies that should be achieved in *pranatacara* course (training).

The discussion on pedagogical implication would be presented at the end of Chapter IV and further elaborated in Chapter V in order to offer some possible recommendations.



## CHAPTER IV

### FINDINGS AND INTERPRETATION

This chapter presents findings and interpretation on the basis of which pedagogical implications with respect to the teaching of Javanese for specific purposes can be drawn.

First of all, I describe the wedding reception from which the data were collected. The wedding event generates the Javanese philosophy behind each stage of activities under specially-designed arena as a prelude to describing whatever activities were involved in the wedding reception. To come up with a clear philosophical basis, a sub-heading entitled Discussion on Mr. Sudiono's General Performance is, thereby, presented.

Secondly, I describe the communicative purposes of each stage in response to sub-research question 1; then, from this point, I describe the generic structure (genre) of the wedding event in order to identify obligatory and non-obligatory stages in response to sub-research question 2. This is further discussed in a sub-heading 4.4 of Discussion on Communicative Purposes

To respond to sub-research question 3, the linguistic features which were used by Mr. Sudiono would be described in terms of three levels, namely at: (1) phonological level, (2) morphological level, and (3) syntactical level. Finally sub-research question 4 deals with the rationale for the selection of particular forms of linguistic features at three levels. This is discussed in a sub-heading 4.9 of Discussion on Generic Structure and Cultural Heritage.

#### 4.1 Wedding Reception in Philosophical Perspectives

Without regards to any religion, *Slametan* (ritual meals) as an important mechanism of social integration (Mulder 1998:15, Suyono 2007: 134-135) should be carried out to mark a wedding event, such as in the *Sasrahan* (dowry-giving), *Widodaren* (a night before the wedding), and *Slametan Penganten or Majemuk* (a night after the wedding).

In Islamic family, especially the have, there is another party called '*ngunduh mantu*' carried out by the groom family. This is, of course, another form of *Slametan*. All forms of *Slametan* are aimed at thanking God the Almighty for the blessings and hoping for future prosperity for the newly-wedded couple. Similarly, it is believed that in the marriage event of Mr. S. Aji Nugroho and Mrs L. Yekti Nugraheni, those *Slametans* have been carried out accordingly. However, the study does not attempt to describe the process of *Slametan* since it is far beyond the purpose of the dissertation. Rather, the study focuses on the wedding reception where the Javanese language used by the *Pranatacara* becomes the central point of discussion.

Upon completion of the rituals of marriage sacraments in church, the wedding reception of Mr. S. Aji Nugroho and Mrs L. Yekti Nugraheni was conducted to promulgate their marriage. A lot of people (friends, colleagues, relatives, neighbours) were cordially invited to honour their marriage. It was solely hoped that the newly wedded couple would be able to run a happy family without any unexpected problems up to the moment of death of any of the two which would take them apart as also stated in the famous philosophical saying 'Only death shall do us apart.'

From this point, two grand events actually had taken place. Each of the events had its own philosophical ground. The first event—the rituals of marital sacraments—

represented human relation to God, the Almighty; or in Christianity it was symbolized by the vertical pole of the cross by which the sacred body of Jesus was supported. In this respect, the marriage had been legalized by Church, and the country upon being registered to the Office of Vital Statistics (Marriage Registrar) whereby their marriage was recorded. The second event—the marriage promulgation—represented human-to-human relation by means of which people around would acknowledge that the two sexually different individuals had been legally married. In Christianity it is symbolized by the horizontal pole on which both sacred right and left hands of Jesus were nailed. By nature the vertical pole was longer than the horizontal pole, symbolizing that God is superior to human.

The wedding reception of Mr. S. Aji Nugroho and Mrs L. Yekti Nugraheni, which was carried out following the Javanese tradition with some modifications, was unique in that it was the last marital event among the children of Mrs. Veronika Sukartini Sukirman. Mr. Sukirman in this occasion was not present because he had passed away. Therefore, there was a special stage of event called '*Tumplak Punjen*' eliminating normal generic stages in a wedding reception, such as *Panggih*, *Balangan Gantal*, *Wijikan*, *Kacar-Kucur*, and *Sungkeman*<sup>6</sup> etc. However, the activities in '*Tumplak Punjen*' were somehow similar to *Sungkeman*. The only difference is that in '*Tumplak Punjen*, the act of 'respecting a mother' is performed by several couples, one after the other, starting from the eldest couple.

The philosophical basis for either '*Sungkeman*' or '*Tumplak Punjen*' is that the role of parents in Javanese tradition is very central as 'the visible gods' (*Gusti kang katon*). Only by their love and care is human reproduction made possible. Therefore they have to be highly respected. It is also argued that:

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<sup>6</sup> See 1.6 for the meaning of each of the terms

The position of parents is quasi-religious. As elders, they are closer to the Origin [*Sangkan paran*] to the sources of identity and wisdom, to Life [*dumadi*], the line of which they must continue by procreating and rearing children. The fulfilment of this task makes them worthy of the highest respect, and justifies the ‘cult of parents’; parents themselves become *pepundhen* (object of veneration). The religious dimension of this ‘cult’ becomes clearer still from the dependence of children on their elders’ blessing (Mulder 1998:143).

The quotation above justifies that children shall respect their parents and in a formal context, such as wedding reception, the ‘respect’ is symbolized in the performance of *Sungkeman* or *Tumplak Punjen* in order to grant the blessings of parents as ‘visible gods’.

Another view with respect to *Sangkan paraning dumadi* is further confirmed by the following argument:

*Punapa ta menggah darunane? Jro sumungkem anguswa pepadane ingkang rama ibu, panganten anggung enget marang purwaning dumadi, duk rikala linairake aneng jagad padhang; - enget marang rama kang wus sembada angukir jiwa ragane miwah dadya lantaraning tumuwuh;-enget ingkang ibu ingkang wus kuwawa dadya papaning yoga brata salebeting nawa candra dasa ari, serta anglelithing anggulawenthah wiwit kalane semana ngantya diwasa* (Suharjendra 2006:298).

(What is the purpose [of *Sungkeman*]? Respecting both father and mother is due to remembering the Origin of being, that is the moment of being born—through mother’s labour—to see the light of the sun; more specifically to remember father who had successfully sowed the seed of body and soul as the cause of ‘being’ and to remember mother who had become the place of culture to nurture the newly sowed seed for nine months and ten days, and taken care of the newly born kid from the moment of birth to that of adulthood.)

From the quotation above, it is undeniably true that parents have an invaluable role of creating ‘being’ without whom no human beings would have come into existence. Of course in religious discourse, such a process of human reproduction will never happen without the interference of God the Almighty, the Supreme One who governs the universe and all living and non-living things in it.

In this *Tumplak Punjen* all the married children, couple by couple, approach the mother (Mrs. Veronika Sukartini Sukirman) to perform the ‘formal respect’<sup>7</sup> as described by the *Pranatacara*:

...*ingkang ngono to wau sagung para putra ingkang samekto ing gati, sumadyo ing diri, tumuli bade amrepeg ibu. Inkang lumampah satuhu punika putra pembayun ninggih Bapa Drs. LB. Heru, giyo sumembah ajejengku wonten ngarsanipun ibu, nyuwun pangestu dumateng ibu, mugi tansah piningan rahayu...*  
(Recorded Corpus Data).

The transliteration goes as follows:

*ingkang ngono to wau s-agung<sup>1</sup> para*

which like that interjection just now all pluralizer

*putra ingkang samekto ing gati, sumadyo ing diri, t-um-uli<sup>2</sup>*

son who ready in duty ready in self then

*bade a-prepeg<sup>3</sup> ibu.*

will approach mother.

*Inkang l-um-ampah<sup>4</sup> sa-tuhu<sup>5</sup> punika putra pembayun*

<sup>7</sup> See VCD recording, Side A.

Who walking actual this son the eldest,  
Bapa Drs. LB. Heru, giyo su-sembah<sup>6</sup> de-dengkuk  
 father Drs. L.B.Heru soon prostrate keep nodding  
wonten ngarsa-ipun<sup>7</sup> ibu, nyuwun pangestu,  
 in in front mother ask blessing  
d-um-ateng<sup>8</sup> ibu  
 to mother  
mugi tansah p-in-aring-an<sup>9</sup> rahayu...  
 hope always give safe

Nine words undergo morphological / morphophonemic processes as shown in the following table.

**Table 4-1 Morphological/morphophonemic Processes**

No	Word	Base	Affixes			Remark
			pre-	-in-	-suf	
1	<i>sagung</i>	<i>agung</i>	<i>s-</i>	x	x	inclusive
2	<i>tumuli</i>	<i>nuli</i>	<i>tu-</i>	x	<i>x</i>	morphophonemic process (m->n)
3	<i>amrepeg</i>	<i>prepeg</i>	<i>a--</i>	x	<i>x</i>	morphophonemic process (p->m)
4	<i>lumampah</i>	<i>lampah</i>	<i>x</i>	<i>-um-</i>	<i>x</i>	v-formation
5	<i>satuhu</i>	<i>tuhu</i>	<i>sa-</i>	x	<i>x</i>	adv formation
6	<i>sumembah</i>	<i>sembah</i>	<i>x</i>	<i>-um-</i>	<i>x</i>	v- formation
7	<i>ngarsanipun</i>	<i>ngarsa</i>	x	x	<i>-ipun</i>	prep formation
8	<i>dumateng</i>	<i>dhateng</i>	x	<i>-um-</i>	<i>x</i>	prep formation
9	<i>pinaringan</i>	<i>paring</i>	x	<i>-in-</i>	<i>-an</i>	Passive : v-formation

The free translation goes as follow:

...here then all married children, who have been ready, soon approach their mother (in law). And here are Mr. LB. Heru, the eldest son (in law), approaching and prostrating himself before mother (in law) requesting her blessings in order to have a safe and prosperous family.

In this respect, Mrs. Veronika Sukartini Sukirman blessed each couple of her married children. It was symbolized by giving a sacred package to each couple. The package contains *duwit sakepeng* (a coin), *ketan raja lele* (grains of sticky rice), *raja lele* rice (grains of rice), *dhele putih* (white peas), *dhele ireng* (black peas), *kacang ijo* (green beans) *kacang tholo* (peanut) *jagung* (corns, maize), *kunir* (turmeric), and *sekar melati* (jasmine). Each of the items in the package symbolizes something as described in the following table.

**Table 4-2 The Items Found in the *Tumplak Punjen* Package**

No.	Items		Symbolizing
1	<i>Dhuwit sakepeng</i>	Coins	Working capital to live on
2	<i>Ketan raja lele</i>	Sticky rice grains	Origin of growth
3	<i>Beras raja lele</i> <sup>8</sup>	Rice grains	Origin of growth
4	<i>Dhele putih</i>	White peas	In search of matches with whom a safe and prosperous living can be made
5	<i>Dhele ireng</i>	Black peas	
6	<i>Kacang ijo</i>	Green beans	
7	<i>Kacang tholo</i>	Peanuts	
8	<i>Jagung</i>	Corn	To win victory of life
9	<i>Kunir</i>	Turmeric	Gold, wealth
10	<i>Sekar melati</i>	Jasmine	To gain fame

Source: Description by the *Pranatacara*

<sup>8</sup> Raja lele is believed to be the best type of rice in Java.

So sacred was the ritual of *Tumplak Punjen* that it started by reading the magic spell performed by the *Pranatacara* as:

*Ca ra ka balik*<sup>9</sup>

*Ngo, tho, bho, nggo, mo, nyo, yo, Jo, dho, po, lo, wo, sa, tho, dho, ko, ro, co, no, ho.*

*Singgah singgah kala singgah, tan suminggah durgo kolo sumingkir, sirah-sirah, sing abuntut, sing awulu, sing atenggak, sumingkiro ing tawan prajamu, moro hage sumingkiro, sumingkir saka ngarsa mami. Lampahing titi cara sinarengan sesanti mug i putraheng wangsa tansah panggeh kawuryan* (Recorded corpus data).

*(Ca ra ka balik*

*Ngo, tho, bho, nggo, mo, nyo, yo, Jo, dho, po, lo, wo, sa, tho, dho, ko, ro, co, no, ho*

May all evils—by whoever, whatever and from wherever—be gone away from me, and returned to their places of origin. May this ritual be blessed with forever safety.)

After reading the magic spell to drive away all evils, the *Pranatacara* described the nature of *Tumplak Punjen* as:

*Niyating sono, nyaritakke du'ing caritane Tumplak Punjen punika linampahan diarani mantu ingkang pungkasan, ingkang limrahipun mantu putra ingkang waruju. Mungguh ing darunaning cariyos pun iku aninggih niat suci ingkang kawedhar ing pralampita, dene Ibu Veronika Sukartini Sukirman ingkang sembodho angentas para putro, wiwit pambayun ngantos dumugi waruju. Manggeh rahayu, widhodho, lir sambikala. Pramilo ing rahino puniko, Ibu Veronika Sukartini Sukirman ngempalaken sagung para putra wayah pinaringan sangu agesang ingkang sinangon ing pralampito. Ono unen-unen yen wong Jawa iku nggoning semu, sakabeging perkara tansah sinanguning*

<sup>9</sup> The reversed reading of the Javanese Characters

*samudono, wondene Ibu Veronika Sukartini Sukirman anggenipun peparang sanguning agesang dhumateng para putra wayah ugi badhe sinambut ing pasemon (Recorded corpus data).*

(I would like to tell you about *Tumplak Punjen*. It is the marriage of the last child. The purpose of this is to thank God from the deepest part of the heart; that is in this respect, Mrs. Veronika Sukartini Sukirman has managed to carry out the marriages of her children, from the first child to the last one successfully without any obstacles. Therefore in this occasion, she gathers all her married children, including her grand children. The Javanese traditions have a lot of symbolization. She would also perform her true gratitude to God by means of symbolization, namely by giving a sacred package to each couple of her married children)

As previously mentioned, the wedding reception adopted the Javanese tradition. It could be seen from the VCD recording that the decoration—simplified though—represented the hall of a royal family. The adoption of a royal family is not without reason. In Javanese philosophy, it is argued in Seseno 2003:107 that '*Bagi rakyat Jawa kraton itu bukan hanya suatu pusat politik dan budaya: kraton merupakan pusat keramat kerajaan* (For the people of Java, a palace is not only the centre of politics and culture but also the symbol of the sacredness of Kingdom). Thus, in the wedding reception, the hall is decorated in such a way to resemble a palace in the hope the wedding event as a whole is sacred and formal. It is not a social joke; it is a marriage, a once-in-a-life-time event.

In addition, the costumes—worn by the bride and groom, the people on duty, including the *Pranatacara* himself, Mr. Sudiono—all symbolized the Javanese tradition. The men in Javanese costumes looked very elegant and authoritative, representing the power of the nobles. The women were very graceful and submissive in such a way to show that they were rule-governed, following the rules of conducts of the wives of the

nobles. A philosophical saying for Javanese wives—as *konco wingking* (sub-ordinate mate)—is that a wife is described as *Swarga nunut, neraka katut*, meaning that whether or not she is happy in the family depends entirely on her husband, and therefore she has to obey the family policy as determined by the husband. This includes a possibility for a husband to have more than one wife as a handed-down tradition of the King of Java.

The Kings of Java—with the exception of Sri Sultan Hamengkubuwana X—had more than one wife. This is because a wife is a symbol of power. Thus, if one has more than one wife, he is considered as ‘powerful’ at least for financial grounds. Or, it is also possible to argue that a king is a replica of god handed down to the world; thus following the Mahabarata epic in which gods, kings and knights practiced polygamy.

In reality however, the last mentioned fact (polygamy) is difficult to implement due to the success of feminists’ struggle over equality and the influence of western propaganda on feminism.

Back to the main discussion that a wife has to be fully submissive to her husband, it is actually in line with the Javanese philosophy as *Manunggaling kawula-gusti* (relationship between the ruler and the ruled) or *Curiga manjing rangka* (a Javanese Kris—weapon—to be put in its place) which symbolizes ‘matches’. Two different individuals are said to be ‘a match’ if each of them realizes his or her place. It is symbolized in the use of language as stated by Mulder:

It is impossible to speak Javanese without reference to the position of the person spoken to in relation to the position of the speaker. In its many complicated and formal gradations, the choice of words reflects position, intimacy or formality, age, social distance and rank, together with all the nuances of relative expectations, obligations and rights. The choice of words and language are expressive of the prevailing order (Mulder 1998:64).

The quotation above justifies that Javanese language puts its users in accordance with their hierarchical positions. Thus it supports the idea of putting a wife sub-ordinate to her husband since each of them has to use different speech levels of Javanese when speaking to each other.

However, others may argue that such a husband-wife relationship only applies to royal family. Common people will treat themselves differently since Javanese people often use hidden messages behind their activities. A particular wife may use the high speech level of Javanese to her husband in front of the children just to give an example of how to respect their father. But still, it should be emphasized that such a culturally framed situation has to be maintained at least during the wedding reception. It is of course up to the newly wedded couple to decide the family policy after the reception is over. They will have to live normally and not anymore a 'King' even though they used to be described by the *Pranatacara* as a one-day King and Princess.

#### **4.2 Discussion on Mr. Sudiono's General Performance**

Viewed from the perspectives of tradition, culture and modernity, the marriage of Mr. S. Aji Nugroho and Mrs. L. Yekti Nugraheni was a mix of Javanese tradition and modernity. On the one hand it maintained the Javanese tradition such as can be seen from the decoration of the reception hall, the costumes of the bride and groom, including all the people on duty; the ways they talked, walked, and sat—all reflect the tradition of Java.

As a *Pranatacara*, Mr. Sudiono performed his job professionally. He was dressed in a complete Javanese costume. His voice was a real duplicate of Ki. Nartosabdo (the late), a very famous *dalang* (leather puppet performer). In other words, his voice was of very high quality with the intonation and word stresses well engineered to meet the standard of acceptance in the Javanese language as used by a *dalang* when describing an event. In short, it can be said that Mr. Sudiono is spiritually, physically and professionally matured in his job as a *Pranatacara*.

First of all, the *Pranatacara* started his job with a kind of meditation. With his eyes closed, he united his two palms up above his head, and slowly let them pass down his face and finally settled them on his chest. He must have read a kind of magic spell silently for himself. He went on opening the reception as:

*Kawulo nuwun sagung para tamu ingkang tansah sinugata ing pakurmatan. Mugi rahayu saha sih wilasaning gusti kang maha asih tansah tumedhak, tumandhuk jiwa kasalira dumateng kula lan panjengean sedaya. Nuwun injih kanthi asta tumadah nyenyadang, lumunturing berkah sangking Gusti ingkang Maha Mirah, mugi tansah rumentah sarta lumarambah sagung titah, satemah sami amangun bungah, awit katarimah sedyaning manah ngantos dumugi putra wayah* (Recorded corpus data).

(Excuse me, distinguished guests, ladies and gentlemen, may the blessings of God the Merciful be upon us, me and you all. Humbly do I request that the blessings of God the Merciful be bestowed on people on earth in order to achieve everlasting happiness up to the next and next generation.)

From the type of Javanese used by the *Pranatacara*, it is clear that it is the language is of the highest speech level. Not only does it represent the language of the

Nobles in terms of diction but also of high literary value by means of skilful engineering of vowel rhymes, such as shown in the following table.

**Table 4-3 Vowel Rhymes Representing High Literary Value**

No	Word	In rhyme with
	<i>Saha</i>	<i>Maha</i>
	<i>Sih</i>	<i>Asih</i>
	<i>Kula</i>	<i>Sedaya</i>
	<i>Tumadah</i>	<i>Berkah, mirah, tansah, rumentah, lumarambah, titah, satemah, bungah, katarimah, namah, wayah</i>

Such a complexity of vowel rhyming makes it impossible to perform both word for word and construction for construction translation. The translation that follows the above text is a form of dynamic translation with the meaning maintained as far as possible.

As previously mentioned, the bride and groom and people on duty walked in a way of the tradition of the Nobles, such as described by the *Pranatacara* below:

PERPUSTAKAAN

*Lahing kana ta wahu lampahing risang Suba Manggala, ingkang hangemba lakune patih Sindurejo, ketingal lumapah atebah dhadha, hatampel wetis tangkep dhadha, bantalan bahu. Lumampah dadap anaraga, kathon ngregunuk-ngregunuk, kaya dwipangga ucul sangking wantilan* (Recorded corpus data).

(The way by which the *Suba Manggala* (Commander in Chief) is walking resembles that of Prime Minister Sindurejo, with his hands elegently swaying across. Slowly but confidently does he walk like an elephant coming out of its dwelling.)

The *Suba Manggala* was described like Prime Minister Sindurejo in the way of walking. But with respect to dignity, he was described as an elephant coming out of its dwelling. However, this does not apply to everyone in the bridal procession. The bride and groom walked slowly, smiling at everyone around. The others behind the bride and groom simply walked slowly.

However, all of these Javanese ways of conducts soon ended after being announced by the *Pranatacara* as follows:

*Dene sinambi angrerantu laksitaning adi cara candha'ipun, wekdal wonten ngarsanipun group lelangen Orkestra D'angelis sumonggo wekdal kawula aturaken* (Recorded data corpus).

(While waiting for the next item which is now in preparation, it's time for entertainment by D'Angelis Choir. Now the floor is yours.)

From this point, there was a performance resembling a Church choir, which is not Javanese at all. Indonesian and English songs were played accompanied by violins and other music instruments. The performance of D'Angelis choir lasted for quite some time until a new item was announced as:

*Maketen sagung para tamu kakung sumawono putri ingkang hambeg luhuring budi. Menggah lelangen Orkestra D'Angelis sangking Semarang, anggenipun sampun damel semuwo, sarto regenging pasawuran ing rahino puniko. Nuwun injih sasampunipun sumene sawetawis, sinambi hangarahapi sawernaning rupa buga ingkang sampun angratusaken dining para kadang pramuladi, tumuli kewawon kalajengaken rantaman titi cara ingkang kapeng tiga, injih punika atur pambagya harja sangking panjenenganipun Ibu Veronika Sukartini Sukerman, ingkang samangke badhe dipun aturaken datheng*

*panjenenganipun Bapak Drs. Alexius Mardi Utomo, jinajaran Bapak Drs. FA. Sehadhi saha Bapak Drs. Supardi. Sumonggo dumateng priyagung ingkang sampun kawulo sebat asmanipun wekdal kulo aturaken. Nuwun* (Recorded corpus data).

