Article

Ngapak Language as Discourses of Javanese Socio-Cultural Construct

Nur Antoni[1], Sayyidatul Fadlilah[2]

[1] Faculty of Tarbiyah and Education, Institut Agama Islam Negeri Sheikh Nurjati Cirebon, Indonesia
[2] Department of English Education, **Universitas Islam Negeri** Walisongo, Semarang, Indonesia

Abstract

Linguistic data often record cultural values and reflect the social dynamics of society based on cultural values. The purpose of this study is to analyze the discourse and speech of the Javanese Ngapak language which contains cultural values and the way that culture is constructed through discourse and speech language among the Banyumas community. The object of this study is discourse and the approach used is linguistic-sociological, or usually called sociolinguistics. The method used in this paper is a qualitative descriptive research method that produces descriptive data in the form of speech, writing, or observed behavior, using the listening and writing technique. The results of the study show that good culture, religious teachings, and a culture of sharing with others are found in the discourse and utterances of the Ngapak Javanese language. These cultures are constructed through the Ngapak Javanese language in a relaxed, serious, prayer and humorous atmosphere, showing the reality of the Ngapak-speaking community. This means that cultural values are found in discourse in the form of community conversations, texts and speech in various forms which are constructed through the Javanese Ngapak language to reflect reality..

INTRODUCTION

There is a proverb *adoh ratu, cedhak watu* (far from the king, close to the stone). Sociologically, this proverb describes 2 (two) things. First, the *priyayi* which is symbolized by the word queen (king), as well as describing the culture of the palace. Second, the *wong cilik* community which is symbolized by the word watu, also describes a culture that is not touched by the culture of the palace. Among the characteristics of the palace culture is the application of *unggah-ungguh* (courtesy) which tends to be feudalistic. This can be seen in the use of various languages in the palace environment, namely the variety of *kromo inggil (Rahayu & Munawarah, 2021; Pujiyatno, 2017)*.
    Geoculturally, the above-mentioned proverb also describes the lower class society (cedhak watu) who are not horizontally bound by the upload-*ungguh* stake. This culture is seen in the people of West Central Java. The absence of uploading actually makes society equal and egalitarian. This equality can be seen in the use of language that is not tied to language uploads. This is found in the *Banyumasan* and *Tegalan* communities who express something honestly, straightforwardly, and as it is. The language they use is a picture of society that does not hide the true meaning of the language or speech they convey (Suhardi, 2013; Trian-

Corresponding author
    Fakultas Ilmu Tarbiyah dan Keguruan (FITK) Raya
    Perjuangan By Pass Sunyaragi Cirebon
Email
    nurantoni@syekhnurjati.ac.id

to, T., 2016). Moreover, they use a dialect of language that tends to create equality in the participants involved in *tururan*, namely the *ngoko lugu* variety, as noted by Herusatoto (2008) "Banyumas; History, Culture, Language, and Character".

Recently, the study of language for interests outside the language has received serious attention. Suhardi (2013), for example, looks at *Banyumasan* culture through Ahmad Tohari's literary works. Banyumasan literature is no longer considered as *ndeso* because of its great dialect, but becomes a noble work that contains the spirit of simplicity, chivalry, and straightforwardness of the Banyumas people. Widyaningsih (2014) using hermeneutics Hans-George Gadamer (2004) conducted a philosophical study of the language and mentality of Banyumas *Ngapak* aimed at finding an explanation of the nature of language as substance and form, the relationship of thought, culture, and human communication in life. Meanwhile, Suryaningsih (2018) highlights the use of various languages through *ngapak* language greetings using a sociolinguistic approach. The research subjects were the villagers of Kaibon, Petangkuran and Ambal Official, Ambal sub-district, Kebumen district.

Meanwhile, Trianto (2014) sees that the language, identity, and culture of Banyumas have close ties in various contests for changes in the progress of society (Utami, & Kadafi, 2021; Sholikhah, Kholifah, A. N., & Wardani, E., 2020; Setiawan & Zulaeha, 2021). The language system in the Banyumas cultural context is the final bastion of cultural identity defense. Banyumas language and Banyumas dialect are the most representative cultural symbols to identify Banyumasan. The use of Banyumas language and dialect represents the local culture's resistance to cultural penetration from outside Banyumas. The Banyumas language becomes an identity, as well as a cultural feature to carry out the cultural resistance of the Banyumas community (Sugeng. 2003; Sabiq, 2020).

In addition, there is Pratomo (2018) which examines the opportunities of the Regional Language Program (PBD), namely: the *Ngapak* language which is used as a formal communication tool in government agencies. The paradigm used is Constructivism with data collection techniques in the form of interviews and observations conducted at the Education Office and District Education Unit (UPK) Banyumas.

The finding is that Indonesian cannot construct identity because language is only used in morning apples, morning prayers, and meeting remarks. The use of the Indonesian language is a formality to fulfill the obligations stipulated in the Circular issued by the Regent of Banyumas.

By mentioning 'identity, as well as cultural features,' what is being emphasized is that the culture of a society can be known through its language. Strictly speaking, language becomes a kind of entrance to know the way of thinking of a society. Language can also function to convey information and experiences, both cultural and individual, to others.

