

The Pragmatic Force of ‘*Parikan*’

Kenfitria Diah Wijayanti

Universitas Sebelas Maret, Surakarta, Indonesia
kenfi3a@ymail.com

Abstract–*Parikan in Javanese society is a form of pasemon. To understand the parikan fully, it is necessary to comprehend the context. A context is considered as an aspect related to the physical and social environments of a speech. Parikan is composed of two constructions of sentences. The first sentence is the attention grabber, while the second deals with contents. This article discusses: 1) the parikan’s form and structure, 2) the pragmatic force of parikan, and 3) pragmatic functions of the parikan. This research used a method called matching the deciding elements. The data analysis shows that 1) the parikan’s shape and structure take a human and conditional composition, 2) the parikan has the illicit power in the sentence components, and 3) generally speaking, pragmatic functions are satire and advice.*

Keywords–*Parikan, context, pragmatic force, pragmatic function*

I. INTRODUCTION

In Javanese societies, *parikan* is a manifestation of people's cultural expressions. To make the *parikan* is not too complicated because it merely begins with a construction of *sampir* and contents by the same *swara* teacher. A Javanese dictum, *Wong Jawa nggone pasemon* delineates that "Javanese society is full of *pasemons*" and it has become a close label for Javanese society. People who understand the *pasemon* are called *tanggap ing sasmita* or people who have the power to read feelings. Javanese people who are able to read *pseudo* things are called *jalma limpat seprapat tamat*. It implies that a person has known any messages even if only in the form of subtle signals. *Parikan* has become one of the manifestations of the *pasemon* for Javanese people, because messages are delivered in a hidden manner. This is the nature of Javanese people who have a principle that the more indirect is the speech, the more polite is its meaning. *Parikan* is a form of message that is packaged in a traditional rhyme. Dictions commonly called *gatra purwaka* and *gatra tebusannya* represent moral values from generation to generation. The words in the *parikan* have a pragmatic power for those who use them.

The pragmatic force of *parikan* influences the speech partner to experience the process of hearing or reading. The word used in *parikan* tends to be simple and pitched, so that it is easy to memorize, and the message is delivered. Social attitudes and disguised behaviors are a form of refinement. These attitudes aim to maintain social relations, because the nature of the Javanese people is to avoid conflicts. When conveying everything, Javanese people always pay attention to the speech partners. The formation of national identity connects to the empowerment of regional languages that reflect a character. Javanese is one of the emerging regional languages in Indonesia that deserves the opportunity to be well-managed. Through the *parikan*, we can preserve one form of Javanese culture which is slightly excluded from public attention, because it is diverted by political and economic issues regarded as more urgent.

II. LITERATURE REVIEW

A. Pragmatic Force

Pragmatics is a study of how language is used in communication. Pragmatic studies emphasize the analysis of the context-related layers of intent. Pragmatic context is essentially all about the knowledge background that is socially understood by speakers and interlocutors. In addition, a context is regarded as an aspect that is related to the physical and social environments of a speech. A context is another text that accompanies the text itself, covering things that are spoken out; written; or non-verbal events (Halliday and Hasan, 1992: 6). Meanwhile, Levinson (1991) points out that pragmatics is a study of the relationship between language and its context which is the basis for determining an understanding.

If it is in the form of a literary work, the context is in the form of another text that accompanies the text itself. A speech is certainly full of intent. Pragmatics is a study of meaning that is invisible, or how we know what is meant even when the meaning is actually not said or written (Yule, 2015: 188). The pragmatic meaning of a speech in the actual narrative is not always derived from the utterances truly spoken by the speaker (Rahardi, 2005: 42). The similarity of assumptions becomes the main character, so that the messages conveyed by speakers can be received by the speech partners. In addition, the context also plays an important role, so that the message is fully interpreted by the opponents' speech.

