

LANGUAGE VARIATION: REGISTER AND ACCENT IN *KEN AROK* AND *KEN DEDES* DRAMA PERFORMANCE

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ABSTRACT

Language and culture are inseparable. When people communicate to one another, they take their culture in communication; they may use the same language, but differences in accent show their register. Language variation covers distinctions in pronunciation, grammar, or word choice within a language. It includes register and accent. This concept is reflected in the performance of *Ken Arok* and *Ken Dedes*. In the performance, the register described a group of people and their roles in the community. It is interesting to analyze English with Javanese accents and register in the drama performance. In this performance, speaking English with Javanese accent does not reduce the traditional values of Javanese culture.

Key words: language variation, accent, register.

INTRODUCTION

This paper is an analysis of language variation: register and accent consisted in a Drama Performance *Ken Arok* and *Ken Dedes*. Before analyzing the data, it is better to know what the legend is about.

Ken Arok (or **Ken Angrok**) (died c. 1227) was the founder and first ruler of the Singhasari Kingdom, an ancient Hindu-Buddhist kingdom in the East Java area of Indonesia. He was considered as the founder of Rajasa Dynasty of both the Singhasari and Majapahit line of monarchs. He came from humble origin but subsequently rose to be one of the most powerful rulers in Java. His life was colored with adventures, treacheries, and tragedies.

The king of Kediri Kingdom in East Java, Kertajaya thought himself as a deity, and he was opposed by the Brahmana (priests) caste. When threatened by the king, the Brahmanas ran to Tumapel and asked its ruler, Ken Arok, for his protection. Ken Arok thought that Kediri army would attack his territory, and ordered his troops to fortify. Kediri army came to Tumapel as Arok was expecting. The Battle of Ganter, was the end of Kediri Kingdom, then Ken Arok settled his own empire, Singosari.

Ken Arok proclaimed himself as the son of Shiva. Historians have argued about Ken Arok's new dynasty because his origin was not clear. Who is he? Why was he able to found a kingdom? Did he have a dark past? After Kertajaya fell from power, the Kediri Kingdom was ruled by Tunggul

Ametung. He had a very beautiful wife, Ken Dedes. A statue in Leiden Museum, Netherlands, shows Ken Dedes as Prajnaparamitha, the Goddess of Wisdom. One day Ken Arok accidentally saw Ken Dedes, then a wind hiked her gown. Suddenly Ken Arok got a vision, that he had to have Ken Dedes as his wife, at any risk. Ken Arok decided to kill Tunggul Ametung. He ordered a "keris" (a sacred short sword) to a priest, Mpu Gandring. It took a long time to make a "keris" because it is only an enlightened priest that could make it, and they had to do some rituals for that. Ken Arok was impatient to wait for the keris to be ready. His lust to Ken Dedes was growing bigger and bigger. He came up to Mpu Gandring to ask if the keris was completed. When Mpu Gandring said "not yet", Ken Arok killed him with that incompleting keris. Before he died, Mpu Gandring cursed the keris.

Later, Ken Arok lent the keris to a petty criminal Kebo Ijo who was so proud that he showed the keris to everyone. At night, Ken Arok stole the keris, and he successfully killed Tunggul Ametung. Kebo Ijo was framed as the killer, but before he could talk, Ken Arok killed him with the same keris.

In the 5th year of his reign, a man called Anusapati wanted the throne of Singosari from Ken Arok. The latter had abandoned Mpu Gandring's keris but Anusapati killed him with that weapon instead. Ken Arok had a concubine named Ken Umang, and their son, Tohjaya

decided the revenge. At the 21th year of Anusapati's rule, Tohjaya invited Anusapati for gambling, and when Anusapati was having fun, Tohjaya killed him, again with Mpu Gandring's keris. After Anusapati's death, his son Ranggawuni wanted the throne. Tohjaya sent Lembu Ampal to attack Ranggawuni and his companion, Mahesa Cempaka. Lembu Ampal realized that Ranggawuni was the right person to be the king, and they fought against Tohjaya. Tohjaya was killed with Mpu Gandring's keris. Ranggawuni and Mahesa Cempaka realized that Mpu Gandring's keris would only make chaos and death, so they threw the keris to the Java Sea. According to the Legend, the keris turned to be a dragon. (Source of History of Ken Dedes and Ken Arok: <http://fummo.wordpress.com/>)

One of the interesting parts of the drama performance of *Ken Arok and Ken Dedes* is the language used by the actors and actresses in the drama. Even though they used English in conversation or dialogue performance, they did not leave the register and accent of Javanese language. It reflects the Javanese culture. It is very interesting to analyze how the actors and actresses use language variation in the context. Before discussing the data, it is better to talk about some terminologies that are related to the study.