(Distinguished guests ladies and gentlemen, that's the end of the performance of D'Angelis Choir from Semarang which has relieved us from tension and made us enlightened in this day-time wedding reception. While having whatever has been served to you, let us continue with the third item, that is a welcome address by Mrs. Veronika Sukartini Sukerman and this case represented by his excellency Drs. Alexius Mardi Utomo, accompanied by Drs. FA. Suhadi and Drs. Supardi. To those above-mentioned elegant individuals, the floor is yours.)

Thus, the extra entertainment by D'Angelis Choir can be said to convert the Javanese tradition into something of contemporary style. This is common in Javanese culture as it is adaptable in any preferred situation. In other words, Javanese culture is not rigid and therefore can be flexible depending on the circumstances. It is further argued that:

*...ciri khasnya terletak dalam kemampuan luar biasa kebudayaan Jawa untuk membiarkan diri dibanjiri oleh gelombang-gelombang kebudayaan yang datang dari luar—dan dalam banjir itu mempertahankan keasliannya. Kebudayaan Jawa justru tidak berkembang kekhasannya dalam isolasi, melainkan dalam pencernaan masukan-masukan kultural dari luar. Hinduisme dan Budhisme dirangkul, tetapi akhirnya 'dijawakan'. Agama Islam masuk ke Pulau Jawa, tetapi akhirnya kebudayaan Jawa hanya semakin menemukan identitasnya* (Suseno 2003:1).

(... the typical characteristic lies in the adaptability of the Javanese culture to let it be flooded with the waves of cultures coming from outside—and in the flood [of other cultures], it maintains its originality. The Javanese culture does not develop in isolation; rather, it develops through assimilation with other

cultures. Hinduism and Buddhism were welcome and 'Javanized'. Islam entered the island of Java only to enrich the Javanese culture to even help it find out its identity).

The quotation above highlights the adaptability of the Javanese culture within different cultures. A wedding reception of Javanese tradition is of no exception. Assimilating it into different cultures makes no harms. However, some people may still want to preserve its originality. Others want to create different flavours to accommodate the interests of the Javanese people, especially the young generation. Thus, it is common to see that in Javanese wedding reception other forms of entertainment may be included without ruining the main flavour of the Javanese culture.

In the marriage reception of Mr. S. Aji Nugroho and Mrs. L. Yekti Nugraheni, the main item (*Tumplak Punjen*) was even proceeded by D'Angelis Choir and followed by other performances of D'Angelis Choir. More interestingly, the groom stood up and played the violin. The bride also sang several songs. This is a very rare occasion in a wedding reception where the bride and groom joined the entertainment. Normally they just sat down calmly as a one-day King and Princess. This was further encouraged by the *Pranatacara* as quoted below:

*Para tamu ingkang kunurmatan, endah sarwa edhi suwasana ing rahino puniko, awit temanten sekalian ugi ngersaaken menyanyi. Pramila kanthi lampah ingkang kados makaten punika, mugi panganten sarimbit ingkang badhe miwiti bebrayan anyar, sageto kalis ing rubido. Sagung para tamu.. Wonten wekdal ing wirunggan puniko nyuwun gungan dumatheng sedaya putra wayah kasuwun photo sesarengan kaliyan putra pinangaten sarimbit* (Recorded corpus data).

(Distinguished guests, so beautiful is the present reception since the bride and groom sang songs. Therefore, may it be a good

precedence to their future family; they will start the family, hopefully, without problems. Ladies and gentlemen, in this occasion, all familiarly-related individuals are invited to join the photographing session together with the newly wedded couple).

The quotation above justifies that in terms of culture, the Javanese is very flexible. It is very contextual and situational. This is not limited to the items in the reception. The language can also be adapted according to the situation as justified below.

*Tuladha panyandra werni 10 ing nginggil menika cengkok renengga, mbok menawi angel ketampi tiang Jawi samenika, tur angel nyinaunipun. Pramila reka kreatifitasipun panatacara / panyandra kasuwun yasa (ngarang) candra ingkang prasaja (komunikatif) ingkang laras kalian kawontenan nyatanipun (Suharjendra 2006:316).*

(The above 10 samples of description are engineered to meet the high standard of the Javanese speech styles; they may be difficult to be understood by the contemporary Javanese people and they are difficult to learn, too. Therefore, it is advisable that a master of ceremony (*Pranatacara*) should be creative to compose his own speech of description which is communicative and in accordance with the factual situation).

The quotation above is a suggestion by Suharjendra, the author of *Atur Kula, Sesorah Basa Jawi Jangkep lan Mranani*, a guide book for *Pranatacara* (master of ceremony). Thus, it is justified that the description in a wedding reception differs considerably depending on the creativity of the *Pranatacara*.

In short, with respect to the performance of Mr. Sudiono, the *Pranatacara* in the wedding reception of Mr. S. Aji Hugraha and Mrs. L. Yekti Nugraheni, he has met the seven criteria as outlined in Wiyoto's handout of PERMADANI (Persaudaraan Masyarakat Budaya Nasional Indonesia) *Pranatacara* Course, namely (1) *sarira jangkep*,

(2) *patrap ingkang nyengsemaken*, (3) *kagungan swanten ingkang sae*, (4) *nguaosi basa lan sastra*, (5) *kagungan kawruh ingkang cekap*, (6) *kagungan kapribadhen ingkang sae*, and (7) *kebak raos pitados dhiri*.

In terms of *sarira jangkep* (physically normal), Mr. Sudiono is handsome, representing a typical Javanese man without physical defects. He performed interestingly (*patrap ingkang nyengsemaken*), and his voice is, as previously described, a duplicate of Ki Nartosabdo (*kagungan swanten ingkang sae*). Furthermore, viewed from the language use, he must be linguistically and literarily knowledgeable (*nguaosi basa lan sastra*) with thorough mastery of wedding ins and outs (*kagungan kawruh ingkang cekap*). His overall performance also indicated that he had a good personality (*kagungan kapribadhen ingkang sae*) and was of high self-confidence (*kebak raos pitados dhiri*).

#### 4.3 Communicative Purposes of *Pranatacara* Genre

Upon justifying that the *Pranatacara* (Mr. Sudiono) performed his job professionally in terms of physical appearance, self confidence, and oral performance, I have a very strong ground to argue that he has met the requirements as a good *Pranatacara*. At the same time, the discussion in 4.2 functions as a prelude to the next investigation.

Therefore, below, I would like to identify the **communicative purposes** of what he was saying in response to sub research question 1 stated in 2(1).

##### 4.3.1 Opening

The opening text of the *Pranatacara* is quoted below.

*Kawulo nuwun sagung para tamu ingkang tansah sinugoto ing pangurmatan. Mugi rahayu soho sih wilasaning gusti kang maha asih tansah tumedhak, tumandhuk jiwo ksaliro dumateng kulo lan panjenengan sedoyo. Nuwun injih kanthi asta tumadah nyenyadang, lumunturing berkah sangking Gusti ingkang Maha Mirah. Mugi tansah rumentah sarta lumarambah sagung titah, Satemah sami amangun bungah, awit katarimah sedyaning manah ngantos dumugi putra wayah (Recorded corpus data).*

(Excuse me, distinguished guests, ladies and gentlemen, may the blessings of God the Merciful be upon us, me and you all. Humbly do I request that the blessings of God the Merciful be bestowed on people on earth in order to achieve everlasting happiness up to the next and next generation).

The purpose of the opening text is to attract the attention of the audience that the reception is about to commence. The conventionalized phrase of *Kawulo nuwun* (Excuse me) is normally used to attract the attention of the audience. Some other conventionalized phrases for this communicative purpose are tabulated as follows:

**Table 4-4 Opening Phrases**

No.	Phrase	English Equivalence
1	<i>Kawula nuwun</i>	Excuse me,
2	<i>Para rawuh,</i>	Ladies and gentlemen,
3	<i>Nuwun keparenga kawula ngempil kamardekan panjenengan sami anggenipun nembe pangandikan.</i>	Could I please have your freedom of conversation with each other?
4	<i>Nuwun kawigatosanipun para rawuh,</i>	Let me have your attention, please.
5	<i>Kepareng matur dumateng para rawuh</i>	Let me say something, ladies and gentlemen,

Observed from the English equivalence in Table 4-3 above, it seems that they are not normally used in English but such phrases are quite acceptable in Javanese speech in order to have the attention of the audience.

The opening part of Mr. Sudiono's text has three elements, such as (1) having the attention of the audience, (2) expecting the blessings of God for himself and the audience, and (3) inviting the audience to join his prayer in expectation of the blessings of God for others, as can be seen in the following table.

**Table 4-5 Elements of the Opening part**

No	Utterance	Communicative purpose
1	<i>Kawulo nuwun sagung para tamu ingkang tansah sinugoto ing pangurmatan,</i>	To attract the attention of the audience that the reception is about to commence.
2	<i>Mugi rahayu soho sih wilasaning gusti kang maha asih tansah tumedhak, tumandhuk jiwo ksaliro dumateng kulo lan panjengean sedoyo</i>	To expect the blessings of God for himself and the audience
3	<i>Nuwun injih kanthi asta tumadah nyenyadang, lumunturing berkah sangking Gusti ingkang Maha Mirah mugi tansah rumentah sarta lumarambah sagung titah, setemah sami amangun bungah, awit katarimah sedyaning manah ngantos dumugi putra wayah</i>	To invite the audience to join his prayer in expectation of the blessings of God for others on earth.

Table 4-4 above indicates that the communication occurred between the *Pranatacara* and the audience. But, it should be noted that it was a monologue. Thus,

no linguistic reaction on the part of the audience was expected. The audience were supposed to pay attention to what the *Pranatacara* said.

In APPRAISAL system which deals with the interpersonal meaning as one of the language metafunctions, the *Pranatacara* employed 'positive' JUDGEMENT over the audience as his ATTITUDES. It can be seen from the use of attributes which qualify the audience, such as shown in the following table.



**Table 4-6 ATTITUDES of the *Pranatacara* upon the Audience**

No	Attribute	Type	Headword	Attribute	Type
1	<i>Sagung</i> (All of ,)	Positive	<i>Para tamu</i> (guests)	<i>ingkang tansah sinugata ing pakurmatan,</i> (who are highly respected)	Positive
2	<i>Mugi rahayu soho sih wilasaning Gusti kang maha asih tansah tumedhak, tumandhuk jiwo ksaliro dumateng</i> (Hoping the love of God the Merciful to always come down upon)		<i>kula (I) lan (and) panjengean sedaya</i> (you all)	-	
3	-		<i>Gusti (God)</i>	<i>kang maha asih</i> (the Merciful)	Positive
4	-		<i>Gusti (God)</i>	<i>kang maha mirah</i> (the Generous)	Positive
5	-		<i>titah (people)</i>	<i>Bingah</i> (happy)	Positive
6	-		<i>putra wayah</i> (children and grand children)		

By employment of positive attributes towards the audience, the *Pranatacara* assumed the interpersonal relationship between him and the audience would developed positively. As a result, the audience would feel pleased and elegant to stay until the reception was over.

As a rhetorician, at least in this opening stage, the *Pranatacara* employed one of the rhetorical strategies of literary type termed as ‘assonance’ namely he repeated the same sound in words close to each other as in ‘*lumarambah sagung titah, setemah sami amangun bungah, awit katarimah sedyaning manah ngantos dumugi putra wayah.*

After the opening stage which was mainly aimed at developing the personal rapport between the audience and the *Pranatacara* and praising God the Almighty for His Blessings for which it was expected that the reception would run smoothly in accordance with the carefully-planned items, the *Pranatacara* went on itemizing what would come next and after, such as quoted below:

*Kawula nuwun, para tamu ingkang satuhu bagya mulya. Nuwun injih sarwi angungak liwaraning suasana angesti luhuring susila, linambaran lumiting basa, sarta endah miwah edining budaya, keparenga kulo ingkang minangka jejering pambiyo woro badhe hangaturaken tata urut reruncening adi cara ingkang sampun rinakit sarta tinoto ing rahino punika.*

The conventional phrase ‘*Kawula nuwun*’ (Excuse me,) functions as a generic marker to start something. The next phrase ‘*para tamu ingkang satuhu bagya mulya*’ is to address the audience (*para tamu*) and to qualify them with positive attitude ‘*ingkang satuhu bagya mulya*’ (who are really happy and elegant).

The phrase ‘*Nuwun injih*’ is similar in function with the English phrase ‘in this respect’ and thus normally followed by new information. However, the *Pranatacara* started to supply the new information by first putting himself under the audience’s shoes. He said ‘*sarwi angungak liwaraning suasana angesti luhuring susila*’ (with regard to the context of fully-formal and elegant situation) and ‘*linambaran lumiting basa, sarta endah miwah edining budaya*’ (based on the beauty of language, and the grace of culture). All

of these phrases functions as a point of departure (Theme), which was then followed by the Rheme, namely *'keparenga kulo ingkang minangka jejering pambiyo woro badhe hangaturaken tata urutan reruncening adi cara ingkang sampun rinakit sarta tinoto ing rahino punika'* (I, as the master of ceremony, would like to itemize the stages of activities that have been well-organized for today's reception).

Thus, in terms of the thematic structure, the above sentence can be represented below:

**Table 4-7 The Thematic Structure 1**

No.	Theme	Rheme
1	<i>Kawula nuwun,</i>	<i>para tamu ingkang satuhu bagya mulya</i>
2	<i>Nuwun injih sarwi angungak liwaraning suasana angesti luhuring susila, linambaran lumiting basa, sarta endah miwah edining budaya,</i>	<i>Keparenga kulo ingkang minangka jejering pambiyo woro badhe hangaturaken tata urutan reruncening adi cara ingkang sampun rinakit sarta tinoto ing rahino punika'</i>

The Theme here, as Halliday (1994) suggests, functions as a point of departure prior to the real new information that one is going to give. In other words, Theme may be called an introductory remark to which the new information is related. The Theme *'Kawula nuwun,'* will attract the hearer(s) or in this respect, the audience, who will then wait for the new information. It happens that the Rheme is *para tamu ingkang satuhu bagya mulya*, a kind of device to develop interpersonal relation— functioning as a hyperTheme for the rest.

Similarly, the Theme '*Nuwun injih sarwi angungak liwaraning suasana angesti luhuring susila, linambaran lumiting basa, sarta endah miwah edining budaya,*' introduces the new information (Rheme) '*keparenga kulo ingkang minangka jejering pambiyo woro badhe hangaturaken tata urut reruncening adi cara ingkang sampun rinakit sarta tinoto ing rahino punika*'. Such a thematic structure where the Theme is not the subject of the sentence is termed as 'marked Theme'. On the other hand, when the Theme is the subject of the sentence, it is referred to as 'unmarked Theme'. Compare the following sentences:

(Marked Theme)

[Theme] *Nuwun injih sarwi angungak liwaraning suasana angesti luhuring susila, linambaran lumiting basa, sarta endah miwah edining budaya,* introduces the new information [Rheme] *keparenga kulo ingkang minangka jejering pambiyo woro badhe hangaturaken tata urut reruncening adi cara ingkang sampun rinakit sarta tinoto ing rahino punika.*

(Unmarked Theme)

[Theme] *Keparenga kulo ingkang minangka jejering pambiyo woro* [Rheme] *badhe hangaturaken tata urut reruncening adi cara ingkang sampun rinakit sarta tinoto ing rahino punika nuwun injih sarwi angungak liwaraning suasana angesti luhuring susila, linambaran lumiting basa, sarta endah miwah edining budaya,* introduces the new information.

Despite the fact that one may say that it is a matter of style, it really creates a semantic difference, especially the psychological impact on the hearer(s). The first sentence, for example, will make the hearer(s) enthusiastic to hear the new information. Conversely, the second sentence is kind of dull because there are many unnecessary items in the Rheme which, in turn, will de-emphasize the main point.

Meanwhile, a hyperTheme as I have slightly touched upon, is always a marked Theme which functions as the Theme for the whole paragraph in question. Thus, the thematic structure of the above paragraph can be represented as follows:

**Table 4-8 HyperThematic Structure**

No	HyperTheme	
1	<b>Theme</b>	<b>Rheme</b>
	<i>Kawula nuwun</i>	<i>para tamu ingkang satuhu bagya mulya</i>
	<b>HyperRheme</b>	
	<b>Theme</b>	<b>Rheme</b>
	<i>Nuwun injih sarwi angungak liwaraning suasana angesti luhuring susila, linambaran lumiting basa, sarta endah miwah edining budaya,</i> introduces the new information	<i>keparenga kulo ingkang minangka jejering pambiyo woro badhe hangaturaken tata urut reruncening adi cara ingkang sampun rinakit sarta tinoto ing rahino punika'</i>

Table 4-7 above indicates that a hyperTheme consists of Theme and Rheme of its own and a hyperRheme also consists of Theme and Rheme of its own. However, it should be noted that the thematic structure should be constructed without violating the rules of discourse semantics in order to achieve cohesion and coherence.

#### 4.3.2 Itemizing

Upon completion of the introductory remarks (opening) as I have described above in terms of communicative purpose, rhetorical strategy, APPRAISAL system and

thematic structure, I would like to describe the next stage—itemizing. Mr. Sudiono, the *Pranatacara* on duty, started itemizing as follows:

*Hainggih minongko titi cara ingkang sapisan putro panganten sarimbit kalenggehaken ing sono pinajat. Inkang badhe hangalenggehaken nuwun injih panjenengane Ibu RY Indrato saha Ibu Tujiyanto. Dene minongko sobo manggolo nuwun injih Drs. Leo Agung Sahardi. Sasampunipun pinanganten kekaleh lenggah ing sono pinajat, kalajengaken titi acara ingkang angka kaleh, aninjih atur panuwun pandhonga awit sampun kalampahan nampi saha nampeaken sakramen ijab. Pandhonga samangke bede pun dipun astha panjenengan Ibu Probo Asmane. Wondene atur pambagyoharjo samangke ibu Veronika, samangke badhe kasalira panjengenipun Bapak Drs. Alex Mardi Utomo dumawah titi cara ingkang kaping tiga. Titi coro ingkang kaping sekawan, aninggih titi coro adat mantu pungkasan, sinebat Tumplak Punjen. Wondene titi coro ingkang pungkasan injih puniko paripurno. Makaten sagung para tamu menggah toto urut rerantamaning titi coro ingkang sampun rinakit ing rahino puniko. Pramila ing samangke saksuwuking gendhing puniko, minangkani pinanganten kekalih tumuli badhe kalenggehaken wonten ing sana pinajat (Recorded corpus data)*

(The first item is to let the bride and groom be seated on a pre-set bridal sofa. The usherettes are Mrs. RY Indrato and Mrs. Tujiyanto. Meanwhile, the leader (commander in chief) is Mr. Leo Agung Sahardi. The bride and groom being seated, the next item is a thank-you address by Mrs. Probo Asmane, thanking everybody for the successfully held marital sacrament. A welcome address from Mrs. Veronika in this occasion represented by Mr. Alex Mardi Utomo will be the third item. The fourth item is the traditional item called *Tumplak Punjen*. The last item is closing. Ladies and gentlemen, those were all the items that had been organized for today's reception. Well, while this Javanese song is being played, the bride and groom will soon be ushered to their seat.)

From the quotation above, it is clear that the *Pranatacara* simply read out from the list of items. However, since he is a very professional master of ceremony, he

managed to vary the structure in such a way that the audience would not get bored with listening to a tedious flow of speech. One strategy that he employed in varying the sentence construction was to change the thematic structure as shown in the following table.

**Table 4-9 Varying Thematic Structure**

No.	Theme	Rheme	Type
1	<i>Hainggih minongko titi cara ingkang sapisan,</i>	<i>putro panganten sarimbit kalenggehaken ing sono pinajat</i>	Unmarked
2	<i>Ingang badhe hangalenggahaken,</i>	<i>nuwun injih panjenengane Ibu RY Indrato saha Ibu Tujiyanto</i>	Marked
3	<i>Dene,</i>	<i>minongko sobo manggolo nuwun injih Drs. Leo Agung Sahardi</i>	Marked
4	<i>Sasampunipun pinanganten kekaleh lenggah ing sono pinajat,</i>	<i>kalajengaken titi acara ingkang angka kaleh, aninjih atur panuwun pandhonga awit sampun kalampahan nampi saha nampeaken sakramen ijab.</i>	Marked
5	<i>Pandhonga samangke,</i>	<i>badhe pun dipun astha panjenengan Ibu Probo Asmane.</i>	Marked
6	<i>Wondene atur pambagyoharjo samangke ibu Veronika,</i>	<i>samangke badhe kasalira panjengenipun Bapak Drs. Alex Mardi Utomo dumawah titi cara ingkang kaping tiga</i>	Marked
7	<i>Titi coro ingkang kaping</i>	<i>aninggih titi coro adat mantu pungkasaan,</i>	Unmarked

No.	Theme	Rheme	Type
	<i>sekawan,</i>	<i>sinebat Tumplak Punjen</i>	
8	<i>Wondene titi coro ingkang pungkasan</i>	<i>injih puniko paripurno</i>	Marked
9	<i>Makaten sagung para tamu,</i>	<i>menggah toto urut rerantamaning titi coro ingkang sampun rinakit ing rahino puniko</i>	Marked
10	<i>Pramila ing samangke saksuwuking gending puniko,</i>	<i>minangkani pinanganten kekalih tumuli badhe kalenggehaken wonten ing sana pinajat</i>	Marked

The sentences are all well-structured, except Sentence 6 in which there is one redundant word, namely the word ‘*samangke*’ in the Theme element that could be deleted. It might be a kind of ‘slip of the tongue’ that will go unnoticed—unless by a critical audience. The thematic structure varies with the domination of marked Theme, which is normal in such a context where emphasis is required.

The communicative purpose of this stage is to inform the audience of the items that would be undertaken one after another. This stage gives the audience a clear profile of what is going to happen. Therefore, it will be easy for them to follow item by item of the on-going reception.

The phrase ‘*Makaten sagung para tamu*’ is a generic marker that all the items have been read out. Sentence 10 ‘*Pramila ing samangke saksuwuking gending puniko, minangkani pinanganten kekalih tumuli badhe kalenggehaken wonten ing sana pinajat*’ signals out that item one will soon commence.

### 4.3.3 Transitioning

A transitioning is a short speech by the *Pranatacara* by which he said a few words to comment on an item that has just been performed, and then to signal out that the next item soon commences.

First of all, there was one transitioning upon completion of the processioning of the bride and groom to be seated in a preset wedding sofa. The *Pranatacara* cordially requested Mrs. Probo Asmane deliver a thank-you address, such as quoted below.