In the context of conveying information and experiences, discourse and speech are important elements to convey information that cannot be separated from the principles of communication. In this context, psychological, sociological and anthropological factors from the speaker to the interlocutor will be the main consideration in the process of exploring ideas or the creative process of creating discourse and speech. It can be understood that discourse and speech works are the same as other literary works, such as poetry or novels full of values that are empirically close to the realities of the lives of the people who use them.

The language of discourse and speech, displays or uses the cultural values of a society (Sabiq, A. H. A., 2020; Setiawan, T. I., & Zulaeha, I., 2021;Zulfa, P. F., & Widodo, P. , 2018) . "Sabar kuwe ora onok batase nek pancen, niate sabar." "Patience has no limits, if the intention is to be patient" can be used as an example.

In this context the listener (speech partner) can interpret or give meaning to the discourse and speech utterances. In this paper, discourse and speech are considered as a form of communication which is

the center of cultural life. In discourse and speech there is knowledge about meaning, values, ideology, culture and so on.

This study aims to prove that language analysis can be used for the purposes of social studies, even to a detailed level. Linguistic-sociological analysis is useful when it is collaborated with other analytical strategies. Departing from the statement above, this paper aims to answer the questions, what are the ins and outs of the *Ngapak* dialect, what cultural values are contained in the discourse and speech of the *Ngapak* Javanese language? How is culture constructed through language, in text and speech by the *Ngapak* Javanese people? Are the cultural values in the texts and speeches constructed through the Javanese *Ngapak* language to display pseudo reality or hyperreality? The contribution of this article to the discourse of the existing sociocultural construction of the Javanese people, from the perspective of social humanity is to reveal how the *ngapak* language has a peculiarity that is different from Javanese in general and cannot be considered as a ngoko language or the lowest strata language of Javanese even though it is considered rude. In this research we argue that Ngapak language reflects cultural values in the form of community conversations, texts and speech in various forms.

METHODS

The object of this study is the *Ngapak* Javanese speech discourse which is displayed on digital media such as WA, twitter and the instagram as well as Youtube as well as from writing on t-shirts or the backboard of trucks or expressions spoken by people in the *ngapak* area. Data that uses cultural symbols or uses cultural settings to speak will be selected as data for this study. Therefore, methodologically, the approach used in this study is a linguistic-sociological approach, better known as sociolinguistics. The paradigm is the text as a construction that expresses a way of life, living equipment, language, community structure, customs, housing, clothing, food, education, outlook

on life, beliefs in society. In this case, the text is seen as a cultural reflection in such a way that it is a unified whole. The task of researchers who deal directly with texts is to provide meaning through interpretation (interpretation) of the text and connect meaning with other meanings in the context of the text-producing community.

This study is an attempt to respond to the *ngapak* culture mediated by the development of digital technology. Therefore, the data sources are taken from digital media such as What's up, and Instagram and YouTube. In order to describe what the results of data collection are, descriptive methods are used. In this case, the researcher records the data in the form of words, sentences, and discourse.

The search and data collection were carried out through the listening method with the free-talk technique and note-taking technique. The listening method is done by listening to the use of written and spoken language. Listening is an initial activity, observing, and understanding discourse and speech texts in the form of monologues or dialogues between speech participants contained in the *Ngapak* Javanese discourse and speech.

The free-talk listening technique refers to the role of the researcher as an observer of language use. The researcher is not involved in the speech event, but only listens to the monologue or dialogue that the speech participants make. In the discourse and speech text of the Javanese *Ngapak* language, the researcher only listened to the text information both related to the content and elements outside the language.

The taking note method is a working procedure for grouping dialogue and monologue texts into clusters according to the language signs they contain. Clusters of language units can be in the form of words, phrases, clauses or sentences.

This research was carried out with the following steps: 1) tracing and collecting the existing literature and examining it carefully; 2) read and record relevant bibliographic materials to obtain the information needed for writing this subject; 3) citing informati-

on in the form of a conceptual framework to be used as a foothold in discussing the issues raised in this paper.

To analyze the data used an extra lingual equivalent method with Hymes theory. This theory states that a speech event is influenced by factors that Hymes defined in the collection of phonemes that make up the word SPEAKING as follows:

S : Setting (place and time of speech)
P : Participants (speakers and speech partners)
E : End (purpose of speech)
A : Act (speech actualization)
K : Key (variety of language used in speech)
I : Instruments (devices used for speech, for example: spoken or written)
N : Norms (speech rules or regulations agreed upon by the speaker and the speech partner)
G : Genre (type of speech activity)

The advanced technique is in the form of comparison and equating technique, the main point technique. With this advanced technique, the researcher compares the discourse and speech texts and then groups them according to language signs that contain cultural constructs. In addition, text analysis is used which is technically carried out by describing the text, explaining the themes contained in the text, explaining text relationships, and explaining the function of text relationships. To sharpen the analysis, contextualization of the themes presented in the dialogue was carried out.

