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FOREWORD

Human identity represents both an interesting and endless topic to discuss. Human behavior has always been a mystery that is not always easy to formulate in rigid laws. *KLAUSA Vol. 3 No. 1 (2019)* serves as a painting giving the readers insights about human identity seen from the perspectives of literature and linguistics. Imayah and Amrullah have written in their article entitled "Fenomena Gincu dalam Cerita Pendek Bertajuk 'Gincu'" ("The Lipstick Phenomena in Short Stories with 'Lipstick'". They mention the use of lipstick in Indonesian society is still likely to give negative impacts on women. Imayah and Amrullah assert that fictional texts tend to be dominated by masculinity narratives while on the other hand ignoring the spirit of feminism.

Suhendra has investigated compassionate love in *Me Before You*. Suhendra mentions that the compassionate love is depicted through the two main characters, Louisa Clark and Will Traynor. They concern not with themselves but with others'. People with compassionate love give impact to others. Both main characters show how they shared a self-giving and caring which resulted in giving full life to other. They do what is good for others.

Sukaton discusses the Cultural keyword 'eling' in Javanese and its implication in Javanese society. According to Sukaton, 'Eling' is a culture-specific word used by Javanese people whose meanings are different from one context to another: religious contexts, everyday communication contexts, and life in general. Moreover, Talaohu has written about Phonetics System in Buginese Language. His paper aims to examine the phonetics system of this largest active language in South Sulawesi. Overall, the findings and analysis clearly show that Buginese language has 21 consonants and 6 vowels. What makes Buginese also special is that there are so many 'no audible release' found in plosives, and several syllabic consonants in nasals and fricative [s], as well as a few number of velarized [l]. Whilst concerning vowels, Buginese have exactly 5 vowels [a i u e o ə] in their phonetics inventory.

KLAUSA Vol. 3 No. 1 (2019) concludes with the article by Muttaqin, Sahiruddin, Rodliyah discussing Madurese Language Variations among Regions and Age Groups: Looking at Syntactic and Lexical Variations. Syntactically Madurese language has similar basic word order structure as Indonesian language: the possessive structure is determined by the last sound of the word, either vocal or consonant. Other structures, noun phrase, prepositions, adjective clause, nonverbal clause, and existential clause are much similar to that of Indonesian language. No differences were found in terms of syntactic variations among different ages and regions in Madura. In terms of lexical, some variations do occur as attributed to the socio-cultural background of each speaker. The level of politeness indicates that social level influences the choice of lexical terms used by speakers based on different ages and regions in Madura.

FENOMENA GINCU DALAM CERPEN INDONESIA BERTAJUK *GINCU*

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Abstrak: Penelitian ini bertujuan untuk mendeskripsikan pola pikir masyarakat terhadap penggunaan gincu oleh perempuan di tengah masyarakat Indonesia yang bermukim di pedesaan. Gejala ini dikaji berdasarkan ideologi pemikiran terhadap penggunaan gincu dan faktor yang memengaruhi proses pementukan ideologi tersebutn dengan menggunakan teori New Historicism. Hasil penelitian menun jukkan bahwa penggunaan gincu di tengah masyarakat Indonesia memiliki ragam dampak dan dampak yang diakibatkan adalah dampak negatif. Fenomena sosial seperti ini mengakibatkan perempuan Indonesia terkukung dengan pola pikir yang sempit terhadap penggunaan gincu, khususnya gincu yang berwarna cerah dan mencolok. Ada tiga penyebab yang menyebabkan perempuan yang mengguakan gincu mendapatkan persepsi negatif, yaitu: pandangan yang merendahkan perempuan, ketergantungan perempuan, dan kemiskinan serta rendahnya pendidikan perempuan. Teks fiksi yang mendukung maskulinitas dan mengabaikan feminisme menjadikan penelitian ini lebih menarik untuk dikaji. Dalam kehidupan sosial, tidak seharusnya perempuan terbelenggu dengan persepsi klasik yang semakin merugikan diri perempuan.

Istilah kunci: *perempuan, gincu, pandangan*

Abstrak: This study aims to describe the mindset of the community towards the use of lipstick by women in the midst of Indonesian communities living in the countryside. This phenomenon is examined based on the ideology of thought towards the use of chips and factors that influence the process of ideological formation by using the theory of New Historicism. The results of the study show that the use of lipstick in the Indonesian community has a variety of impacts and the resulting impact is a negative impact. Social phenomena such as this result in Indonesian women being supported by a narrow mindset towards the use of bells, especially bright and striking colored lipstick. There are three causes that cause women to use gincu to get negative perceptions, namely: views that demean women, dependence on women, and poverty and the low education of women. Fictional texts that support masculinity and ignore feminism make this research more interesting to study. In social life, women should not be shackled by classical perceptions that are increasingly detrimental to women.

Key terms: *women, lipstick, and outlook.*

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PENDAHULUAN

Perempuan di Indonesia seringkali mengalami berbagai gejolak dalam kehidupannya. Perempuan di Indonesia seringkali merasa dirinya terbelenggu dengan banyak aturan. Figur perempuan konon dan kini di Indonesia mengalami persegeseran. Namun tidak semuanya setuju dengan konsep kebebasan yang dianut oleh perempuan modern Indonesia masa kini. Itupun tidak lepas dari gunjingan yang mengatakan bahwa perempuan modern Indonesia adalah jenis perempuan yang tidak tahu ada istiadat yang melupakan dirinya dan tidak pantas dinilai oleh sekelompok orang untuk memiliki kebebasan seperti perempuan lainnya yang hidup dengan penuh kebebasan dan bisa menujukkan dirinya tanpa hidup di balik bayang-bayang pria.