*Wondene tata urut rantaman titi cara ingkang kapeng kaleh, inggih puniko atur panuwun, awit sampun kalampahan nampi saha anampe'aken sangkramaning ijab putra pinanganten kekaleh. Dhumateng panjenenganipun Ibu Probo Asmane, wekdal sawetahipun kulo aturaken. Sumonggo (Recorded corpus data).*

(The next item is a thank-you address for the successful transference of the marital sacrament of the bride and groom. The floor is yours, Mrs. Probo Asmane, please).

The transitioning above occurred after the description of the processioning of the bride and groom from a beautifully decorated wedding car into the reception hall to be seated on a specially-prepared sofa. Thus, it is important to note that there were two communicative purposes, one was to inform the audience that the wedding procession was over, and the other was to cordially request Mrs. Probo Asmane to deliver her thank-you address.

In this respect, Mr. Sudiono, the *Pranatacara*, made transitional remarks following one item so as to start another. The next transitioning was performed upon completion of the thank-you address by Mrs. Probo Asmane, as follows.

*Maketen sagung para tamu ingkang luhur ing budi, menggah atur panuwun awit sampun kalampahan nampi saha anampeaken sakraman ijab putra pinanganten kekaleh ingkang sampun kasalira dening panjenenganipun Ibu Probo Asmane. Dene sinambi angrerantu laksitaning adi cara canda'ipun, wekdal wonten ngarsanipun group lelangen Orkestra D'angelis sumonggo wekdal kawula aturaken (Recorded corpus data).*

The above corpus data can be literally translated as follows:

*Ma-ngaten<sup>1</sup> sagung para tamu ingkang luhur ing budi*  
 like this all pluralizer guests who noble in character  
*menggah atur pa-suwun<sup>2</sup> awit sampun ka-lampah-an<sup>3</sup>*  
 in case give ask for because have perform,  
*nampi saha a-tampi-aken<sup>4</sup> sakraman ijab pina-manten<sup>5</sup>*  
 receive and receive sacrament marriage bride/groom  
*ke-kalih<sup>6</sup> ingkang sampun ka-salira<sup>7</sup> dening pa-njenengan-ipun<sup>8</sup>*  
 two which have self by you  
*Ibu Probo Asmane*  
 mother Probo Asmane  
*Dene sinambi angre-rantu<sup>9</sup> laksita-ning<sup>10</sup> adi acara candak-ipun<sup>11</sup>*  
 that while wait come fine item catch  
*wekdal wonten ngarsa-nipun<sup>12</sup> group le-langen<sup>13</sup>*  
 time in in front group enjoyment  
*Orkestra D'angelis su-monggo<sup>14</sup> wekdal kawula atur-aken<sup>15</sup>*  
 Orchestra D'Angelis, please time I give

The words with morphological / morphophonemic processes are explained in the following table.

**Table 4-10 Morphological/ morphophonemic Process**

No	Word	Base	Affixes			Remark
			pre-	-in-	-suf	
1	<i>luhuring</i>	<i>luhur</i>	x	x	-ing	n-formation
2	<i>panyuwun</i>	<i>suwun</i>	<i>pa-</i>	x	<i>x</i>	morphophonemic process
3	<i>kelampahan</i>	<i>lampah</i>	<i>ke-</i>	x	<i>-an</i>	confix: perfect aspect formation
4	<i>anampiaken</i>	<i>tampi</i>	<i>a-</i>	x	<i>-aken</i>	
5	<i>pinanganten</i>	<i>manten</i>	<i>pina-</i>	X	X	morphophonemic process
6	<i>Kekalih</i>	<i>Kalih</i>	<i>ka-</i>	x	<i>-aken</i>	Inclusive formation
7	<i>kasalira</i>	<i>salira</i>	<i>ka-</i>	x	x	passive formation
8	<i>panjengenganipun</i>	<i>njenengan</i>	<i>pa-</i>	x	<i>-ipun</i>	addressing
9	<i>angrerantu</i>	<i>rantu</i>	<i>anger-</i>	x	x	
10	<i>Laksitaning</i>	<i>laksita</i>	x	X	-ning	n-formation
11	<i>candakipun</i>	<i>candak</i>	x	x	<i>-ipun</i>	specifier
12	<i>ngarsanipun</i>	<i>ngarsa</i>	x	x	- (n)ipun	passive formation
13	<i>lelangen</i>	<i>langen</i>	<i>le-</i>	x	x	n-formation
14	<i>sumonggo</i>	<i>monggo</i>	<i>su-</i>	X	X	requesting
15	<i>aturaken</i>	<i>atur</i>	x	x	<i>-aken</i>	active formation

The free and dynamic translation goes as follows:

Ladies and gentlemen, that was a thank-you address on fulfilment of marital sacrament delivered by Mrs. Probo Asmane. While waiting for the next item, the floor is yours, Orchestra D'Angelis to kindly start your performance.

The communicative purposes of this transition remark are (1) to inform the audience a particular item has just been completed, and (2) to inform the audience that there will be Orchestra D'Angelis's intermezzo performance, and (3) to request Orchestra D'Angelis to start their performance. Again, since it was a monologue, no linguistic reactions were expected to occur. However, the audience clapped their hands, which can be interpreted in two different ways, namely (1) that they were happy to have the entertainment or (2) that they were happy to get rid of the Javanese addresses, on the assumption that most of the people were waiting for the Orchestra's performance.

The third transitioning made by Mr. Sudiono was that when the performance by Orchestra D'Angelis had to stop due to the fact that the next item was ready to begin. The remark is quoted below.

*Maketen sagung para tamu kakung sumawono putri ingkang hambeg luhuring budi. Menggah lelangen Orkestra D'Angelis sangking Semarang, anggenipun sampun damel semuwo, sarto regenging pasawuran ing rahino puniko. Nuwun injih sasampunipun sumene sawetawis, sinambi hangarahapi sawernaning rupo bugo ingkang sampun angratusaken dining para kadang pramuladi, tumuli kewawon kalajengaken rantaman titi cara ingkang kapeng tiga, injih punika atur pambagyo harjo sangking panjenenganipun Ibu Veronika Sukartini Sukerman, ingkang samangke badhe dipun aturaken datheng panjenenganipun Bapak Drs. Alexius Mardi Utomo, jinajaran Bapak Drs. FA. Sehadhi saha Bapak Drs. Supardi. Sumonggo dumateng priyagung ingkang sampun kawulo sebat asmanipun wekdal kulo aturaken. Nuwun (Recorded corpus data).*

(Ladies and gentlemen, that was a beautiful performance by Orchestra D'Angelis from Semarang as an intermezzo in today's reception. Well, upon a little rest, while having meals served by our wedding maids, let us continue with the next item, namely a welcome address of Mrs. Veronika Sukartini Sukerman, in this case delivered by Mr. Alexius Mardi Utomo accompanied by Mr. FA. Sehadi and Mr. Supardi. Those who I have mentioned, please the floor is yours. Thanks).

The communicative purpose of the transitioning above was directed to the audience. In other words, despite a monologue by the *Pranatacara*, actually, there is a pseudo dialogue between him and the audience in which he keeps telling the audience whatever was going on. In a transitioning, there is commonly a short comment of the past activity and information of what would come next.

In this respect, Mr. Sudiono positively commented (or in APPRAISAL system referred to as positive appreciation) on the completion of the intermezzo, such as by crediting Orchestra D'Angelis as 'a beautiful performance' although it is logical to doubt that he himself liked the performance. He is deeply cultured in Javanese while the performance was purely contemporary and a bit westernized (English song). However, as a Javanese, he is supposed to dissolve himself in any new situation or philosophically '*manjing ajur-ajer*' (high flexibility).

After a short comment on the Orchestra, Mr. Sudiono invited the audience to have meals (snacks) as he also mentioned the next item, namely a welcome address of Mrs. Veronika Sukartini Sukerman, in this case delivered by Mr. Alexius Mardi Utomo accompanied by Mr. FA. Sehadi and Mr. Supardi.

The next transitioning occurred upon completion of the welcome address of Mrs. Veronika, in this case represented by Mr. Alexius Mardi Utomo accompanied by Mr. FA. Sehad and Mr. Supardi as quoted below.

*Makaten sagung para tamu kakung sumwono putri, atur pambagyoharjo sangkeng panjenenganipun Ibu Veronika Sukartini Sukerman, ingkang sampun kasalira dening panjenenganipun Bapak Drs. Alexius Mardi Utomo.*

*Sagung para tamu ingkang kinormatan...*

*Kadhos ingkang sampun rirantam wonten ing salebeting rerantaman adi cara ing rahino puniko, bileh sasampunipun atur pambgyoharjo, nuli kalajengaken upacara adat mantu pungkasan, sinebat Tumplak Punjen. Namun saderengipun kulo nyuwun dumateng para tamu, kulo nyuwun lilah, nyuwun tambahing dongo pangestu mugi-mugi anggen kulo ngrerantam lampahing titi cara Tumplak Punjen samangke wiwit purwa, madya, ngantos dumugi wasana, kales ing rubidho, rahayu ingkang tinepo (Recorded corpus data).*

(Ladies and gentlemen, that was a welcome address of Mrs. Veronika Sukartini Sukerman, which was delivered by the honourable Mr. Alexius Mardi Utomo.

Ladies and Gentlemen,

As has been organized in today's wedding reception that upon completion of the welcome address, the next item is a ritual of Tuplak Punjen (Final Marriage of Children). However, prior to the ritual, I cordially request permission and blessings in the hope that I can perform these series of sacred activities without any obstacle whatsoever).

The quotation above clearly indicates that the *Pranatacara* announced the end of Mrs. Veronika's welcome address delivered by Mr. Alexius Mardi Utomo. Then, he proceeded to the next item, a ritual of *Tumplak Punjen* by first of all addressing the audience 'Sagung para tamu ingkang kinormatan' (Ladies and gentlemen,...) from whom

he requested permission and blessings in order that the ritual was successful. Therefore, the communicative purpose is to ask the audience to spiritually participate in the ritual of *Tumplak Punjen*.

#### 4.3.4 Description of activities

In the marriage of Mr. S. Aji Nugroho and Mrs. Yekti Nugraheni, the *Pranatacara* described two important activities, one was the processioning of the bride and groom from a beautifully decorated wedding car into the reception hall to be seated on the wedding sofa and the other was the ritual of *Tumplak Punjen*. In general, the descriptions made use of the formal Javanese language of high speech decorum. This can be seen from the following fragments.

*Satuhu puniko ingkang apearap Bapa Drs. Leo Agung Suhardi, ingkang mijil sangking padepokan Jonggrangan Baru. Dhasaring priyagung kang sembodho, hanurogo, mumpuni karya, wasis ing olah bekso, mulo saobah polahing tansah mawi let iramaning gangsa* (Recorded corpus data: the Processioning).

(This is Mr. Leo Agung Suhardi from the village of Jonggrangan Baru. He is very talented in his job, such as skillful in Javanese dancing, therefore, his steps are in accordance with the Javanese music).

The quotation above clearly indicates that the Javanese language being used is of high speech decorum. This can be seen from the diction. The above fragment can be converted into low speech decorum (low speech level) as follows:

*Iki lho sing jenenge Bapak Drs. Loe Agung Suhardi asal saka desa Jonggrangan Baru. Dhasare dheweke kuwi wong mumpuni ing samubarang gawe, pinter njoged, mulane sak obah polahe ya cocok karo iramane gamelan.*

(This is Mr. Leo Agung Suhardi from the village of Jonggrangan Baru. He is very talented in his job, such as skillful in Javanese dancing, therefore, his steps are in accordance with the Javanese music).

To elaborate, both the high and low speech decorum would be compared in terms of diction in the following table.

**Table 4-11 Comparative Diction between High and Low Speech Decorum**

No	Low Speech Decorum	High Speech Decorum	English
1	<i>Iki lho ...</i>	<i>Satuhu puniko...</i>	This is...
2	<i>sing jenenge...</i>	<i>ingkang apeparap...</i>	whose name is ...
3	<i>asal saka</i>	<i>ingkang mijil sangking</i>	Coming from...
4	<i>Dasare deweke kuwi wong...</i>	<i>Dasaring priyagung...</i>	He is basically ...
5	<i>mumpuni ing samubarang gawe</i>	<i>sembodho, hanurogo, mumpuni karya</i>	talented, skillful
6	<i>pinter njoged</i>	<i>wasis ing olah bekso</i>	good at dancing
7	<i>mulane sak obah polahe</i>	<i>mulo saobah polahing</i>	his steps..
8	<i>ya cocok karo iramane gamelan</i>	<i>tansah mawi let iramaning gangsa</i>	in accordance with the Javanese gamelan

Thus, it is clearly justified that the language used by the *Pranatacara* and normally any Javanese public speaker is of high speech decorum with the following characteristics:

- (1) The language is only used in a highly formal situation.
- (2) The language is not used in daily linguistic exchanges.

- (3) The language makes exaggerated use of similes, metaphors and particular registers to represent the profile of a royal family.

The above points of characteristics of the language used in a *Pranatacara* genre can be further justified in the following quotation.

*Lohing kono to wahu lampahing risang Suba Manggala, ingkang hangembo lakune patih Sindurejo, ketingal lumapah atebah dhadha, hatampel wetis tangkep dhadha, bantalan bahu. Lumampah dadap anaraga, katon ngregunuk-ngregunuk, kaya dwipangga ucul sangking wantilan* (Recorded corpus data).

(The way by which the *Suba Manggala* (Commander in Chief) is walking resembles that of Prime Minister Sindurejo, with his hands elegantly swaying across. Slowly but confidently does he walk like an elephant coming out of its dwelling.)

The use of the conventional phrase '*Lohing kono to wahu...*' (literally meaning 'Look, I am going to tell you something'.) for example, indicates the archaic use of Javanese language. Such a phrase can be found in *dalang* (leather puppet performer) genre but never used for daily linguistic exchanges.

Another archaic use of word is found in the phrase '*ingkang angembo..*' (literally meaning 'be similar to..') indicates the use of a simile. In this respect, the Commander in chief (of the wedding procession) is compared with a Prime Minister in Javanese Kingdom called 'Sindurejo'. However, the *Pranatacara* used another simile device '*kaya*' (meaning 'like' which is an ordinary use of Javanese) when a comparison was made between the '*Suba manggala*' and an elephant in the way of elegant walk.

The use of the word '*dwipangga*' (an elephant) is another evidence of being archaic because in ordinary language, a Javanese person will say '*gajah*' to refer to same species of animal (an elephant).

Such a method of description was used throughout the two important activities. The second important activity (Tumplak Punjen) evidently indicates the same method of description as quoted below:

*Niyating sono, nyaritakke du'ing caritane Tumplak Punjen punika linampahan diarani mantu ingkang pungkasan, ingkang limrahipun mantu putra ingkang waruju. Mungguh ing darunaning cariyos pun iku aninggih niat suci ingkang kawedar ing pralampita, dene Ibu Veronika Sukartini Sukirman ingkang sembodho angentas para putro, wiwit pambayun ngantos dumugi waruju* (Recorded corpus data).

(I would like to tell you about *Tumplak Punjen*. It is the marriage of the last child. The purpose of this is to thank God from the deepest part of the heart; that is in this respect, Mrs. Veronika Sukartini Sukirman has managed to carry out the marriages of her children, from the first child to the last one)

The use of the phrase '*Niyating sono*' or sometimes '*Niyat ingsun*' (I would like to) indicates the use of archaic form of Javanese which is only used in magic spells such as in:

*Niyating sono amatek ajiku lembu sekilan kinemulan wesi kuning, wesi mekangkang, sekilan sedempu sakehing braja tan tumama, luput karsaning Allah...* (My own magic spell).

(**I would like** to activate the magic power of *lembu sekilan* [a cow's span] in order to be covered with a span of golden iron with which no weapon whatsoever shall touch or hurt me, saved by the Will of God...).

The following table illustrates the use of archaic words found in the quotation above as an evidence of the use of archaic form of Javanese in *Pranatacara* genre.

**Table 4-12 Archaic Use of Javanese Words**

No	Archaic Use	Ordinary Use	Meaning
1	<i>du'ing caritane</i>	<i>crita jaman biyen</i>	story of the past
2	<i>linampahan diarani</i>	<i>dijenengi</i>	is called
3	<i>darunaning cariyos pun iku</i>	<i>niyate crita kuwi</i>	the purpose of the story
4	<i>Aninggih</i>	<i>ya kuwi...</i>	Namely
5	<i>kawedhar ing pralampita</i>	<i>dicritake ana ing ngendi panggonan</i>	publicly told

Thus, it can be reiterated that the Javanese language used in *Pranatacara* genre is different from the Javanese language used in daily linguistic exchanges. This implies that anyone interested in being a Javanese master of ceremony requires a special training in terms of acquisition and practice; something that cannot be found in ordinary language pedagogy setting such as in High Schools (SMP or SMA). Of course, Faculty of Javanese Language Pedagogy will offer such a training as one of the Subjects.

In the study, the lexicogrammar used in the Javanese language of *Pranatacara* genre would be further discussed in 4.6 below dealing with linguistic features.

#### 4.3.5 Closing

The form of closing in *Pranatacara* genre is almost similar to that of transitioning with only one difference, that is in closing there is no signal to continue with the next item. Rather, the *Pranatacara* will signal that the reception is over. It can be seen in the following quotation.

*Minongko pratondo paripurna, samangke sakkibiran photo sesarengan pinanganten sarimbit kasuwun samekto ing gati, sawedyo ing diri mandheg kunduripun para tamu sak perlu ajawat asta. Makaten sagung para tamu, kula pribadi ing rahino punika ingkang kawiji anawung kridho, kinaryo pangendali wara, mbok bilih kathah atur tembung kulo ingkang sisip, mug diargo ing pangapsomo. Minangka panutup sumonggo sareng sesarengan hasesanti joyo-joyo wijayanti, nirboyo lir wikara, lir dirgoyuswa, anjaying bawana. Matur nuwun* (Recorded corpus data).

(As a signal of the end of the reception, then after the photo taking session, the bride and the groom, kindly please be ready to say good bye to the guests and to see them off by hand-shakings. That is all, Ladies and gentlemen; I, myself, as the master of ceremony, would like to apologize should there be any mistakes in the language I used, please forgive me. As a closing for all, let us express our prayer 'success and success, no problems on earth whatsoever'. Thank you).

In the closing item, it can be seen that the *Pranatacara* informed the audience of the end of the reception. The key words for this item include '*mandheg kunduripun para tamu* (to say good-bye to the guests and to see them off), *ajawat asta* (hand-shakings). Mr. Sudiono as the *Pranatacara* expressed his personal apology in key words, such as *mbok bilih kathah atur tembung kulo ingkang sisip, mug diargo ing pangapsomo* (should there be any mistakes in the language I used, please forgive me).

The actual closing was when the *Pranatacara* invited the guests to express prayer '*Minangka panutup sumonggo sareng sesarengan hasesanti joyo-joyo wijayanti, nirboyo lir wikara, lir dirgoyuswa, anjaying bawana* (As a closing for all, let us express our prayer 'success and success, no problems on earth whatsoever'. He did not forget to thank everyone in a phrase '*Matur nuwun*' (Thank you) in the very end of his words.

#### 4.4 Discussion on Communicative Purposes

It is important to highlight that Mr. Sudiono as the *Pranatacara* has performed well in his job. He has expressed clear directions for the people on duty with respect to what to do in any activity. In signalling out that the Wedding Procession from the wedding car to the reception hall was due to commence, he said in the middle of the description of the wedding procession, '*sumonggo dumatheng kadhang kula wredo, roko mas Drs. Leo Agung Suhardi, kasuwun hanglenggaheken pinangaten sarimbit wonten ing sana pinajat*' (To my close friend, Mr. Leo Agung Suhardi, kindly please lead the wedding procession to usher the bride and groom to their pre-set sofa).

Similarly, when the thank-you address was about to begin, he signalled this very clearly to Mrs. Probo Asmane, as *Dumateng panjenenganipun Ibu Probo Asmane, wekdal sawetasipun kulo aturaken. Sumonggo* (The floor is yours, Mrs. Probo Asmane, please). Another direction was also given to Orchestra D'Angelis to start their performance '*wekdal wonten ngarsanipun group lelangen Orkestra D'angelis sumonggo wekdal kawula aturaken*' (opportunity is hereby given to Orchestra D'Angelis).

The sentence '*Sumonggo dumateng priyagung ingkang sampun kawulo sebat asmanipun wekdal kulo aturaken. Nuwun* (To those individual I have mentioned, the floor is all yours. Thanks.) also indicated a clear direction to Mrs. Veronika, Mr. Alexius Mardi

Utomo, Mr. Sehadhi and Mr. Supardi to do their respective activities. Similarly, the sentence '*Sumonggo dumateng para wayah kasuwun samekto ing gati, samekto ing diri* (Please all the grand children get ready,) indicated another clear direction to the grand children of Mrs. Veronika in order to get ready to receive the gifts from their grand mother.

The *Pranatacara* also gave a clear direction to a group of women on duty in the ritual of Tumulak Punjen to get off the stage and to Orchestra D'Angelis to do their second performance as found in

*Dhumateng Ibu Juru Sumbogo kasuwun enggal-enggal mandap sangkin papan pinajat angerarantu laksitaning adi cara ingkang kinatap. Lan ugi wekdal sawetawisipun, kawulo aturaken wangsul dumateng Keluarga Orkestra D'Angelis sangking Semarang. Sumonggo matur nuwun*

(To a group of women on duty, kindly please get off the stage and I give the opportunity to Orchestra D'Angelis from Semarang. Please, thank you).

In the picture-taking session, the *Pranatacara* also gave a clear direction such as quoted below:

*Wonten wekdal ing wirunggan puniko nyuwun gungan dumatheng sedaya putra wayah kasuwun photo sesarengan kaliyan putra pinangaten sarimbit lan ugi keluarga ageng Bapak Ignatius Siswanto lan ugi dumateng trah Y. Samadi ing Baturetno, Trah R. Sugiharto ing Solo, trah M. Suparjo ing Magelang, Trah B. Sastro Sumeknyo ing Baturetno, Trah AG. Sumiyadi ing Klaten, trah Drs. FX. Yudono ing Nayogyokarta Hadiningrat lan keluarga ageng sangking UNIKA Semarang. Sunggo wonten wekdal ingkang mirunggan puniko kasuwun photo sesarengan kaliyan putra pinanganten sarimbit. Matur nuwun.*

(In this good occasion, all relatives, children and grand children are invited to join the picture-taking activities together the bride and groom. To the big families of Mr. Ignatius Siswanto, Mr. Y. Samadi from Baturetno, Mr. R. Sugiharto from Solo, Mr. Suparjo from Magelang, Mr. Sastro Sumeknyo from Baturetno, Mr. AG Sumiyadi from Klaten, Mr. FX. Yudono from Yogyakarta Hadiningrat and finally the colleagues from UNIKA Semarang, you are all invited to participate in the photo-taking session, please. Thank you).

