

JAVANESE POLITENESS PRINCIPLES IN *TILIK* SHORT MOVIE

PRINSIP KESOPANAN JAWA DALAM FILM PENDEK TILIK

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Abstract

Tilik short movie takes place in Special Region of Yogyakarta and becomes viral due to its closeness to the reality. Due to the naturalness, it is interesting to investigate how politeness as social strategy applied in the dialogue. The study tries to analyze politeness of Javanese language in *Tilik* movie by answering the research question: what are the linguistic politeness strategies and the illocutionary functions employed by the characters in the short movie when expressing speech acts? To answer the research question, this study employs conversation analysis and applies Leech's (2014) politeness principle (PP) and Poedjosoedarmo's (2017) Javanese politeness principle (JPP) to analyze the dialogue. The analysis shows PP and JPP are inline and supportive to each other in the dialogue to reach certain social goals.

Keywords: politeness; politeness principle; Javanese politeness principle; *Tilik* short movie; illocutionary acts

Abstrak

Film pendek *Tilik* mengambil latar belakang tempat provinsi Daerah Istimewa Yogyakarta dan menjadi viral karena kedekatan antara cerita dengan kehidupan masyarakat. Karena kealamian dialog, kajian nilai tata krama kesopanan sebagai bentuk strategi sosial menjadi menarik untuk dipelajari. Studi ini mencoba untuk mengkaji prinsip kesopanan dengan menjawab pertanyaan: apa saja prinsip kesopanan dan tindak ilokusi yang diterapkan para tokoh di film pendek *Tilik* ketika melakukan tindak tutur? Untuk menjawab rumusan masalah tersebut, studi ini menggunakan metode analisis percakapan dan teori prinsip kesopanan dari Leech dan prinsip kesopanan Jawa dari Poedjosoedarmo. Hasil analisa menunjukkan bahwa prinsip kesopanan dari Leech selaras dengan Prinsip Kesopanan Jawa dari Poedjosoedarmo. Strategi kesopanan diaplikasikan dalam dialog oleh penutur sebagai suatu strategi untuk memenuhi tujuan sosial tertentu.

Kata Kunci: tata krama; prinsip kesopanan; prinsip kesopanan Jawa; film pendek *tilik*; tindak ilokusi

1. Introduction

Tilik short movie was premiered on Youtube at 17th August 2020. In a few days after the premier, this movie becomes viral. It is quite a record that Indonesian short

movie reaches 24 million views on Youtube in two months. This movie is widely discussed in social media, and e-newspaper. The antagonist main character, *Bu Tejo* is so iconic that people get inspired

to make social media memes about her. The word *tilik* is a Javanese term for an action of visiting ill person. People who live in rural or suburban area in Indonesia usually visit ill person in group. As the title suggests, the plot sets the story when some women from the same neighbourhood are in the journey from a village to the hospital to visit *Bu Lurah*, who is hospitalized.

According to Kartono (Shalihah 2020), an Indonesian sociologist from *Universitas Sebelas Maret*, the short movie *Tilik* becomes viral because it naturally reflects the society. The conflict in the movie is a kind of incident people usually have in their social lives. The characters in the movie represent the characters around the neighbourhood. The conversation reflects daily interaction that people usually have. In facts, the screenwriter admits (Anugerah 2020) that he gets inspired to write the script from the interaction in village or suburban area to whom he works with every day. Further, the screenwriter adds that Yogyakarta is one of the centres of Javanese-speaking community. It means that people use Javanese in daily conversation. He also states that Javanese is known as its politeness system. It is in line with what Geertz (1976:255) says:

“Under the proper form for the proper rank comes the all-important matter of the correct choice of linguistic form, to which we shall come in a moment; but it also includes the *andap-asor* pattern. *Andap-asor* means to humble oneself politely and is the correct behavior to adopt toward anyone who is either of approximately equal rank or higher.”

Tilik short movie as research object is seen as representation to language phenomena in society. Queen (2017:218–

19) argues that performed media can be used as research object as it represents social values, and attitude reflected in language use.