RESULTS AND DISCUSSION

Sociology is closely related to anthropology; Cultural anthropology studies culture as a result of a culture in the form of a way of life, living equipment, language, community structure, customs, housing, clothing, food, education, way of life, beliefs, history, the relationship of the owner of the culture in question with the community or other nation. Its internalization at the individual level occurs through a construction process described by Geogre Kelley (1983), as Littlejohn called it, as an individual's interpretation of messages and action-responses based on

categories conceptualized in the mind. The reality that occurs and the message conveyed is not as it is, through a selection process from an individual perspective. Constructivism is composed of personal construct theory which views that a person understands his experience through events that are grouped based on similarities and differences that are owned about an individual will give meaning to the experience through classification. Giving meaning to experience is expressed, for one, through language whose construction holds meaning.

Humans express their experiences and ideas in the form of language. This form of language is called representation. What is understood as the activity of producing meaning through language. This theory explains that constructs have natural social conditions and are learned through relationships with other people. Culture becomes important in interpreting an event, which can be expressed only using language.

Representation in the Big Indonesian Dictionary (2014) is defined as: 1) the act of representing; 2) the state is represented. Hall argues that language is a system of representations that is needed in the whole process of constructing meaning. The words of a language that contain meaning are called symbols. Symbols that contain meaning are used to represent concepts. The conceptual relationship between symbols with one another is brought into our minds and together with them a system of meaning is created in the culture of a society.

Why Dialect The *Ngapak* accent is interesting to learn

Pronunciation of words ending in the letters "g" and "k", will be very clear or thick, for example when saying the words "wareg", "cigarettes". There is also a word in the middle where the pronunciation is very pronounced, for example the letter "w" in the word "hero", if you listen to it, the letter "w" will feel thick. It's a little difficult to understand if you don't hear it directly.

Ngapak accents are often considered funny and become one of the comedic styles. "Turah", a short film produced in 2017

has won several film festival awards and was chosen to represent Indonesia at the 2018 Oscars. In this film, the entire film uses the Javanese *Ngapak* dialogue.

The commonalities of accents are striking in the area that E.M. Uhlenbeck has a different vocabulary. In Tegal the word "hungry" is called "ngelih". It's different if the Purwokerto area uses the word "kencot". Then the example of the word "you" which when pronounced with Tegalan reads "kowen" then if Bumiayu "ko", even in Tegal it is called "rika" which is considered more rude, while in Brebes it uses the word "sira". "In the Kutoarjo area, the word 'sira' is also used to refer to the second person pronoun,".

The Coordinator for the Development of the Central Java Language Center, Ema Rahardian, said that so far the Central Java Language Center has mapped the Javanese language in Central Java. "Preparing a digital map of Javanese language and literature in Central Java. For example, if people want to find information about dialects in an area, they only need to click on that area. That way, information about the dialects and vocabulary spoken in that area will appear," said Emma.

Even though they both use the *Ngapak* language, the dialects and vocabulary used in the north and south are not really the same. A Dutch linguist named E.M. Uhlenbeck (2014) is said to have grouped Javanese into three groups, and one of them is the western Javanese language family, namely the *Ngapak* language which he says is commonly used in the areas of Banyumas, Tegal, Cirebon, to North Brebes-Cirebon. There are 4 main sub-dialects in the Banyumasan dialect as follows:

1. Northern Territory

Also known as the Tegalan dialect, this *Ngapak* accent is found in the areas of Tanjung, Ketanggungan, Larangan, Brebes, Slawi, Moga, Belik, Watukumpul, Pulosari, Warungpring, Pemalang, Randudongkal, Surodadi, to Tegal.

2. Southern Region

This area is also known as the Banyumasan area, aka the area that is more familiar to writers, including Bumiayu, Karang Pucung, Cilacap, Nusakambangan, Kroya, Ajibarang, Purwokerto, Purbalingga, Bobotsari, Banjarnegara, Purwareja, Sumpiuh, Kebumen, and Gombong.

3. Cirebon-Indramayu

The awkwardness in this area is heard around Cirebon, Jatibarang, and Indramayu.

4. North Brebes-Cirebon

Before knowing the groups above, the author once felt quite confident when he was about to chat with someone who came from Brebes. The author thinks, because we both understand *Ngapak* language, of course the author is free to say *Ngapak* as he pleases without having to be laughed at every 15 seconds.

There are things that the writer finds different from the writer's *Ngapak* language (in the south, or the Banyumasan area) with those who come from the north (the Tegalan area). If writers refer to "you" in the *Ngapak* language as "kowe" or "ko", they will use "kowen" or "kon". In a more "*Ngapak*" level, the author also often refers to "you" as "rika", while the Brebes area bordering Cirebon will use the term "sira". In addition, besides "nyong", the people in the Brebes-Cirebon border area also use the term "isun" to refer to themselves.

"There is also the term 'belih' which is the same as the word 'ora'," he added, reminding the writer of the writer's friend who is from Cirebon and had mentioned the same thing.

Other terms are also, of course, different. The writer's friend who is a Tegalanese doesn't seem too familiar with the use of the word "mbok" which the writer often uses as an affirmation (like "kan" in Indonesian). Not only that, a fellow writer who came from Slawi also once referred to the word "deneng" as "daning", and for him it was the correct word.

