

Politeness Strategy and Pragmatic Competence of Javanese Traditional Song in *Serat Tripama*

Aris Wuryantoro^{1,*}

¹Universitas PGRI Madiun, Indonesia

*Corresponding author. Email: allaam_71@yahoo.co.id

ABSTRACT

This study is intended to analyze the politeness strategy and pragmatic competence of Javanese traditional song *Dhandanggula* in *Serat Tripama*. *Serat Tripama* is one of books of KGPAA Mangkunegara IV. *Serat Tripama* tells about the role model of *Bambang Sumantri*, *Kumbakarna*, and *Suryaputra*. *Bambang Sumantri* and *Kumbakarna* are the puppet characters in the Ramayana book, while *Suryaputra* is the puppet character in Mahabharata book. This research used descriptive qualitative method. The data were obtained through documentation and interview to experts or practitioners in related research. The source of data was the 7 stanzas of *Dhandanggula* song in *Serat Tripama*. The data were analyzed by using content analysis and purposive sampling. Result of study revealed that *Serat Tripama* contains politeness strategy and pragmatic competence delivering messages from the author to the audiences. There are positive and negative politeness strategies and also maxim of wisdom in *Serat Tripama*. While in pragmatic competence, *Serat Tripama* has three kinds of illocutionary speech acts namely declarative, representative, and directive speech act; aesthetic and directive in language function; and also all of pragmatic aspects. The identifying words are *tripama* means three role models; and *guna*, *kaya*, *purun* means ability, sufficiency and courage value. Researcher concluded that *Serat Tripama* as a tool used by KGPAA Mangkunegara IV to teach its people to defend the country, loyalty and abilities.

Keywords: *politeness, pragmatic, speech act, serat tripama*

1. INTRODUCTION

Language is a communication tool both verbal and nonverbal that involves speakers and speech partners. Speakers in communicating with their speech partners should have an adequate understanding of the language used so that the meaning and message conveyed to the speech partner can be received correctly. Each language has its own language system in use which may differ from one language to another, for example, Java. The Javanese language recognizes the *undha usuk basa* (language stratification) which consists of three levels, namely *basa ngoko*, *basa madya*, and *basa krama* (Poedjasoedarma, et al, 1979: 13). The existence of *undha usuk basa* in Java is due to the influence of Javanese culture which is very attached to the Javanese nation and language itself. As expressed by Masinambouw (in Chaer, 1995) that language and culture are two systems that are "attached" to humans because culture is a system that regulates human interaction, while language or culture is a system that functions as a means of sustaining these means. .

In communicating, speakers not only pay attention to the language system but also pay attention to its pragmatic elements. Leech (1983) states that one cannot really understand the nature of language itself unless he understands pragmatics, i.e. how language is used in communication. This indicates that the importance of understanding pragmatics in learning language, especially in communication. Pragmatics is knowledge about how language is used in communicating. Pragmatic understanding plays a vital role in conveying the intentions of speakers, which is well accepted by the partners. On the other hand, Levinson (1983) states that pragmatics is the study of the relation between language and context that is basic to an account of language understanding. It is said that in order to understand the meaning of a speaker's language or speech partners, it is required not only to know the meaning of words and grammatical relationships between words but also to be able to draw conclusions that connect the language and the existing context. The role of this context allows the speech partners to get the meaning that must be interpreted and also supports the intended

interpretation. From the description above, it can be concluded that in pragmatics there are two main things that we must pay attention to, namely the function of language and context in communication.

Language function, according to Suryawinata and Hariyanto (2003), has six categories, namely: (1) referential function, language function which refers to word reference; (2) an aesthetic function or a poetic function, a language function that prioritizes the beauty of communication which is often found in literary texts and also in song lyrics; (3) expressive function or emotive function, language function that focuses on the speaker or writer, namely the process of expressing the will and feelings of the speaker or writer; (4) directive function or imperative function, a function that focuses on the message receiver, listener, or reader; (5) phatic function, a language function that focuses on the continuity of communication or the maintenance of communication relations between the speaker or writer and the listener or reader; and (6) metalingual function, a language function that focuses on symbols, namely symbolizing elements, concepts and relations.