From the linguistic evidences above, it is clear that *Pranatacara* as a profession is not as easy as it is assumed. It really requires a multidimensional skill, or a skill of skills. He must be fully-knowledgeable in the Javanese language at all levels—phonological, morphological, syntactical and discourse semantic levels. At phonological level, a *Pranatacara* must have a good voice in terms of stress and intonation during speech delivery.

At morphological level, he must be equipped with the knowledge of word formation, especially the affixation of the archaic words of Javanese. At syntactical level, it is necessary for him to be able to construct a variety of sentences from the simplest to the most complex ones, especially with respect to conventional and idiomatic expression with particular registers of the *Pranatacara* genre. Finally at discourse semantic level, he must be able to link between one part of a construction to another so as to form a united whole.

The last but of no least importance is that the sentences used in the *Pranatacara* genre, though conventional as it may be, cannot be memorized as such since, like a driver, there must be different situations that need different strategies. Wedding receptions vary from time to time and from situation to situation.

From the above discussion, it is arguably true that what Mr. Sudiono performed is clearly linked to the theories I have outlined in 2.6.3.3 dealing with Speech Decorum as another prelude to the investigation of the generic structure.

#### 4.5 Generic Structure

Upon completion of the identification of the communicative purposes of the stages of development, it is necessary to formulate the generic structure of a *Pranatacara* genre in a table as follows:

**Table 4-13 Generic Structure of *Pranatacara* Genre**

No	Stage	Activity	Communicative purpose
1	Opening	Introducing the program	To develop interpersonal relation between the <i>Pranatacara</i> and the audience
2	Itemizing	Reading out the items in the program	To inform the audience of the items in the program
3	Describing 1	Describing the wedding procession	To inform the audience what is going on with the wedding procession
4	Transitioning 1	Inviting Mrs. Probo Asmane to deliver her thank-you address.	To inform the audience of the thank-you address by Mrs. Probo Asmane
5	Transitioning 2	Commenting Mrs. Probo Asmane's address and inviting Orchestra D' Angelis to perform	To inform the audience of the intermezzo by Orchestra D' Angelis
6	Intermission 1	-	-
7	Transitioning 3	Commenting on the intermezzo and inviting those involved in the	To inform the audience of the welcome address of Mrs. Veronika represented by those on

		welcome address of Mrs. Veronika	duty
8	Transitioning 4	Commenting on the welcome address and signalling the ritual of <i>Tumplak Punjen</i> to commence	To inform the audience of the next item, <i>Tumplak Punjen</i> , and to direct those on duty
9	Describing 2	Describing step by step of the ritual of <i>Tumplak punjen</i> , and signalling grandchildren to come forward	To inform the audience of what is going on with the ritual of <i>Tumplak Punjen</i> and to direct the grand children what to do
10	Transitioning 5	Thanking for the success of <i>Tumplak Punjen</i> , requesting Orchestra D'Angelis for their second performance	To inform the audience of the second performance of Orchestra D'Angelis
11	Intermission 2	-	-
12	Transitioning 6	Praising the bride and groom for their singing, and signalling the photo-taking session	To inform the audience of the photo-taking session, and to direct those who are supposed to participate in it.
13	Closing	Thanking the audience for the attendance, directing the bride and groom to say good-bye to the guests and apologizing for any inconvenience	To inform the audience of the end of the reception, to direct the hand-shaking activities with the bride and groom.

Following Eggins' (1994) description of a generic structure, the above generic of *Pranatacara* genre can be represented as follows:

$$^{\wedge}O^{\wedge}I^{\wedge}D(1)^{\wedge}T(1)^{\wedge}T(2)^{\wedge}Inter(1)^{\wedge}T(3)^{\wedge}T(4)^{\wedge}D(2)^{\wedge}T(5)^{\wedge}Inter(2)^{\wedge}T(6)^{\wedge}C$$

in which the order of the stages is fixed for this particular event and cannot be generalized for different events. However, there are three obligatory stages that should be

present in a *Pranatacara* genre. They are (1) ^O^, (2) ^I^, (3) ^D^, (4) ^T^ and (5) ^C^. The order of ^O^ and ^I^ are fixed as one after the other in the beginning of a reception. The ^D^ and ^T^ are situational and recursive; while ^C^ is obligatorily at the end. The only non-obligatory stage is ^Inter^, meaning that it may or may not be present in any reception.

Since the reception held to promulgate the marriage of Mr. S. Aji Nugraha and Mrs. L. Yekti Nugraheni is called '*Tumplak Punjen*', some of the stages that normally as previously discussed occur in a wedding reception have been omitted, such as '*panggih, balangan gantal, sungkeman*', etc. Therefore, it should be noted that the communicative purposes of the generic structure are the summaries of the communicative purposes of the generic stages. From the generic structure of *Pranatacara* genre, the responsibilities of a *Pranatacara* can be outlined below.

A *Pranatacara* in any reception is responsible for

- (1) creating a conducive environment of the reception by making good rapport with the audience in the opening stage;
- (2) skilfully itemizing one point of activity after another;
- (3) skilfully making smooth transition of one point of activity after another;
- (4) skilfully describing any activity that should be described;
- (5) skilfully directing those involved in any activity

Creativity of a *Pranatacara* is highly required because the items of activities may be different from one (wedding) reception to another. Therefore memorizing

sentences that will be used is somehow discouraged. He has to spontaneously say something in accordance with the on-going activities. Therefore, it is obligatory for a *Pranatacara* to be fully knowledgeable in the Javanese language, not a matter of ‘copy’ and ‘paste’.

#### 4.6 Linguistic Features

In the study, I have described the linguistic features, as previously mentioned, under three sub-headings: (1) at phonological level, (2) at morphological level, and (3) at syntactical level. However, the Javanese language is very complex. Therefore, I would limit the discussion of the linguistic features to those used by the *Pranatacara* in the marriage reception of Mr. S Aji Nugroho and Mrs. L. Yekti Nugraheni held in the Month of May 2007.

At phonological level, for instance, the discussion would be limited to word stress and intonation since they are distinctive as compared to the ordinary use of the Javanese language in terms of phonology. Likewise, the discussion at morphological level is limited to Affixation by means of which words are formed from the base (root), and its morpho-phonemic processes.

At syntactical level, a clear division is made between ‘phrase’ and ‘clause’. At phrase level, the discussion would be limited to conventional phrases and non-conventional phrases. The former refers to those phrases with their fixed forms and meanings—probably archaic; while the later refers to those phrases formed by means of modification structure, namely the use of attributes to qualify a particular part of speech. Therefore it includes noun, verb, adjective and adverbial phrases. In addition to the use of

formal grammar in the description of phrase, the APPRAISAL system will also be used in terms of the use of attitudinal words.

At clause level, the discussion is limited to simple, complex and compound complex clauses or, in APPRAISAL terms, referred to as mono-glossic and hetero-glossic clauses. Mood Analysis of the clauses also be performed in order to come up with interpersonal meanings as the title of the study suggests. Meanwhile, ideational and textual meanings not be discussed since they are beyond the study.

#### 4.6.1 At Phonological Level

Of the three classifications of linguistic features as described above, the phonological aspect is considered to be the most significant plane of language, especially in *Pranatacara* genre. How a *Pranatacara* phonologizes his utterances clearly contributes to the beauty of language on which the overall performance is very much dependent. In other words, however well-structured a text is in terms of morphological and syntactical construction, without the correct application of phonological features, the text is meaningless.

Apart from the correct application of phonological features, resulting in the supra-segmental features, the performance of a *Pranatacara* is very much helped by the proper melody of the Javanese instrument/orchestra. It is impossible for a *Pranatacara* to perform well in his job without being accompanied by the Javanese orchestra (*gamelan*). Therefore, *gamelan* also contributes significantly to the success of *Pranataaar's* performance.

With respect to the performance of Mr. Sudiono, he managed to phonologize or articulate his monologue successfully. In terms of Javanese culture, he managed to go through '*purwa*' (orientation) '*madya*' (exposition-climax) and '*wusana*' (denouement). In the orientation, he used a slow but significant type of intonation (See Appendix 2) which can be represented by means of spectograph diagram below:

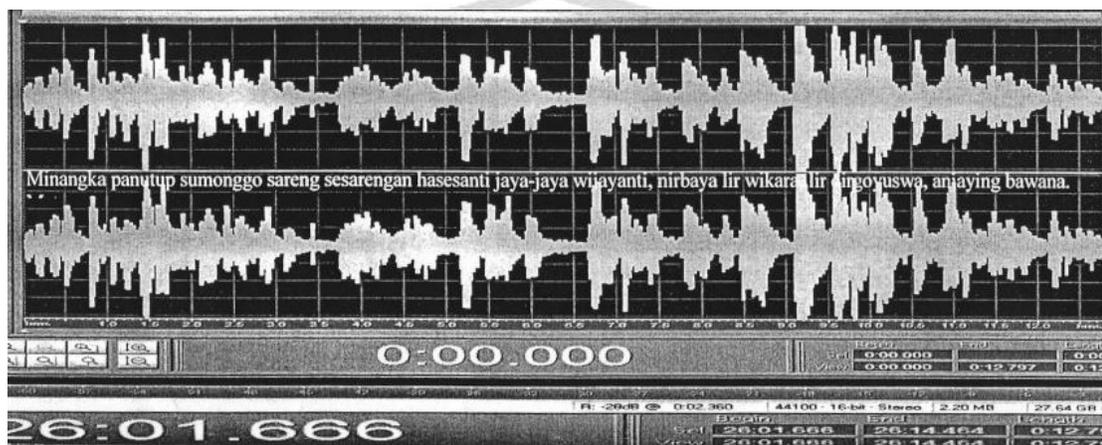


(see Appendix 4: Spectograph)

This is how Mr. Sudiono addressed the audience for the first time he started speaking. He started with Pitch Level 4 (PL-4) represented by 18.000 height in the spectograph diagram. There are 7 syllables stressed applying PL- 4 (15.001-20.000). Meanwhile, PL-3 (10.001-15.000) is used in 8 syllables; and 5 syllables use PL-2 (5.001-10.000). Finally, PL-1 (0-5.000), which characterizes the falling contour is applied in 5 syllables.

From the description above, it is clear that Mr. Sudiono was not talking one individual or face to face. Rather, he was talking to a large audience. He used PL-4 to attract the attention of the audience. This is, therefore, an evidence that the language used by a *Pranatacara* is different from that used in daily exchanges. Normally, people speak, using PL-2 then go up using PL-3 and fall down using PL-1.

Below is the representation of the intonation patterns used by Mr. Sudiono in closing the wedding reception.



(see Appendix 4: Spectograph)

Similarly, Mr. Sudiono, when signalling a closing item, employed PL-4 on the first syllable of the word *panutup* (closing). This is communicatively meant to draw the attention of the audience that the last item has come. Most importantly, Mr. Sudiono's way of speaking had no indication that he was talking with someone. Rather, he was talking (announcing something to ) to a large audience.

Another important phonological feature is that Mr. Sudiono also employed a sustained contour of intonation in mentioning a list of things, such as in *nirbaya*,

*lirwikara*, *lir dirgayuswa* with the falling intonation on the last syllable of the word *bawana*, indicating an end of speech. Yet, the end of his speech was further strengthened by saying good-bye by a common expression ‘*nuwun*’ which was pronounced in a high falling intonation.

#### 4.6.2 At Morphological Level

As previously mentioned, the study discusses the morphological perspective, dealing with the affixation processes by means of which multi-morphemic words may be created from a single stem (root). The spelling systems used in the study are those used in *Kamus Basa Jawa (Bausastra Jawa)* by Balai Bahasa Yogyakarta (2001).

##### 4.6.2.1 Noun Formation

Quite a great number of nouns in Mr. Sudiono’s monologue represent composed nouns by means of [stem]+ing, such as some of which quoted below.

- |                         |                        |
|-------------------------|------------------------|
| (1) <i>sih-welasing</i> | (6) <i>jejering</i>    |
| (2) <i>sedyaning</i>    | (7) <i>reroncening</i> |
| (3) <i>liwaraning</i>   | (8) <i>wijiling</i>    |
| (4) <i>lumiring</i>     | (9) <i>sawijining</i>  |
| (5) <i>edining</i>      |                        |

Of the nine nouns, the nouns *lumiring* and *sawijining* are actually a mono-morphemic words. *Lumiring* means ‘according to’ and *sawijining* means ‘a’ as an indefinite article. The other seven nouns are multi-morphemic words formed by means of affixation. A noun ‘*reroncening*’ undergoes ‘prefix+stem+suffix’. The stem of *reroncening* is *roncen*, meaning ‘to arrange (flowers)’. When a prefix *re-* is added, the verb *ronce* becomes a noun ‘*reroncen*’ (arrangement). Thus, it is a derivational suffix.

When a suffix *-ing* is added, it will become a definite noun ‘*reroncening*’ (the arrangement). Thus, the suffix *-ing* functions as a definite article. This applies in the rest of the nouns as listed below.

- (1) *sih-welas+ ing*  
love + the

the love

- (2) *sedya + ing*  
purpose + the

the purpose

- (3) *liwaran + ing*  
constraint + the

the constraint

- (4) *èdi + ing*  
beauty + the

the beauty

- (5) *jejer + ing*  
basic function + the

the basic function

- (6) *wijil + ing*  
running down (of tears) + the

the running down (of tears)

Some nouns in Mr. Sudiono’s monologue also represent composed nouns by means of [stem]+*ipun*, such as some of which quoted below.

- (1) *panjenenganipun*
- (2) *kawigatosanipun*
- (3) *asmanipun*
- (4) *werdipun*
- (5) *pangandikanipun*

It is not easy to identify the meaning of suffix-*ipun* in the words above. In the word *panjenenganipun*, for example, the stem is *panjenengan* (you). When a suffix-*ipun* is added, it becomes a conventionalized word (*panjenenganipun*), meaning His (Her) Excellency, such as found in *Panjenenganipun Bapak Warsono* (His Excellency Mr. Warsono). However, the conventionalized word for Your Excellency is *panjenengan dalem*, such as found in '*Mangga sak kersa Panjenengan Dalem*' (As you wish, Your Excellency.)

The word '*kawigatosanipun*' is even more complex. The stem is *wigatos*, an adjective (important). When a simultaneous-fix *ka+stem+an* (confix: a prefix and a suffix at the same time). It turns into a noun '*kawigatosan* (attention). Thus, they are derivational suffixes. When a suffix-*ipun* is added, it functions as a definite article. Thus, *kawigatosanipun* means the (your) attention. The confix *pa+stem+an+ipun* also applies to the word '*pangandikanipun*' (the speech) of which the stem is *ngandika* (to speak). The meaning of the suffix-*ipun* in the other two words, *asmanipun* (the name) and *werdipun* (the symbolic meaning) functions as the definite article.

#### 4.6.2.2 Verb Formation

With respect to verb formation, Mr. Sudiono, the *Pranatacara* employed quite a number of varieties which among others include some forms as quoted below.

- (1) *tumedhak*
- (2) *tumanduk jiwa*
- (3) *kasalira*

- (4) *amangun*
- (5) *badhe pun astha*
- (6) *badhe kasalira*
- (7) *badhe hangaturaken*
- (8) *hangalenggahaken / kalenggehaken*
- (9) *rinakit*
- (10) *tinoto*

The first three words ‘*tumedhak*’ and ‘*tumandhuk jiwa*’ and ‘*kasalira*’ are actually synonymous, meaning ‘to come down to one’s self’. The stem of ‘*tumedhak*’ is ‘*tedhak*’ (touching down) as in a noun phrase ‘*tedhak siti*’ which is a kind of ritual for a child whose feet, for the first time to touch the ground. In this respect there is an infix –*um-* to be inserted into the stem ‘*tedhak*’ to become ‘*tumedhak*’. Similarly, the word ‘*tumandhuk*’ derives from the stem ‘*tandhuk*’+ infix –*um-*. The stem ‘*tandhuk*’ actually means ‘horn’ and the word ‘*jiwa*’ (soul). Thus, the combination of verb+noun forms a particular meaning of *tumanduk jiwa* (coming down to one’s self). The word ‘*kasalira*’ derives from the stem ‘*salira*’ or ‘*selira*’ meaning ‘self’. The prefix *ka-* converts the noun ‘*salira*’ into a verb ‘*kasalira*’.

In short, the use of the three words together as in part of the recorded data ‘*tumedak, tumanduk jiwo kasalira dumateng kula lan panjengean sedaya*’ (coming down to me and you all, or become ours) is a kind of rhetorical strategy called ‘pleonasm’, namely the use of superfluous or redundant words in order to enrich the thought. This is to indicate that Mr. Sudiono is a real rhetorician in Javanese.

The next verb ‘*amangun*’ or sometimes ‘*ambangun*’ derives from the stem ‘*bangun*’ meaning ‘to get up’ which is intransitive verb. To make it transitive, it requires a prefix *a-* which morphophonemically creates the presence of a nasal sound [m] to facilitate pronunciation. Rather than saying ‘*abangun*’, it is easier for a Javanese to say

'*ambangun*' or '*amangun*' which is dialectical in nature, as found in part of the recorded data '*sami amangun bungah*' (developing / creating happiness together).

The other three words of similar construction are '*badhe pun asta*' '*badhe hangaturaken*' and '*badhe kasalira*' in the sense that they are syntactically linked with the modality '*badhe*' (will, would). The word '*hangaturaken*' derives from the word '*atur*' which is very complex in its morphological processes as shown in the following table.

**Table 4-14 Morphological Processes of the Word 'Atur'**

Stem	Affixation	Composed word	Meaning
Atur	Ng+Stem+i	Ngaturi (pirsa)	To inform
	Ng+Stem+aken	Ngaturaken (nawala)	To give (a letter)
		Ngaturaken (panuwun)	To thank
	Hang+stem+aken	Hangaturaken	To read out (items) / deliver (a speech)

Table 4-14 above indicates the complexity of the process of affixation for just one stem '*atur*'. To clarify, I put each of the composed words in context as follows.

- (1) *Nuwun ngaturi pirsā /bilih pinanganten kakung /sampun /samekta ing gati.*  
(This is to inform /that the bridegroom /has /been ready.)
- (2) *Kula /badhe /ngaturaken /nawala /kagem /panjenengan.*  
(I /would /give /a letter /to /you.)
- (3) *Kula /ngaturaken /gunging /panuwun.*  
(I /give /very much /thank)

(Thank you very much)

- (4) ... /*hangaturaken* /*tata urut reruncening adi cara* (recorded data)  
 (.../tell /a series of items.)  
 (.../itemize)

A similar construction to this is the word '*ngalenggahaken*' which derives from the stem '*lenggah*' (to sit) and thus '*ngalenggahaken*' or '*hangalenggahaken*' means 'to cause one to sit'

The next word is '*kasalira*' which derives from the stem '*salira*' (self). When the confix *nya*+Stem+*i* is added to '*salira*', it becomes {*nya*(*sa*)*lira* (-*n*-) *i*} '*nyalirani*' in which it undergoes deletion of sound [*sa*] and addition of sound [*n*]. The word '*nyalirani*' is a active form, meaning 'to do (it) by themselves'. Meanwhile the word '*kasalira*' in which a prefix *ka-* is added to the stem '*salira*' is the passive form, meaning 'be done (by)'. For examples.

- (1) *Bapak Gubernur* /*badhe* /*nyalirani* /*rawuh* /*wonten* /*pahargyan*  
 /*punika*  
 (The Governor /would /do by himself/ come /to /reception /this)  
 (The Governor would come by himself to this reception.)

- (2) *Atur pambagya wilujeng badhe kasalira panjenenganipun Bapak Warsono.*  
 (A welcome address would be done by His Excellency Mr. Warsono.)  
 (A welcome address would be delivered by His Excellency Mr. Warsono.)

A similar construction to this is '*kalenggahaken*' which derives from the stem '*lenggah*' (to sit) undergoing the process of confix *ka*+stem+*aken*. Thus the word

'kalenggahaken is a passive form, meaning 'to be made to sit' as in 'Pinanganten putri kalenggahaken wonten ing kursi manten.' (The bride and groom were made to sit on the wedding chair.)

The synonym of the word '*kasalira*' is '*(di)pun asta*' in which the word '*asta*' literally means 'hand'. Like in English language in which the word 'hand' can be made up into a large number of idioms, in Javanese, the word '*asta*' can be made up into a large number of idioms, though they are situational in nature, some of which are shown in the following examples.

- (1) *Panjenengan ngasta wonten pundi?*  
(You work where)

Where do you work?

- (2) *Sekar melati (di)pun asta Mbak Dina.*  
(a jasmine be taken by Miss. Dina).

A jasmine was taken by Miss. Dina.

- (3) *Prabu Baladewa ajawat asta kalian Prabu Kresna kala wingi*

(King Baladewa shake hand with King Kresna yesterday)

King Baladewa shook hand with King Kresna yesterday.

With regards to the word '*rinakit*' and '*tinata*', they are the passive forms, meaning 'be arraged' in which the stem of the word '*rinakit*' is '*rakit*' with an infix *-in-* inserted (*r-in-akit*); and the stem of the word '*tinata*' is '*tata*' with an infix *-in-* inserted (*t-in-ata*). Meanwhile, the active form of '*rakit*' in practice, requires an initial nasal

sound which changes the form into *'ngrakit'*; and the active form of *'tata'* requires the initial sound /t / to be replaced with a nasal sound /n / so as to become *'nata'*.

However, it can still be argued that the stem of *'tinata'* is still *'tata'* with a prefix *ti-*+nasalized /t / to become /n / since both are alveolar. Thus, the passive form is morphophonemically *'tinata'* instead of *'titata'* Some other words of this similar linguistic phenomenon include *'tigas'* (cut) → *'tinigas'* (be cut), *'tandur'* (plant) → *'tinandur'* (be planted).

Here are some other words for morphological analysis.