Several studies have been conducted to investigate politeness strategies in performed media. Hikmahwati et al (2021) investigate politeness principle used by main characters in *Akeelah and the Bee* movie and find that agreement maxim dominates the findings. Ferdianita et al (2015) conducts politeness strategies investigation in *The Big Wedding* movie. The result shows that positive politeness is frequently in the movie. Yalmiadi & Iddris (2021) focuses on investigating politeness strategies in directive and expressive speech in *Jane Eyre* movie. Negative politeness strategy turns out dominating the analysis result.

Investigating language use in performed media serves effective way to see how language is used as social strategy. In this case, *Tilik* movie as performed media shows the fictional representation of politeness strategy in Javanese language in social interaction. As the setting takes place in Yogyakarta, this short movie is so close to the reality of how Javanese people use language in daily life.

Politeness is generally defined as an interpersonal and communication skills (Septyaningsih 2007; Yule 2010) to considerably follow social conduct (Megah 2008) and to avoid conflict (Purwanto 2020). However, politeness is not only about following social conduct. Pragmatically, politeness is synthesized as a goal-driven strategy, “locally produced and reflexively constituted by the participants in the details of their interactional conduct” (Kasper 2008:280). People use politeness as strategy to achieve various social goals, such as maintaining social relationship.

Kádár and Haugh (2013:2) argue that politeness, in fact, is a topic of multidisciplinary inquiry. Therefore, it can be analyzed from any perspectives. They then discuss politeness from the participants perspective. In line with Kádár and Haugh, Leech (2014) also investigates politeness from two different perspectives; pragmalinguistic and sociopragmatic. It means that Leech scrutinizes the linguistic manifestations and the social cultural factors of politeness.

First, Leech (Leech 2014) takes account of politeness by proposing Tact maxim and Politeness Principle (PP). Leech proposes PP with an argument that Brown and Levinson's theory of politeness is culturally biased. Further he explains that Brown and Levinson's theory of politeness, that is based on Goffman and Grice's maxim, does not represent universality. In some cultures, people apply politeness strategies because they "prefer to imply polite beliefs rather than the impolite belief" (Leech 2014). Therefore, the strategy of saving interlocutors' face is not applicable for all languages and cultures. Leech claims that PP is able to explain the reason people sometimes express false or less informative than what is required to maintain politeness during interaction.

Then, he proposes three sets of PP, namely Tact and Generosity, Approbation and Modesty, Agreement and Sympathy. Tact and Generosity are about giving cost or benefit to speaker or interlocutors. The difference between them is generosity tends to be self-centered to the speakers. Approbation and Modesty are about dispraising or praising the speaker or interlocutors. Agreement and Sympathy are about giving agreement or disagreement as well as sympathy or antipathy to speaker or interlocutors.

Supporting Leech's PP, Sukarno (2015) links the linguistic phenomenon of indirectness and comity feeling as the goal of politeness strategies with Javanese interaction. People can be so indirect to express what they mean in Javanese to maintain politeness. Therefore, in this point, Leech's PP theory is proven to be able accommodate the cultural discussion about politeness system in Javanese rather than Brown and Levinson's (1987). In line with this idea, Poedjosoedarmo (2017) states that the content of Leech's PP is similar to Javanese politeness principles (JPP). Poedjosoedarmo formulates JPP into seven principles, namely *sumanak*, *tanggap ing sasmita*, *tepa slira*, *andhap asor*, *empan papan*, *nuju prana*, and *cekak aos*.

First, in JPP, speakers should be *sumanak* and *tanggap ing sasmita*. In order to maintain smooth communication between speakers and interlocutors, speakers should be *sumanak*, or means friendly, and *tanggap ing sasmita*, which means responsive. Second, speakers should be *tepa selira* or considerate in choosing the lexical, language, or speech level. Speakers need to do so because the language "may imply the place of the interlocutor in the social stratum" (Poedjosoedarmo 2017). Moreover, speakers should be *andhap asor* or humble in delivering their message. Third, speakers should be sensible in choosing the goal and topic of conversation. It should be *empan papan* or proper according to the setting and situation. Fourth, speakers should consider the genre, speech acts, lexical choices that might not hurt the interlocutors. The diction should *nuju prana* or please the interlocutors. Last, the message should be *cekak aos* or brief and clear to avoid redundant sentences.