Perempuan dianggap lebih rendah dari laki-laki. Seakan-akan laki-laki adalah sosok istimewa yang mendapatkan tempat istimewa dengan segala hak bebas yang mereka miliki. Dalam masyarakat Indonesia yang masih menganut sistem patriarki, perempuan adalah sosok yang harus berada di bawah laki-laki, harus patuh, harus tunduk, dan sebagainya. Fenomena seperti ini menjadikan perempuan memiliki nilai terbatas, tidak bebas, dan cenderung terabaikan (Hikmat, 2002).

Salah satu bentuk dari pembelengguan perempuan di Indonesia adalah penggunan gincu. Gincu yang merupakan salah satu alat rias untuk mempercantik diri perempuan justru menjadi bomerang bagi perempuan. Konon, perempuan yang menggunakan gincu selalu dikonotasikan sebagai perempuan tidak baik atau bisa dikatakan sebagai pelacur atau penggoda. Konotasi tersebut belum hilang secara keseluruhan, dalam kehidupan sosial seperti di pedesaan, gincu, khususnya yang berwarna terang seperti merah dianggap sebagai sesuatu yang kurang pantas untuk digunakan perempuan. Hal ini menjadikan diri perempuan semakin terkukung.

Penelitian yang dilakukan Darni (2013) menunjukkan secara umum bahwa perempuan terbatas dalam aturan budaya, khususnya Jawa. Tidak hanya terbelunggu dalam nilai-nilai paradoks jawa, tetapi perempuan juga diperdangankan untuk meraih keuntungan. Perdagangan perempuan muncul dalam fiksi Jawa Modern. Peneltiian yang dilakukan oleh beliau mendeskripsikan praktik perdangangan wanita dalam fiksi Jawa Modern dengan menggunakan perspektif New Historiscsm. Penelitan ini lainnya dilakukan oleh Wismayanti (2010:63) menunjukkan adanya proses terjadinya perdangangan perempuan melalui perantara. Salah satunya adalah kerabat. Perdangan perempuan terjadi karena adanya unsur kerja sam antara pihak terkait dengan pihak terdekat yang diperdangangkan. Perempuan menjadi korban dalam kehidupan sosialnya.

Penelitian ini berbeda dengan peneliitan sebelumnya, penelitian ini fokus terhadap penggunan gincu sebagai bentuk pembelengguan diri perempuan di Indonesia dalam karya fiksi cerpen Indonesia yang berjudul Gincu ini Merah, Sayang! dari dua pengarang yang berbeda. Cerpen dengan judul yang sama lahir dari pengarang Eka Kurniawan dan Sanad. Keduanya memiliki persamaan mengankat gincu sebagai simbol pembelengguan perempuan di Indonesia.

Menurut Darna (2007:136) sastra merupakan konteks sosial yang berlaku dalam tatanan masyarakat tertentu. Sastra lahir dari kondisi masyrakat yang melatarbelakangkinya. Setiap karya sastra yang lahir tidak lepas dari konteks sosio-budayanya. Karya sastra lahir dengan sistem yang penuh dengan sudut pandang. Bahkan dalam Swingewood (1972:19) diungkapkan bahwa karya sastra merupakan bentuk lain dari cerminan nilai dan norma yang berlaku di masyarakat. Di sisi lain, Wellek (2001:109) berpendapat bahwa karya sastra bukanlah karya yang mati, ia lahir dengan banyak nafas kehidupan.

Fenomena gincu dalam karya sastra yang bertajuk gincu di Indonesia akan dikaji dengan menggunakan pendekatan New Historicism. New Historisicm merupakan teori yang berfokus pada hal-hal yang terasingkan atau tidak mendapatkan perhatian khusus, seperti perempuan. Menurut Greenblatt (2000) New Historicism sebuah teks dapat dilihat hubungan konteks dengan teksnya yang meliputi: struktur sosial atau ideologi, kebebasan berpikir, pemahaman sosial, praktik sosial. Dalam penelitian ini, konteks yang dikaji adalah konteks yang membentuk pola pikir masyarakat terhadap gincu sehingga menjadikannya simbol pembelengguan bagi perempuan.

METODE

Penelitian ini merupakan penelirian deskriptif kualitatif dalam area sastra Indonesia. Penelitian ini bertujuan untuk mendeskripsikan pola pikir masyarakat terhadap penggunaan gincu oleh perempuan di tengah masyarakat Indonesia. Sumber data dalam penelitian ini adalah dua cerpen yang memiliki judul yang sama dengan konten yang berbeda. Kedua cerpen tersebut berjudul Gincu ini Merah Sayang!. kedua cerpen ini lahir dari dua pengarang yang berbeda, namun kedua pengarang memiliki persamaan yakni sama-sama berjenis kelamin pria. Cerpen pertama terbit pada tahun 08 September 2010 dan ditulis oleh Eka Kurniawan. Cerpen kedua terbit pada 15 April 2017 dan ditulis oleh Sanad, seorang mahasiswa.

Metode yang digunakan dalam penelitian ini memiliki dua sifar yakni deskriptif dan analitis. Kedua cerpen yang telah dipiih dibaca secara komprehensif , lalu data dideskriptifkan dan dianalisis. Data dijabarkan berdasarkan bukti yang tertera pada teks.

HASIL DAN PEMBAHASAN

Penelitian ini menghasilkan data bahwa gincu dalam dua karya fiksi yang memiliki persamaan judul memiliki perspektif yang bersifat konotatif sehingga menimbulkan efek pembelengguan erhadap perempuan sebagai pihak yang memgguakan gincu. Kedua cerpen sama-sama mengkritik fenomena sosial, khususnya terhadap makna gincu. Data lebih lengkapnya akan diuraikan pada pembahasan berikut.