- (1) *aeparap*
- (2) *pinaringan*
- (3) *kasuwun*

The three forms above are all passive, *'aeparap'* (be named), *'pinaringan'* (be awarded), and *'kasuwun'* (be requested). The stem of *'aeparap'* is *'parap'* with a prefix *a-*+reduplication of the first syllable *'pa'* and with a vowel change of /a / into /e /. This is similar to its synonym *'ajejuluk'* (be named) used for a King as in *'Narayana ajejuluk Prabu Sri Bathara Kresna'*. (Narayana is named (crowned) as Prabu Sri Bathara Kresna). The stem of *'ajejuluk'* is *'juluk'* with a prefix *a-*+reduplication of the first syllable *'ju'* and with a vowel change [u] into [e].

Meanwhile, the stem of *'pinaringan'* is *'paring'* (award) which actually has two passive forms, one is *'pinaringan'* with an infix *-in-* and a suffix *-an* (*p-in-aring-an*) used in high speech level (somehow archaic); and the other passive form is *'diparingi'* with a confix *di+Stem+i*. Some other similar forms include *'antem'* (hit) → *'diantemi'* (be hit), *'surung'* (push) → *'disurungi'* (be pushed) even though these types of passive forms have semantic values as repeated actions.

Finally the word ‘kasuwun’ (be requested) is another passive form of ‘suwun’ (request) with a prefix *ka-*. Some other similar forms of this type include ‘*untal*’ (gulp)→ ‘*kauntal*’ (be gulped), ‘*ruda paripeksa*’ (rape)→ ‘*karuda paripeksa*’ (be raped) or ‘*den ruda paripeksa*’.

From the above analyses, it can be inferred that the morphology of Javanese is closely related to its syntax especially with respect to the passive and active forms of the verbs. Thus, it is possible to refer to the discussion on Javanese morphology to the discussion on Javanese morphosyntax since it deals with both morphology and syntax.

The morphosyntax of Javanese deals exclusively with the passive and active voice of verb, meanwhile the morphosyntax of English—though it is not meant to make a comparison—deals with passive and active voice, and tenses.

#### **4.6.3 At Syntactical Level**

The analysis of the monologue produced by Mr. Sudiono at syntactic level, as previously touched upon, will be grouped into two: one at phrase level, and the other at clause level. The Javanese phrases under discussion include noun, adjective and adverbial phrases. In the study, the discussion of phrases will be linked to the APPRAISAL system so as to arrive at the interpersonal domain of meaning. Meanwhile, the discussion of clauses includes simple, complex, compound and compound complex. This will also be linked to the thematic structure and mood analysis for the same purpose of arriving at the interpersonal domain of meaning. The other two domains (ideational and textual) are beyond the current purposes of the study although they have been theorized in Chapter II.

#### 4.6.3.1 At Phrase Level

The monologue produced by Mr. Sudiono as the *Pranatacara* in the marriage between Mr. S. Aji Nugroho and Mrs L. Yekti Nugraheni was composed of phrases and clauses. Described below is the analysis of phrases presented under three sub-headings: Noun Phrase, Adjective Phrase, and Adverbial Phrase.

##### 4.6.3.1.1 Noun Phrase

The noun phrases produced in the monologue can be identified as consisting of several types, such as quoted below.

- (1) *sagung para tamu*
- (2) *tata urut reruncening adicara*
- (3) *titi acara ingkang angka kaleh*
- (4) *Titi cara ingkang kaping sekawan*
- (5) *Bapak Ignatius Suhardi kekalih*

The headword of Phrase 1 '*sagung para tamu*' is *tamu* (guests). Unlike English, Javanese has no plural marker morphologically attached to a noun. The plural markers stand as separate words '*sagung*' and '*para*'. Thus, the phrase can be syntactically analyzed as follows:

<i>sagung</i>	<i>para</i>	<i>tamu</i>
all of	the	{-s} guest
all of the guests		

It should be noted that the word / particle '*sagung*' is in fact **archaic** in that it is not used in daily communication. The commonly used word / particle would be '*kabeh*' such as found in the following phrases.

*kabeh*                      *dayoh,*

all (of)    {-s}    guest

all guests

*kabeh*                      *bocah*

all (of)    {-s}    child

all children

*kabeh*                      *kembang*

all (of)    {-s}    flower

all flowers

*kabeh agama*

all (of)    {-s}    religion

all religions

In Phrase 2 ‘*tata urut reruncening adicara*’, the headword is ‘*adicara*’ (items). It is pre-modified by ‘*tata urut reruncening*’ which is **archaic**<sup>10</sup> of which the normal form in daily interaction is *urut-urutané*. The word ‘*adicara*’ itself is also **archaic** of which the normal form is *acara*. The structure of modification can be syntactically explained as follows.

*tata urut reruncen*                      *-ing*                      *adicara*

*urut-urutan*                      *-é*                      *acara*

sequence                      {the}    of                      items

the sequence of items

Tentatively, the noun-*ing* and *-é* are syntactically the counterparts of ‘**of**’ to show possession, such as shown in the following examples.

<sup>10</sup> Not normally used in daily exchanges

*aji*                    *-ing*                    *diri*

value            {the}    of                    self

the value of self

*motor*                    *-é*                    *Sugeng*

motor            {the}    of                    Sugeng

the motorcycle of Sugeng

Sugeng's motorcycle

*piwulang*                    *-ing*                    *basa Jawi*

teaching            {the}    of                    Javanese

the teaching of Javanese

The headword of Phrase 3 '*titi acara ingkang angka kalih*' is *acara*. This is questionable why Mr. Sudiono used the word '*acara*' instead of *adicara* (the archaic form). Confronted with this question, he simply smiled and said that the two words are interchangeable. It was argued that it was for ease of pronunciation. The transition between '*titi*' and '*acara*' is smoother than that between '*titi*' and '*adicara*'.

The word '*ingkang*', as stated by Mr. Sudiono, is optional. Thus, the form '*titi acara angka kalih*' is also acceptable, as illustrated below

*titi*                    *acara*                    *ingkang*                    *angka kalih*

*titi*                    *acara*                    *angka kalih*

item            {the}                    second

the second item.



Sir and Madam Ignatius Suhardi (literal translation)

Mr. and Mrs. Ignatius Suhardi

### Adjective Phrase

In this respect, Adjective Phrase (Adj. P) refers to a phrase functioning as (1) predicative, (2) attributive, and (3) participial. The following adjective phrases quoted below represent those used in Mr. Sudiono's monologue.

- (1) (*ingkang*) *satuhu bagya mulya*
- (2) (*ingkang*) *kinormatan*
- (3) (*ingkang*) *sembadha, hanuraga, mumpuni karya, wasis ing olah beksa*
- (4) (*kang*) *sarwa edhi peni, pateng gelebyar*
- (5) (*ingkang*) *luhuring budi*
- (6) (*ingkang sampun*) *samekta ing gati*
- (7) (*ingkang*) *sisip*
- (8) *kanthi asta tumadah*
- (9) *sarwi angungak liwaraning suasana angesti luhuring susila, linambaran lumiring basa, sarta endah miwah edining budoyo*

From the quotation above, it turns out that there are no clear-cut distinctions among the three functions of adjective phrases, whether they are predicative, attributive, or participial. The only syntactic marker found to indicate the presence of adjective phrase following a noun is the word '*ingkang*' or '*kang*' for short.

Take for example the phrase '*satuhu bagya mulya*' (really happy). In this respect, the phrase '*bagya mulya*' is further intensified by an adverb '*satuhu*' which, in APPRAISAL system, indicates a semantic scaling of GRADUATION in terms of FOCUS. Meanwhile, the phrase '*bagya mulya*' seems to consist of two words '*bagya*' and '*mulya*' but actually it is a kind of unity of words (phrasal adjective) in which one cannot exist without the presence of the other as structurally proved below.

*\*Para tamu ingkang bagya,*

*\*Para tamu ingkang mulya.*

Despite no violation of syntax, each of the two phrases has a very low degree of acceptability, meaning that neither of them will be used by a professional *Pranatacara*. Besides, the two words are well-rhymed; ending in 'ya'.

In Phrase 2 '*kinormatan*', it seems that it is a kind of passive participle, functioning as an adjective. The stem of *kinormatan* is *kormat* (respect) with an infix-*in-* (*k-in-or-mat*) and suffix-*-an* (*k-in-or-mat-an*) to form the passive participle. The English equivalence of this form is 'be respected'.

Phrase 3 consists of a series of well-rhymed adjectives '*sembadha* (convincing), *hanuraga* (physically perfect), *mumpuni karya* (hard working), *wasis ing* (skilful in) *olah beksa* (dancing). This further justifies that Mr. Sudiono is a very good rhetorician as in the use of one of the rhetorical strategies for literary work, namely 'pleonasm', which is, as previously stated, defined as the use of superfluous or redundant words in order to enrich the thought. The four adjectives that are used to qualify the *Suba Manggala* actually have a similar meaning (skilful in dancing). In other words, the adjectives '*sembadha*', '*hanuraga*', '*mumpuni karya*' function as enriching the meaning of the adjective '*wasis ing*'. Most interestingly, Mr. Sudiono managed to employ well-rhymed adjectives to add beauty to the language.

Phrase 4 '*sarwa edhi peni, pateng gelebyar*' is very well-structured. The word '*sarwa*' (totally, thoroughly), an adverb, functions as giving FOCUS (an APPRAISAL system in terms of graduation) to the adjective phrase '*edhi peni*' (wonderful), which is further intensified by a present participle '*pateng gelebyar*' (sparking here and there). The phrase '*edhi-peni*' is well-rhymed and similar in nature to '*bagya-mulya*' as described above.

This is also another form of justification of the use of ‘pleonasm’ as seen in full description below.

*ngagem busana kang sarwa edhi peni, pateng gelebyar, tansah ketingal hangekuwung prabane, bebasan kaya kaluwung narabasing mega mendung, tansah ketingal agung senajan tanpa pepayung* (Recorded Corpus Data).

(wearing the costumes which are totally wonderful, sparking here and there, always look greatly elegant, like a rainbow thrusting the cloud, always look great despite the absence of additional support.)

The rhetorical strategy of pleonasm is supported by a simile ‘*bebasan kaya kaluwung*’ (like a rainbow), just to intensify the meaning of ‘*pateng gelebyar*’ (sparking here and there). Actually, the description can be put in a shorter phrase, such as ‘*ngagem busana apik banget*’ (wearing very good costumes).

Next, the phrase ‘*luhuring budi*’ (goodness of personality) is actually a noun phrase, but functions as an adjective qualifying the previous noun ‘*sagung para tamu*’ (all of the guests). The English phrase ‘good personality’ is normally translated as ‘*budi ingkang luhur* or *budi luhur*’ in which ‘*budi*’ as a noun qualified by an adjective ‘*luhur*’. Thus the phrase ‘*luhuring budi*’ is adjectival in nature.

The phrase ‘*samekta ing gati*’ (ready to perform duties) is structurally similar to ‘*luhuring budi*’. It is used to qualify the noun ‘*Pinanganten sarimbit*’ (the bride and groom). Finally, the adjective phrase ‘*sisip*’ (incorrect) consists of a single adjective which qualified the noun ‘*tembung kula*’ (my words).

Phrase 8 ‘*kanthi asta tumadah*’ is, however, definitely a participial phrase functioning as the Theme as shown in Table

**Table 4-15 The Thematic Structure 2**

No	Theme	Rheme
1	<i>kanti asta tumadhah</i> (With [our] hands facing upward)	<i>nyenyadang lumunturing berkah sangking Gusti ingkang Maha Mirah</i> ([we] are expecting the blessing of God, the Merciful)

It should be noted that in Javanese, it is normal to delete ‘understood’ possessive pronoun and sentence subject without violating the grammar. Thus, instead of saying ‘*Kanti asta kita tumadhah, kita nyenyadhang lumunturing berkah sangking Gusti ingkang Maha Mirah*, a Javanese person will normally say ‘*Kanthe asta tumadah, nyenyadang lumunturing berkah sangking Gusti ingkang Maha Mirah.*’

Another participial phrase is ‘*sarwi angungak liwaraning suasana angesti luhuring susila, linambaran lumiring basa, sarta endah miwah edining budaya,*’ which is actually a compound phrase as shown below.

*sarwi angungak liwaraning suasana [lan]*

(In accordance with the situation, [and]

*angesti luhuring susila [lan]*

in respect of high level of social conduct, [and]

*linambaran lumiring basa [sarta]*

with the best use of language [and]

*edhining budaya,*

the beauty of culture)

The above compound phrase functions as the Theme or a point of departure prior to the rheme '*keparenga kula ingkang minangka jejering pambiyawara badhe hangaturaken tata urutan reruncening adicara ingkang sampun rinakit sarta tinata ing rahina punika.*' (See Table 4-6).

#### 4.6.3.1.2 Adverbial Phrase

The adverbial phrases that will be discussed are those with reference to place, time, and manner or circumstantial elements (in Functional Grammar terms). They are quoted as follows.

- (1) *ing sana pinajat*
- (2) *ketingal arampyak-rampyak*
- (3) *sanging padepokan Jonggrangan Baru*
- (4) *ing rahina punika*
- (5) *sigra-sigra*
- (6) *ing Baturetno*

Adverb 1 '*ing sana pinajat*' is not difficult to identify because it has a similar form (structure) as the English adverb in which the word '*ing*' is identical to a preposition 'in', 'at' or 'on'. This applies to Adverb 4 '*ing rahina punika*' and Adverb 6 '*ing Baturetno*' which can be respectively analyzed as:

(wonten) *ing sasana pinajat*  
on the wedding stage

(wonten) *ing rahina punika*  
in this afternoon (today)

(wonten) *ing Baturetno*  
in / at Baturetno

The word *wonten* which is put between brackets indicates an optional form. Thus, a *Pranatacara* may say either '*ing sasana pinajat*' or '*wonten ing sasana pinajat*'.

Adverb 3 '*saking padepokan Jonggrangan baru*' is actually another prepositional phrase in which the preposition is '*saking*' (from) to indicate a place of domicile. Therefore, no particular structural feature needs discussing.

Adverb 2 '*ketingal arampyak-rampyak*' is somehow superfluous, which actually '(seen) in a large group'. Meanwhile, Adverb 5 '*sigra-sigra*' (happily rushing) is an idiomatic expression. Another word of the same meaning is '*gita-gita*' as illustrated below.

*Bapak Maryanto sigra-sigra amapak tamu ingkang nembe rawuh. Bapak Maryanto gita-gita amapak tamu ingkang nembe rawuh.*

(Mr. Maryanto happily rushed to meet the guests newly arriving)

Mr. Maryanto happily rushed to meet the newly arriving guests.

The discussion of adverb phrase marks the end of the discussion of the Javanese syntax at phrase level. Presented below is the discussion of the Javanese syntax at clause level.

#### 4.6.3.2 At Clause Level

Similar to the presentation at phrase level, the Javanese syntax at clause level will be divided into four categories of clauses—following Suharno (1982), (1) Simple Sentence, (2) Modified Simple Sentence, (3) Compound Sentence, and (4) Complex Sentence, each of which will be described and justified by linguistic evidence from the recorded data.

#### 4.6.3.2.1 Simple Sentence

Simple sentence is, according to Suharno (1982:85), a construction with a single verb. I have tried to search simple sentences throughout the whole text produced by Mr. Sudiono and I cannot find one. In other words, Mr. Sudiono did not use simple sentences. Instead, he used modified simple sentences, compound sentences, and complex sentences as described below.

#### 4.6.3.2.2 Modified Simple Sentence

Suharno (1982:85) clarifies that a modified simple sentence is derived from a simple sentence by means of an optional process, in which no additional verb construction is involved. This process has something to do with a further specification of the verb or the noun, which may call for the use of a peripheral word. A shift of focus on certain elements for effective purposes is also responsible for a modification of a simple sentence.

In the analysis of a modified simple analysis, it involves classification of it into the simple sentence itself and the modifying elements as shown below.

- (1) *Maketen sagung para tamu kakung sumawana putri ingkang hambeg luhuring budi, menggah lelangen Orkestra D'Angelis sangking Semarang, anggenipun sampun damel semuwo, sarto regenging pasawuran ing rahino punika.*

(Ladies and gentlemen, that was the entertainment of Orchestra D'Angelis from Semarang to make us happy in today's reception.)

- (2) *Panjenenganipun Bapak Ignatius Suhardi kekalih sampun rawuh ing pahargyan agung punika.*

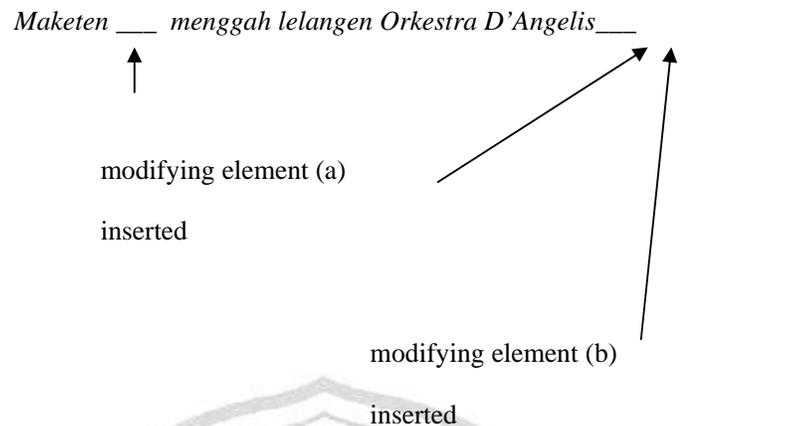
(Their Excellencies Mr. and Mrs. Ignatius Suhardi have arrived in this great reception)

In Sentence 1 above, the simple sentence is '*Maketen menggah lelangen Orkestra D'Angelis.*' (That was the entertainment of Orchestra D'Angelis.) The modifying elements include:

- (a) *sagung para tamu kakung sumawana putri ingkang hambeg luhuring budi*
- (b) *saking Semarang*
- (c) *anggenipun sampun damel semuwo, sarto regenging pasawuran ing rahino punika*

In (a) the modifying element which literally means 'all guests of good personalities functions to address the audience and therefore has interpersonal meaning potential. Meanwhile Phrase (b) which literally means 'from Semarang' functions to modify a nominal group Orchestra D'Angelis. Furthermore, an infinitive phrase (c) '*anggenipun sampun damel semuwo, sarto regenging pasawuran ing rahino punika*' which literally means 'to make us happy in today's reception' functions to further modify Orchestra D'Angelis.

To represent the structure, the modified simple sentence above can be diagrammed as follows.

**Diagram 4-1 Structure of Sentence modification**

- (a) *sagung para tamu kakung sumawana putri ingkang hambeg luhuring budi*  
 (b) *saking Semarang*  
 (c) *anggenipun sampun damel semuwo, sarto regenging pasawuran ing rahino punika*

In Sentence 2 above, the simple sentence is '*Bapak Ignatius Suhardi kekalih sampun rawuh*'. There are two modifying elements, one is *Panjenenganipun* which literally means 'your [his] Excellency' to modify the proper noun *Bapak Ignatius Suhardi kekalih* (Mr. and Mrs. Ignatius Suhardi). The verb group '*sampun rawuh*' (have arrived) indicates a perfective aspect, which is modified by an adverb of location, '*ing pahargyan agung punika*' (in this great reception).

#### 4.6.3.2.3 Compound Sentence

With respect to compound sentences in Javanese, an easy indicator is that two or more sentences are joined by '*lan*' (and), '*ananging*' (but), and *utawi* (or). However, upon thorough search of the text produced by Mr. Sudiono, it turns out that no compound sentences are found. My tentative inference is that compound sentences are rarely used in a *Pranatacara* genre. Upon being asked for the reason for not using compound sentences, Mr Sudiono argued that the use of compound sentences seem tedious, and less beautiful (See Appendix 3 Interview for judgement.)

#### 4.6.3.2.4 Complex Sentence

As defined by Suharno (1982:109), a complex sentence is a surface representation of at least two simple sentences, in which a process of embedding of one simple sentence into another, i.e. the matrix sentence is involved. However, it should be noted that one linguistic feature '*ingkang*' may serve as a conjunction of both complex sentence and complex word. Compare the following examples

- (1) *Adicara ingkang angka kalih*  
(Item - the - second)

The second item

- (2) *Sekar ingkang nengsemaken sanget* *nembe kemawon kaaturaken*  
(Song-which- [was] -just now presented -[is] - beautiful.

very.)

The song which was just now presented is very beautiful.

Complex sentences were found in Mr. Sudiono's monologue such as described below.

- (1) *mugi rahayu saha sih welasing Gusti kang Maha Asih tansah tumedak, tumandhuk jiwa kasalira dumateng kula lan panjengan sedaya*  
 (... expect that safety and mercy from God, the Merciful, shall come down upon all of you and me.)
- (2) *nyenyadang lumunturing berkah sangking Gusti ingkang Maha Mirah mugi tansah rumentah sarta lumarambah sagung titah, satemah sami amangun bungah, awit katarimah sedyaning manah ngantos dumugi putra wayah.*  
 (... expect that the blessing from God, the Beneficent shall always come down upon everyone, including our great grand children so as to be happy due to the acceptance of prayers.)
- (3) *keparenga kula engkang minangka jejering pambiyawara badhe hangaturaken tata urut reruncening adicara ingkang sampun rinakit sarta tinata ing rahina punika.*  
 (Let me, as the master of ceremony, one by one read out the items that have been arranged for today's wedding reception.)

Sentence 1 '*mugi rahayu saha sih welasing Gusti kang Maha Asih tansah tumedhak, tumandhuk jiwa kasalira dhumateng kula lan panjenengan sedaya*' can be interpreted as either a modified simple sentence or a complex sentence. It is possible to interpret the sentence as a modified simple sentence if the word 'mugi' is referred to as 'hopefully' in its English counterpart. Meanwhile the simple sentence is '*rahayu saha sih welasing...tumedhak ... dumateng kula lan panjenengan sedaya*'. Such a modified simple sentence can be illustrated in the diagram below.



Similarly, Sentence 2 '*nyenyadhang lumunturing berkah sangking Gusti ingkang Maha Mirah mugè tansah rumentah sarta lumarambah sagung titah, satemah sami amangun bungah, awit katarimah sedyaning manah ngantos dumugi putra wayah.*' can be analyzed in terms of the main and sub clauses, assuming that the word '*nyenyadhang*' is a verb meaning 'to expect', and the sentence is of zero subject.

... *nyenyadhang*

(... expect that

(Main Clause)

*lumunturing berkah sangking Gusti ingkang Maha Mirah mugè tansah rumentah sarta lumarambah sagung titah, satemah sami amangun bungah, awit katarimah sedyaning manah ngantos dumugi putra wayah*

expect that the blessing from God, the Beneficent shall always come down upon everyone up to our great grand children so as to be happy due to the acceptance of prayers.)