The fact that JPP and PP share the same content and support each other is

reflected in every maxim and principle. *Andhap asor* principle discusses the same content of giving praise and showing sympathy to the interlocutors as in Leech's Approbation and Sympathy. *Tepa selira* also discusses the sympathy feeling. The tact, generosity, agreement, and modesty seem to share the same message with *nuju prana*. All these principles aim to emphasize the comfortable and pleasant feeling to the interlocutors.

Javanese politeness has been studied many times from many aspects. Nuryatiningsih & Pandanwangi (2018) investigate polite and impoliteness in speech level. The use of Javanese verbs forms indicates politeness of the speakers. Atmawati (2021) echoes the same conclusion in her study. Her study concludes that younger generation are less able to use correct forms of verbs to indicate politeness. As consequences, it indicates impoliteness of the speakers. Politeness strategy is also explored on how people request for help. Budiasningrum & Rosita (2021) conduct research in Malang about on how people use directive speech act in Javanese to ask for help. Politeness plays important role for Javanese people. Thus, Purwanto (Purwanto 2020) and Efendi & Sukanto (2020) try to explain how politeness principle use and deployed in daily conversation. Some principles of politeness are also synthesized (Poedjosoedarmo 2017) and analyzed with the background culture and situation when the conversation happened (Purwanto 2020). These studies prove that Javanese politeness system is an interesting topic to discuss.

Due to the fact that a study of Javanese politeness strategies is rarely conducted in performed media, this study focuses on the linguistic analysis of politeness strategies as reflected in *Tilik* short movie. The study

is aimed to analyze politeness of Javanese language in *Tilik* movie by answering the research question: what are the linguistic politeness strategies and the illocutionary functions employed by the characters in the short movie when expressing speech acts? This study uses Leech's (Leech 2014) Politeness Principle and Poedjosoedarmo's (Poedjosoedarmo 2017) Javanese Politeness Principle to investigate pragmalinguistics perspectives.

2. Methodology

This study aims to analyze the speech acts and politeness employed by the characters in the short movie *Tilik*. Thus, this study employs conversation analysis to investigate the data. The data source of this study is *Tilik* short movie. *Tilik*, was uploaded on August 17th, 2020 in Ravacana Film YouTube channel. The short movie lasts for 32 minutes and 34 seconds. The data is the utterance in the movie.

Conversation analysis aims to scrutiny "the general social interaction practices and competences... which enable them to interact meaningfully." (Drew 2014:231). It focuses on the systematic methodology to study interaction. This technique is employed to analyze the utterance in the movie dialogue using Leech's (Leech 2014) PP, and Poedjosoedarmo's (Poedjosoedarmo 2017) Javanese politeness principles theories. The discussion will blend two theories to get a thorough discussion about the pragma-linguistics and the sociolinguistics factors.

Conversation analysis requires several steps to analyze the data. First, the data is transcribed. The movie is transcribed, and the utterances are presented in form of dialogue. Second, the dialogue will be scrutinized. The analysis will not work in every utterance of the dialogue. Instead, the research data are the utterances which

show politeness in the interaction. Lastly, the data are categorized, and analyzed according to Leech's PP and illocutionary function, as well as Poedjosoedarmo's JPP.

3. Findings and Discussion

Based on research questions, the finding is presented in two parts, the discussion of speech acts categories of dialogue in *Tilik* movie and the analysis of pragma-linguistics form. The findings are as follows:

3.1 Generosity maxim and *Andhap Asor*

In *Tilik* Movie, the Tact maxim and *andhap asor* are reflected in request statement. The principles are reflected in the dialogue as follow.

Excerpt 1

Bu Tejo: *Ini tu keadaannya darurat! Mbok tolong ta, Pak* (It's emergency, Officer. Please let us go)

The use of *tolong*, in English means *Please*, emphasizes the soften request. Instead of using direct instruction, people use request and add the word *please* to make express it in more polite manner.