Pragmatic science intersects with elements of meaning and power (illocutive). The meaning can literally be analyzed using a semantic theory, while the pragmatic power which is illocutive can be analyzed using an implicature device. Within the implicature, the relationship between the actual speech and the unspoken intention is not absolute. The purpose of the speech must be based on the context of the speech situation that accommodates the appearance of the speech. Leech (1993) explains that it is

important to facilitate the identification of several verbs that marks illocutionary speech acts, among others, report, announce, ask, advise, thank, propose, acknowledge, congratulate, promise, urge, and so forth. The illocutionary power can be expressed in a sentence mode in the column (1), explicitly made in the column (2) and classified in the column (3), as stated in the following example

Table 1: Illocutive Power

Mode	Explicit	Classification
Dheweke mangan. 'He eats.'	I said that he ate.	Affirmative
Kena ngapa dheweke mangan 'Why he eats?'	I asked why he ate.	Affirmative
Mangan! 'Eat!'	I commanded him to eat.	Command

The illocutionary statement of the speaker informs the listener that the question gets information from the listener, while the command encourages or asks the listener to act. Technically, the statement beginning with "*I said, I asked and I commanded*" is called performative. Thus, illocutionary power is a verbal communication plan behind the speaker's speech, and the illocutionary action is an achievement of communication objectives in question.

A performative speech is used when a speaker does something. The speech is related to the illocutionary force as an aspect of meaning of a sentence so that the illocutionary speech acts more on the act of doing something or the act of doing something. Leech makes a line of difference between illocutionary and illocutionary verbs. Illocutionary verbs (related to a performative clause) advises, commands, promises, and informs including parts of grammar because it must be analyzed categorically, while the illocutionary power concentrates on the field of pragmatic studies and rhetorical analysis (especially an interpersonal rhetoric) (Leech, 1993: 278). The illocutionary power of a speech is more likely related to the goal to be achieved by the speaker or it is called a meaning-end strategy. For example, a friend asks, "*Aku mau esuk karipan, kowe wis maem apa durung?*" 'I woke up late this morning, what have you eaten yet?' The style basically encourages the speech partner to accompany him to eat because this morning the speaker woke up late, so that he had not had breakfast, he uses an asking mode. Thus, the sentence mode ends with meals in which the pragmatic power has a pragmatic effect in a speech. The pragmatic power can take the form of illocutionary power and perlocutionary utterances. The pragmatic power is rooted in speech semantics that focuses on the context in a broad sense depending on the place where the speech occurs, the traditions and the customs in the speech community.

III. PARIKAN

Parikan is a traditional *pantun* of Javanese society that has a free structure consisting of elements of *sampiran* and contents, and is bound by a *swara* teacher. Prabowo (2007: 216) explains that *parikan* is derived from the word *parik* (and an inflection -*an*) that means *lelarikan*, 'lined up lines'; as far as the contemplation of "singing" that consists of only two lines with the *purwakanthi guru swara* or the "sound assonance"; the *unen-unen mawa paugeran telung warna* 'expression along with three kinds of rules': (a) an expressions derived from two sentences whose arrangement uses the *purwakanthi guru swara* or the 'sound asonance', (b) every single sentence consists of two lines, (c) the first sentence is in the form of *gatra purwaka* or the 'opening line', while the second sentence is in the form of *gatra tebusan* or the 'opening or core line'. Meanwhile, Toer (2011: 5) classifies *parikan* into two types, namely single *parikan* consisting of two lines, and double *parikan* consisting of four lines. In a single *parikan*, the first one is *sampiran*, and the second one is *content*. In the double *parikan*, the first two *gatrak* are *sampiran*, and the second two *gatrak* are contents. When viewed from the number of *wanda* in each row, *parikan* can be divided into six types, namely *parikan 4 wanda + 4 wanda x 2*, *parikan 4 wanda + 6 wanda x 2*, *parikan 3 wanda + 5 wanda x 2*, *parikan 4 wanda + 8 wanda x 2*, *parikan 8 wanda + 8 wanda x 2*, and *parikan* in both sentences do not have the same number of *wanda*. When viewed from the number of lines or *gatra*, *parikan* is divided into two, namely *parikan 2 gatra*, and *parikan 4 gatra*. *Parikan* really pays attention to the poetic function, namely the sound layer, but in the poetic making, there is an ideal requirement for a *parikan*, namely:

1. Consist of two line (i.e., a single *parikan*) or four lines (i.e., a double *parikan*); each line is called *gatra*;
2. Each *gatra* consists of two pieces (*pedhotan*)
3. Each *pedhotan* consists of four syllables (*wanda*)

4. In the *parikan* of two *gatr*s (a single *parikan*), the first *gatra* is *sampiran*, and the second one is the contents
5. In the *parikan* of four *gatr*s (a double *parikan*), the first two *gatr*a are *sampiran*, and the second two *gatr*s are the contents.
6. The *parikan* verse has a cross-verse: a-b for a single *parikan*, a-b-a-b for a double *parikan*.

In line with Toer, Padmosoekotjo (1987) mentions that having a rule in the poetic making is a phrase composed of two sentences, and each sentence is divided into two lines. The first sentence is *sampiran* or *gatra purwaka*, while the contents are in the second sentence. Here are the rules of making *parikan* according to Padmosoekotjo.

Pathokanipun parikan: kadadosan saking kalih gatra ingkang dhapukanipun mawi purwakanthi guru swara; saben saukara kadadosan saking kalih gatra; ukara kapisan namung minangka purwaka utawi bebuka, dene ngêsipun utawi wosipun dumunung wonten ing ukara ingkang kaping kalih (kalih gatra ingkang wekasan). Parikan punika limrahipun dipun-engge medharaken raosing manah tumuju dhateng tiyang sanes. Nanging anggenipun medharaken raosing manah, inggih punika ukara ingkang isi ngêsipun utawi wosipun, kanthi dipun- purwakani ukara sanes, inggih punika ingkang kawastanan ukara purwaka. Ginanipun ukara purwaka namung dipun-engge narik kawigatosanipun tiyang ingkang dipuntuju, supados saderengipun ukara ingkang isi wosipun (ngêsipun) dipunwedharaken, tiyang punika sampun ketarik manahipun, satemah lajeng nggatosaken dhateng ukara ingkang isi wosipun (ngêsipun) ingkang saweg badhe dipunwedharaken (Padmosoekotjo, 1987: 43-44).

Translation:

Parikan is essentially composed of two rows containing the *purwakanthi guru swara*; each sentence consists of two arrays; and the first sentence is the opening, while the contents lie in the second sentence (the last two lines). *Parikan* is usually used to express or convey feelings to others. However, the way of conveying feelings lies in the part of the sentence, which is preceded by another sentence, which hereafter referred to as the opening sentence (the word *purwaka*). The function of the opening sentence is to draw attention of the person in question, so that the person has previously been interested in him, and he also takes note of the sentence content to be delivered.

Example:

Jemek-jemek, gulane jawa

‘Lengket-lengket, gulanya jawa’ [Sticky Javanese sugar]

Aja ngenyek, padha kanca

‘Jangan menghina, sesama teman’ [Never unsult fellow friends.]

The first line *Jemek-jemek, gulane jawa* is the *gatra purwaka*, while the second line *aja ngenyek, padha kanca* is the content that one would say that it is forbidden to insult fellow friends. The characteristic feature of the phrase is that there is a perception in its form. The legacy is the sound or equivalent sounding at the end of the array in each line, both in the *gatra purwaka* and *gatra tebusan*. In general, the characteristics involve: (1) there is a string or line bond; (2) it begins with a *gatra purwaka*, which is the opening line; (3) it ends with a *gatra tebusan*, which is the content or core; (4) has a *gatra teacher*, which is a rule about the number of lines in each byte; (5) has a song teacher, the rule about the final reconstruction.