(Sub Clause)

Sentence 3 '*keparenga kula engkang minangka jejering pambiyawara badhe hangaturaken tata urut reruncening adicara ingkang sampun rinakit sarta tinata ing rahina punika*' has a different structure of sentence subordination with the presence of an adjective clause by means of a sub-ordinative conjunction '*ingkang*' as described below:

.... *tata urut reruncening adicara*

(... a series of items

(part of the main clause)

*ingkang*

(that, which)

(sub-ordinate conjunction)

*sampun rinakit sarta tinata  
ing rahina punika*

have been arranged for  
today's wedding reception)

(Sub-Clause: adjectival)

Other similar structures at clause level that were available in the text were not analyzed as they would generate the same syntactic construction.

#### 4.7 On Figures of Speech

In Mr. Sudiono's monologue, the use of Simile as a figure of speech dominates throughout the text. Next is the use of hyperbole in terms of diction (choice of lexical item) to unrealistically describe the circumstances.

To start the analysis of figures of speech, below is presented the recorded data with respect to the use of simile and hyperbole.

- (1) *sagung para tamu ingkang tansah sinugata ing pakurmatan,*  
(Distinguished guests, ladies and gentlemen,)
- (2) *Pinanganten sarimbit sampun samekta ing gati, samekta ing diri,*  
(Both the bride and groom have been ready,)
- (3) *sampun kekanthen asta, basan rendeng tinata, kumepyur sanyari.*  
(hand in hand tightly like bunches of grass).
- (4) *ananeng gandha arum, yayah lengo kasturi, ingkang angambar-ambar  
gandane, amrabuk arum prasasat rumasing durgandana.*  
(Smelling fragrant, like the smell of *kasturi* oil spreading everywhere).
- (5) *ana titahing katingal ngaglah, kaya gajah marampak satuhu punika  
pawa'aning Ki Suba Manggala*  
(an well-built figure standing elegant, like an elephant; this is called *Ki Suba Manggala*)

- (6) *lampahing risang Suba manggala, ingkang hangemba lakune patih Sindurejo,*  
(*Suba Manggala's manner of walking is similar to that of Prime Minister Sindurejo*)
- (7) *ngagem busana kang sarwa edhi peni, pateng gelebyar, tansah ketingal hangekuwung prabane, bebasan kaya kaluwung narabasing mega mendung, tansah ketingal agung senajan tanpa pepayung.*  
(*wearing beautiful costumes, so bright as it looks, like a rainbow across the cloud, so great even without the presence of support*).

Each of the quoted fragments may have an element of simile and hyperbole.

Fragment 1 '*sagung para tamu ingkang tansah sinugata ing pakurmatan*' for example, simply addresses the audience. However, the use of the phrase '*sinugata ing pakurmatan*' (served with all kinds of high respect). It is actually a hyperbole because in reality the guests were just treated normally. Only in addressing a king and other members of the royal family may such a phrase be properly used.

Fragment 2 '*Pinanganten sarimbit sampun samekta ing gati, samekta ing diri,*' again represents the use of hyperbole. The phrases '*samekta ing gati, samekta ing diri*' are of a very high level in both meaning and form, and normally used within the royal discourse. Such a form will not normally be used in daily exchanges.

The use of simile and hyperbole is represented in Fragment 3 '*sampun kekanthen asta, basan réndéng tinata, kumepyur sanyari*'. The simile is indicated with the use of the word '*basan*' or '*bebasan*' (like) followed by the noun '*réndéng*' (a bunch of grass to feed horses) which is modified by passive participle '*tinata*' (well arranged), and an adverbial phrase '*kumepyur sanyari*' (very tightly locked). Thus, the phrase '*kekanthen asta*' (arm in arm) is compared with a bunch of grass which is tightly tied.

Another use of simile is in Fragment 4, '*ananeng gandha arum, yayah lengo kasturi, ingkang angambar-ambar gandane, amrabuk arum prasasat rumasing*

*durgandana*. In this case, there are two similes indicated by (1) *yayah* and (2) *prasasat* which both mean ‘like’. The fragrant smell of the wedding perfume is—using *yayah*—compared to the smell of *Kasturi* oil, which is actually not true and thus a kind of exaggeration. Meanwhile, the spreading of the smell is—using *prasasat*—compared to the spreading of the wind around the world (*rumasing durgandana*).

Fragment 5 simply compares the leader of wedding procession to an elephant symbolizing ‘powerful and elegant being’ by means of the word *kaya* (like) to indicate a simile. Meanwhile, the word ‘*ingkang hangemba*’ (similar to) in Fragment 6 is used to indicate a simile comparing the manner of walking (*lampahing*) to that of a Prime Minister Sindurejo—so elegant. Finally, the phrase ‘*bebasan kaya*’ in Fragment 7 is to indicate a simile comparing the glittering of the wedding costumes (*pating glebyar*) to a rainbow across the clouds.

#### **4.8 Rationales for Preservation of Cultural Heritage**

The identification and description of linguistic features in 4.6 and 4.7 above have clearly indicated that the Javanese language used in *Pranatacara* discourse is really different from that in daily exchanges in terms of phonology, morphology, syntax and the use of special figures of speech.

From this fact, the rationales for preservation of cultural heritage can be outlined below.

#### 4.8.1 Current Demands for *Pranatacara*

Despite the fact that many Javanese people, especially the young generation, may find it difficult to understand the Javanese language used in formal settings such as in a wedding reception, it does not necessarily imply that a *Pranatacara* like Mr. Sudiono will lose his job. On the contrary, the business of *Pranatacara* and *Pamedar sabda* is still in a secured existence. Many Javanese parents, albeit living in a non Javanese area, would rather give a wedding reception for their beloved children in Javanese contexts of situation and culture. Therefore, it is necessary to preserve the cultural heritage.

#### 4.8.2 Preserving *Pranatacara*'s Linguistic Features

In line with 4.8.1 above, one thing to keep in mind is that attempts shall be made to preserve the *Pranatacara*'s linguistic features at all levels (phonology, morphology and syntax). This becomes the responsibility of each *Pranatacara* to maintain using the specialized linguistic features no matter how archaic they are—as people may have thought. Variations are still possible but not beyond tradition.

If an attempt to alter such features by irresponsible individuals due to the excessive influence of the modern world were made, this typical form of the Javanese language would lose its cultural significance and become a history. A clear example in this case is the omission of some non-obligatory stages of the generic structure of *Pranatacara* discourse.

Furthermore, preserving the cultural heritage of the Javanese language will help preserving the Javanese identity which, in turn, promote the unity in diversity as the philosophical thought of the Republic of Indonesia.

#### **4.8.3 Preserving *Pranatacara*'s non-linguistic features**

Equally important is the preservation of the non linguistic features. These include things, such as setting, costumes, and Javanese orchestra (gamelan or gendhing). Without preserving these non-linguistic features, I am of the opinion that the *Pranatacara* will not be able to perform his job well. It is hard to imagine how difficult it is for the *pranatacara* to carry out his task if no specially designed Javanese orchestra is present, especially with respect to the tempo of speech and intonation.

#### **4.8.4 The Javanese Language as the World's Cultural Heritage**

As I have mentioned elsewhere, the Javanese language is unique in terms of forms and usage that are very much situationally and philosophically bound. Ki Mantep Sudharsono, for example, has managed to promote 'Wayang Kulit' at international level. Therefore, it is of necessity to preserve the Javanese language as distinctive local language whose forms and usage are peculiar.

Likewise, the implicit aim of this study to be reported / written in English is that it can cover much wider readership. It can, therefore, be accessed by intellectuals all over the world—with one thing in mind, namely to promote the Javanese identity through the preservation of cultural heritage. I am not alone; some, if not many, academic studies of the Javanese language have been undertaken by postgraduate students in prestigious overseas universities (See 1.4).

#### 4.9 Discussion on Generic Structure and Cultural Heritage

In the above two discussions (4.2 and 4.4), the *Pranatacara*, Mr. Sudiono has been highlighted in terms of his general performance, especially his physical attributes, self confidence in accordance with the Javanese philosophy. It turns out that he has met the standard requirements as a good *Pranatacara*. Below is presented how Javanese is used in a *Pranatacara* genre with, of course, a particular attention to the use of Javanese by Mr. Sudiono, the subject of the study.

Talking about a genre, the mind set is directed to a meticulous type of text, that is a text characterized with its own registers in terms of diction, grammatical metaphors, and philosophical basis.

With respect to the performance of Mr. Sudiono as the *Pranatacara* in the marriage reception of Mr. S Aji Nugroho and Mrs. L. Yekti Nugraheni held in the Month of May 2007, he has performed well in proportion to the genre of *Pranacara* discourse. First of all, in the communicative purposes of *Pranatacara* genre, he managed to control all activities in the marriage reception, such as (1) welcoming the audience, as one way to create good interpersonal relation, (2) informing everyone involved of the items that will be undertaken, (3) directing the people on duty as to what to do in a particular item, (4) describing the activities from the beginning to the end, and finally (5) acting as an entertainer.

In addition, Mr. Sudiono managed to highlight the obligatory stages of *Pranatacara* genre within a particular event, such as (1) opening, (2) itemizing, transitioning one item to another, and (3) closing the whole unified event. In doing so, he used a specific form of Javanese as required by the contexts of both situation and culture. The situation was created in such a way to represent the marriage of the Prince

and Princess even though both the bride and groom were of common individuals. This was accomplished by means of proper hyperbole in describing the event.

In terms of culture, Mr. Sudiono managed to drive the event into the culture of the ancient Javanese in which the diction represented that of a royal family, by occasionally using archaic words of Javanese, which are not normally used in daily exchanges. However, the archaic words being used have been commonly understood by the contemporary Javanese society in proportion to the communicative purposes.

To accomplish the production of the culturally and situationally based monologue, which was at the same time descriptive and communicative, Mr. Sudiono made use of his Javanese knowledge and skills in phonological, lexical and syntactical terms. In terms of phonology, for example, he managed to phonologize / articulate the monologue resembling that of a *Dalang*<sup>11</sup> with a particular intonation and word stress not normally used in daily exchanges.

Lexically, Mr. Sudiono managed to manipulate the words according to the rules of Javanese morphology, such as the use of polymorphemic words in both derivations and inflections. Syntactically, he also used a variety of syntactic constructions at both phrasal and clausal levels. Most significantly, the monologue was produced immediately in response to the situation. In other words, there was no prepared text. It was well-accomplished.

Sub-research question 4 is thereby answered throughout the above discussion, especially in 4.8.1, 4.8.2, 4.8.3 and 4.8.4 in which there is no other way than maintaining the features of the *Pranatacara* genre. These include (1) **non-linguistic features**, such as Javanese costumes, Javanese music (*gamelan*), and setting; and (2) **linguistic features**,

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<sup>11</sup> Dalang is someone who performs a Javanese shadow play

such as at phonological level (special stress and intonation), morphological level (choice of archaic lexical items along with the morphological process), syntactic level (phrases and clauses) and rhetorical strategies, such as pleonasm and hyperbole. The absence of any of the above features will only result in the disappearance of the communicative aspects and cultural heritage that characterize and distinguish *Pranatacara* discourse, as also stated by the expert '*Wah la punika Pak Karno ingkang kedah dipun uri-uri mboten kenging dipun ewahi, amargi menawi dipun ewahi lajeng mangke kecalan 'ruh'ipun*' (Well, that's it, Mr. Karno. It should be preserved and cannot be changed because if it is changed, it will lose its 'generic spirit' (See Appendix 3).

#### 4.10 Theoretical Contributions

Basically, the study has proved to have theoretical contributions, namely first of all, in general, to confirm the notion that the Javanese language used by a *Pranatacara* differs philosophically, phonologically, morphologically and syntactically from that used in daily communication exchanges.

Secondly, the appraisal theory is a very useful tool to analyze a text in terms of interpersonal meanings despite the fact that the study indicates that '**attitude**' (one of the appraisal systems) is the most dominant in use. The next dominance of use is heteroglossic sentences (in '**engagement**', another form of the appraisal system) in which sentences are elaborated, expanded and enhanced. Meanwhile, 'graduation' (the third system of appraisal) is least used in which only one variable (focus) has been used. Therefore it can be inferred that **APPRAISAL theory** is a really good development of SFL (Systemic Functional Linguistics) from the domain of Interpersonal Meanings.

It can be imagined how difficult it would be were not SFL's interpersonal domain developed further into a theory called 'APPRAISAL'. This is due to the fact that the analysis of SFL with respect to interpersonal meanings relies heavily on the division of **MOOD** and **RESIDUE** within a sentence. Meanwhile, it is difficult to separate **MOOD** from **RESIDUE** in a sentence of a language which undergoes a lot of derivational processes in its morphological constructions, such as Javanese and Indonesian.

In Javanese the **MOOD** is not in the form of finite verb, which can be easily identified as the English finite verbs because Javanese finite verbs are derivational in nature. The stem '*tuku*' (buy), for example, can become several finite verbs as '*nukokke*' (buy something for someone), '*tetuku*' (shopping), '*dituku*' (be bought by), '*ditukokke*' (be bought something by someone). While in English, all finite verbs are inflectional. That is why it is easy to identify which one is finite verb and which one is non-finite verb.

However, **SFL's Thematic Structure analytical framework** proves to be useful in describing the interpersonal affects of an utterance despite the fact that thematic structure (theme / rheme structure) belongs to the textual domain of meaning potential.

In English, it is, of course, quite otherwise. English has a clear-cut division between **MOOD** (Subject + finite verb) and **RESIDUE** (the remaining elements) because it has a finite verb form which is inflectional.

Therefore, without any attempt to mitigate the success of SFL's theoretical framework, it might be too early to state that SFL can be considered as a universal tool for language analysis.

Meanwhile, the study shows that the use of **traditional analytical frameworks**, such as analyzing a language in terms of its phonological, morphological and syntactic constructions is still very much significant, especially in analyzing a language with a lot of derivational processes, such as Javanese and Indonesian.

Furthermore, the study also shows that a literary approach is still useful in dealing with the beauty of language, such as the Javanese language as used by *Pranatacara* where figures of speech are heavily used either to create beauty or to preserve the world cultural heritage.

In short, a **combined approach** (Appraisal, Microlinguistic, and Literary Analytical Frameworks) proves effective for the investigation of the interpersonal meanings of a specifically-used form of Javanese.

#### **4.11 Pedagogical Relevance**

Based on the process of analysis and interpretation of the data, it is clear that the *Pranatacara* genre is relevant to the Javanese pedagogy with a view to maintaining the cultural heritage. In this respect, there must be the teaching of Javanese for Specific Purposes (JSP). The rationale is very clear. It is somehow difficult to integrate the teaching of JSP of *Pranatacara* into a school curriculum. Therefore, the skills of a *Pranatacara* can only be acquired by means of a special training program.

In other words, one cannot hope too much of the Javanese lessons offered at schools to become a good *Pranatacara*. In addition to the knowledge of Javanese particularly used in such a context, a *Pranatacara* requires other skills pursuant to his performance, namely communicative, directive and entertaining. Most importantly, it

should be noted that a *Pranatacara* does not speak to a particular individual. Rather, he talks to an audience. This is clearly seen in the use of word stresses and intonations.



## CHAPTER V

### CONCLUSIONS AND RECOMENDATIONS

This chapter concludes the study by explicitly answering the research question and the sub-research questions which have been formulated in Point 2 of Chapter I. (1.2) above. First of all, I will try to draw a general conclusion in response to the research question which says ‘How are the interpersonal meanings embodied in the stages of a wedding *pranatacara* discourse?’ This will be followed by more specific conclusions in response to the four sub-research questions which say (1) ‘What are the communicative purposes of the Javanese wedding *pranatacara* genre to reflect the interpersonal language metafunction?’, (2) ‘How is the genre of Javanese wedding *pranatacara* structured to reflect the interpersonal language metafunction?’ (3) ‘What linguistic features are used in the genre of Javanese wedding *pranatacara* to reflect the interpersonal language metafunction?’, and (4) ‘Why do the linguistic features used in the genre of Javanese wedding *pranatacara* need to be preserved?’

Upon describing the conclusions, I proceed to presenting some recommendations which are drawn from the relevance of the study to the teaching of Javanese for specific purposes. The recommendations consist of those aimed at *pranatacara* special training program, and those aimed at prospective *pranatacara*. As an academician, I will also recommend several issues that may be worth researching by future researchers.

### 5.1 General Conclusion

In general, the interpersonal domain of meaning in a *Pranatacara* discourse consists of two parts, namely (1) the primary part and (2) the secondary part. With respect to the former, it is how a *Pranatacara* manages to manipulate the text in such a way that no single activity which goes on in a wedding or any other reception is not under his control. Occasional addressing the audience, such as by saying, '*sagung para tamu ingkang tansah sinugata ing pakurmatan*' (distinguished guests, ladies and gentlemen), for example, is one way to maintain the interpersonal relation between the audience and himself. Another way is by describing clearly any on-going activity to develop a well-defined link among the audience, the activity being described and the *Pranatacara* himself, as a descriptor. This can be achieved through the use of word stresses and intonation which should be different from that in daily exchanges. In other words, a *Pranatacara* is talking to the audience, not to an individual. It is somehow similar to lecturing in a large class.

With respect to ENGAGEMENT (an APPRAISAL term), most of the propositions made by Mr. Sudiono were of heteroglossic in which he did not produce a single simple sentence without elaboration in phrases or clauses. Moreover, he used quite a number of complex sentences which characterize the heteroglossic form. Meanwhile, he always showed positive ATTITUDES towards any description he performed by means of positive attitudinal attributes either to appreciate things or to judge people. Finally in terms of GRADUATION, the semantic scaling, he only employed FOCUS with which to further intensify the use of adjectives to qualify things or people. FORCE (another variable of GRADUATION) was not used throughout the text. This means that what he was saying was convincing (without doubts).

Despite the fact that thematic structure belongs to the textual domain of meaning, it turns out that it somehow contributes to the interpersonal meaning. Therefore, I include the analysis of the thematic structure of the text. In this respect, Mr. Sudiono also employed marked THEMES more significantly than unmarked THEMES in terms of the thematic structure of his textual development.

Apart from the primary part, I have described above, that contributes to the interpersonal domain of meanings, the secondary part helps a *Pranatacara* maintain the interpersonal relation with the audience consists of the context of situation and that of culture. The context of situation will automatically generate 'registers' such as the use of archaic words, phrases, or even sentences with special intonation which characterize a particular form of Javanese used in wedding or any other reception. Meanwhile, the context of culture will generate 'genre' which is a step by step, goal-oriented body of event. Therefore, a genre consists of stages developed systematically to achieve a particular goal.

Both contexts of situation and culture are enriched, in a wedding reception, by appropriate melody of Javanese music (*gamelan*). It is hard to imagine how difficult it is for a *Pranatacara* to perform his job without the accompanying Javanese music. In other words, Javanese music contributes significantly to successful performance of a *Pranatacara*.

In addition, other supplementary cultural features that need to be complied with includes the decoration and ornaments of the hall which should be engineered in such a way to resemble the setting of the ancient Javanese hall of the royal family. The last but of no least importance is the costumes worn by the *Pranataara* himself and anyone

involved directly or indirectly in the reception. A *Pranatacara* will find it hard to perform his duty if he is, for example, wearing American costume.

The general conclusion I have presented above significantly contributes to the existing theories that language is produced to make meanings: Ideational, Interpersonal and textual. However, to be specific, the study focuses on the interpersonal domain of meaning. Secondly, meanings which are represented through the use of language are always culturally and situationally bound. In other words there are both the context of culture and that of situation.

## 5.2 Specific Conclusions

Some issues have been dealt with through out the study with respect to the use of Javanese in a *Pranatacara* discourse. At the philosophical level, it turns out that Javanese has a meticulous form used in a special context of situation with a view to preserving cultural heritage. Such a language form does not apply to daily communication exchanges. Only in a very formal and culturally bound event is it used to represent the Javanese culture and identity. In addition, Javanese people like to use philosophical symbols as described in the ritual of *Tumplak Punjen*.

With respect to the micro research questions, the study can be concluded as follows:

### 5.2.1 The Communicative Purposes

Any type of text is normally produced with purposes and so was the text produced by Mr. Sudiono who happened to be the *Pranatacara* in a wedding reception.

With respect to the communicative purposes, Mr. Sudiono had two directions despite the fact that he was talking with a group of people in a one way mode in the sense that no one verbally responded to whatever he was saying. The first direction was to the audience by occasionally addressing them. The communicative purpose was therefore to make sure that the audience know what was going on in the wedding reception. Included in such a purpose were the opening of the reception, the itemization of the sessions, the description of activities, and the closing session of the reception. In addition, his comments upon completion of an activity were also directed to the audience.

However, it is somehow difficult to judge whether or not the audience really know what Mr. Sudiono was talking since there was no physical responses shown by the audience. Besides, in any form of reception, the audience have no obligation whatsoever to understand what the *Pranatacara* or Master of Ceremony is talking. They are simply watching and enjoying the event as a whole.

The other direction was to those who were involved in the activities, such as the wedding procession from the gate to the wedding stage where both the bride and groom were seated, the request of a particular individual to give an address, the step by step guide to what to be done by those involved in *Tumplak Punjen* ritual, and the request of both the bride and groom to be ready to say good bye to the audience. Those who were on duty in the wedding reception seemed to understand every bit of the messages expressed by Mr. Sudiono. This can be seen from the fact that no one made unnecessary mistakes before, during and after each activity.

The two directions of communicative purposes were designed in a generic structure that would be described below.

### 5.2.2 The Generic Structure

In terms of generic—or some other systemic functional linguists call it ‘schematic’—structure, a wedding reception adopts a particular frame of event. Unlike commonly structured event of a wedding reception, the wedding reception in which Mr. Sudiono was the *Pranatacara*, had a special structure. It was because of the fact that the wedding reception was so special; it was a *Tumplak Punjen*—the wedding of the last daughter. Therefore, some of the obligatory stages in the genre of a wedding reception were omitted. Instead, there was the grand item of *Tumplak Punjen* in place of the omitted obligatory stages.

The structure of this special wedding reception consisted of opening, itemizing, directing item by item, describing activities and closing. Each of the stages was always communicatively linked to the audience in order for them to understand what activity was on-going through the use of linguistic features as described below.