Pola Pikir Terhadap Gincu Dalam Cerpen "Gincu ini Merah, Sayang!" Karya Eka Kuniawan

Cerpen pertama yang ditulis oleh sastrawan ternama, Eka Kurniawan mengisahkan seorang perempuan yang bernama Marni. Marni adalah seorang gadis lugu dari pedesaan yang tidak tahu apa-apa mengenai pekerjaan di bar ataupun menjual diri. Ia memutuskan bekerja sebagai ladies di sebuah bar. Awalnya ia hanya bertugas untuk menemani pengunjung makan atau minum. Lama-kelamaan pelanggan mulai menjamah tubuhnya hingga mengajak ia tidur.

Marni yang hanya berpikir bagaimana ia bisa menghasilkan uang terpaksa mengorbankan keperawanannya setelah lima bulan ia bekerja sebagai ladies.

Tak sengaja, ia bertemu dengan seorang pelanggan yang akhirnya menjadi suaminya. Pria itu bernama Rohmat Nurjaman. Tiga tahun perkawinan mereka berjalan dengan kebahagiaan. Hingga akhirnya pada satu waktu, keduanya saling mencurigai apakah suaminya memiliki wanita lain atau sering ke tempat bar. Sedangkan sang suami berpikir apa benar istrinya berada di rumah sepanjang hari ataukah kembali bekerja di tempat bar dan bertemu pria lain.

Rohmat merasa ada sesuatu yang mengganjal. Hal itu tertuang dalam kutipan berikut:

> Tiga tahun usia perkawinan mereka, namun Rohmat Nurjaman masih merasa sesuatu mengganjal dalam kehidupannya. Itu adalah gincu di bibir istrinya. Gincu yang sama sebagaimana ia pernah melihatnya di keremangan bar Beranda. Memang ketika mereka mengikrarkan pernikahan, keduanya telah berjanji untuk menjalani hidup sebagai suami dan istri, bukan pelayan bersama pelanggannya. Tetapi, Marni masih menggunakan Gincu yang sama dengan cara yang sama.

Kutipan di atas menggambarkan bahwa Gincu merupakan simbol pelabelan pada diri Marni yang tidak lain adalah seorang perempuan. Memang benar Marni memiliki masa lalu yang kurang baik, sama halnya dengan masa lalu Rohmat yang kurang baik. Namun dalam teks tersebut, Gincu dijadikan konteks sebagai pembelengguan diri Marni. Dapat terlihat jelas bahwa Rohmat selaku pria, ia menyatakan kebebasan berpikirnya untuk menilai istrinya.

Pola Pikir Terhadap Gincu Dalam Cerpen "Gincu ini Merah, Sayang!" Karya Sanad

Cerpen kedua yang ditulis oleh seorang mahasiswa dari sebuah perguruan tinggi di Indonesia. Pengarang tersebut menciptakan sebuah cerpen yang memiliki judul yang sama dengan kisah yang tidak jauh berbeda. Cerpen yang diciptakan oleh Sanad adalah cerpen yang menceritakan tentang sebuah wanita yang bernama Liyan yang amat mencintai suaminya bernama Komaruddin. Hingga suatu hari, Liyan harus rela melepaskan suaminya untuk bersanding dengan wanita lain yang bernama Deysi.

Komaruddin tiba-tiba lupa atau hilang ingatan, ia lupa akan istri dan anak-anaknya. Hal itu terjadi setelah ia pulang berburu. Setelah sekian lama, ingatan itu kembali terkenang melalui gincu yang dipakai oleh Liyan. Liyan adalah sosok wanita yang tidak suka menggunakan gincu. Pola pikir masyarakat terhadap gincu atau lipstik dapat dilihat dalam kutipan berikut ini:

> Mereka menikah dan untuk pertama kalinya bibirnya kembal berwarna. Pertemuan mereka seperti ingatan akan kenangan yang bergambar namun tak berwarna, indah namun kelam, hingga tak pantas untuk dikenang. Kecuali gincu dibibir Liyan, Komaruddin tak bisa menyembunyikan getar dihatinya, seperti rasa ingin tahu yang tertutup tabir gelap, hingga ia akhirnya tanpa sengaja menyanjung Liyan kala itu.
>
> "Kamu sekarang lebih cantik dengan gincu itu" tanya Komaruddin spontan.
>
> "Ada apa?" jawabnya ketus
>
> "Bukankah dulu kamu tak suka memakai gincu?" Komaruddin mengingat masa - masa penggugatan di kantor desa itu, ketika Liyan yang lusuh datang tanpa polesan sedikitpun diwajahnya.

"Ya!"

"Kenapa?" tanya Komaruddin seperti seorang wartawan.

"Gincu ini merah dan itu hanya untuk suamiku, sayang!" balas Liyan seketika pergi, meninggalkan Komaruddin sendiri dengan kenangan-kenangan mereka yang ia sengaja jatuhkan bersama secarik kertas, seperti sebuah surat, yang kusut karena usia, dan juga remuk karena amarah, surat itu adalah surat dari Deysi untuk para pemburu.

Dalam kutipan di atas jelas tertuang bahwa gincu merupakan alat rias yang mempercantik seorang penggunanya. Gincu dalam konteks cerpen ini menguraikan secara implisit bahwa karena gincu, seorang suami meninggalkan istri dan anaknya dengan menggunakan taktik lupa ingatan agar bisa diterima oleh masyarakat.