IV. METHOD

Research methods are ways to approach, observe, analyze, and explain a phenomenon (Kridalaksana, 2001: 136). In this research method, several things are explained, namely: (1) Nature of Research, (2) Data and Data Sources, (3) Population and Samples, (4) Methods and Techniques of Data Provision, (5) Data Analysis Methods and Techniques, and (6) Method of Presentation of Data Analysis Results. This research is a combination of qualitative and descriptive forms. The data collected in this qualitative research are in the form of words, phrases, clauses, and sentences that contain *parikan*. This research attempts to describe *parikan* data especially regarding the pragmatic power that exists, so as to produce an objective interpretation.

The research data were used in the form of written data and *parikan* texts developed in the Javanese society. The population in this study was all *parikan* texts. The sample used in this study was *parikan*, considered to represent the entire population. Sampling was done by a purposive sampling technique, that is, the selective sampling based on characteristics or certain characteristics, which are the main characteristics of the population.

Provision of data emerged in an early stage of the study using a simulations method. The initial step in this research was to look for or listen to written data from sources that have been determined as a whole to get a comprehensive picture in accordance with the objectives of study.

In this study, data analysis used a matching method. The equivalent method is a method of data analysis that determines outside, regardless and does not become part of the language (*langue*) (Sudaryanto, 2015: 15). The use of an equivalent method is

closely related to a pragmatic equivalent method to determine the speaker and speech partner. In this method basic techniques and advanced techniques were used. The basic technique was the technique of sorting out the determinant elements (PUP) that used a mental sorting power tool owned by the researcher. The advanced technique was in the form of a comparative linkage (HB) technique for the device in the form of mental appeal. The method of presenting the results of data analysis used in this study was formal and informal methods.

V. RESULT AND DISCUSSION

A. The Form and Structure of Parikan

Parikan has a varied shape and structure. The following is an analysis of some data obtained from the Javanese community.

1. *Parikan* (4 wanda + 4 wanda) x2

Example:

Tuku genjer, munggah gunung

‘beli genjer, naik gunung’ [Buy a bunch of *genjer*, climb a mountain]

Lungguh jejer, ati bingung

‘duduk berjajar, hati bingung’ [Sitting in line, a confused heart]

The above phrase has four terms in which each row has the total number of eight syllables per line. The *gatra purwaka Tuku genjer munggah gunung* is a *sampiran* that ends with *Lungguh jejer ati bingung* as the *tebusan*.

2. *Parikan* (4 wanda + 6 wanda) x2

Example:

Parikan (4 wanda + 6 wanda) x2

Contoh:

Tuku gudheg, diwadahi ngaron

‘Beli gudeg, ditempatkan di belanga’ [Buy *gudheg*, and place it in a pot.]

Nganti judheg, ora bisa klakon

‘Habis akal, tak juga terlaksana’ [Until the end, nothing can happen.]

In the example above, there is a *gatra purwaka Tuku gudheg, diwadahi ngaron*

(4 wanda) and its payment (6 wanda), and then it ends with *Nganti judheg, ora bisa klakon* (6 wanda).

3. *Parikan* (3 wanda + 5 wanda) x2

Example:

Bekupon, omahe dara

‘Bekupon rumah burung dara’ [Bekupon, a dove’s house]

Keturon, ra sida mara

‘Ketiduran, tidak jadi datang’ [Falling asleep, unable to come]

That phrase begins with *Bekupon* (3 wanda) and *omahe dara* (5 wanda). The *gatra tebusan* ends with *Keturon* (3 wanda) and *ra sida mara* (5 wanda).