Even though they both have *Ngapak* accents, there are always differences and need to be understood slowly so that each party, both from the north and the south, understands each other and does not misin-

terpret one another.

The difference between *Ngapak* Javanese and Javanese in general.

In the pronunciation of *Ngapak*, there is an emphasis on the consonants "b, d, g, k" which are read clearly, in contrast to the Javanese language used in Semarang or Solo.

For example, the *Ngapak* language, namely "father" ending in the letter "k" is read clearly, but in Javanese Solo the letter "k" is not read so it sounds like "father". Another example is the word "moist" in the *Ngapak* language, the ending "b" sounds clear, in contrast to the Javanese Solo language which does not emphasize the ending "b" so that it sounds "moist".

In addition to the emphasis on the pronunciation of words, the most striking feature is the vowel "a". In Javanese Solo or Semarang, the vowel "a" changes to "o". For example, "opo" in *Ngapak* will be read as "what", besides "lungo" in *Ngapak* will be read as "lunga", although not all letters "o" are read as "a".

To find out more about the differences between *Ngapak* Javanese and Javanese in general, here is a list of words commonly used in the two languages.

The use of the *Ngapak* language in Central Java was influenced by political factors during the Mataram Kingdom. The kingdom at that time applied discipline in speech, behavior and clothing based on levels in society to show its power.

This makes people have to use language according to the level of the language according to who the person will be talking to, such as Kromo alus to talk to the most respected people, Kromo innocent or Ngoko.

The *Ngapak* area at that time was far from the center of government of the Mataram Kingdom, which caused the *Ngapak* area not to be affected by the rules in the use of language levels as applied in the Kingdom. So that people in the *Ngapak* area communicate using the Ngoko language without using the upload-ungguh level in Javanese.

This *Ngapak* language is touted as the original Javanese language. This was re-

vealed by Budiono Herusatoto (2008) who stated that the Javanese language used in the Solo-Yogyakarta (Non-*Ngapak*) area is standard Javanese which has undergone five stages of historical development. While the *Ngapak* language is an early stage Javanese language called the Jawadwipa stage. This means that the language of the people who live on the island of Java, which is said to be pure Java, pure Javanesse language or another term is ngoko innocent language.

Table 1. The differences between *Ngapak* Javanese and Javanese in general

Ngapak	Javanese	Meaning
Nyong/Inyong/ Enyong	Aku/Kulo	I
Lara	Loro	Sick
Tiba	Tibo	Fall down
Njagong	Lungguh	Sit down
Kiwa	Kiwo	Left
Madang	Mangan	Eat
Kencot/Ngelih	Luweh	Hungry
Nginung	Ngombe	Drink
Sega	Sego	Rice
Sanga	Songo	Nine

Language and Culture

The meaning of words from a language that has been constructed through the representation of codes, will be easy to understand. Burton explained that the code is a set of signs in a specific form, such as speech, writing and visual images.16 Fiske distinguishes the code into two, namely: 1) the code of ethics refers to the legal code, code of ethics, or manners; 2) code in the form of a language sign system. This second type of code has the following principles: a) paradigmatic dimensions, namely code that has a number of units that have been selected. This syntagmatic dimension refers to language units that have been combined with rules or conventions; b) code units are signs that have various meanings; 3) the code is used depending on the agreement among its users and on its cultural background. Codes and culture are dynamically interconnected.

Language as a cultural construction includes three aspects, namely language, culture and semiotics. This language means opening a problem that has such a wide area. The discussion can take the realm of language and the construction of meaning, meaning and code, culture, and semiotics. This situation conceptually indicates that language as a cultural construction is a subject that has existed for a long time, but is also an actual hot topic to be discussed by various groups who are interested in the study of language as a cultural construct that can be viewed from various points of view. Moreover, language as a cultural construction as a teaching activity that takes place from basic education to higher education, wherever and whenever, the subject has an important position in relation to various aspects of human life.

Culture itself has many meanings formulated by experts. Mac Iver, for example, explains that culture is an expression of the soul embodied in ways of living and thinking, socializing, literary arts, religion, recreation, and philosophy as quoted by Soekanto (2012). A more complete definition of culture is presented by Ramon Williams (1983) in Lull as follows:

"Culture is a certain way of life that is shaped by values, belief traditions, material objects, and territories. Culture is a complex and dynamic ecology of people, things, views of the world, activities and backgrounds that are fundamentally enduring, but also change in routine social interactions and communications. Culture is context. Culture is the way we talk and dress, the food we eat, and the way we prepare and eat it, the gods we create, and the way we worship them, the way we divide time and space, the way we dance, the values we share with our children. our children, and all the other details that make up our daily lives."

The definition above is used as the basis for taking the language element from the cultural point of view of the way community groups speak and speak. The following description describes the utterances of a group of Javanese people who are the target object, namely a group of people who speak the Javanese *Ngapak* language.