Adanya tindakan pengkhianatan dikarenakan istrinya tidak menarik karena tidak bersolek atau tidak menggunakan gincu. Liyan yang dulunya tidak menggemari gincu sekarang ia berubah menjadikan gincu sebagai alat untuk mempercantik dirinya sekaligus membuktikkan kepada mantan suaminya Komaruddin bahwa ia adalah wanita yang cantik sama seperti Deisy, janda yang Komaruddin nikahi dengan alasan lupa ingatan.

Pola pikir masyarakat Indonesia terhadap gincu dalam kehidupan sehari-hari dan dalam kehidupan konteks teks sastra tidaklah jauhlah berbeda. Hal tersebut sesuai dengan pernyataan Arini (2006:88) bahwa tubuh merupakan salah satu bagian yang akan dinilai dengan segala aspek yang meliputinya. Gincu dipandang sebagai sesuatu yang menarik dan memikat dan penggunanya mendapatkan efek tertentu ketika menggunakan gincu. Dengan kata lain dapat dikatakan gincu merupakan lambang yang sifatnya konotatif negatif. Gincu dijerumuskan oleh pola pikir yang memandangnya sebagai sesuatu yang menggoda, lambang balas dendam, menggairahkan, dan dipakai oleh sosok yang bekerja sebagai pekerja seks komersial.

SIMPULAN

Melalui penelitian ini dapat ditarik kesimpulan bahwa karya sastra membuat realita menjadi konteks yang unik jika disajikan dalam konteks teks sastra. Hal itu terbukti dalam dua cerpen yang memiliki judul yang sama dan tema yang sama. Keduanya mengangkat topik gincu di dalamnya dengan latar pedesaan atau masyarakat yang masih memiliki pola pikir lugu terhadap sesuatu.

Sesuatu tersebut merupakan gincu. Pola pikir inilah yang terbawa hingga kini yang menjadikan gerak-gerik perempuan semakin terbatas. Gincu dalam kehidupan nyata dan kedua cerpen ini merupakan alat rias untuk memperindah bibir yang memiliki warna merah terang.

Warna gincu yang merah terang hingga kini dikonotasikan sebagai sesuatu yang kurang pas atau kurang cocok jika digunakan oleh perempuan yang bermukim di pedesaan. Kehidupan dan pola pikir tokoh wanita dalam kedua cerpen tersebut merupakan gambaran dari kehidupan perempuan desa yang belum bisa menunjukkan keeksitensiannya dengan bebas seperti perempuan yang hidup di perkotaan, khususnya kota-kota besar .This section is for the conclusion and suggestion for future researchers.

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AN ANALYSIS OF CHARACTERIZATION OF WILL TRAYNOR AND LOUISA CLARK AND THE IDEA OF COMPASSIONATE LOVE IN *ME BEFORE YOU* (2016)

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Abstract: This review focuses on characterization and the idea of compassionate love. The writer conducted the study to explain the compassionate love seen through the characterization of the main characters in *Me Before You* (2016), Will Traynor and Louisa Clark. The writer uses P.A.R.T.S. characterization theory by Reams (2015) and compassionate love theory by Fromm (1995), Underwood (2002, 2009) and Stenberg (1986) to analyze the two main characters. The analysis uses descriptive qualitative method. The findings of the analysis show P.A.R.T.S. characterization of both main characters. There are seven characteristics of compassionate love seen through the characterization of the main characters. It is seen that Will is a stubborn and strong-willed man, yet he still has that romantic side to show his love which centers on the good of others. Louisa is seen as a persistent and sincere woman who works as Will's caregiver that later falls in love with Will and show how she can make him happy and give him freedom. The P.A.R.T.S. characterization of Will Traynor and Louisa Clark shows the kind of love which centers on the good of the other, i.e. compassionate love.

Key Terms: *characterization, compassionate love, film*

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INTRODUCTION

Me Before You was originally a novel written by British author Jojo Moyes published in 2012 and the adaptation film was released in 2016. It is actually a story of quadriplegic man, Will Traynor, who used to be a charming successful athletic person. But unfortunately, accident makes him injured then there comes a woman who works as his caregiver, Louisa Clark. Furthermore, the writer will analyze the film instead of the novel,

The writer will discuss in more depth the compassionate love depicted through the characterization of Will Traynor and Louisa Clark as the main couple in Me Before You. The story attracted the writer to analyze that it shows how compassionate love looks like in a wedding vow (The Order of Celebrating Matrimony 2016:17), i.e. keep loving in each other in good and bad times, in sickness and in health and for richer, for poorer. The story shows that a true love is love that still remains when there are differences between the relationship. Furthermore, it also aims to show how important to have compassionate love in a relationship which emphasizes the existence of love in diversity. Moreover, the writer uses characterization of P.A.R.T.S, i.e. physical description, action, reaction, thought and speech. The writer will do

the characterization analysis preceding the explanation of how the compassionate love depicted through the two main characters characterization. The characterization must be done preceding the explanation of the depiction of the compassionate love because according to Underwood (2009:4), "Compassionate love can be seen in actions, expressions, and words,..." Therefore, characterization of P.A.R.T.S is obviously suitable to show the compassionate love depicted by the two main characters.

There are two problem statements as mentioned above on the background to analyze, i.e. characterization and the depiction of compassionate love. Therefore, the problems discussed in this paper are 1) how the characteristics of the two main characters are presented and 2) how the compassionate love is depicted through the characterization of the two main characters.