In addition, context has an important role in determining the meaning of language. The role of this context allows the speech partners to get the meaning that must be interpreted, and also supports the intended interpretation. According to Cutting (2002) there are three typical contexts, namely: (1) situational context is the context of what the speaker knows about what can be seen around him, or situations in which interactions occur when the speech occurs; (2) the context of knowledge has two kinds, namely the context of general cultural knowledge and interpersonal knowledge. The context of cultural general knowledge is knowledge that is held in mind about human life in general. The context of interpersonal knowledge is knowledge that a person has through previous verbal interactions or during activities and experiences; and (3) co-text context is the context around the text itself, including grammatical cohesion and lexical cohesion.

As described above, pragmatics is the study of language that depends on context. Wijana and Rohmadi (2011) divided into five aspects in pragmatics, namely: (1) speakers and interlocutors, aspects related to age, socioeconomic background, gender, level of intimacy, etc.; (2) the context of the speech, all relevant physical aspects or social settings of the speech concerned; (3) the purpose of the speech, the background of the goals and objectives of the speaker; (4) speech as a form of action, verbal action that occurs in certain situations; and (5) speech as a product of verbal action, the resulting speech is a form of verbal action.

Because pragmatics is a study of how language is used in a speech, speech requires an action that occurs between the speaker and his speech partner. Austin (in Cutting, 2002) defines speech acts as actions that are carried out in saying something. The actions that are performed when speech is generated can be analyzed at three different levels, namely: (1) locutionary act, a speech that determines the meaning uttered which is influenced by the experience of the speaker; (2) illocutionary act, a speech aimed at a speech partner to do something, and (3) perlocutionary act, an action taken by a speech partner according to the purpose intended by the speaker (speaker).

On the other hand, Searle (1976) classifies illocutionary speech acts into five types, namely: (1) declarative speech acts, words or expressions that change the world through their utterances, such as statements, announcements or testimonies; (2) representative speech acts, actions in which words stating that the speaker believes in the incident, for example elaboration, prosecution, allegation and affirmation; (3) commissive speech acts, including actions in which words make the speaker to take an action, for example agreements, offers, threats and rejections; (4) directive speech acts, including actions in which words are aimed at the speech partner to do something, such as orders, requests, invitations, prohibitions, suggestions, etc.; and (5) expressive speech acts, which include actions in which the words express what the speaker feels, for example apologies, appreciation, congratulations and remorse.

Brown and Levinson (1987) argue that in order to enter into social relations, we must acknowledge and demonstrate the facial awareness, public self-image, sense of self of the person we are targeting. It is a universal cross-cultural characteristic that speakers should respect every expectation regarding their self-image, feelings and avoid embarrassing the speech partner. If something embarrassing cannot be avoided, the speaker can reuse the treatment with negative politeness (which is not impolite) which respects the negative face of the speech partner. Or the speaker can reuse the humiliating act of the speech partner with positive politeness that creates a positive face.

Besides, Leech (1983) divides the principle of politeness into six maxims, namely: (1) wisdom, maxim that focuses on speech partners and states that minimizing the losses of others and maximizing the benefits of others; (2) generosity, the opposite of wisdom maxim, a maxim that focuses on the speaker and claims to minimize one's own gain and maximize one's own loss; (3) acceptance, a maxim which states to minimize the disrespect of others and maximize the respect of others; (4) humility, maxim that minimizes self-respect and maximizes self-disrespect; (5)

compatibility, maxim which minimizes mismatch between speaker and speech partner and maximizes compatibility between speaker and speech partner; and (6) sympathy, maxims that minimize antipathy between speakers and speech partners and maximize sympathy between speakers and speech partners. Wijana and Rohmadi (2011) state that the longer the form of speech, the greater the desire of speakers to be polite to interlocutors or speech partners. The more maximum profit, respect, suitability, and concern expressed in speech, the more polite the speech is formed. Vice versa. This shows that in order to achieve a high degree of politeness or politeness in speech, speakers must pay attention to the maxims principles offered by Leech as above.

Speaking pragmatically in communication, of course, cannot be separated from the element of politeness. Syahrin (2008) states that the significant relationship between pragmatics and the concept of politeness suggests that understanding politeness strategies is necessary in maintaining one's continuity and success in communicating. This applies not only to language practice, but also to language research. Research on politeness, according to Rahardi (2005) examines the use of language (language use) in a particular language society. The speech community in question is a society with various backgrounds in the social and cultural situations that accommodate it. What is studied in politeness research is in terms of the purpose and function of speech.