3.2 Approbation and *Tepa Selira*

In the dialogue, these principles are reflected in praise statements. They are reflected in the dialogue as follows.

Excerpt 2

Bu Tri: *nggih mboten, Bu Tejo, njenengan niku leres kok. Yen menurutku lho, Bu Tejo, informasi perkara Dian ki migunani.* (You're not wrong at all, Bu Tejo. In my opinion, any info about Dian are useful)

Bu Tejo: *he.. pinter berarti kowe yo..* (You're such as a smart lady.)

Excerpt 2 shows the action of praising the interlocutors by using the phrase "*pinter berarti kowe yo*" which means

"You're such as a smart lady.". This action is taken in order to make the interlocutors feel both of comfortable and supported.

3.3 Modesty maxim and *Nuju Prana*, *Empan Papan*, and *Andhap Asor*

Modesty is reflected in several JPP, *nuju prana*, *empan papan*, and *andhap asor*.

3.3.1 Modesty as *Nuju Prana*

Modesty and *nuju prana* discuss the speaker's consideration in using genre, speech acts, lexical choices that please the interlocutors and avoid the utterances that might hurt feelings. These principles are reflected in the use of kinship terms to address the interlocutors *Yu* (sister), *Bu* (ma'am), and *njenengan* (you in Javanese *Krama Inggil*)

Excerpt 3

Yu Ning: *Bu Tejo, njenengan ki kok yo mbo yo ra waton ne ngendikan.* (Bu Tejo, can you please not say something unreasonable.)

Excerpt 4

Bu Tri: *Bu Tejo, Yu Sam, Yen menurutku to, ne Dian ki gaweane nggenah kuwi ra mungkin duwe bandha kaya ngono kuwi, ho'o ra?* (Bu Tejo, Yu Sam, in my opinion, if Dian really has appropriate job, it would be impossible to own those things, right?)

Excerpt 5

Bu Tri: *Yu Sam, kuwi kabare saka sapa lho?* (Yu Sam, who said that?)

Excerpt 6

Yu Ning: *jenenge we yo darurat yo, Bu ne njenengan ra kersa numpak truk iki yo ra papa kok.* (It was an emergency, Bu. If you don't want to ride this truck, it's no biggie.)

Excerpt 7

Yu Ning: *oalah njenengan njenengan ki kadohan kok lik mikir kok nganti pikirane Dian nganggo susuk barang* (ladies, you took it too far. How can you think that Dian possessing charm.)

Excerpt 8

Bu Tejo: *APA UMUK? Kok isoh njenengan ngomongke aku umuk enak wae le ngomong yo..* (Show off? How could you say that I love showing off? Watch your mouth)

The use of kinship terms to address the interlocutors in this context reflects not only politeness, but also intimacy and solidarity as in Excerpt 3, 4, 5, 6, 7, and 8. The ladies live in the same neighbourhood and know each other. The use of kinship terms shows how close their relationship. Krisnanda (2014) finds that the use of kinship terms is determined by several factors, namely power, age, social status, intimacy and solidarity.

3.3.2 Using metaphor as *Empan Papan*

Excerpt 9

Yu Ning: *walah walah walah jan, njenengan njenengan ki lho ngalahke wartawan wae nganti isoh ngerti sisik melik uriye liyan. Nganti ngono kuwi jan.* (Oh wow, are you guys now journalists? Your jobs seem to investigate others' lives, so detailed)

Excerpt 10

Yu Ning: *Walah, walah Bu Tejo, kok le kaya dokter. Hawong nyatane awake Dian nganti seprene ra ana perubahan og.* (Oh, come on Bu Tejo, you act like a doctor. In fact, there is no changes with Dian's body)

Excerpt 11

Yu Sam: *yen aku yo ra wedi bojoku meh seneng karo Dian. lha wong bojoku wes ra isoh takhiyat.* (I'm not afraid about my husband liking Dian because my husband can't even get it on)

Metaphor is frequently used in discourse. Using metaphor *wartawan* (journalist) and *dokter* (doctor or physician) as in Excerpt 9 and 10 to compare the characteristic between the interlocutor and the professions is an insult. It can be a violation of modesty. However, the

speaker at the same time maintains social goals by considering the distance between the speaker and the interlocutors to avoid direct conflict. It is in line with what Tannen (2005) states about the use of metaphor. She states that the aim of metaphor is for both of insulting and appreciating the distance between speaker and interlocutor.