P.A.R.T.S. Characterization

According to Reams (2015:4) characterization is divided into P.A.R.T.S which are five categories, i.e. physical description, action, reaction, thought and speech. Firstly, physical description leaves an impression to audience and the audience may evaluate a character through appearance. According to Cambridge Dictionary, appearance is the way a person or thing looks to other people. Therefore, appearance happens to be the look of gender, facial expression, skin color and even fashion. Secondly, according to Reams (2015:5), "In the real world, our actions reveal who we are. In the same way, a character's actions inside a story reveal who they are." Action is considered as a concrete proof of a person's true color. In other words, people may say and think things but those things may not be that genuine as action is a concrete proof of a person's true color that action is permanent (cannot be undone). Thirdly, reaction is actually how the effect felt caused by action. Reams (2015:8) stated, "Reaction serves to develop the story and the characters at the same time. Because of this, action and reaction are very much two sides of the same coin." Fourthly, thought has a relation to point of view because what is going on people's mind may be told in some point of view. According to Reams (2015:10), "Some stories allow access to only one character's (usually the protagonist's) thoughts; some allow those of several characters. Some stories don't allow access to any character's thoughts at all." He also added it affects the reader's relationship with the character; direct access to the thoughts and inner emotions of a character allows the reader to identify with them at their most personal level. Fifthly, according to Reams (2015:12), "A character's speech or the dialogue between characters forms a medium between their actions and thoughts. How they communicate with other characters can establish not only how they feel, but also descriptors such as where they come from and their relationship with the character to whom they are speaking."

According to Cherry (2018), "Compassionate love, also called companionate love, is about intimacy, trust, commitment, and affection." Therefore, the usage both terms is considered acceptable as those two are the same. Before knowing deeper regarding compassionate love, there are several discussions on love as one of popular romance elements as well as types of love.

According to Fromm (1995:17-18), "Love is an activity, not a passive affect; it is 'standing in', not a falling for'. In the most general way, the active character of love can be

described by stating that love is primarily giving, not receiving." Fromm (1995:19) also stated, "The most important sphere of giving, however is not that of material things, but lies in the specifically human realm. What does one person give to another? He gives of himself, of the most precious he has, he gives his life. This does not necessarily mean that he sacrifices his life for the other – but that he gives him of that which is alive in him; he gives him of his joy, of his interest, of his understanding, of his knowledge, of his humour, of his sadness – of all expressions and manifestations of that which is alive in him. In thus giving of his life, he enriches the other person, he enhances the other's sense of aliveness by enhancing his own sense of aliveness."

The definition of love by Fromm has the relation to the discussion of compassionate love later. Fromm's love explanation actually puts emphasis on the action of self-giving which enhances the feeling of aliveness of other while compassionate love has the principal of centering on the good of the other and emphasizes the enhancement of human flourishing and show the actions of self-giving and caring love that has the intention of giving full life to the other. The complete discussion of compassionate love is later discussed after the discussion of kinds of love by Stenberg.

According to Stenberg (1986), there are eight kinds of love, i.e. non love, liking, infatuation, empty love, romantic love, companionate love and fatuous love. Liking deals with true friendship where bonds, warmth, and closeness with people. It is basically related to intimacy as it has no long-term passion and commitment. Infatuated love is usually known as 'love at first sight'. It has only passion without intimacy and commitment which may lead it to disappearance. Empty love is usually the beginning love of relationship. The passion and intimacy do not yet live within, but the commitment to undergo the relationship has already been built. Romantic love deals with passion and intimacy as the couple are bonded emotionally and physically through passionate arousal. Companionate love deals with intimacy and commitment which usually lives in marriage. It has no relation to sexual or physical desire as it focuses on the friendly relationship with commitment. Fatuous love is love where the commitment is motivated by passion without a stable intimacy. Consummate love is the only complete love form in the triangle. It deals with intimacy, passion and commitment. Stenberg stated, "Without expression, even the greatest of loves can die" (1986:132). There is also possibility that consummate love may turn into companionate love once the passion is lost.

Compassionate love is also known as compassionate love. According to Underwood (2009:3), "Compassionate love is that particular kind of love that centers on the good of the other." She stated, "To be loved when it is the choice of the other, and at some emotional or physical cost, can make a special impact. In giving this kind of other-centered love one tries to truly understand and accept the conditions and state of the recipient in order to enable the recipient to become more fully alive." She also added that "altruistic love," "unconditional love," and "agape" are other terms sometimes used to describe this kind of love. Cambridge Dictionary defines compassionate as showing compassion, where compassion is a strong feeling of sympathy and sadness for the suffering or bad luck of others and a wish to help them. Therefore, compassionate love may sound synonymous with empathy, attachment, or bonding, but in fact, they are not synonymous but more into related to one another. The word

"compassion" alone is not a synonym, as it might imply a focus limited to those who are suffering, and it can imply detachment, whereas compassionate love implies some degree of emotional engagement as appropriate, and also emphasizes the enhancement of human flourishing. According to Underwood (2009:9), "Compassionate love captures both aspects, addressing human suffering and encouraging human flourishing. In this case, the diversity in love holds the most concern that it does not only deal with human suffering but also human flourishing. According to Anand (2016:12), "Human flourishing encourages us to think about the ultimate well-being outcomes we wish to pursue and achieve." He also added, "According to the theory of human flourishing, is that what we are free and able to do, what we actually do, and our experiences are all important contributions to our overall happiness (in the broad sense)."