The Relationship between Javanese Language and Culture *Ngapak*

The Javanese language, which is so diverse, cannot be separated from the historical aspects of the local community. People from the Banyumasan, Wonosobo, and Kendal areas which were formerly the territory of the Mataram Kingdom. In Javanese culture, language and behavior are intertwined. Central Java, which at that time was controlled by the Islamic Mataram Sultanate, had a habit of applying discipline to the behavior and language of its people. The Javanese themselves glorify the adage "Basa iku costumening the nation," which means that language is a dress of who we are.

Javanese is known for its tiered speech depending on the interlocutor, namely Kromo and Ngoko. In addition, language for the Javanese is about how our speech represents our attitude and thinking. The people are required to hold symbols, manners, uploads as symbols of royal power.

However, the *ngapak* language is able to be free from the shadow of the Yogyakarta dialect. According to the book Banyumas: History of Culture and Character written by Budiono Herusatoto, the location of the *ngapak*-speaking areas that are far from the center of power makes the culture in society still rarely influenced by noble culture.

Ngapak-speaking communities are referred to as 'adoh Ratu cedhak watu' (far from the king and close to the stone), which means they are far from the king both geographically and culturally. This means that the language culture formed by the kingdom does not enter much of the Banyumas and Kedu areas. Why are you still successful at home? This structure affects their cultural behavior. *Ngapak* is the Javanese language of Ngoko Jawadhwipa, a pure Javanese school that is in the strata six levels below Bagongan which is spoken by the nobility.

Ngapak Language is a Javanese Cultural Construction

In the Central Java Province Language Center document in 2008 entitled 'Language

Map in Central Java', the Javanese language in Central Java is divided into five dialects, namely Banyumas dialect, Semarang dialect, Pekalongan dialect, Wonosobo dialect, and the Tegal dialect covering Tegal and Brebes districts. While the *Ngapak* accent is found in the Banyumas, Wonosobo, and Tegal dialects.

"Nyonge Kencot," said President Joko Widodo, imitating a boy from Kroya named Raza. Jokowi's words immediately sparked laughter. The moment that occurred on Thursday (15/6) immediately made the audience, including the Governor of Central Java Ganjar Pranowo, laugh out loud.

Nyonge Kencot is a Javanese *Ngapak* Banyumasan language which means 'I'm hungry'. It is different from the Javanese language from Jokowi's area, which usually refers to the sentence 'aku ngelih'. What's interesting about the *ngapak* language apart from its grammar is that the dialect intonation sounds funny. *Ngapak* is a language that emphasizes sound when speaking.

Nasikin : "Sedela maning ana peringatan hari guru oh kiye (Soon there'll be 'teacher's day' commemoration)."

Diman : Adher? Kapan kuwe? "Is that so? When is it?"

Nasikin: "Tanggal selikur (date 21). Kepriwe si, daning ora mudeng sih? (why don't you understand?!")

Diman : "Hahaha gojekan thok. Kaya kuwe bae mbesengut sih (It just kidding why you looked grim)

The language mentioned above is known as the *Ngapak Banyumasan* language which is one of thousands of languages in Indonesia. The *Ngapak* language originates from the area of the former Banyumas Regency which includes Banyumas Regency, Purbalingga Regency, Banjarnegara Regency, and Cilacap Regency (BARLINGMASCA-KEP). This language is also used in several other areas such as Tegal, Pemalang, Slawi, Brebes, Cirebon, and Indramayu.

This language was born as a result of the cultural assimilation of West Java and Central Java that has occurred since the end of Majapahit until now (Pemberton, 2018). Therefore, the vocabulary contained in the *Ngapak* language represents two other languages, namely Javanese and Sundanese. This is because the former location of the Banyumas Karasidenan area is in the middle of Central Java and West Java. Hence it's not surprising when there are vocabularies have same meanings among the three languages.

Both Javanese and Sundanese recognize a hierarchy or language level. There are 3 levels in Javanese, namely Ngoko, Kromo, and Krama Inggil. Meanwhile, in Sundanese, the level of language is called the undak-usuk which consists of a coarse base, a Loma language (familiar), and a respectful language. However, in general the Banyumasan language uses Ngoko Javanese, which is the lowest level in Javanese, but still in different ways.

This is not without reasons. Karasidenan Banyumas is far from the Keraton so that the influence of the language level in Java is not so strong. Some people in the ex-Karasidenan Banyumas area use Krama Inggil, and some of them think that *Ngapak* is a rude language. In fact their claim is not right.

When it's examined more deeply, *Ngapak* language actually shows that its language is egalitarian. *Ngapak* language views everyone as equal and linear. This language does not look at a person's social strata or degree hence it can be used universally.

The factor that influences this is because the *Ngapak* language adopts two languages, namely Javanese and Sundanese. The people of the former Banyumas Karasidenan did not see which area the person was from or what his social status was. This has implications for its universality (Pamberton, 2021).

The *Ngapak* language is known for its distinctive dialect. Not infrequently many people think that this language is funny. However, behind it all *Ngapak* language has a deep historical meaning.

Sociologist Hardiyanto (2021) said the culture that developed in Banyumas, Cila-

cap, and its surroundings could be a valuable lesson in the lives of Indonesian people.