Brown and Levinson (1987) identify four politeness strategies or general behavior patterns that can be applied by speakers, namely: (1) Bald-on Record Strategy, this strategy the speakers do not make any effort to minimize threats to the face of the other person. This strategy is widely used by speakers and interlocutors who already know each other well, for example between friends or among family members. This strategy is manifested in direct imperative sentences; (2) Positive politeness strategy, this strategy is used to show intimacy to the interlocutor who is not close to the speaker. In order to facilitate the interaction, speakers try to give the impression of the same fate and as if they have the same desire as the interlocutor and are considered as a common desire that is indeed shared as well; (3) Negative politeness strategy, a negative politeness strategy is an action taken to make up for the negative face of the interlocutor and the speaker's desire to be free from burdens with the intention that his actions and intentions are not disturbed and are not constrained. The main focus of using this strategy is to assume that the speaker is likely to give a burden or disturbance to the interlocutor because he has entered the other's area. It is assumed that there are certain social distancing or certain obstacles in the situation;

(4) Off-record politeness strategy (indirect or disguised strategy), this strategy is realized in a disguised way and does not describe clear communicative intentions. With this strategy the speaker brings himself out of the action by letting the interlocutor interpret an action on his own. This strategy is used when the speaker wants to take a face threatening action but does not want to take responsibility for the action.

Chaer (2010) states that a speech is called polite if it does not sound coercive or arrogant, the speech gives a choice of action to the interlocutor, and the interlocutor becomes happy. Furthermore, Chaer (2010) characterizes the politeness of a speech, namely: (1) the longer a person's speech the greater the person's desire to be polite to the other person; (2) speech which is spoken indirectly is more polite than speech which is spoken directly; and (3) ordering with a news sentence or interrogative sentence is seen as more polite than a command sentence (imperative).

Talking about Javanese culture seems endless because there are so many cultural values that we can explore. Many poets from the land of Java have produced books or fibers that are full of Javanese noble values, one of which is Kanjeng Gusti Pangeran Arya (KGPAA) Sri Mangkunegara IV with *Serat Tripama* (the Book of *Tripama*) as his work. The word *Tripama* comes from the word *tri* (three) and *pama* = *pami* = *upamu* (role model). So the meaning of the *Tripama* is Three Role Models. *Serat Tripama* was written by KGPAA Sri Mangkunegara IV in 1811 - 1881 AD in Surakarta. It is written in the form of the *Dhandhanggula* song which consists of 7 stanzas, which describe the role models of Patih Suwanda (Bambang Sumantri), Kumbakarna and Suryaputra (Adipati Karna).

The role models in *Serat Tripama* are (1) Bambang Sumantri or Patih Suwanda. He is Patih (Prime Minister) from King Harjunasrabau from Maespati kingdom in the Ramayana story. Patih Suwanda was famous in his bravery, able to carry out all the duties of King Harjunasrabau with full responsibility and finally died in battle field against King Rahwana (Dasamuka); (2) Kumbakarna is the younger brother of King Rahwana, the king of Ngalengkdiraja kingdom, even though he is in the form of a giant but does not want to justify his angry brother's act of kidnapping Dewi Shinta. However, when the Ngalengkdiraja kingdom was attacked by the enemy, King Sri Rama and his troops, Kumbakarna fulfilled the call of his knighthood. He is willing to sacrifice his life to defend his homeland. Kumbakarna died defending the country, not defending his brother. Kumbakarna is one of the actors in the Ramayana story; and (3) Adipati (Duke) Karna is a character in

the Mahabharata. He did not defend the Pandawa family, who were siblings of one mother, but instead defended King Suyudana (Kurupati), the king of Hastina kingdom to repay the king's kind favor who had raised his rank. Duke Karna, who was dumped in the river when he was born, was found and adopted by the coachman Adirata, made duke by King Suyudana. Therefore, in the great war Bharatayuda Adipati Karna was on the side of the Kurawa family who he knew that the Kurawa were the furious party. Adipati Karna died in a battle against Harjuna, his younger brother, one mother.