Compassionate love comes in a working model as a diagram. The diagram encouraged researchers to use the diagram in relation to the analysis they made. Underwood stated (2009:10), "But the model still can provide an effective tool to bring together disparate research and translate from one discipline to another, even communicating with humanities disciplines such as philosophy, theology, and the arts."
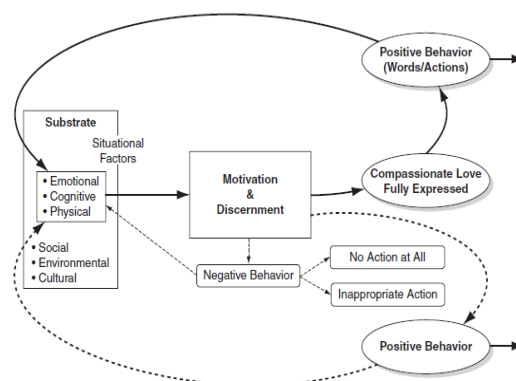
Image 2.1 Compassionate Working Model

Underwood (2002:75) stated that motivation and discernment are the internal processes involved in making decisions concerning actions. He also stated, "Compassionate love fully expressed, shown by the arrow curving up, indicates flow resulting from a balance of appropriate motives and wisdom." Then, it results in positive behaviors in a form of words and actions which then may also give impact to the internal side (emotional, cognitive, and physical) as well as the external side (social, environmental, and cultural). The downward-straight arrow shows how motivation and discernment can result in negative behavior which can be in a form of no action and even inappropriate action. In contrast, the downward-curving arrow shows how it may result in positive behavior but for a wrong reason. For example, when someone does something hoping that they will get something in return can be considered as a selfish motive which is a contrary to the concept of compassionate love, i.e. unconditional love. Underwood (2002:77) also added, "Inner discernment could alert the person to the negative motive, however, and guide future motivation of behavior."

A compassionate love works in a way where attitudes and actions are done to give self of a person for the other. Furthermore, the word 'self' here means identifying a self-giving,

caring love that has the intention of giving full life to the other. According to Underwood (2009:12), "The expression of compassionate love can also be affected by the specific situation and the relationship to the person being loved." People can see compassionate love through actions, expressions, and words, but its main construction consists of motivation and discernment which deal with the free choice to stretch and to give. The explanation of motivation and discernment are as follows:

1. Motivation

Underwood (2009:14) stated, "Motives are always mixed, so in compassionate love as expressed in daily life, there are frequently motives that obstruct orientation toward the good of the other. So many self-centered motives can get in the way, such as the need for reciprocal love and affection, the need to be accepted, guilt, fear, seeing others as an extension of one's own ego, the control of others through indebtedness, a desire to avoid confrontation, a desire to look well in the eyes of others." Motives then become a part of actions. Furthermore, in compassionate love, the motivation lays on the "centered on the good of other". Underwood also added, "The motive needs to be centered on the good of the other to count as compassionate love."

2. Discernment

The process of discernment is reflected in weighing things cognitively, implicitly or explicitly, to make the right decision for the other. Compassionate love fully expressed is not just good intentions, but doing what is really good for the other, or at least aiming to do so.

RESEARCH METHOD

In this research, the writer used the film *Me Before You* directed by Thea Sharrock based on Jojo Moyes's novel of the same title. It was released in 2016 starring Emilia Clarke as Louisa Clark and Sam Claflin as Will Traynor. The duration of the movie is 106 minutes. Furthermore, the writer used descriptive qualitative method in order to be able to provide comprehensive analysis in the form of verbal description regarding the characterization and compassionate love theories used in the analysis. The type of characterization used will be P.A.R.T.S. characterization which consisted of physical description, action, reaction, thought and speech. The writer did some steps to interpret the data. Firstly, after doing the listing P.A.R.T.S. characterization process, the writer applied the compassionate love theory stated in the second chapter for the analysis. Finally, the writer was able to conclude the compassionate love seen in the two main characters through P.A.R.T.S. characterization.

FINDINGS AND DISCUSSION

P.A.R.T.S. Characterization

Will appears as a tall white man with dark grey eyes, wavy brown hair and dimples on his cheek. At first, he has long hair and beard before he shaves. Will is a successful, charming, stubborn, strong-willed man that sees life as a perfect thing. Unfortunately, an accident breaks his perfect life and makes him injured. He is paralyzed and feels that he lives an imperfect life. Imperfect life here means he lives in pain and wants to end his life which will never get any better. He also sees that life is full of enjoyment considering that before the accident, he is an

athletic man who likes physical activities. In fact, he cannot enjoy such things anymore after the accident. His paralysis brings his fate to meet his last caregiver, Louisa Clark. At first, he is seen as a grumpy man who is also very sarcastic. He always shows that he is sick and tired of his life. He also makes people around him know how horrible his life is. After some time, he realizes how Louisa gives the best that she can and it makes Will falls in love with her. Even though he can only move his head, he is still able to express that he does not only care of himself, but also of Louisa's life. He even grants some of Louisa's wishes, e.g. accompanying her to watch a concert, attending Louisa's birthday dinner, enjoying a holiday together. Before Will dies, he has an opportunity to write Louisa a letter. Louisa reads the letter several weeks later and she knows that Will also thinks of her life.

On the other hand, Louisa appears as a white curvy woman with wavy medium brown hair, green eyes, and rosy face. She also appears as a fashionable woman who always wear colorful clothes. Louisa is a persistent, cheerful, expressive, patient, sincere, unselfish woman. According to Will's letter, her jokes are bad and she is unable to hide every single thing she feels. Will also admits that she has possibilities to live a better life. From the very first time, Louisa shows that she never gives up in making Will happy. She greets him every day, gives him her big grin, and even brings him flowers. She keeps trying to make him happy no matter how hard it is because she knows that Will is a bit bad-tempered at first. From time to time, Louisa realizes that Will is not that annoying. Will shows his calm, sweet side which then makes Louisa falls for him. After some time, Louisa finally knows that Will tries to do assisted suicide. Knowing that surprising news, she tries to do all her best to make the rest days of Will's life more wonderful. She brings Will to watch a horse racing, to watch a concert, to celebrate Louisa's birthday at her house and even to enjoy a short holiday together. While having a short holiday together, Will and Louisa discuss about the assisted suicide. Will insists that he does not want to cancel the suicide and it makes Louisa very disappointed. But then, Louisa realizes that the assisted suicide aims to make Will free and happy. In the end, Louisa decides to accompany Will on the day of the assisted suicide to show that she does love him.