In addition to that, the use of metaphor in discourse also reflects the strategy of social goals by employing lexical choice in particular setting. In JPP, employing lexical choice in certain situation is encoded as *empan papan*. The use of *takhiyat* aims to substitute the word *erection* in casual conversation as in excerpt 11. *Takhiyat* refers to the movement in *shalat*. When moslems do *takhiyat*, they raise their fore fingers. The movement of raising the finger is compared to the penis erection. The word *erection* is considered taboo to use in daily conversation and commonly used only in medical setting. Therefore, Javanese people are expected to be able to show their manner by choosing the right options in terms of lexical choice, topics, level of language, and means of communication based on the situation.

In the movie, all the ladies understand the metaphor of *takhiyat* and laugh. It means that the use of metaphor successfully delivers the message. Tannen (Tannen 2005) states that the use of metaphor is succeeded to deliver messages in discourse if only the presupposition owned mutually by speakers and interlocutors.

3.3.3 Modesty as *Andhap Asor*

Modesty is interpreted as *andhap asor* when the speakers use *basa krama* as the highest and most formal Javanese language level either partial, in predicate and subject only, or whole sentences.

Excerpt 12

Yu Ning: *Bu Tejo, njenengan ki kok yo mbo yo ra waton ne ngendikan.* (Bu Tejo, can you please not say something unreasonable.)
krama inggil is used partial in subject as *jenengan* and predicate, *ngendikan*

Excerpt 13

Dian: *Bu Lurah niku tasih ning ICU. Dados dereng saged diturweni, Bu.* (Bu Lurah is still in emergency room. She is not allowed to get visitors)
krama inggil is used in whole sentence

Excerpt 14

Fikri: *Nyuwun sewu, bu ibu, waduh niki ibu-ibu malah sampun dugi riki, matur nuwun.* (Excuse me. You are all already here. Thank you)
krama inggil is used in whole sentence

The use of *basa krama* is addressed to speak with the elder or respected person to show respect. In excerpt 12, 13, and 14, the speakers respectively consider the distance to show respect. Even though the use of *basa krama* can be found in the dialogue, the conversation is delivered mostly in *basa ngoko*. The ladies mostly use *basa ngoko* because they live in the same neighbourhood and know each other.

3.3.4 Modesty as humble in *Andhap Asor*

Modesty is also interpreted as humble in JPP's *andhap asor*. It is expressed in the dialogue as follows:

Excerpt 15

Bu Tejo: *Tur ya, sakjane ki ehm! Ne misal ehm! Ya warga sik ngejoke bojoku nggo dadi anu apa Lurah ngono kaya Gotrek pa pie, kaya Yu Ning ngono dadi tim sukses yo masa aku ya nolak, haha! Ra penak ta.* (Well, if people want to, you know, elect him to be the district major, let's say you or Yu Ning, willing to be the campaign team, it'd be disrespectful to say no, haha!)

In excerpt 15, the character tries to display humble profile about election. It shows that the character displays Modesty as *andhap asor*, by using self-devaluation strategy (Leech 2014). Humble is considered polite in Javanese culture (Poedjosoedarmo 2017).

3.4 Agreement as *Nuju Prana*

Agreement in politeness is reflected when the speakers apply strategies of avoiding disagreement and maximizing the expression of agreement. The purpose of this strategy can be varied. Agreement expression is a strategy of avoiding disagreement and conflict (Brown, Penelope & Levinson 1987; Rahayu 2009). Agreement expression also reflects the consideration of others' feeling and opinion (Leech 2014). Agreement is expressed in the dialogue as follows:

Excerpt 16

Bu Tejo: *Eh, Dian ki gaweane apa ya? Kok jare ana sik tahu ngomong yen gaweane ra nggenah ngono kuwi lho. Kan mesake bu Lurah to yen nganti duwe mantu gaweane ra nggenah ngono kuwi lho yo. Ana sing tau ngomong yen gaweane Dian ki mlebu metu hotel ngono kuwi lho. Terus nang mall karo wong lanang barang ki. Gawean apa ya? hahahaha* (Anyway, I wonder what Dian does for living. I heard that she has inappropriate job. Poor Bu Lurah if she is having that kind of daughter in law. Someone once said that she often rents a room and hangs out with different guys. What kind of job is that?)