Acording to Sujito (2017) "A valuable lesson is that the Indonesian people are easy to live in harmony with, there is no need to dispute ethnic or religious differences, because openness practices make them more fluid," he said in Widarapayung Village, Binangun District, Cilacap Regency, Central Java, Friday.

Sujito (2017) said this after a discussion with the Padhang Bulan Community, Widarapayung, in a series of people's party activities with the theme "Celebrate Crowd".

According to him, the people of Banyumas, Cilacap, and the surrounding areas are famous for their "*ngapak*" language which was born from an egalitarian culture where they recognize the equality of their members or citizens.

This egalitarian culture can be seen from the character of the residents who always stand tall and sit the same low, respect each other, and uphold the values of togetherness which are manifested through various ways, forms of expression, and certain arts that are widely developed throughout Banyumas.

"Egalitarianism is a tradition not to distinguish between social status in a hierarchical manner, and this tradition also has a 'cablaka' culture that is always open to people, frankly," (Nurdiyanto and Gita, 2021).

Furthermore Sujito (2017) said that the concept of togetherness expressed in the egalitarian tradition is an important force that in some places is starting to disappear.

According to him, the activity held in Widarapayung Wetan Village by involving the Padhang Bulan Community and the local community is very appropriate in revitalizing history that has such a positive tradition.

"If we draw it nationally, actually this, like this (positive tradition, ed.), is very relevant for the Indonesian nation. How togetherness, community, not discriminating against differences, and so on are

modalities that need to be developed by the Indonesian nation," he said.

Sujito (2017) said that based on observations in a number of regions of Indonesia, traditional culture is still upheld but experiences the marginalization of its empirical practice.

"Even though historically, they have (traditions that uphold togetherness) but sometimes when we talk about development, about participation, that, like that, is not used as a modality. Whereas if we know, for example, the concept of togetherness will be able to defeat the dimensions of the community. pragmatic," he said.

In this case, Sujito gave an example of an approach that occurs nowadays, often with money. "In fact, there are many attitudes of togetherness that lie in how to build shared values. Well, shared values are expensive. What happened in Banyumas, yes, it should be developed for the local government, for the community in general, for example Central Java, to describe the that modality needs to be treated," he said.

Ngapak discourse and speech: a cultural construction

On t-shirts, on the back of the truck and in some places the words "don't do it, don't worry". The verbal text "ora *ngapak* ora kepenak" connotatively shows that the "unity language" of the "united *ngapak*" community is *ngapak* language, so fellow wong *ngapak* must use *ngapak* language. *Ngapak* language has become the difference between wong *ngapak* and other cultures and therefore if wong *ngapak* doesn't use *ngapak* language, the atmosphere will be bad. So in general, all the designs above are a representation of the spirit of kinship that exists between fellow wong *ngapak*. This family spirit is an ideological fragment of the friendly and harmonious attitude that wong *ngapak* has with its cablaka character like Bawor's character. One of the things that binds the community together is the unifying language, namely the *ngapak* language.

Some of Tegal's wangsalans contain

very deep meanings that represent a cultural construction of the Tegal area, including:

Taurang taurang udane sing terang…..

This wangsalan-like expression is usually spoken by people or coastal children when it is drizzling. The meaning of the expression is: taurang from the words: tahu/tofu and urang/shrimp, the rain is bright. This expression is actually a request to the Almighty so that it rains brightly or not because we are entrepreneurs who know that they need sunlight and shrimp entrepreneurs because if there is a lot of rain the shrimp yields are not good and can be washed away because the water in the balloon overflows.

Tauge tauge udane sing gedhe……

This wangsalan-like expression is usually used by people or children when the drizzle asks for heavy rain because they need it for the crops they grow, especially palawija. An appeal to the Almighty uttered in poetry by farmers in agricultural areas or highlands and mountains.

The utterances that eventually became wangsalan or other popular expressions included: "Krandon Cabawan, turune andon tangine awan. "sleeping in another home but waking too late". This is an expression that is directed primarily at young people who work hard, who are lazy because we are just living in the world that belongs to Gusti Ingkang Dumadi.

There are still many utterances and expressions that are passed down from generation to generation sometimes as jokes but contain deep meanings and make the listeners follow or obey them. The collection of wangsalan-like utterances is still very much needed.

CONCLUSION

Based on the analysis of discourse and speech, there are at least four important notes. First, it is found that there is a logical construction that is built at the end of the speech. Logic is constructed and delivered in order to discover what is true and what is

not. Namely that we as humans who live in the world should not be lazy, this is implied from the words "krandon cabawan, turune andon tangine awan".

Second, it was found that there is a conservative understanding of religious teachings, and the Shari'a, one of which is prayer. In this case, the recommendation to call people to pray is categorized as sunnah, namely: activities, actions, and speech and attitudes which if done will get a reward and if left behind, will get an omission. Like the prayer in the taurang taurang udane sing terang verse, which is the prayer of the people in the coastal areas to produce good shrimp and fisheries, and tauge tauge udane sing gedhe, which are farmers, so that their crops produce good harvests.