Dhandhanggula song is one of the *Macapat* songs, namely the Javanese song group. *Macapat* songs consist of *Maskumambang*, *Mijil*, *Kinanthi*, *Sinom*, *Asmarandana*, *Gambuh*, *Dhandhanggula*, *Pangkur*, *Durma*, *Megatruh*, and *Pucung*. The word *Dandhanggula* consists of two words, *dandhang* and *gula*. *Dandhang* means woman or talking hope, *gula* means everything sweet. *Tembang Dhandhanggula* contains a good atmosphere or giving good utterances. The characters of this song are flexible, happy, and joyful. There are song guidelines in *Macapat* song, namely: *guru gatra* (amount of line), *guru lagu* (vowel ending in line), and *guru wilangan* (amount of syllable in line). *Dhandhanggula* song has 10 in *guru gatra*; *guru lagu* is *i, a, e, u, i, a, u, a, i, a*; and *guru wilangan* is 10, 10, 8, 7, 9, 7, 6, 8, 12, 7.

There are many researchers who are interested in *Serat Tripama* and politeness as research materials, including Novia Wahyu Wardhani and Noeng Muhadjir (2017), Supriyono Purwosaputro and Agus Sutono (2014), Elvi Syahrin (2008), Aris Wuryantoro and Yuli Kuswardani (2014), and Ni Wayan Mustiari, I Ketut Tika & Ni Made Ayu Widiastuti (2017). Wardhani & Muhadjir (2017) in their research on *Pendidikan Karakter dalam Serat Tripama karya Mangkunegara IV* found that not all values can be used as a source of exemplary for shaping the character of students. Exemplary values are the value of good intentions, sincere devotion accompanied by effort, and willingness to sacrifice for the truth. Wardhani and Muhadjir highlighted the values of character education that can be developed based on the *Serat Tripama*, while this research focuses on the politeness that is in the *Serat Tripama*. On the other hand, Purwosaputro and Sutono (2014) in *Identifikasi Nilai-Nilai Keutamaan dalam Serat Tripama sebagai Bentuk Pengembangan Pendidikan Karakter Berbasis Budaya* found that there are values of virtue in this *Serat Tripama*, which include the values of courage, the value of honesty, and appreciation for commitment. The values in *Serat Tripama* can be developed to expand the scope and development of character education based on local culture. Like the research conducted by Wardhani & Muhadjir,

Purwosaputro & Sutono's research examines the character values in *Serat Tripama* but emphasizes culture-based characters, while this research focuses on politeness strategies and pragmatic competence.

In the research on politeness subject, Syahrin (2008) in the *Strategi Kesantunan sebagai Kompetensi Pragmatik dalam Tindak Tutur Direktif Bahasa Prancis* concludes that pragmatics is an area of language that concerns rules regarding the use of language in social contexts. In order to be accepted in a language society, a speaker needs to fully understand the rules that apply in that society, including an understanding of the proper and appropriate use of certain language functions or speech acts. Politeness is an important issue in pragmatics. Politeness is needed to maintain smooth communication between the speaker and the interlocutor because it is related to the face-saving efforts of each party involved. Meanwhile, Mustiari, Tika, & Widiastuti (2017) in their study *Politeness Strategies in Delivering Commands in the Movie Entitled "The Social Network"* found the politeness strategies used by characters to convey orders in the film *The Social Network*, there are three types, namely bald on record, positive politeness, and negative politeness. Meanwhile, Wuryantoro & Kuswardani (2014) found that there are differences in the level of politeness in directive speech acts in official invitation letters and personal invitation letters which are influenced by the length of speech and the context of knowledge possessed by the speakers. The three studies of politeness above have not touched on *Serat Tripama* as in this study because Syahrin (2008) examines politeness in French language learning; Mustiari, Tika, & Widiastuti (2017) examined the chivalry in films; and Wuryantoro & Kuswardani (2014) examined politeness on invitations to official letters and personal letters.

2. METHODS

This research uses descriptive qualitative method because the data form was verbal expressions of Javanese song writing utterances in *Serat Tripama*. The researcher used the method of documentation and interviews technique to obtain the data (Abu Bakar et.al., 2018). Source of data was *Serat Tripama* written by KGPAA Mangkunegara IV which was cited from the book *Pilihan Anggitan KGPAA Mangkunegara IV* written by Karkono Kamajaya published by Yayasan Centhini Yogyakarta, Indonesia. *Serat Tripama* was written in the form of *Dhandhanggula* song which contains 7 stanzas. The researcher analyzed the data in the form of directive speech act politeness and pragmatic approach to analyze the principles of politeness in the speech acts used by speakers. In analyzing the data, this study used content analysis and

purposive sampling technique to the sample of data. Then data were verified with an interactive model.