4. *Parikan* (4 wanda + 8 wanda) x2

Example:

Nonton wayang, panggonane mburi kelir

‘Melihat wayang, tempat duduknya di belakang kelir’ [Watch the puppet show, the seat is in the back]

Iki jaman, wis ana jamane akhir

‘Ini zaman, sudah di zaman akhir’ [This is the time, the end of time]

The *gatra purwaka Nonton wayang* (4 wanda) *panggonane mburi kelir* (8 wanda) begins with a *sampiran* and ending with *Iki jaman* (4 wanda) and *wis ana jamane akhir* (8 wanda) as the *tebusan*.

5. Parikan (8 wanda + 8 wanda) x2

Example:

Kediri Surabayane, Sangayudan keh Cinane

‘Kediri Surabaya, di Sangayudan banyak Cinanya’ [Kediri Surabaya, in Sangayudan are many Chinese people]

Aja mikiri riayane, asal mangan saben dinane

‘Jangan pikirkan Lebaranannya, asalkan makan setiap harinya’ [Don’t think of Lebaran, as long as eating every day.]

That phrase is preceded by the *sampiran Kediri Surabayane* (8 wanda) and *Sangayudan keh Cinane* (5 wanda). The *gatra purwaka* ends with with *Aja mikiri riayane* (3 wanda) and *asal mangan saben dinane* (5 wanda).

6. In this *parikan*, the first and second sentences have the same number of wanda.

Example:

Bir temulawak

‘Bir dari temulawak’ [Beer of temulawak/curcuma]

Dipikir ngrusak awak

‘Kalau dipikir merusak badan’ [If thought it could damage the body.]

The above phrase has a different number of *wanda* on each line. It begins with the *gatra purwaka Bir temulawak* and ends with the *tebusan Dipikir ngrusak awak*. If thought it could damage the body.

In short, the *parikan* has a *wanda* counting on each *pada*. The initial line is called the *gatra purwaka* containing *sampiran*, the end of the last line contains the *tebusan* as its meaning. The structure of sentence uses the *purwakanthi guru swara*, or the ‘sound asonance’.

B. The Pragmatic Force of Parikan

1. Pragmatic Force of Parikan

The use of *parikan* in communication is a variety of speech styles for Javanese people. Speakers have special intentions when involving *parikan* in their speech. Here are some pragmatic powers that arise from using the *parikan*.

Example:

Wajik Kletik, gula jawa

‘Wajik kletik, gula jawa’ [Diamonds, Javanese sugar]

Luwih becik, kang prasaja

‘Lebih baik, yang sederhana’ [The simpler, the better]

The above paraphrase contains the pragmatic power of criticism. The purpose of the speech is to criticize the speech partner. Criticism is characterized by the phrase *luwih becik, kang prasaja*.

2. The Power of Influence

Example:

Theklek kecemplung kalen

‘Bakiak tercebur kali’ [The wooden shoes splashed into the stream]

Timbang golek luwung balen

‘Daripada mencari lebih baik kembali/balikan’ [It’s better to return rather than search for them.]

In the *parikan* example, the speaker intends to influence his speech partner. The pragmatic power arises when a lingual marker *timbang golek luwung balen* emerges, which is clearly conveyed by the speaker to consider what is already there rather than having to search for it again.

3. The Power of Suggestion

Example:

Wayah magrib lampune mati, lampu-lampu ndang isenana

‘Waktu magrib lampunya mati, lampu-lampu segera isilah’ [The dusk time is off, the lights are filled in immediately.]

Nek wong urip bakale mati, limang wektu lakonana

‘Orang hidup bakalny mati, lima waktu jalanilah’ [People will eventually die, recite five daily prayers.]

Speakers use the lingual marker *Nek wong urip bakale mati, limang wektu lakonana* as a suggestion to the speech partner. Nothing is eternal, including age, because people will eventually die. Therefore, they have to prepare themselves with five daily prayers as a street light in North Sumatra.