Third, it's found that the ngapak language is similar but different from the Javanese language. In addition, people who speak ngapak have a distinctive culture that is different from Javanese culture, ngapak has its own socio-cultural construct. Ngapak also has literary works such as wangsalans that are very closely related to its socio-cultural contracts.

By prioritizing the 3 notes above, what this paper wants to emphasize is that cultural values, namely the culture of doing good, religious teachings, and the culture of sharing with others are found in the discourse and speech of the *Ngapak* Javanese language. These cultures are constructed through the language of discourse and speech practiced by the Javanese *Ngapak* community. In addition, the culture that is constructed through the *Ngapak* Javanese language in an atmosphere of discourse and speech displays the reality of the *Ngapak*-speaking community.

As a final note, the researcher wants to emphasize that language, both spoken and written language, can be a kind of window to see cultural values. Language is one of the elements of culture that can characterize a nation. Javanese culture can be seen through the use of language, in this case spoken language. Thus it can be concluded that studying the culture of a society can be constructed by studying the language used

by the community concerned.

The collection of utterances that are similar to wangsalan is still very much needed to explore further about the culture of the community which is reflected in discourse and speech and in this case the last speech in wangsalan and syair.

REFERENCES

Alwasilah, A. C. (2002) P*okoknya Kualitatif; Dasar-Dasar Merancang dan Melakukan Penelitian kualitatif*. Cetakan ke-1. Jakarta: PT. Dunia Pustaka Jaya.

Anderson, B. R. G. (2018) *I. The Idea of Power in Javanese Culture. In Language and power* (pp. 17-77). Cornell University Press

Aprilia, K. (2019) *Memahami Bahasa Ngapak Utara dan Ngapak Selatan yang Kembar tapi Beda*. •8 April 2019. Available at: https://mojok.co/apk/komen/versus/bahasa-*ngapak*-utara-dan-*ngapak*-selatan/

Barker, C. (2004) *Cultural Studies: Theory and Practice*. London: SAGE Publicatin Ltd.

Baudillard, J. (1988) S*imulacra and Simulation*. French: Galilee.

Burton, G. (1990) *More than Meets the Eye An Introduction to Meddia Studies*. Edward Arnold, Great Britain.

Chaer, A. (2010) *Kesantunan Berbahasa. Cetakan ke-1.* Jakarta: Rineka Cipta.

Cummings, L. (2007) *Pragmatiks, A Multidisciplinary Perspective. Cetakan ke-1.* Yogyakarta: Pustaka Pelajar.

Depdiknas. (2014) *Kamus Besar Bahasa Indonesia*. Jakarta: Gramedia.

Dhofier, Z. (1994) *Tradisi Pesantren: Studi Tentang Pandangan Hidup Kiai.* Jakarta: LP3ES.

Errington, J. J. (1985) 'On the nature of the sociolinguistic sign: Describing the Javanese speech levels', *Semiotic mediation*, pp. 287-310.

Errington, J. J. (1988) *Structure and Style in Javanese: A Semiotic View of Linguistic Etiquette.* Philadelphia: University of Pennsylvania Press.

Faqih, S. I. al-. (2000) *Ilm Al-Lughat al-Nashsh Bain al-Naz hariyyat Wa al-Tathbîq.* Kairo: Dâr al-Qabâ.

Fiske, J. (1990) *Introduction to Communication Studies.* London: Routledge.

Fiske, J. (1989) *Understanding Popular Culture.* London: Routle.

Barthes, R. (1972) *Mythologies.* Hill and Wang, New York Hall.

Gadamer, H. G. (2004b) *Philosophical Hermeneutics. Translated and edited by D. E. Linge. Second Edition.* Berkeley: University of California Press.

Herusatoto, B. (2008) *Banyumas: Sejarah, Budaya, Bahasa dan Watak*. Yogyakarta: LkIS.

Herusatoto, B. B*anyumas; Sejarah, Budaya, Bahasa, Dan Watak. Cetakan ke-1.*

Irawanto, D. W., Ramsey, P. L., & Ryan, J. C. (2011) 'Challenge of leading in Javanese culture', *Asian Ethnicity*, *12*(2), pp. 125-139.

Kelly, G. A. (1983) *A Theory of Personality: The Psychology of Personal Constructs.* W.W. Norton and Company

Kumparannews.com. A*sal-Usul Bahasa Ngapak Banyumasan yang Ceriakan Dunia*. https://kumparan.com/ kumparannews/ asal-usul-bahasa-*ngapak*-banyumasan-yang-ceriakan-dunia/full

Nurahmandhani, A. S., Qonita, D. R., & Prabowo, A. (2021). 'Prediction of the Number of Language Users Ngapak (Penginyongan) Using Linier and Logistic Model', *International Journal of Ethno-Sciences and Education Research*, *1*(2), pp. 11-18.

Poedjosoedarmo, S. (2017) 'Language propriety in Javanese', *Journal of language and literature*, *17*(1), pp. 1-9.

Pratomo A.R. (2018) Ngapak dan Identitas Banyumasan. Prodi Ilmu Komunikasi Fakultas Psikologi Dan Ilmu Sosial Budaya Universitas Islam Indonesia: *Skripsi.* Priyadi,

Pujiyatno, A. (2017) 'Phonological variation of Java language in Kebumen district', *Journal of Applied Studies in Language*, *1*(1), pp. 43-52.