3. RESULTS AND DISCUSSIONS

There are two main focuses in this research, namely politeness and pragmatics in the Javanese *Dhandhanggula* song contained in *Serat Tripama* written by KGPAA Mangkunegara IV the King of Mangkunegaran kingdom in Surakarta in 1853-1881. The results of the research and discussion are described as follows.

3.1. Politeness in *Serat Tripama*

The speech in the *Dhandhanggula* song on *Serat Tripama* consists of 7 stanzas which generally tell about the role models of three characters in the puppet, namely Patih Suwanda, Kumbakarna, and Adipati Karna. Each character is told in 2 stanzas, while the 7th stanza is the conclusion of the previous 6 stanzas.

KGPAA Mangkunegara IV as a speaker in delivering his speech very politely because he who plays the role of King Mangkunegaran in Surakarta Hadiningrat in giving orders to his subordinates is not arbitrary, on the contrary in a very subtle or polite way. This is proven by the utterances used by KGPAA Mangkunegara IV using the principle of politeness or maxims, namely the maxim of wisdom. KGPAA Mangkunegara IV as a speaker who delivers his speech in the form of the *Dhandhanggula* song which contains a good atmosphere and gives good utterances as well. This *Dhandhanggula* song has a flexible, happy, and joyful character. In conveying his speech to his speech partners, namely his soldiers who were his subordinates in a very polite manner with the intention of arousing respect, courage, defending the country, but they soldier did not feel intimidated. This is evident from the speech from KGPAA Mangkunegara IV in *Serat Tripama*, especially in stanzas 1, 3, 5, and 7.

At the beginning of the speech in *Serat Tripama*, the speaker who in fact is the King in conveying his commandments does not directly use the sentence or speech to command, but by asking, namely in the speech of *Yogyanira kang para prajurit, lamun bisa sira anulada* (Stanza 1, line 1 &2). The word *Yogyanira* comes from *yogya* (good, should) and *nira* (you), *kang para prajurit* means who become the soldier. The word *yogyanira* (you should) is a very polite feature of speech. This is supported by the word *lamun bisa sira anulada* (if you can take a role model). The word *if* is also a sign of politeness that offers or asks but does not force it. Likewise with the following stanzas, such as in *wonten malih tuladan prayogi, satriya gung nagari ing Ngalengka, sang Kumbakarna*

namane, tur iku warna diyu, suprandene (ng)gayuh utami (Stanza 3); *Yogya malih kinarya palupi* (Stanza 5); and in the closing stanza (stanza 7) *katri mangka sudarsaneng Jawi, pante lamun sagung pra prawira, amirita sakadare, ing lalabuhanipun, aja kongsi mbuwang palupi, manawa tibeng nistha, ina esthinipun, sanadyan tekading buta, tan prabeda budi panduming dumadi, marsudi ing kotaman* (Stanza 7).

In this closing stanza, the speaker wants to convey the message as a conclusion from the previous speeches in a very polite way too, namely by giving an overview of the role models that exist in the characters that appear as well as the consequences of not implementing them. Pay attention to the following songs:

*Katri mangka sudarsaneng Jawi,
Pantes lamun sagung pra prawira,
Amirita sakadare,
Ing lalabuhanipun,*

*Aja kongsi mbuwang palupi,
Manawa tibeng nistha,
Ina esthinipun,*

*Sanadyan tekading buta,
Tan prabeda budi panduming dumadi,
Marsudi ing kotaman. (Stanza 7)*

The song tells about the role models that exist in the characters that are raised as well as the consequences if they are not carried out. It is said that *you should not throw away role model, if you fall into the valley of despicable, and you will be humiliated in the end*. Otherwise, even if he is a giant whenever he strives on the path of virtue or glory, he will get glory like any other being. The giants are here as a symbol of greedy people, do not know polite, and bad people. In this case the giant depicted is Kumbakarna, although he is a giant but has a noble heart. He dared to die defending his country which had provided him with all the necessities of life, not defending his angry king (Rahwana).