### 5.2.3 The Linguistic Features

Basically as I have described in Chapter IV, the linguistic features are conveniently classified into two groups, namely the supra-segmental features and segmental ones. The former belongs to the scope of phonology, and the later to that of morphology and syntax.

It should be noted, however, that not only do the supra-segmental features include how the *Pranatacara* phonologizes the utterance in accordance with culturally-bound patterns of word-stresses and intonation but also the proper melody of Javanese music. The absence of any of these features will cause the performance to be dull and meaningless.

In the study, Mr. Sudiono skilfully employed the suprasegmental features in terms of word-stresses and intonation (See Appendix 2 for visible speech display). This has justified that the Javanese used in a *Pranatacara* discourse is totally different from that used in daily exchanges. In addition the accompanying melody of Javanese music, and the setting of the event did contribute to the successful performance of his profession.

With respect to segmental features, as previously mentioned, it deals with morphological processes of word formation and syntactic constructions of words into phrases, phrases to sentences, and sentences to discourse representation in a unified whole. In this case, Mr. Sudiono managed to perform both morphological and syntactical manipulation so as to produce intelligible text in accordance with a *Pranatacara* genre. He also managed to communicatively link what he was talking about with the audience. In addition, he managed to direct chronologically those who were involved in the wedding reception to perform each activity.

The segmented linguistic features that represent the interpersonal domain of meaning includes 'occasionally addressing the audience' and using clear imperative mode for those involved in the activities.

#### **5.2.4 The Rationales for Preserving the World's Cultural Heritage**

The study has justified that Javanese used in *Pranatacara* discourse differs significantly from that used in daily exchanges in terms of phonology, morphology and syntax. The differences that are reflected in the language features such as described above ought to be maintained as such in order to preserve the Javanese cultural heritage. Weren't such linguistic features along with their accompanying elements, such as the

*gamelan* orchestra, the Javanese language used in *Pranatacara* discourse with a highly valued culture would lose its generic spirit.

Similarly, the cultural heritage pertinent to the Javanese language used in *Pranatacara* discourse would have no significant values if the Javanese language used in daily communication exchanges were employed. Thus it is the responsibility of all parties involved in the preservation of cultural heritage to maintain the linguistic features of the Javanese language used in *Pranatacara* discourse.

However, it is not as easy as it is suggested to preserve the Javanese cultural heritage. Some experts in Javanese, one of whom is Ki Nartosabdo, have passed away without having fully transmitted the knowledge of Javanese. Some others want to modify the Javanese into a more communicative form, considering the fact that some young generation may not fully understand the archaic form of Javanese used in a formal setting, such as a wedding reception. Such a phenomenon also happened in the wedding reception used as the object of the study. For example, there was an Orchestra D'Angelis Choir in which the bride was singing a song; and the groom was playing the violin. This is actually against the standard rules of the Javanese wedding reception. But, who can stop such a situational context?

Similarly, the specific conclusions I have described above contribute to the practice of language pedagogy. Despite the fact that human voice may be in-born, it can be trained. Of course the best one is to train talented individuals.

The knowledge about the Javanese morphology is both acquired and tutored especially with respect to the use of appropriate affixation in poly-morphemic words. Furthermore, the knowledge should not only be learned at cognitive level, but also be practiced at performative level. This, also, applies to the Javanese syntax. It should also

be trained and practiced in order to be able to coherently and cohesively construct phrases, sentences as the basis for developing a discourse representation.

Equally important is the pragmatic knowledge of Javanese on the basis of which one can produce culturally, psychologically, philosophically bound texts as required by the immediate need for communication. This can only be developed through training and practice.

Thus, at the theoretical level, this dissertation is one of the ways to preserve the wealth of the Javanese culture, one of the world heritages, especially as its findings will yield pedagogical implications and cultural preservation in the form of recommendations for *Pranatacara* Training Program and future researches of similar topics.

### **5.3 Recommendations for *Pranatacara* Training Program**

The study has justified that the Javanese language used in *Pranatacara* differs phonologically, morphologically, and syntactically from that used in daily exchanges.

This philosophical statement can generate the importance of the teaching of Javanese for Specific Purposes (TJSP). Thus, in order to maintain this culturally-bound form of Javanese for the preservation of the Javanese cultural heritage, there has to be a special institution which offers a *Pranatacara* Training Program. It is a good thing that there has been a socio-cultural organization called 'PERMADANI' which is short for *Perhimpunan Masyarakat Budaya Nasional Indonesia* (Association of Community of National Culture of Indonesia).

Upon a visit to and an observation of the office of *Permadani* in Magelang, I have some recommendations that may be useful for the development of the association.

- 1) The association should work cooperatively with similar associations, such as Senawangi Foundation which concentrates on Wayang Kulit performance. By so doing, it is possible for them to exchange knowledge, and to widen the horizon of thinking.
- 2) The handouts should, if at all possible, be published for public readership. By so doing, *Permadani* would be better known at national level.
- 3) Promotion should be considerably undertaken to recruit more students of *Pranatacara*.
- 4) Sound-system equipment should be up-dated to keep up the modern technology. This includes video-taping equipment for evaluative use by the students (peer observation).

#### **5.4 Recommendations for Prospective *Pranatacara***

Prospective *Pranatacara*, as any body may be proud of being one, has participated in the preservation of Javanese cultural heritage by studying a meticulous form of Javanese used in formal settings, such as wedding or any kind of cultural event. Below are recommendations of both macro and micro skills for better performance.

##### **5.4.1 Suggested *Pranatacara* Macro-skills**

The most important macro skill as a *Pranatacara* is to have vast knowledge about Javanese language and literature. In terms of language, he should master the three language systems: phonology, morphology and syntax on which to pragmatically produce utterances within the scope of good and acceptable rhetoric. In addition, the knowledge about Javanese literature contributes significantly to the success of his performance. This

includes the Javanese music and songs, not only at cognitive level but also performative level.

Another macro skill that a *Pranatacara* should have is the knowledge about the Javanese costumes for different settings<sup>12</sup>. It is very important to remember that to be a *Pranatacara* is not only limited to wedding events. It is also possible for him to be assigned to perform as a *Pranatacara* in different settings, such as funeral procession, commemoration of Red-Letter Days, etc.

In some other occasions, he may also be assigned as a public speaker to address an audience of different settings, such as inauguration, eulogy, welcome or good-bye parties, proselytizing sermons, etc. This, of course, requires a full mastery of the Javanese language and literature with full self-confidence.

#### 5.4.2 Suggested *Pranatacara* Micro-skills

Apart from the macro skills I have described above, it is also important for a *Pranatacara* to have the micro skills<sup>13</sup> as itemized below.

- 1) The ability of producing Javanese speech sounds distinctively in order to perform well in speaking Javanese, resulting in intelligible speeches.
- 2) The ability of adapting the tone of language in accordance with different situations
- 3) The ability of decision making in terms of critical moments that may occur in particular situations of events

<sup>12</sup> A handout entitled '*Sangu Sapala tumrap Calon Panatacara tuwin Pamedaharsabdha*' by Soekardjan Samingoen of Permadani is very much worth reading.

<sup>13</sup> Another handout entitled '*Renggeping Wicara*' by Ir. Wiyoto, A.Md of Permadani is worth reading.

- 4) The ability of maintaining professional attitudes before, during and after the performance

### 5.5 Recommendations for Future Researchers

The study is only a beginning of further studies on *Pranatacara* discourse. In other words, it is open to further verificative or replicative studies, such as.

- 1) A comparative study between Surakarta and Yogyakarta styles, something that is beyond the study.
- 2) Using more than one subject to investigate a variety of styles, especially at morphological and syntactic levels.
- 3) Conducting an error analysis among *pranatacara* students in order to come up with better teaching methodology.
- 4) And some other quantitative researches, such as experimental studies, correlational studies, all in support of pedagogy of Javanese for Specific Purposes.
- 5) A specific study on transliteration may still need to be conducted since the current study only covers small parts of the corpus data. Another research focusing on the process of transliteration is thus a very good topic for a future study.

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## Glossary of Terms<sup>14</sup>

### *Awicara*

One of the requirements for a *pranatacara*, that he has to have a good voice, resembling that of a *dhalang*

### *Bagongan*

One type of high-level of Javanese as used within a palace by members of the royal family and the king's subjects among themselves.

### *Balangan gantal*

A sub-event of a wedding where the bride and bridegroom throw rolls of betel vine at each other.

### *Bedholan Manten*

A sub-event of a wedding where the bride and the bridegroom shall stand up and walk to the gate, to say good bye to the guests. The guests will shake their hands one after another.

### *Dulangan*

A sub-event of a wedding where the bride and the bridegroom put a spoonful of rice into each other's mouth.

### *Dhalang*

A leather puppet performer

### *Kacar-kucur*

A sub-event of a wedding where the bridegroom pours some rice into a piece of cloth on the lap of the bride.

### *Kebogiro*

One type of *gamelan* music / orchestra to accompany the wedding precession

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<sup>14</sup> Source: Tim Penyusun Balai Bahasa Yogyakarta (2001). *Kamus Bahasa Jawa (Bausastra Jawa)*. Yogyakarta: Penerbit Kanisius (A Standard Dictionary of Javanese)

*Kedhaton*

One type of high-level of Javanese as used within a palace by members of the royal family and the king's subjects among themselves. (See *Bagongan*)

*Kembul bujana*

Having a meal together usually in a formal setting among high-class family

*Mandraguna*

Knowledgeable, in this respect having thorough knowledge on wedding rituals and activities

*Mardibasa*

One of the requirements of a *pranatacara* that he must have a flowery language as viewed from the voice, diction, and structure.

*Mardiwalagu*

Competence and performance of the Javanese songs and music / orchestra

*Nawungkrida*

Creative and anticipative; as one of the requirements of a *pranatacara*

*Pasamuan*

Reception

*Paramasastra*

Knowledge about Javanese literature especially the beauty of poems

*Paramakawi*

Knowledge about *Kawi* language especially some lexical items as used in formal description in a wedding reception

*Pasegahan panakrami*

Welcoming distinguished guests performed by a group of beautiful women

*Petungan*

Strategic calculation prior to a wedding event, usually having to do with Javanese numerology

*Pranatacara*

A master of ceremony in a Javanese reception who directs item by item, and describe activities. It also refers to the genre itself.

*Primbon*

A Javanese almanac on which Javanese numerology is based

*Pepanggihan*

A formal meeting among high-ranked officials, in this respect a formal meeting among prospective parents in law to discuss the wedding plan of their children

*Raja sehari*

A metaphoric expression to describe a bridegroom due to the fact that he becomes focus of attention

*Sambegana*

One of the requirements of a *pranatacara* that he has to be able to handle emergency in a reception

*Sasana-sabdha*

Pulpit, a place where an appointed person gives an address.

*Satria pangembating praja*

Government officials, either from the Civil or Military

*Sepi ing pamrih, rame ing gawe*

A Javanese philosophy which means 'performing jobs without vested interest' or 'putting others' interest beyond one's own interest'

*Slametan*

A Javanese rituals to request safety from God, performed by a group of people in one gathering where food is prepared and prayers read out by a religious figure.

*Suba Manggala*

A leader of a wedding procession

*Sungkeman*

A sub-event of a wedding where both the bride and the bridegroom pay some respect to both the parents of the bride and those of the bridegroom by kissing the knees

*Timbangan*

a sub-event of a wedding where the bride shall sit on the lap of her father and the bridegroom shall sit on the lap of his mother in law; then exchanged position, that is the bride shall sit on the lap of her mother and the bridegroom shall sit on the lap of his father in law. Then the bride's parents shall make a statement that both the bride and the bridegroom are equally heavy. This philosophically means that the parents shall consider the son in law as his own son.

*Tumplak Punjen*

A wedding event of the last daughter

*Wayang Orang*

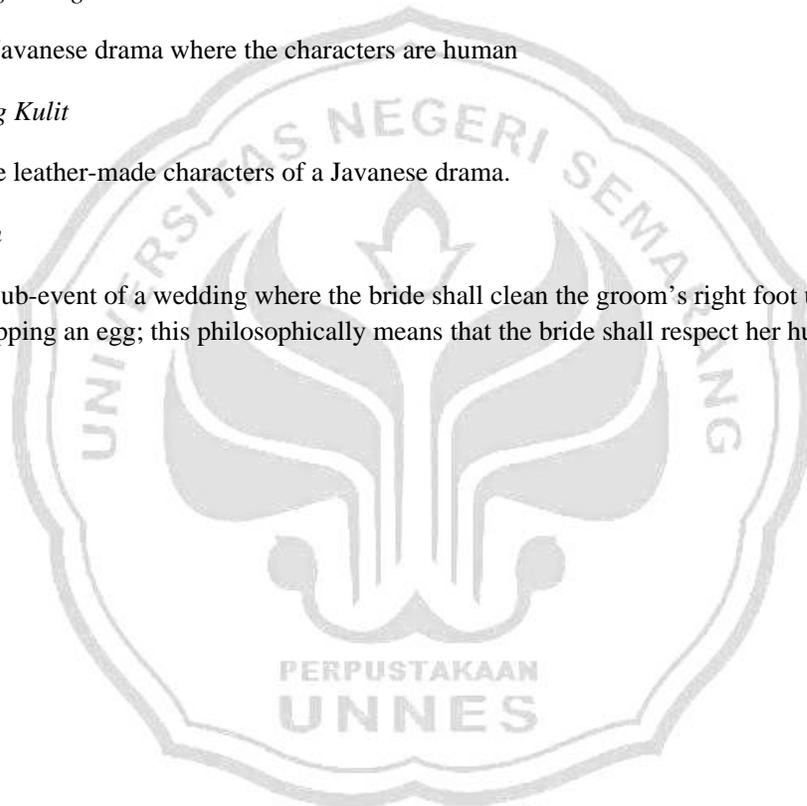
A Javanese drama where the characters are human

*Wayang Kulit*

The leather-made characters of a Javanese drama.

*Wijikan*

A sub-event of a wedding where the bride shall clean the groom's right foot upon stepping an egg; this philosophically means that the bride shall respect her husband



## APPENDICES

### Appedix 1: Transcript of the Text<sup>15</sup>

#### *Pranatacara :*

*Kawulo nuwun sagung para tamu ingkang tansah sinugata ing pakurmatan mugri rahayu saha sih wilasaning Gusti Kang Maha Asih. tansah sumedak, tumaduk jiwa kasalira dhumateng kula lan panjengean sedaya. Nuwun injih kanthi asta tumadah, nyeyadang lumunturing berkah, sangking Gusti ingkang Maha Mirah, mugri tansah rumentah sarta lumarambah sagung titah, satemah sami amangun bungah, awit katarimah sedyaning manah, ngantos dumugi putra wayah.*

*Kawulo nuwun, para tamu ingkang satuhu bagya mulya. Nuwun injih sarwi angungak liwaraning suasana, angesti luhuring susila, linambaran lumiting basa, sarta endah miwah edining budaya, keparenga kula engkang miangka jejerling pambiyawara, badhe hangaturaken tata urut reruncening adicara, ingkang sampun rinakit sarta tinata ing rahina punika. Hainggih minangka titi cara ingkang sapisan putro panganten sarimbit kalenggehaken ing sana pinajat. Ingang badhe hangalenggahaken nuwun injih panjenenganipun Ibu RY Indrato saha Ibu Tujiyanto. Dene minongko saba manggala nuwun injih Drs. Leo Agung Sahardi. Sasampunipun pinanganten kekalih lenggah ing sana pinajat, kalajengaken titi acara engkang angka kalih, aninjih atur panuwun pandhonga awit sampun kalampahan nampi saha nampeaken sakramen ijab. Pandonga samangke bede pun dipun astha panjenengan Ibu Probo Asmane. Wondene atur pambagyaharja samangke ibu Veronika, samangke badhe kasalira panjengenipun Bapak Drs. Alex Mardi Utomo dumawah titi cara engkang kaping tiga. Titi coro engkang kawin sekawan, aninggih titi coro adat mantu pungkasaan, sinebat Tumulak Punjen. Wondene titi cara engkang pungkasaan injih punika paripurna. Makaten sagung para tamu menggah toto urut rerantamaning titi coro engkang sampun rinakit ing rahina punika. Pramila ing samangke saksuwuking gending punika, minangkani pinanganten kekalih tumuli badhe kalenggehaken wonten ing sana pinajat.*

<sup>15</sup> Following the Standard Javanese Spelling System

*Sagung para tamu ingkang kinormatan. Pinanganten sarimbit sampun samekta ing gati, samekta ing diri, badhe lenggah ing sana pinajat. Lampahing ketingal arampyak-rampyak, adampyak dampyak lampaha. ....oum (suluk)... sumongga dumatheng kadhang kula wreda, rako mas Drs. Leo Agung Suhardi, kasuwun hanglenggaheken pinanganten sarimbit wonten ing sana pinajat. Ketingal arampyak-rampyak, dampyak-dampyak lampaha, putra pinanganten sarimbit engkang sampun kekanthen asta, basan rendang tinata, kumepyur sanyari. Kacetha sampun kinarab buka, wirwaraning pura, sinarning ingkang ananeng gondho arum, yayah lenga kasturi. Inkang angambar-ambar gandane, amrabuk arum prasasat rumasing durgandana. Nulya kawuryan, ana titahing katingal ngaglah, kaya gajah marampak satuhu punika pawa'aning Ki suba manggala. Sapa ta bebisking priyagung ingkang andhon lapahing puniku. Satuhu puniko engkang apeparap Bapa Drs. Leo Agung Suhardi, engkang mijil sangking padepokan Jonggrangan Baru. Dasaring priyagung kang sembodho, hanurogo, mumpuni karya, wasis ing olah deksa, mula saobah polahing tansah mawi let iramaning gangsa. Pantes lamun ing rahina punika andhung sinaraya, kinen dados Suba Manggala hanglenggaheken sri panganten ing sana rinengga. Lahing kana ta wahu lampahing risang Subo Manggolo, ingkang hangemba lakune patih Sindurejo, ketingal lumapah atebah dhadha, hatampel wetis tangkep dhadha, bantalan bahu. Lumampah dadap anaraga, kathon nregunuk-nregunuk, kaya dwi pangga ucul sangking wantilan. Samangke lampahing Suba Manggala sampun dumugi wonten sangajening papan palenggahan, giya peparang sasmitha dumateng sagung para pengarak kinen piyak kanan, sarwi kireng, daya-daya hamapanaken sagung pengarak kinen mapan lenggah wonten ing sona ingkang sampun pinajang hamantesi. Saya maju lampahing putra pinanganten sarimbit, ingkang sampun ngagem busana kang sarwo edhi peni, pateng gelebyar, tansah ketingal hangekuwung prabane, bebasan kaya kaluwung narabasing mego mendung, tansah ketingal agung senajan tanpa pepayung.*

*Sagung para tamu ingkang kinormatan.*

*Ing samangke pandanipun Bapak Ignatius Suhardi kekalih sampun rawuh ing pahargyan agunng punika. Pramila kasuwun pandaning Bapak Drs. FA. Sehadhi kekaleh hamapak rawuhipun besan kekaleh, kadhereaken lenggah hangapit putra pinanganten sarimbit. Sumangga matur nuwun awit sangking kawigatosanipun.*

*Dumateng panjengnaipun ingkang kinormatan Bapak Ignatius Sehadhi Siswanto kekaleh, kasuwun enggal lenggah hangapet dumateng putra pinanganten kekalih. Inggang wiwaha, ing rahina punika. Tanggap tumanggap sarwi matanggap, Ibu Veronika Sukarti kekaleh, giya mapak rawuhipun besan kekaleh, kekelehipun giya salaman astha.*

*Sigra-sigra, anggenira hangapet putra tamanten kekaleh, awit injih wekdal ingkang sampun pinantu badhe hanglajengaken tata urut rerantaming ingkang kapeng kalih. Kawulo nuwun, sagung para tamu ingkang pangestuti dumatheng pepoyaning kautamen. Wondene tata urut rantaman titi cara ingkang kapeng kaleh, inggih puniko atur panuwun, awit sampun kalampahan nampi saha anampe'aken sangkramaning ijab putra pinanganten kekaleh. Dumateng panjenenganipun Ibu Probo Asmane, wekdal sawetasipun kulo aturaken. Sumonggo.*

**Atur Panuwun**

.....

**Pranata cara :**

*Maketen sagung para tamu ingkang luhuring budi, menggah atur panuwun awit sampun kalampahan nampi saha anampeaken sakraman ijab putra pinanganten kekaleh. Inggang sampun kasalira dening panjenenganipun Ibu Probo Asmane. Dene sinambi angrerantu laksitaning adi cara canda'ipun, wekdal wonten ngarsanipun group lelangen Orkestra D'angelis sumonggo wekdal kawula aturaken.*

**Orkestra D'Angelis**

*Lagu-lagu*

**Pranata cara :**

*Maketen sagung para tamu kakung sumawono putri engkang hambeg luhuring budi. Menggah lelangen Orkestra D'Angelis sangking Semarang, anggenipun sampun damel*

*semuwo, sarto regenging pasawuran ing rahino puniko. Nuwun injih sasampunipun sumene sawetawis, sinambi hangarahapi sawernaning rupa boga ingkang sampun angratusaken dining para kadang pramuladi, tumuli kewawon kalajengaken rantaman titi cara engkang kapeng tiga, injih punika atur pambagya harja sangking panjenenganipun Ibu Veronika Sukartini Sukerman, ingkang samangke badhe dipun aturaken datheng panjenenganipun Bapak Drs. Alexius Mardi Utomo, jinajaran Bapak Drs. FA. Sehadhi saha Bapak Drs. Supardi. Sumangga dumateng priyagung ingkang sampun kawula sebat asmanipun wekdal kulo aturaken. Nuwun.*

### **Atur Pambagyoharjo**

.....  
 .....