Rahayu, R., & Munawarah, S. (2021) 'Investigation of yogyakarta dialect's vocabulary in Areas of Banyumas' Ngapak Dialect', In *Sociolinguistics and Dialectological Studies in Indonesia* (pp. 53-71). Nova Science Publishers, Inc..

Reiny, D. *Sosiolog: Budaya "Ngapak" Lambangkan Sikap Egaliter.*

Republika.co.id. Tuesday, 12 Zulqaidah 1442 / 22 June 2021. https://republika.co.id/berita/nasional/da erah/ 17/08/26/0v9q42414-sosiolog- *budaya-ngapak-lambangkan-sikap-egaliter*

Risdiyanti, I., & Prahmana, R. C. I. (2017) 'Ethnomathematics: Exploration in Javanese Culture', *Journal of Physics: Conference Series,* 943(1), pp. 012032). IOP Publishing.

Rokhman, A., Priyono, R. E., Santosa, I., Pangestuti, S., & Kariadi, M. T. (2022) 'Existence of Banyumasan Javanese Language in Digital Era', *Humanities and Social Science Research*, *5*(2), pp. 10-23.

Sabiq, A. H. A. (2020) 'Localized English for Ngapak Javanese Speakers as Language Instruction', *ENGLISH FRANCA: Academic Journal of English Language and Education*, *4*(2), pp. 85-114.

Saddhono, K., & Rohmadi, M. (2014) 'A Sociolinguistics Study on the Use of the Javanese Language in the Learning Process in Primary Schools in Surakarta, Central Java, Indonesia', *International Education Studies*, *7*(6), pp. 25-30.

Setiawan, T. I., & Zulaeha, I. (2021) 'The Violation of Principles of Linguistic Politeness in Javanese Speakers of the Banyumas Dialect: Studies of Sociopramgmatics', *Seloka: Jurnal Pendidikan*

Bahasa dan Sastra Indonesia, 10(3), pp. 194-201.

Sholikhah, I. M., Kholifah, A. N., & Wardani, E. (2020, December) 'Multilingualism Through Linguistic Landscapes in Baturraden Tourism Resorts', In *4th International Conference on Language, Literature, Culture, and Education (ICOLLITE 2020)* (pp. 321-326). Atlantis Press.

Soekanto, S. (2012) *Sosiologi Suatu Pengantar.* Jakarta: Rajawali Pers.

Stuart..(ed.). (2000) R*epresentation: Cultural Representation and Signifying Practice.* London: Sage Publication.

Sugeng. A. (2003) 'Beberapa Karakter Orang Banyumas', *Jurnal Bahasa dan Seni,* 31(1), pp. 14-36

Suhardi, I. (2013) 'Budaya Banyumasan tak seke-dar Dialek (Representasi Budaya Banyumasan dalam Prosa Karya) Aacana Etnik', *Jurnal Ilmu Sosial dan Humaniora,* 4(1), pp. 37 - 46.

Suharto, S., Sumaryanto, T., Ganap, V., & Santosa, S. (2016) 'Banyumasan Songs As Banyumas People's Character Reflection', *Harmonia: Journal of Arts Research and Education, 16*(1), pp. 49-56.

Suryaningsih, F. (2018) Diglosia Tuturan dalam Bahasa Keseharian Masyarakat Desa Tegalsari, Karangjati, Kalijambe, Sragen dan Implementasi dalam Pembelajaran di SMA. *Skripsi.* Fakultas Keguruan dan Ilmu Pendidikan.

Trianto, T. (2016) Bahasa sebagai Identitas dan Perlawanan Kultural Masyarakat Banyumas Pascakolonial. *Seminar Internasional* "Indonesia: Art and Urban Culture" FIB UNS (pp. 1-12).

Utami, S. M. B., & Kadafi, M. (2021) 'Locality in Humor Show entitled "Bocah Ngapa (K) Ya"', *Journal of Language and Literature, 21*(1), pp. 14-23.

Uhlenbeck E.M. (1971) "Systematic Features of Javanese Personal Names," in For East is East: Liber Amicorum Wojciech Skalmowski, ed.Tatjana Soldatjenkova and Emmanuel Waegemans. New York: International Linguistics Association

Widyaningsih, R. (2014) 'Bahasa *Ngapak* dan Mentalitas Orang Banyumas:Tinjauan dari Perspektif Filsafat Bahasa Hans-Georg Gadamer', *Jurnal Ultima Humaniora,* 2(2), pp. 186-200

Williams, R. (1983) *Culture and Society 1780-1950.* Harmondsworth: Penguin.

Williams, R. (1976) V*ocabulary of culture of soci-ety*. Croom Helm Ltd., London.

Zulfa, P. F., & Widodo, P. (2018, July) 'Corpus Based Analysis of Swearing Speech of 'Ngapak Tegalan'Language in Tegal Movies', In *International Conference of Communication Science Research (ICCSR 2018)* (pp. 47-50). Atlantis Press.