Positive politeness strategy is used to show intimacy to interlocutors who are not close speakers. One way for speakers to use positive politeness strategies is to focus on the other person. This can be seen in the verses in *Serat Tripama*, such as at the beginning of stanza 1,

Yogyanira kang para prajurit,

Lamun bisa sami anulada,

Kadya nguni caritane,

Andelira sang Prabu,

Sasrabau ing Maespati,

Aran Patih Suwanda,

Lalabuhanipun,

Kang ginelung tri prakara,

Guna kaya purun ingkang den-antepi,

Nuhoni trah utama,

In this case the speakers are KGPAA Mangkunegara IV and the partners are the soldiers who are in fact his subordinates. The word *Yogyayanira* is a combination of the words *yogya* (good) and *nira* (you), which means you should be, followed by the word *kang* soldiers, which means those who become (my)warriors. So the meaning of *Yogyayanira kang para prajurit* means *you should be (my)soldiers*. Then continued the sentence *lamun bisa sami anulada, kadi nguni caritane* which means *if you can take a role model, like the following story. The target or center of attention* of the speech of this song is *the speech partner* of the song writer (KGPAA Mangkunegara IV) who acts as the speaker. Meanwhile, the partners in his speech are soldiers or subordinates of the speaker. In this case the speaker uses a *positive politeness strategy* because the *focus or target of the speech is the speech partner*.

Speakers also use negative politeness strategies in conveying their speech in this *Serat Tripama*. In this case the speaker conveys his speech in an *indirect way*. These utterances can be found in almost all stanzas. The description of example in stanza 3 as follows.

Wonten malih tuladan prayogi,

Satriya gung nagari Ngalengka,

Sang Kumbakarna namane,

Tur iku warna diyu,

Suprandene nggayuh utami,

Duk awit prang Ngalengka,

Dennya darbe atur,

Mring raka amrih raharja,

Dasamuka tan keguh ing atur yekti,

De mung mungsuh wanara.

At the beginning of this stanza 3, the speaker in delivering his speech did not directly instruct his partner, but indirectly in the utterance of *wonten malih tuladan prayogi* means that there is another role models. This implies that the speech partner is also to

emulate the characters in this stanza, in addition to the examples in the previous stanza, namely the *wonten malih* (there is another). The next speeches were *satriya gung nagari Ngalengka, sang Kumbakarna namane, tur iku warna diyu, suprandene nggayuh utami*. The figure taken as a role model in this case is Kumbakarna. The narrator deliberately took this character indirectly to provide knowledge to his speech partners about the devotion of a citizen who does not look at whoever he is, including obscene people or bad people who are symbolized by giants (*tur iku warna diyu, suprandene nggayuh utami*).

Then continued in part of stanza 4 which reads *Kumbakarna kinen mangsah jurit, Mring kang raka sira tan lenggana, nglungguhi kasatriyane, ing tekad datan purun, amung cipta labuh nagari, lan noleh yayah-rena, myang luluhuripun, wus mukti aneng Ngalengka*. In this case, Kumbakarna was willing to go to war against the enemy (King Rama Wijaya) not to defend his brother (King Rahwana) who had committed insults, namely kidnapping Dewi Shinta (wife of King Rama Wijaya), but defending his country which was ravaged by war. This shows that the speakers in delivering their speech use politeness strategies to their speech partners. The politeness strategy used is the negative politeness strategy with the aim of taking action to make up for the negative face of the opponent's speech and the speaker's desire to be free from burdens with the intention that his actions and intentions are not disturbed and not constrained. As for the characteristics of this negative politeness strategy is implied.

Speakers in conveying their speech in a very polite manner or using politeness strategies, both positive and negative. This can be seen from the speech forms given in the *Dhandhanggula* song on *Serat Tripama* with the characteristics of the utterances that are conveyed indirectly and commanded with news sentences. This is in accordance with what is formulated by Leech (1993) and Chaer (2010) which, among other things, states that speech that is spoken indirectly is more polite than speech that is expressed directly, and order with affirmative or question sentences is more polite than a command sentence (imperative).

3.2. Pragmatic Competence in Serat Tripama

On the pragmatic competence here, the researcher highlights from three angles, namely from the function of language, illocutionary speech acts, and pragmatic aspects. These studies will be described in succession as follows.

As stated above, that *Serat Tripama* is a speech in the form of a Javanese song type of *Dhandanggula*

which has a standard that must be obeyed by songwriters. The rules of the *Dhandhanggula* song are *guru gatra* (line of song) = 10 line; *guru lagu* (ending vowel of line) consists of i, a, e, u, i, a, u, a, i, a; and *guru wilangan* (number syllable of line) is 10, 10, 8, 7, 9, 7, 6, 8, 12, 7. The utterances of *Serat Tripama* is a song, it is certain that the language function used is an aesthetic or poetic function. The language function is used to prioritize the beauty of communication in each speech which refers to the *guru gatra*, *guru lagu* and *guru wilangan*. The *Serat Tripama* not only uses the aesthetic language function, but also uses the directive or imperative function because the speech partner is the focus of this speech. The speech partners of the speaker (KGPAA Mangkunegara IV) is his soldiers.