Yu sam: *masa sih?* (Oh really?)

Yu Ning: *lha yo sapa ngerti, ngeterke tamu wisata ta Bu..* (She might accompany tourists, who knows)

Yu Sam: *hmm.. pantasan Dian ki yo bocah ki yo pancen semanak tur grapyak, Bu* (Hmm..

no wonder, Dian is such a friendly and bubbly girl.)

Excerpt 17

Bu Tejo: *eh Yu Sam, kira-kira, eeee.. menurutmu ki si Dian ki nganggo susuk ora, he? Nganggo susuk ra Yu?* (Yu Sam, do you think that Dian has a charm? Does she have a charm, Yu?)

Bu Tri: *ketoke ho'o, hihhihi* (I think so, hihhihi)

Bu Tejo: *ketoke ho'o ta?* (She has it, doesn't she?)

Yu Sam: *yo isoh mungkin isoh ora sih Bu. Lha cen Dian kae bocahe kan wes ayu. Kan akeh wong sing seneng ta?* (That can be either yes or no, Bu. Dian is pretty after all. So many boys fall for her, don't they?)

Excerpt 18

Bu Tejo: *Yu Sam*

Yu Sam: *eeh apa?* (eeh, what?)

Bu Tejo: *sakiki aku arep takon. Ket mau aku takon-takon soal Dian, Yu Ning ki mesti maido, ora he?* (let me ask you this. When I ask around about Dian, Yu Ning always made a big deal about it, didn't she?)

Yu Sam: *Ho'o* (Yes, she did)

In the short movie, Yu Sam is presented as the character that uses agreement strategy frequently. In Excerpt 16, Yu Sam responds to two different opinions about a character named Dian with “*hmm.. pantasan Dian ki yo bocah ki yo pancen semanak tur grapyak, Bu*” (Hmm.. no wonder, Dian is such a friendly and bubbly girl). She seeks for similarity in and takes the agreement strategy for both of two different opinions about Dian. In this excerpt, Yu Sam tries to respect both of ladies' feeling and opinions.

It is different with Excerpt 17 and 18. In Excerpt 17, Yu Sam tries to avoid conflict by saying “*yo isoh mungkin isoh ora sih Bu. Lha cen Dian kae bocahe kan wes ayu. Kan akeh wong sing seneng ta?*” (That can be

either yes or no, Bu. Dian is pretty after all. So many boys fall for her, don't they?). Yu Sam presents two possible options to answer and deliver her opinion as her strategy to avoid conflict. In Excerpt 18, Yu Sam responds Bu Tejo's question with a hesitant answer “*ho'o*” which means yes. The hesitance is reflected when she answers the question with low voice and quite some time before saying yes. It reflects that Yu Sam is hesitated to respond the question. However, she appears to be supportive to avoid further conflict with Bu Tejo.

3.5 Sympathy and *Tepa Selira*, and *Tanggap ing Sasmita*

Sympathy means expressing less antipathy between speakers and interlocutors and more sympathy toward self and interlocutors. Sympathy can be expressed in JPP in two ways:

3.5.1 Sympathy as *Tepa Selira*

Excerpt 19

Bu Tejo: *Lho lha yo ning sakiki coba dha mikir, hee.. aku ki bukane nyilike bandhane keluargane Dian lho yo, he.. Cetha ket cilik Dian ki ditinggal minggat karo bapakne, yo.. Ibune duwe sawah yo ra sepiraa.* (Just think about it. I don't mean to look down on her family's asset. In fact, her father left the family since she was a child. Her mother has only a little plot of rice field)

In excerpt 19, the speaker starts the conversation by showing sympathy toward the girl whom she talks about. However, the sympathy politeness or in JPP, *tepa selira* is a strategy of the speakers to remind the interlocutors about the presupposition. This idea is actually in line with Brown & Levinson (Brown, Penelope & Levinson 1987) presupposition strategy of positive politeness. Brown and Levinson further add that positive politeness shows

the connection, minimal distance among speaker and interlocutors.