JAVANESE LANGUAGE

Javanese language (Javanese: *basa Jawa*, Indonesian: *bahasa Jawa*) is the

language of the Javanese people from the central and eastern parts of the island of Java, in Indonesia.

The Javanese language is part of the Austronesian family, and is therefore related to Indonesian and other Malay language varieties. Most speakers of Javanese also speak Indonesian for official and commercial purposes and to communicate with non-Javanese Indonesians.

Phonology

The phonemes of Modern Standard Javanese include Vowels and consonants.

		Labial	Dental/ Alveolar	Retroflex	Palatal	Velar	Glottal
Nasal		m		ɳ	ɲ	ŋ	
Plosive/Affricate		p b̚	t d̚	ʈ ɖ̚	tʃ dʒ̚	k ɡ̚	ʔ
Fricative				ʂ			h
Approximant	Central			ɻ	j	w	
	Lateral			ɭ			

The Javanese voiced phonemes are not in fact voiced but voiceless, with breathy voice on the following vowel. In The sounds of the world's languages, the distinction of phonation in the plosives is described as one of stiff voice versus slack voice.

A Javanese syllable can be of the following type: [clarification needed] CSVC. C=consonant, S= sonorant (/j/, /r/, /l/, /w/ or any nasal consonant) and V=vowel. In Modern Javanese, a bi-syllabic root is of

Front	Central	Back
i		u
e	ə	o
	a	

The vowels /i u e o/ are pronounced [ɪ ʊ ɛ ɔ] respectively in closed syllables. In open syllables, /e o/ are also pronounced [ɛ ɔ] when they are followed by the vowel /i u/ in an open syllable, or /ə/, or identical (/e...e/, /o...o/). The main characteristic of the standard dialect of Surakarta is that /a/ is pronounced [ɔ] in word-final open syllables, and in any open penultimate syllable before such an [ɔ].

the following type: nC_{sv}VnC_{sv}VC. As in other Austronesian languages, native Javanese roots consist of two syllables; words consisting of more than three syllables are broken up into groups of bi-syllabic words for pronunciation.

Politeness

Javanese speech varies depending on social context, yielding three distinct styles, or registers. Each style employs its own vocabulary, grammatical rules and

even prosody. This is not unique to Javanese; neighboring Austronesian languages as well as East Asian languages such as Korean and Japanese share similar constructions.

In Javanese these styles are called:

- (1) *Ngoko* is informal speech, used between friends and close relatives. It is also used by persons of higher status to persons of lower status, such as elders to younger people or bosses to subordinates.
- (2) *Madya* is the intermediary form between *ngoko* and *krama*. An example of the context where one would use *madya* is an interaction between strangers on the street, where one wants to be neither too formal nor too informal.
- (3) *Krama* is the polite and formal style. It is used between persons of the same status who do not wish to be informal. It is also the official style for public speeches, announcements, etc. It is also used by persons of lower status to persons of higher status, such as youngsters to elder people or subordinates to bosses.

Below are some examples provided to explain these different styles.

- Ngoko: *Aku arep mangan* (I want to eat)
- Madya: *Kula ajeng nedha*.
- Krama:
 - (Neutral) *Kula badhé nedhi*.
 - (Humble) *Dalem badhé nedhi*.

The most polite word of eat is "dhahar". But it's forbidden to use any most polite word for self expressing, except when talking with lower status people, and in this case, *ngoko* style is used. The use of most polite words are only for expressing other, especially upper status people, like shown bellow.

- Mixed:
 - (Honorific - Addressed to someone with a high(er) status.) *Bapak kersa dhahar?* (Do you want to eat? Literally meaning: Does father want to eat?)
 - (reply towards persons with lower status, expressing self superiority) *Iya, aku kersa dhahar*. (Yes, I want to eat).
 - (reply towards persons with lower status, but without having the need to express one's superiority) *Iya, aku arep mangan*.
 - (reply towards persons with the same status) *Inggih, kula badhé nedha*.

The use of these different styles is complicated and requires thorough knowledge of the Javanese culture. This is one element that makes it difficult for foreigners to learn Javanese. On the other hand, these different styles of speech are actually not mastered by the majority of Javanese. Most people only master the first style and a rudimentary form of the second style. People who can correctly

use the different styles are held in high esteem.