There are three kinds of illocutionary speech acts in *Serat Tripama*, namely declarative, representative, and directive speech acts. Declarative speech acts are words or expressions that change the world through their speech, such as statements, announcements or testimonies. It can be found in almost all stanzas in *Serat Tripama*, for example at Stanza 1.

*Yogyanira kang para prajurit,
Lamun bisa sami anulada,
Kadya nguni caritane,
Andelira sang Prabu,
Sasrabau ing Maespati,
Aran Patih Suwanda,
Lalabuhanipun,
Kang ginelung tri prakara,
Guna kaya purun ingkang den-antepi,
Nuhoni trah utama,*

In lines of 3, 7, and 10, in the speech of the *kadi nguni caritane*, *lalabuhanipun*, and *nuhoni trah utama* which have this meaning used to be the story, as their merits, and keep (promise) as descendants of the main (respected) person. In this case the speaker gives a statement in his speech about the character told in the song, namely Patih Suwanda. Therefore, readers or speech partners who are KGPAA Mangkunegara IV's soldiers can find out who is the figure in question from the existence of the statement.

Besides *Serat Tripama* also uses representative illocutionary speech acts in the form of song, the speaker describes the stories containing of song. As in the following words taken from Stanza 1, namely *andelira sang Prabu*, *Sasrabau ing Maespati*, *aran Patih Suwanda*, *kang ginelung tri prakara*, *Guna kaya purun ingkang den-antepi*. This speech is a representation or elaboration of an existing speech, or to clarify previously existing utterances.

Then, the *Serat Tripam* also uses directive illocutionary speech acts in conveying its messages. A

directive speech act is an action in which words are aimed at the speech partner to do something. In this case the speech partners (soldiers) are asked by the speakers to do something, namely imitating or taking role models from the stories that are displayed in his speech in the form of the *Dhandhanggula* song in *Serat Tripama*. The directive illocutionary speech acts can be found in Stanza 1, such as in the speech of *Yogyanira kang para prajurit, lamun bisa sami anulada*. Here it is very clear that the speaker asks his speech partner to take an action, namely to imitate the life of the character in the speech that was created, namely in the *Serat Tripama*.

There are five pragmatic aspects found in the *Dhandhanggula* song in *Serat Tripama*, namely aspects of speakers and speech partners; the context of the speech; purpose of speech; speech as action; and speech act products. Aspects of speakers and speech partners in this song are KGPAA Mangkunegara IV as a writer as well as a speaker in this speech. Meanwhile, the speech partners in this speech are the soldiers (Mangkunegaran soldiers) in particular, and soldiers of other countries in general. The context of the speech in *Serat Tripama* is the context of the kingdom, namely the Mangkunegaran Palace, which was then led by KGPAA Mangkunegara IV (1853-1881) with its soldiers or their subordinates. The purpose of the speech here, the speaker, KGPAA Mangkunegara IV, gives enlightenment to his speech partners, namely soldiers to take examples or exemplars from the characters in the story in the form of the *Dhandhanggula* song. The aspect of the speech form in *Serat Tripama* is the *Dhandhanggula* song with excellent and valuable features, namely role models for the characters contained in the utterances of *Serat Tripama*. Meanwhile, the pragmatic aspect of the speech on the verbal action product of *Serat Tripama* is the form of the song, namely the *Dhandhanggula* song which consists of 7 stanzas. Verse 1 and verse 2 contain the story of the character Patih Suwanda, verse 3 and verse 4 tell the story of the Kumbakarna character, while verse 5 and verse 6 tell the character of Adipati Karna, and the last stanza is the conclusion of the three stories in verse 1 to verse 6.

4. CONCLUSION

Based on the analysis of the data obtained, the authors conclude that the *Serat Tripama* contains politeness elements and pragmatic competences. The politeness elements contain: (a) the principle of politeness or the maxim of wisdom, and (b) the politeness strategies used are positive politeness strategy and negative politeness strategy. Meanwhile, the pragmatic competences in the *Serat Tripama* are: (a) aesthetic and directive language functions; (b) declarative, representative, and directive speech acts;

and (c) the pragmatic aspects in the form of aspects of speech acts, context of speech, purpose of speech, forms of action, and products of verbal acts.

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