3.5.2 Sympathy as *Tanggap ing Sasmita*

Excerpt 20

Bu Tri: *aku i tau ngonangi bojoku karo Dian i ngobrol ngganyik banget.* (I once caught my husband talking to Dian so intimately)

Bu Tejo: *iih ya Allah, ya Allah, ya Allah* (oh my God, oh my God, oh my God)

Excerpt 21

Yu Sam: *lha wong bojoku wes ra isoh atakhiyat.* (..because my husband can't even get it on)

Women: **laughing*

Bu Tri: *Heh! Ya Allah mbo ditambake kana.* (Oh God, see the doctor, please!)

Excerpt 22

Bu Tri: *Dian mlaku-mlaku ning mall coba* (Dian was hanging out with someone at the mall)

Bu Tejo: *ning mall?* (at the mall?)

Bu Tri: *karo sapa?* (with whom?)

Yu Sam: *karo sapa?* (with whom?)

Bu Tri: *karo om-om* (with an elder man)

Bu Tejo: *heee tenane? Ya Allah* (oh, really? Oh my God)

Bu Tri: *kuwi patute dadi bapake malah dadi gandhengane* (That man is old enough to be her father, but he was her date instead)

Bu Tejo: *duh duh duh ya Allah* (uwow, my goodness)

Tanggap ing sasmita means the ability to pay attention and respond in the most expected way in discourse. *Tanggap ing sasmita* is encoded as sympathy because it shows the addressee's ability to understand the feeling and respond as what the speaker expects. It is reflected in Excerpt 20 and 21. The interlocutors give the appropriate respond in sympathetic way about the experience that the speakers encounter.

Not only for the sake of social goals, but *tanggap ing sasmita* is also important for interaction flow. Excerpt 22 reflects the importance of the interlocutors' responses to maintain interaction flow. The speaker continues the story due to the excitement and curiosity of the interlocutors about the topic. Therefore, it can be said that *tanggap ing sasmita* is required to make the interaction smooth.

3.6 Sumanak and *Cekak Aos*

Two JPP are not specifically compared to PP, *sumanak* and *cekak aos*. However, *sumanak* is generally applied in any speech acts expressing politeness. As what Poedjosoedarmo (2017) states that the word *sumanak* derived from the word *sanak* which means family with infix -um-. It reflects the cultural expectation that all Javanese people should treat and talk to their interlocutors as if they are family.

The analysis of using kinship terms to address the interlocutors can be an indicator not only for modesty as *nuju prana*, but also *sumanak*. The use of kinship term, Yu (sister), shows how they treat and call their neighbours as family. The use of *basa ngoko* during conversation also show the application of *sumanak*. It reflects the close relationship between the ladies. *Basa ngoko* is encoded in some sentences in the dialogue such as:

Excerpt 23

Yu Ning: *Wes kabeh to iki?* (All of you guys have chipped in, haven't you?)

Excerpt 24

Bu Tejo: *Mangkane dha duwe hape kuwi ra mung dinggo nggaya thok. Ning dinggo golek informasi, ngono lho! Ya?* (Therefore, the purpose of having a phone is not only for style, but also for getting information, OK?)

Excerpt 25

Yu Ning: *Lha ta? Kuwi mau klebu sogokan wes wes balikna wae timbang marake memala lho!* (See now? You are bribed. Believe me, give the money back otherwise something bad happen to us)

Bu Tejo: *Ora ora* (No, it is not a bribery)

Gotrek: *Ho'o pa Yu, baleke. Wes bu, nyoh.* (Really, Yu? Here it is, Bu)

Bu Tejo: *Heh! Ora ya Allah! Tenan. Bojoku ki jenise wes langsung tumandang ra kakean omong. Wes ta, iki ki ikhlas lahillahitallah* (No, it is okay, really. My husband's principle is talk less do more. I am sure about this. In the name of God, it is not a bribe.)