In Me Before You, the romance side in the film shows compassionate love. The compassionate love is depicted through the two main characters characterization, Louisa Clark and Will Traynor. The characterization is divided into five categories, physical description, action, reaction, thought and speech. Firstly, the physical descriptions of Will Traynor listed are Will's appearance when he shows his compassionate love. The appearance suits one of compassionate love characteristics is a desire to look well in the eyes of others. Secondly, Will's actions suits one of compassionate love characteristics, i.e. doing what is really good for the other, or at least aiming to do so. What he does show unselfish love that he does not only think of himself but he also thinks of Louisa's better future. One of his actions that obviously shows the characteristic is that he gives Louisa an amount of money to start a new beginning. Thirdly, Will's reactions suit one of compassionate love characteristics, i.e. compassionate love gives impact to the internal side (emotional, cognitive and physical). All of Will's reactions show happiness that he feels and he expresses it through smiling, grinning and giggling. Fourthly, Will's thoughts suit one of compassionate love characteristics, i.e. compassionate love centers on the good of the other. Will thinks how Louisa is a unique person (different from any other) and he also thinks of Louisa's future that she might get big chances ahead. Fifthly, Will's

speeches show several compassionate love characteristics, i.e. emphasizing the enhancement human flourishing, giving full life to the other, doing what is really good for the other, and centered on the good of other. He compliments Louisa that she is beautiful, and he even tells her that she is his only spirit to wake up every morning. His speeches also conclude that he concerns Louisa to have a better future. He says, "I don't want you to miss out on all the things someone else could give you," and, "You need to widen your horizons, Clark. You only get one life. It's actually your duty to live it as fully as possible."

Furthermore, Louisa's characterization is also divided into five categories as same as Will's. The physical descriptions of Louisa Clark listed are Louisa's appearance when he shows his compassionate love. The appearance suits one of compassionate love characteristics is a desire to look well in the eyes of others. Louisa has a good fashion taste that she always wear colorful clothes. Secondly, Louisa's actions match several characteristics of compassionate love, i.e. focusing on the good of others, truly understanding and accepting the conditions and state of the recipient in order to enable the recipient to become more fully alive, emphasizing the enhancement of human flourishing and show the actions of self-giving, caring love that has the intention of giving full life to the other. Thirdly, Louisa's reactions match the characteristics of compassionate love, i.e. compassionate love gives impact on the internal side (emotional, cognitive and physical). Louisa's reactions show that she is worried about Will because she has compassion which simply means a strong feeling of sympathy. She also shows that she has a light heart which makes her always look cheerful and she knows she is happy because she is able to make Will feels more fully alive. Fourthly, Louisa's thoughts suit one of compassionate love characteristics, i.e. compassionate love centers on the good of the other. She thinks how horrible Will's life is and it is because she knows that she can make him happier and live a better life together with her. Fifthly, Louisa's speeches show two compassionate love characteristics, i.e. has a strong feeling of sympathy and enable the recipient to become more fully alive. She compliments Will that he looks great, and she even tells him that he gives a good impact to Louisa's life. Her speeches also conclude that she concerns Will not to end his life but continue to live that she can make him living a happier better life as seen in, "Listen, I know this is not how you would have chosen it, but I can make you happy."

Compassionate Love

The compassionate love seen in both characterizations is based on Fromm's, Underwood's and Stenberg's theories. Both Will and Louisa show that love is an activity based on Fromm's definition of love. They also demonstrate what Fromm defines as love, i.e. love is primarily giving, not receiving. Louisa's actions are mainly how she takes care of Will (feeding, helping Will to drink, accompanying Will) and giving all her life to take care of Will (spending six months being Will's caregiver). Will may not be able to show the act of giving physically, but at the end, he is willing to give an amount of money for Louisa to start a new life (as seen in Will's action). Another Fromm's discussion of love is giving what is alive in self, e.g. the joy, the interest, the understanding, the humor and the sadness. It simply means giving all the alive things in self. Both Will and Louisa give the joy, interest, understanding, humor, sadness and even anger to each other. Those things are the things which make others' sense of aliveness enhanced. This can also be related to human flourishing which basically means freedom and

happiness. Will gives what makes Louisa feel free and happy, i.e. he gives all his love (as seen in P.A.R.T.S characterization), provides things which should buy Louisa freedom and happiness as well as encourages her to realize that life happens once that she has to live it boldly (as seen in Will's action and speech). Louisa also gives what makes Will feel free and happy, i.e. she gives all her love, accepts and understands Will's decision to end everything because it what makes him free and happy that he no longer suffers. At first, Louisa thinks that Will is selfish that he wants to end his life but she later realizes and understands as well as accept that Will does not only think of himself to be free and happy but also think of Louisa to start a new beginning and still get the chance to enjoy all the things someone else can give her.

Compassionate love is fully expressed when the motives are appropriate. As mentioned before in Chapter 2, motives then become a part of actions that in compassionate love, the motivation lays on the "centered on the good of other". Both Will and Louisa show how their motives are appropriate, i.e. do not only think of themselves, but also think of others'. This motive then turns into discernment which full of consideration to make the right decision. Will's right decision can be seen that he does not cancel his assisted suicide even though Louisa can make him happy. The only thing he considers is that he does not want Louisa to miss out all of the things someone else can give her. Furthermore, Louisa's right decision can be seen that she accepts and understand Will's decision because she knows it is the only thing that makes him happy and free.