4. The Power of Announcement

Example:

Bisa nggambang, ora bisa nyuling

‘Bisa bermain gambang, tidak bisa bermain suling’ [Can neither play xylophone nor flute]

Bisa nyawang, ora bisa nyandhing

‘Bisa memandang, tidak bisa bersanding’ [Can look at, can’t match]

In this example of *parikan*, the speaker intends to announce to his speech partner about his suffering because he can only look at his name but cannot stand together. The pragmatic power arises when a lingual marker *Bisa nyawang, ora bisa nyandhing* appears in the form of sentences.

5. The Power of Compliment

Example:

Abang-abang ora legi

‘Merah-merah tidak manis’ [Red isn’t sweet.]

Klambi abang manas ati

‘Baju merah menarik hati’ [Red shirt attracts.]

The compliment conveyed by the speaker is marked by a lingual marker in the form of a sentence *klambi abang manas ati*. The red shirt and its appearance is considered attractive by the speaker. This is confirmed by the repetition of the words *abang-abang* in the first line and reinforced in the second line *klambi abang*, so that the attention of the speech partner would be centered on the third person in red.

Parikan has an illicit power in the sentence component contents. From some examples of *parikan* above, there are several types of pragmatic powers. The pragmatic power that comes in the form of verbs to criticize, influence, suggest, announce, and complement.

C. Parallel Pragmatic Functions

In a cultural perspective, language is the result of cultural processes that must be preserved by exploring and reinvigorating Javanese cultural values as an effort to build the national identity. *Parikan* in Javanese life can function as:

a. Syndrome

The growth in Javanese society can be used as an allusion for speech partners. The satire expressed through *parikan* is likely to feel smoother, because it uses the *gatra purwaka* as the *sampiran*, which then ends with a *tebusan* sentence.

b. A polite personality builder

The discourse highlighted in the *parikan* can shape the personality of the community where individuals can be polite when speaking. The more indirect a speech is, the more polite the speech is considered.

c. Generating work ethos

Parikan can be used as a generator of work ethic. The expressions in the *parikan* can give the spirit to humans in the world, so that they must do their best to achieve what they aspire to.

d. Fostering harmony and national unity

The vertical relationship among humans is one of balance in life. Javanese people tend to avoid conflicts by paying close attention to their behaviors. In dealing with this attitude, the relationship aims to realize the harmony that finally converges on the national unity. The harmony and unity of nation can be raised through *parikan*, which highlights the life of Javanese people with each other.

e. Aligning life with the environment

In addition to vertical and horizontal relations, Javanese people hold fast to the harmony of their lives with the environment. The phrase presented through *parikan* can harmonize the lives of Javanese people with the environment.

Advice

Javanese people are not spoken directly when giving advice, but their advice is packaged into a meaningful *parikan*. The spoken advice is more subtle and does not offend speech partners.

Aside from being a communication tool, speakers are directed to use the Javanese language properly and correctly. As an educational tool, language is to provide knowledge about cultural values to speakers/language users to shape the personality and identity of the nation. Through *parikan*, the communication style of Javanese society becomes more beautiful and varied.

V. CONCLUSION

To answer the research objectives in this study, three conclusions can be drawn as follows: (1) The shape and structure of *parikan* has a human and conditional composition, but it is based on the rules of making *parikan* through six forms, namely *Parikan* (4 wanda + 4 wanda) x2, *Parikan* (4 wanda + 6 wanda) x2, *Parikan* (3 wanda + 5 wanda) x2, *Parikan* (4 wanda + 8 wanda) x2, *Parikan* (8 wanda + 8 wanda) x2, *Parikan* (8 wanda + 8 wanda) x2, *Parikan* in the first and second sentences do not have the same number of *wanda*; (2) The pragmatic power in *parikan* has a verbal power to criticize, influence, suggest, announce, and compliment; (3) The pragmatic function in *parikan* is an allusion, forming a polite personality, generating work ethos, fostering harmony and national unity, harmonizing life with the environment, and advice.

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