### **Pranata cara :**

*Makaten sagung para tamu kakung sumwono putri, atur pambagya harja sangking panjenenganipun Ibu Veronika Sukartini Sukerman, ingkang sampun kasalira dening panjenenganipun Bapak Drs. Alexius Mardi Utomo.*

*Sagung para tamu ingkang kinormatan...*

*Kadhos ingkang sampun rirantam wonten ing salebeting rerantaman adi cara ing rahina punika, bileh sasampunipun atur pambagya harja, nuli kalajengaken upacara adat mantu pungkasan, sinebat Tumplak Punjen. Namun saderengipun kula nyuwun dumateng para tamu, kula nyuwun lilah, nyuwun tambahing donga pangestu mugi-mugi anggen kula ngrerantam lampahing titi cara Tumplak Punjen samangke wiwit purwa, madya, ngantos dumugi wasana, kales ing rubidho, rahayu ingkang tinepo.*

*Ca ra ka balek*

*Nga, tha, bha, ngga, ma, nya, ya, Ja, dha, pa, la, wa, sa, tha, dha, ka, ra, ca, na, ha.*

*Singgah singgah kala singgah, tan suminggah durga kala sumingkir, sirah-sirah, sing abuntut, sing awulu, sing atenggak, sumingkiro ing tawan prajamu, mara hage*

*sumingkiro, sumingkir saka ngarsa mami. Lampahing titi cara sinarengan sesanti mug i putraheng wangsa tansah panggeh kawuryan.*

*Niyating sana, nyaritakke du'ing caritane Tumulak Punjen punika linampahan diarani mantu ingkang pungkasan, ingkang limrahipun mantu putra ingkang waruju. Mungguh ing darunaning cariyos pun iku aninggih niyat suci ingkang kawedar ing pralampita, dene Ibu Veronika Sukartini Sukirman engkang sembodho angentas para putro, wiwit pambayun ngantos dumugi waruju. Manggeh rahayu, widhadha, lir sambikala. Pramila ing rahina puniko, Ibu Veronika Sukartini Sukirman ngempalaken sagung para putra wayah pinaringan sangu agesang ingkang sinangon ing pralampita. Ana unen-unen yen wong Jawa iku nggoning semu, sakabeging perkara tansah sinanguning samudana, wondene Ibu Veronika Sukartini Sukirman anggenipun peparang sanguning agesang dumateng para putra wayah ugi badhe sinambut ing pasemon. Sedaya putra badhe pinaringan kampil ingkang isinipun duwit sakepeng, datan rojo lele, beras raja lele, dele putih, dele ireng, kacang ijo, kacang tholo, jagung, kunir, sarta sekar melati, dene kabeh iku sejatine nemu pralambang panyuwunan sarta kekudangan panyuwunan marang gusti ingkang akarya luko sarta kekudangan marang sagung para putra. Duwet sakepeng pralambang redono kanggo sanguning urip, gabah sarta beras raja lele kinaryo pralambang guru bakal lan guru dadi, bileh ingkang ..... wis keplok lahir bathine, kacang ijo, kacang tholo, kacang abang sarta kacang ijo biso dadi jodho, tholo ceta lan wela-wela, mug i werdinipun ingkang widi panggonan tansah bisa ngupadi kadang ingkang bisa dadi kanca sejati sajroning golek pangupa jiwa. Jagung nemu pralambang dadiya jaya sarta agung, kunir lambanging kencana. Sedaya puniko ingkang nawi tinata manut basa ingkang sawinijining panyuwunan dumatheng gusti kang maha kuwaos, mugo-mugo para putra tansah pinaringan rejeki inkang agung, minangka sanguning urip, dadiya jaya sarto agung linambaran aurip satemah angambar ambar ing bebrayan. Inkang ngana ta wau sagung para putra ingkang sampun samekta ing gati, sawedya ing diri, tumuli badhe amrepeg Ibu.*

*Inkang lumapah satuhu punika putra pambayun ninggih Bapa Drs LB. Heru, giyo sumembah sarti ajejengku wonten ngarsanipun ibu, nyuwun pangestu dumateng ibu, mug i tansah pinaringan rahayu. Koyo ..... Genti puro ingkang pandulu, nuwun inggih Bapa Drs. Sehadhi sarimbit kalwan ibu Rintan Pangsetuti, S.Pd. giya sumembah sarwi angraras jejengku dumateng tiyang sepuh, datan kaya ngapa giya ing manah kekalih sanalika brol, mijil kangasto ..... pindho kaneres.*

Sawitan tanggap tumanggap Ibu Veronika giyo ngelus-elus pawidanganing putra kekalih sarwi pinaringan kekampil pinangka sanguning agesang. Gumanti putra pandada aninggih Bapak Drs. R. Supardi sarimbit, Ibu Sih Anjar Ketawang. S.Pd. Inkgang ing wedal puniko, mboten kuwawi amandum wijiling wastha, ketingal hamemarayani ingkang rinonce, tan ingkang sampun kawuri ugi pinaringan kampil ingkang kangge sanguning agesang. Lan ugi putra engkang nomer sekawan. Putra urut sekawan ingkang dadi geganthilaning manah. Sasampunipun sungkem ibu ugi pinaringan kegampil kinarya ingkang kangge sanguning agesang. Genti kang kinarsito sajugo ugi putra sarimbit angaras jejengku sinatan nyuwun tambahing pagestu mugu pinaringan rahayu anggenipun gesang bebrayan manggiyo podho. Gembiraning raos Ibu Veronika mboten kados ing rahino punika, dene kabeh para putra ingkang sampun makempal dadhos setunggal sami sumungkem ing pepodho. Raos cumeplong kraosing wardoyo dene sampun saget hangentas wiwit putra pambayun ugi waruju. Inkgang dadi pungkasing kondho satuhu puniko putra pinanganbten kekalih nuwun inggih putra waruju, nuwun injih putra penganten kekalih ingkang sampun angaras ing jejengku ugi pinaringan kekampil isi pralambang kengge sanguning urip. Purna deneyo pepering taksih sajugo kantilaining dalem lire senadyan kabeh bandha, rupa-rupa diparingake marang anak, nanging mekso isih ana sawiji sing kanggo tunggu omah. Makaten pangandikanipun Ibu Veronika. Genti kang kinarsito ora koyo para wayah ingkang ugi badhe pinaringan rejeki paparingipun eyang. Sumonggo dumateng para wayah kasuwun samekto ing gati, samekto ing diri. Katon gembiro para wayah nampi unde-unde sangking eyang putri. Nangeng eloking kahanan sing di tanpa sing dluwang, sing receh dipun kendelaken kiwolo. Ketingal rame, gumyuh, gumuh para wayah enggenipun nampi rejeki sangking eyang putri.

Makaten sagung para tamu kakung semawono putri lampahing titi cara Tumplak Punjen sarto unde-unde sampun linaksono. Dumateng Ibu Juru Sumbaga kasuwun enggal-enggal mandap sangkin papan pinajat angerarantu laksitaning adi cara ingkang kinatap. Lan ugi wekdal sawetawisipun, kawulo aturaken wangsul dumateng Keluarga Orkestra D'Angelis sangking Semarang. Sumonggo matur nuwun.

Para tamu ngaturaken gunging ingkang tanpa pami, bilih para tamu sampun peparing idi palilah dumateng kula, sampun peparing pujo, puji widiyanggoro dumateng kawulo anggen kula ngrerantam lampahing Tumplak Punjen wiwit purno madyo ngantos dumugi

*wasono kales ing rubedo, tanpa wonten alangan sawiji punopo. Matur nuwun, sugeng lenggah ngantos dumugi purno ing gati.*

### ***Orkestra D'Angelis***

#### ***Pranata cara :***

*Para tamu ingkang kunurmatan, endah sarwo edhi suwasana ing rahino puniko, awit temanten sekalian ugi ngeraaken menyanyi. Pramila kanthi lampah ingkang kados makaten punika, mugi panganten sarimbit ingkang badhe miwiti bebrayan anyar, sageta kalis ing rubido. Sagung para tamu.. Wonten wekdal ing wirunggan puniko nyuwun gungan dumatheng sedaya putra wayah kasuwun photo sesarengan kaliyan putra pinanganten sarimbit lan ugi keluarga ageng Bapak Ignatius Siswanto lan ugi dumateng trah Y. Samadi ing Baturetno, Trah R. Sugiharto ing Solo, trah M. Suparjo ing Magelang, Trah B. Sastro Sumeknyo ing Baturetno, Trah AG. Sumiyadi ing Klaten, trah Drs. FX. Yudono ing Nayogyokarta Hadiningrat lan keluarga ageng sangking UNIKA Semarang. Sunggo wonten wekdal ingkang mirunggan puniko kasuwun photo sesarengan kaliyan putra pinanganten sarimbit. Matur nuwun.*

#### ***Photo-Photo diiringi Orkestra D'Angelis***

#### ***Pranata cara :***

*Minangka pratanda paripurna, samangke sakbibaran photo sesarengan pinanganten sarimbit kasuwun samekto ing gati, sawedya ing diri mandheg kunduripun para tamu sak perlu ajawat asta. Makaten sagung para tamu, kula pribadi ing rahino punika ingkang kawiji anawung kridho, kinaryo pangendali wara, mbok bilih kathah atur tembung kulo ingkang sisip, mugi diarga ing pangapsama. Minangka panutup sumongga sareng sesarengan hasesanti jaya-jaya wijayanti, nirboyo lir wikara, lir dirgayuswa, anjaying bawana. Matur nuwun.*

## Appendix 2: Interview with the Subject

### Hasil Wawancara I

Informan : Drs Sudiyono  
 Hari : Selasa  
 Tanggal : 27 Maret 2007  
 Pukul : 05.30 -06.30  
 Tempat : Rumah Drs. Sudiyono, Dadimulyo RT 03/RW 05 Gergunung,  
 Klaten Utara

*Saya adalah seorang guru Permadani. Permadani adalah suatu perkumpulan pecinta kebudayaan yang pertama kali didirikan oleh Almarhum Ki Nartosabdo yang bergerak dalam pembinaan pamyawara, pamedar sabda (penata acara dan pidato), pak. Nah dan itu ada beberapa hal kecil yang menjadi rangkaian dari pokok penata acara, termasuk bagaimana berbusana sebagai penata acara, termasuk bagaimana cara bersikap sewaktu dia itu menjadi pembawa acara. Sehingga di dalam pelajaran itu, Permadani itu, dibagi menjadi beberapa, pertama basa lan sastra atau bahasa dan sastra.*

*Kemudian yang kedua adalah teknis menjadi pembawa acara, yang ketiga teknis menjadi orang yang berpidato. Kemudian yang ketiga terkait dengan cara berbusana, baik secara Jawa maupun nasionalpun boleh. Bagaimana seharusnya seseorang itu berbusana agar tampil dengan baik termasuk sikap. Nah seseorang itu membawa acara, dan termasuk adap yang berlaku di Jawa, adat Jawa, khususnya Jawa tengah. Karena ternyata adat, upacara adat itu harus menjadi pengetahuan bagi seorang pembawa acara. Dengan mengetahui adapt dan tata cara maka PA bias merunut kalau adapt di daerah Klaten seperti ini, maka bagaimana saya harus tampil. Contohnya begitu.*

*Yang berikutnya tentang renggep. Renggep itu keindahan dalam bahasa atau bagaimana cara menghubungkan bahasa satu dengan yang lain. Namanya renggep, renggeping wicara. Nah saya kebetulan Pak Karno, saya menjadi guru renggeping wicara. Haha....*

*Dan di dalam bahasa dan sastra Jawa, wilayah yang harus dipahami itu lebih luas dari bahasa Indonesia karena di sana ada yang namanya Purwokanti yang dalam bahasa Indonesianya adalah sanjak. Ada yang namanya rura basa, yaitu bahasa yang rusak, tetapi itu sudah umum dipakai. Misalnya nggodok wedang. Mestinya kan nggodok air, ya pak ya.*

*Kemudian ada kata-kata yang harus disesuaikan dengan ..... konsonan ya pak ya. Misalnya a a a, o o o. Eh itu vocal ya pak ya. Misalnya dalam bait kinanthi, sekar Kinanthi, itu pertama kan u. Yang pertama seharusnya anoman sampun malumpat, tetapi agar menjadi u menjadi Anoman malumpat sampun. Dan ada lagi kerata basa atau jarwo dosok. Misalnya 'kerikil' 'keri nyang sikil'. Nah itu nanti di dalam renggeping wicara, pak Karno ya, itu menjadi kata-kata yang indah. Contoh, pak Karno ya, hanya akan mengatakan 'kita menguapkan syukur kepada Allah SWT semoga mendapatkan kita kebaikan. Lha di dalam bahasa Jawa, diruntutkan dengan purwokanthi, sanjak yang menjadi lebih indah. Misalnya demikian 'Kanthi asta tumadhah, nyenyadang lumunturing barokah, saking Gusti Inggang Maha Mirah, mugi tansah rumentah, sarta marambah, dumateng sagung titah, satemah sami bingah, jalaran katarimah, sedyaning manah. Jadi indah, pak Karno, ya. Indah. Padahal itu kan bisa dikatakan dengan rasa yang sangat... mari kita berdoa kepada Tuhan Yang Maha Esa, semoga kita mendapatkan keselamatan dan kita mendapat dapat bahagia. Atau dengan bahasa Jawa yang lugas 'Sumangga sareng ngunjukaken puja puji syukur dumateng ngarsanipun Gusti Allah, saengga kula lan panjenengan sedaya saget bagya mulya waonten ing ... punapa. Dengan purwokanthi itu menjadi lebih indah. A a a, kemudian i i i. Lha itu belum lama pak Karno, baru dua hari berselang, saya itu membuat purwokanthi seperti itu sampai 25 rangkaian kata-kata. Shingga misalnya saya menjadi PA di daerah ini, saya sudah memakai itu, di sana saya tidak pake. Pake yang satu. Hahaha... Karena nanti wah ini Pak Diyono dulu pake ini, lha sekarang pake ini lagi, itu-itu saja. Artinya itu orang mendengarkan itu wah jemu, jenuh begitu. Paling-paling nanti dikatakan ya itu. Nah itulah 'renggeping wicara'.*

*Lha secara kebetulan saya adalah guru 'renggeping wicara'. Lha kebetulan nanti sore, pak Karno, kalau pak Karno ada waktu saya mengajar ini di RSPD, jam 3. Juga 'renggeping wicara'....*

*Begini pak Karno ya. Memang sejak kecil agaknya saya itu mempunyai darah budaya sebenarnya. Jadi saya itu senang budaya. Jadi waktu saya kecil, di sekolah maupun di masyarakat, saya itu ikut berkecimpung dalam kegiatan-kegiatan budaya. Waktu saya masih di SMP Negeri 2, pak Karno. Itu guru saya Pak Salam, seorang tokoh budaya. Sampai sekarang pun saya masih terus. Itu, waktu itu, saya dilatih drama, mengambil itu, Siti Nurbaya, saya menjadi Samsulbahrinya, waktu itu. Kemudian saya juga setiap ada event deklamasi kalau di desa, panjenengan tahu ya, di Gempol, itu kan banyak darah seni di sana. Jadi, karawitan ikut, ketoprak ikut, wayang orang ikut, keroncong ikut. Jadi meskipun... jelek-jelek saya itu juga buaya keroncong, pak Karno. Dan saya juga penggerong, ya. Waktu Gempol ada ndangdut rekake ya ikut vokal begitu. Meskipun saya itu orang eksak, sebenarnya. Sekolah saya kan eksak, tapi darah seni mengalir dengan derasny.*

*Menurut pengamatan saya, PA itu, terutama di Klaten ini, mulai tahun 71-72, pak. Sebelum itu nggak ada.*

*Pertama kali saya tulis, kemudian saya ungkapkan. Sebagian saya hafalkan. Kemudian saya rangkai menjadi kata-kata yang indah. Saya coba pertama kali pada event halal bi halal. Setelah itu saya mendapat kepercayaan Gempol.*

*Kemudian hal itu saya terapkan pada pesta perkawinan, termasuk nyondro. Nyondro itu saya 'nemu di jalan', pak Karno. Artinya yang saya katakana adalah apa yang saya lihat saat itu. Nah di sini, saya lain dengan MC yang lain yang ngapalke seperti kaset. Ya, betul, improvisasi, sehingga dari tempat satu ke tempat lain berbeda.*

*Baru sekitar 3 atau 4 tahun yang lalu, di Klaten itu ada kursur PA dan pamedar sabda 'Permadani'. Saya pernah baca di suara merdeka, pak. Mengenai hal itu. Ternyata itu dari Semarang, dari Pusat. Kemudian saya ikut dan ternyata saya lulus, kalau seperti pak Karno ya Kum Laud begitu.*

*Sekarang saya menjadi guru di Permadani Klaten, mengajar renggeping wicara, paduwungan, dan filsafat Jawa.*

*Filsafat yang penting dikuasai PA adalah penguasaan konsep pandangan hidup orang Jawa. Dan bagaimana itu bisa diungkapkan dengan bahasa yang indah. Namun tidak 'diindah-indahkan' pak. Artinya tidak 'ngayawara'. Biasanya begini pak. Saya itu menjadi MC, bukan hak kita, kita tidak boleh pake. Misalnya mengucapkan selamat datang itu bukan porsinya PA. Itu porsinya Atur Pambagya sehingga MC itu hanya menyajikan setiap acara. Itu saja pak. Membuka apa keperluannya, kemudian menyajikan setiap acara, terus ditutup. Titik, tidak lebih tidak kurang. Tidak boleh mengkritisi, apalagi mengulas. Itu pak.*

*Khusus mengenai nyondro pak. Dari masyarakat Solo sendiri sudah tidak nyondro. Tetapi Klaten, Yogya tetap. Itu ka nada visi misinya, pak. Pertama agar tidak sepi. Jadi acara tidaj sepi, termasuk juga menghibur. Dalam hal ini harus pas. Jangan terlalu lebih dan terlalu menghina. Contoh, mantennya hitam. Wah mantene kuning nemu giring. Itu tidak sesuai. Sebaiknya ireng tapi ireng manis. Kalau dulu orang sering lepas dari situasi yang sebenarnya. Maka yang tepat itu bukan tulisan kemudian dihafalkan, tetapi didapat dari apa yang mereka lihat. Sehingga mestinya tiap-tiap event, lain dong bunyinya. Kalau tidak oleh audiens dikatakan, o mesti kaya neng kono kae, mesti mung ngaset.*

*Untuk menjadi PA yang baik, pertama perlu tampil penuh percaya diri. Yang kedua menguasai bahasa dan sastra. Yang ketiga menguasai filsafat. Kemudian yang keempat adat istiadat. Kemudian menguasai bagaimana cara penampilan, termasuk berbusana. Sebagai contoh begini, pak. Pada saat memegang mic, kabelnya diulat-ulet.*

*Itu menurunkan kewibawaan, kurang percaya diri. Atau tahu di depannya banyak pejabat kemudian groyok.*

*Bahasa yang dipakai adalah bahasa mudha krama saja pak. Di dalam bahasa Jawa itu kan ada ngoko, krama madya, dan krama inggil. Mudha krama adalah krama yang dipakai sehari-hari, yang bisa dipakai ke atas atau ke bawah. Contohnya, kalau krama inggil 'Sumangga kula panjenengan sedaya kasuwun rawuh wonten ing hudyono menika'. Itu semua bahasa tinggi, yang agak sulit dimengerti oleh orang banyak. Sebaiknya 'Sumangga pinarak lenggah, sumangga dipun unjuk'. Itu berarti yang muda tahu, yang tuapun lebih memahami. Jangan sampai suaranya indah tapi tidak dimengerti oleh audiens.*



### Appendix 3

#### Interview 2 with an Expert

**Name of Expert** : Kopol H. Karno, B.Sc.  
**Place** : PERMADANI Office of Magelang  
**Date** : 24 April 2007

#### Sukarno (Researcher)

*Nuwun sewu Pak, menawi kepareng saha danging penggalih, kersaa Bapak ambeberaken bab pakaryan pranatacara...*

#### Expert

*Tembung 'pambiwara' punika kalimrah sami mastani 'pranatacara' utawi 'protokol', inggih punika priyantun ingkang kuwajiban hambiwaraaken lampah-lampah ing adicara manton, parepatan, saresehan lan sesaminipun. Dados, 'pranatacara' tegesipun priyantun ingkang hamurba lampahipun tata cara, dados misah kalian 'pambiwara'*

#### Sukarno

*Lajeng sumber lan pakemipun?*

#### Expert

*Sumberipun inggih punika Kabidayan Jawi saking Kraton Surakarta Hadiningrat, lajeng wonten saperangan priyantun ingkang damel gagrak enggal inggih punika gagrak Ngayogyakarta Hadiningrat.*

**Sukarno**

*Wonten bentenipun Pak?*

**Expert**

*Bentenipun menawi gagrak Yogya punika langkung prasaja lan mboten kathah-kathah anggenipun ngagem tembung-tembung kawi. Dados kagem para mudha sak punika inggih langkung gampang dipun mangertosi. Nanging menawi kagem panaliten, sae nipun mendet tengah-tengah kemawon.*

**Sukarno**

*Leres Pak. Kawulo punika naliti Bapak Sudiono, saking Klaten. Punika rak tengah-tengah antawisipun Surakarta lan Yogyakarta, nggih ta Pak?*

**Expert**

*Nggih..nggih leres... (Laughing)*

**Sukarno**

*Pakemipun, nuwun sewu...*

**Expert**

*Oh inggih. Wonten gangsal perangan Pak Karno, sepindah atur uninga dumateng para tamu bilih adicara bade dipun milai. Umumipun dipun milai atur panuwun dumateng Gusti awit barokahipun, lajeng atur panuwun dumateng para rawuh ingkang sampun kersa ngrawuhi wiwahan. Lajeng angka kalih maosaken tata rakiting adicara. Kaping tiganipun paring uninga dumateng para ingkang amengku jejibahan. Lha ingkang kaping tiga punika saget wongsal wangsul miturut tata rakiting adi cara. Inkang kaping sekawan panyondro, punika nyandra sedaya lampahing adi cara. Inkang kaping gangsal panutup, inggih atur panuwun dumateng Gusti dene adicara saget lumampah kanti mboten wonten awisan satunggal punapa, lajeng atur panuwun awit saking kawigatosanipun para tamu ngantos paripurnaning wiwahan.*

*Punika pakemipun, Pak Karno, ananging mboten kaku mekaten, saget pun ewah-ewah dados carangan miturut kabetahan.*

**Sukarno**

*Matur nuwun Pak, lajeng bab parama sastra dos pundi Pak?*

**Expert**

*Wah la punika Pak Karno ingkang kedah dipun uri-uri mboten kenging dipun ewahi, amargi menawi dipun ewahi lajeng mangke kecalan 'ruh' ipun.*

**Sukarno**

*Kados sampun cekap. Matur nuwun Pak.*

**Expert**

*Sami-sami Pak Karno. Katuran pinarak gubuk kula.*

**Sukarno**

*Sanes wekdal Pak, mangke dalem perloaken sowan.*

**Expert**

*Sampun kirang pangapunten Pak Karno. Punika wonten kantor dados mboten saget nyugata punapa-punapa.*

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