Gotrek: *Iki ora tenan ki? Ra papa tenan iki?* (you sure? Is it really ok?)

Bu Tejo: *Tenan! Iki nggo kowe tenanan, Trek, ya Allah. Tur sakiki mbo yo dha mikir. Heh.. Mbok ya dha mikir Bu Lurah kuwi lho, Bu Lurah ki rak yo wes gerah bola bali ta? Heh? Mesake lho Bu Lurah ki. Ho'o ta?* (I am. This is for you Trek, for God's sake. Anyway let's think clearly, he.. about Bu Lurah. She gets easily sick, right, he? Give her a break.)

Excerpts 23, 24, and 25 show that characters use *basa ngoko* in the conversation. Javanese people usually use *basa ngoko* to communicate with people they know very well. Efendi and Sukanto (Efendi et al. 2020) states that *basa ngoko* is used in Javanese-speaking community in communicating with people who are very familiar with them. The fact that they live together in the same neighbourhood and frequently interact to each other create close relationship between the ladies. They cut off the distance to each other and speak as family in *basa ngoko*.

Cekak aos principle is also applied in every speech acts. The expectation of *cekak aos* is to speak clearly and briefly. The speaker should speak "Everything that is needed should be in the discourse, but

only those that are needed are mentioned." (Poedjosoedarmo 2017) without mentioning the irrelevant details about the discourse.

Excerpt 26

Yu Ning: *Lha Yu Sam karo Bu Tri ndi, Bu?* (Where are Yu Sam and Bu Tri, Bu?)

Bu Tejo: *Yu Sam karo Bu Tri jarene mau Luhuran sik. kelalen nang omah. Oya, Trek, nyoh iki mau aku ditipti bapake bocah-bocah nggo tambah-tambah* (Yu Sam and Bu Tri afre praying Dzuhur. They forgot to do so at home.)

Excerpt 27

Dian: *Mas, kok ketoke aku wes ra betah ya, mas, urip dhelikan kaya ngene ki. Kapan ya, Mas, Fikri isoh nampa yen bapakne arep rabi meneh* (Honey, I don't think I can handle it any longer. Living such life under the radar. When would it be the time for Fikri accepting the fact that his father is going to get remarried?)

Minto: *Tenangna pikirmu, kowe kudu sabar. Percaya wae karo aku.* (Calm down, my dear. I need you to be patient for now)

In Excerpt 26, the character Bu Tejo answers briefly and clearly to Yu Ning's question about Yu Sam and Bu Tri. In Excerpt 27, the character Dian expresses her hesitant feeling about their romance journey. Minto responds to her expression with a brief and pleasing statement to Dian to entrust him about the matter. It also reflects the application *Cekak Aos* principle.

4. Conclusion

The results shows that PP and JPP are in line and supportive to each other and applied in the dialogue. Generosity is in line with *andhap asor* to soften request, approbation is in line with *tepa selira* expressed in speech acts in order to make the interlocutors feel both of comfortable

and supported. Modesty is in line with *nuju prana* in the way to address interlocutors to show politeness, intimacy, and solidarity. Modesty is expressed as *umpan papan* in using metaphor to express insult indirectly and appreciate the distance between speaker and interlocutor, as well as lexical choices according to context. Modesty is expressed in two ways as *andhap asor*, the use of *basa krama* and being humble. Agreement is expressed as *nuju prana* in order to respect others' feeling and opinions as well as avoid conflict. Sympathy is expressed as *tepa selira* and *tanggap ing sasmita*. As *tepa selira*, sympathy politeness is used as a strategy of the speakers to remind the interlocutors about the presupposition. As *Tanggap ing Sasmita*, politeness is used in sympathetic way to respond interlocutors as well as maintain conversation flow. *Sumanak* is expressed in the use of kinship term to address interlocutors and *basa ngoko* in the conversation. *Cekak Aos* is also applied in the conversation due to the comprehensive statements that the characters use in the dialogue.

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