Pronunciation

Most Javanese people, except those who live in West Java, accept the pronunciation of the phoneme "a" as /ɔ/. Therefore, there is a different pronunciation of many words; for example *apa* (Eng.=what) is pronounced /apaʔ/ in Western Javanese and /ɔ:pɔ:/ in Central and Eastern Javanese.

When there is a condition of phoneme stem VCV (Vowel-Consonant-Vowel) with the same vowels, Central Javanese speakers drop the second vowel into another sound, with the following formula: "i" becomes /e/ and "u" becomes /o/, the Easterns drop both of the vowels, whereas Western Javanese maintains the sounds "i" and "u". So the word *cilik* (Eng.= small), is pronounced /tʃileʔ/ in Central, /tʃe:leʔ/ in Eastern, and /tʃilik/ in Western Javanese; the word *tutup* is pronounced /tutop/ in Central, /to:top/ in Eastern, and /tutup/ in Western Javanese. (en.wikipedia.org/wiki/Javanese_language, para.2-4, 28 April 2011)

DISCUSSION

Language Variation: Register

Language variation helps to distinguish one person, or group of people from others. But all of us are also involved in another kind of language variation, which is much more rapid. We vary our language from one situation to another many times

in the same day. Typically, the language we use when we write is different from the language we use when we speak, the language students use to write literature essays is different from the language used to write linguistics or science essays, and the language we use in formal situations like lectures and seminars is different from the language we use when chatting to friends in the coffee bar. This kind of language variation, which can vary from minute to minute in the same day is usually called **register**.

Register can vary according to the three main ways. **Medium** ('mode'): Your language changes according to the medium used ('the language of speech', 'the language of writing'). **Domain** ('field'): Your language changes according to the domain that the language is related to. This includes (a) the subject matter being spoken or written about ('the language of science', 'the language of law') and (b) the function that the language is being used for ('the language of advertising', 'the language of government'). **Tenor**: The tenor of your language (e.g. how politely or formally you speak) changes according to (a) who you are talking or writing to (the language we use when talking to close friends compared with that used when talking to strangers or people who are socially distant from us) and (b) the social situation you find yourself in (a child whose mother is a teacher will talk to her in different ways, depending on whether they are at home or at school).

The register is crucial in Javanese language because it is related to use of complicated different styles that requires knowledge of the Javanese culture. When one talks about oneself, one has to be humble. But when one speaks of someone else with a higher status or to whom one wants to be respectful, honorific terms are used. Status is defined by age, social position and other factors. The humilific words are called *krama andhap* words while the honorific words are called *krama inggil* words. For example, children often use the *ngoko* style, but when talking to the parents they must use both *krama inggil* and *krama andhap*.

The illustration of dialogues *Ken Arok and Ken Dedes Drama Performance* describes the register that reflected variety of Javanese language. The dialogues began with poor Ken Arok was thrown away by his own mother. She put him in the cemetery, Left him only a murmur. Mother prayed he will be found by a kind person. Well, gods listened, gods listened, but gods mistaken?

“Oh, my beloved son, please forgive me, for there’s nothing I can give you. This fate forces me to abandon you my son. I will only give you a name, and prays. This name will be written in history, I do believe that god in heaven will protect you. Remember my son; you are the son of Brahma, though no one will believe that. You’ll be a great man. Ken Arok. Trust him; I know he has his own plan for you.”

Analysis of the dialogue shows that mother actually loves and appreciates her son even though, they are different age. In Javanese culture, a son has higher position than a daughter. The family will be proud if they have a son. It is related to Javanese heritage that rails patriarchy. **Medium** ('mode'): mother used the speech language to talk to her son, even though her son is still baby and doesn't understand what mother says. In this dialogue mother regards her son as adult who understand what she means. **Domain** ('field'): mother uses spoken language that has function of language is being used for hoping to gods in order to protect her son. **Tenor**: The tenor of mother's language how politely or formally she speaks. She prays to gods of honour in order to protect her beloved son.

The dialogues of the drama performance also reflects *Krama* (the polite and formal style) in Javanese language. It is also used by persons of lower status to persons of higher status, such as youngsters to elder people or subordinates to bosses. It is reflected by the conversation between Lemong (Ken Arok's step father and Ken Arok). Ken Arok used *Krama* and Lemong used *Ngoko* language.

Lembong : Temu...come here!!!! **Ken Arok**: Father? **Lembong**: Get the hell there and fetch me some money I've lost there. **Ken Arok**: No Father...I won't do that!!! **Lembong**: Surely yes!!! **Ken Arok**: YES! Ups.. Please, I dont wanna be a

sinner Lembong: Haaa...you won't be a sinner if you obey your father's order. Now Go!!!

The illustration *Ngoko* and *Krama* language are also encountered the conversation between Tunggul Ametung (lord) and Kebo Ijo (his commander).

TA: We've been around this jungle from the morning, but we still have nothing. **KI:** Yes my lord, I'm afraid we wouldn't get anything here. **TA:** You are right. By the way, where is Mantili? There is a hut here, who would live alone in this jungle? (his another BG)?? **KI:** Maybe, it belongs to a hermit **TA:** A hermit??? **KI:** Yes My Lord

The use *Madya* language is happened in the conversation between Tunggul Ametung and Ken Dedes before she knows that Tunggul Ametung is a Lord

TA: Hm... (thinking!) She is the one who I am looking for all this time. She's the one who always comes to my dreams, and she deserved to be mine! "Beautiful sunshine blinds me. Beautiful sunshine that's you my lady" Good afternoon, beautiful lady.

KD: Good afternoon stranger, but so sorry my father just left.

Ken Dedes changes the using of her language becomes *Krama* after she knows the man is a lord.

TA: Ahh...forget about your father my lady. My name is Tunggul Ametung, the

chief of Tumapel, and they are my servant. Nobody will blame me because I'm the king, the authority of this kingdom. **KD:** Greeting my lord, but it is so impolite to visit a maiden without any permission from her father, right? **TA:** I was hunting in the jungle. And accidentally I arrive at this place. Isn't it our fate that has us meet. **KD:** What do you mean my lord? **TA:** Well I'm waiting for someone to be my Queen and I think that you're sent to be mine. **KD:** Oh, I'm sorry my lord, I must refuse your invitation. I don't know you, I don't love you and I guess my father will not permit me to be your wife. I'm sorry. **TA:** Please think about it, my lady. The beautiful woman like you don't deserve to live in the middle of nowhere likes this. Be my wife! Company me in the luxurious, glamorous life! **KD:** I'm sorry my lord, I must decline. There is a lot to learn before someone becoming a great leader, I'm still learning and I see you can't teach me about this life. I'm a woman and I'll take a man who will become a good leader for me. **TA:** Hah! A thorn for your rose like beauty...and I do agree with you if you say that i couldn't buy your love, but you'd be surprised in how easy to take it with my authority...muahahahahahahaha **KD:** I'm sorry my lord, my obedience obey the authority higher than yours. The authority that higher than the word authority itself. **TA:** Ahhh!!! Enough with your lecture!!! If you don't want to be mine, then nobody can. BG!!! Take him to the palace and burn this place!! I'll force her to marry me.

In the dialogues above shows that register is very crucial in Javanese language. The differences in social status and age influence the variety of language. Eventhough, the illustration of the variety of Javanese language is not too clear in English that actor or actress spoke. The choice of words and using modality in English try to be representative of variety Javanese language. It is even felt when we heard the Javanese accents of the actor or actress in speaking English.

Accent

The use of accent Javanese language in English in the performance and emphasized the different styles of language that use of Javanese people.

In linguistics, an **accent** is a manner of pronunciation peculiar to a particular individual, location, or nation. An accent may identify the locality in which its speakers reside (a geographical or regional accent), the socio-economic status of its speakers, their ethnicity, their caste or social class, their first language (when the language in which the accent is heard is not their native language), and so on. Accents typically differ in quality of voice, pronunciation of vowels and consonants, stress, and prosody. Although grammar, semantics, vocabulary, and other language characteristics often vary concurrently with accent, the word 'accent' refers specifically to the differences in pronunciation.

(www.e.n.wikipedia.org/wiki/accent. para. 2, 26 April 2011)

The accent of Javanese in the performance reflected Javanese culture. Although, the actor and actress used English, the atmosphere and condition of Javanese values could be felt through stress and prosody while they spoke. While making conversation, they use English with stress, prosody and intonation of Javanese. So, we could know the role of the actor or actress in different age, social position (high or low status).

For example, when Lembong spoke to his step son Ken Dedes. He spoke with high intonation, strong stress, and high prosody shown his power as a father as older than Ken Dedes. The other way, Ken Dedes spoke with low or middle intonation, fair stress, and low or middle prosody shows his humble. Moreover, Tunggul Ametung also spoke with high intonation, strong stress, and high prosody that illustrated his superiority as a Lord. Thus, register and Javanese accent in English in drama performance *Ken Arok and Ken Dedes* described the stratum of Javanese society.

CONCLUSION

The literary works is data that could use to analyze language and culture of a region. Through the language we know the culture and society of a community. The variety of language of a community reflects stratum of society. Learning literary works means learning language and culture of a society.

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