Underwood's discussion regarding the internal process happened before expressing compassionate love is also shown. They also give impact to each other's internal side (emotional, cognitive, and physical). In emotional side, both Will and Louisa feel the compassionate love they share to each other. In cognitive side, both Will and Louisa pay attention to each other so that they understand each other as well as think then decide things. In physical side, they show actions which they think are important for the sake of each other's happiness and freedom. In Underwood's discussion, there is also an explanation how compassionate love works. It works basically when one's attitudes and actions aim to give self of a person for the other. Furthermore, the word 'self' here means identifying a self-giving, caring love that has the intention of giving full life to the other. Both Will and Louisa's actions show how they share a self-giving and caring love which result in giving full life to other. They do what is really good for each other. The word 'good' here means what is really good not only for the present, but also for the future.

The last discussion of compassionate love comes from Stenberg's explanation. The idea of compassionate love from him lays on the intimacy and commitment which is basically called as friendly relationship. Both Will and Louisa show how they build their intimacy everyday for six months. Louisa shows that she has the commitment to stay with Will, to take care of him as well as shower him with compassionate love. In addition, Will also shows that he has the commitment not to stay forever with Louisa that he knows that Louisa deserves to meet other wonderful chances.

There are seven characteristics of compassionate love seen through the characterization of the main characters, i.e. desire to look well in the eyes of others, doing what is really good for the other or at least aiming to do so, compassionate love gives impact to the internal side

(emotional, cognitive and physical), centers on the good of the other, truly understand and accept the conditions and state of the recipient in order to enable the recipient to become more fully alive, emphasizes the enhancement of human flourishing and show the actions of self-giving and caring love that has the intention of giving full life to the other, and has a strong feeling of sympathy and enable the recipient to become more fully alive. It is also obviously proven that compassionate love can be seen through actions, expressions and words or in other words, it can also be seen through characterizations. Therefore, as a conclusion, the P.A.R.T.S. characterization shows the compassionate love based on Fromm, Underwood and Stenberg theories seen in Will Traynor and Louisa Clark.

CONCLUSION

Me Before You movie tells a love story between Will Traynor, a quadriplegic man, and Lousa Clark, his caregiver. The story attracted the writer to analyze the love that exists in their relationship, i.e. compassionate love. Therefore, the writer uses characterization of P.A.R.T.S to help the discuss the compassionate love seen through the characterization of the main characters.

The principle of P.A.R.T.S proposes the five areas of characterization, i.e. physical description, action, reaction, thought and speech. The listed characterizations of each category are presented along with its time location in the film. As a result, Will appears as a successful, charming, stubborn, strong-willed and bad-tempered man who lives a perfect life. Unfortunately, an accident brings him to live a life full of pain and sorrow. His paralysis makes him meet his last caregiver, Louisa Clark. At last, he is able to fall in love with Louisa and shows that he does not only have a grumpy side but also a sweet side. As for Louisa, she appears as a persistent, cheerful, expressive, patient, sincere and unselfish woman. She works as Will's caregiver before she knows that Will tries to commit an assisted suicide. She makes the remaining days of Will's life more wonderful and finally realizes that she falls in love with him. She may be angered to know that Will wants to end his life. In the end, she realizes that she cannot resist what makes Will free and happy.

The compassionate love seen in Will and Louisa's characterizations is based on Fromm's, Underwood's and Stenberg's theories. Both characters reflect Fromm's idea that love is an activity that is primarily giving, not receiving. The characterizations also show Underwood's idea that compassionate love is a self-giving and caring love that results in giving full life to other. In addition, the characterizations also show Stenberg's idea that compassionate love lies in the intimacy and commitment that is basically called friendly relationship.

The P.A.R.T.S analysis of characterization is done prior to the discussion of compassionate love in order to help the writer discuss the compassionate love later. The choice of the particular characterization suits one idea of compassionate love, i.e. compassionate love can be seen in actions, expressions and words. Therefore, the five categories of the characterization has the relation to the compassionate love idea. As a result, there are seven characteristics of compassionate love seen in both Will and Louisa characterizations. In conclusion, both Will and Louisa's P.A.R.T.S characterization shows the compassionate love that exist in their relationship.

The writer found some recent studies that have been mentioned in Chapter 2. The recent studies are in the field of linguistics, especially sociolinguistics. Therefore, the writer suggests that further researchers may try analyzing either the film or novel using literary criticism such as psychoanalytic criticism and feminism. An ecranisation analysis can also be considered to analyze both novel and film. Me Before You also has a sequel to it, After You (2015). Therefore, the writer also suggests further researchers to analyze After You considering that the novel is relatively new. For instance, a further research of Me Before You using a theory of romance in popular cinema by Todd (2014) also suggested.

The writer suggests that further researchers analyze using P.A.R.T.S analysis of characterization and Compassionate Love theory with different literary works. Furthermore, the writer hopes that more researchers will be interested in analying values except love, e.g. kindness, loyalty and boldness. In conclusion, a deeper analysis of Me Before You novel and film along with its sequel After You using other theories is suggested.

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CULTURAL KEYWORD 'ELING' IN JAVANESE AND ITS IMPLICATION IN JAVANESE SOCIETY

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Abstract: Cultural keywords are important information that we can use to understand how people who use those words see life from their perspective. The same can be said about the Javanese community. Some of their words and concepts are exclusive to their own and they can give hindsight to how the Javanese people perceive their life. In order to analyse the meaning behind cultural keywords, Natural Semantic Metalanguage (NSM) is used in this article. The data were taken from several social media posts to illustrate the core meaning of the word '*eling*'. An explication is proposed for the word '*eling*' as well as a brief conclusion about the multiple meaning of '*eling*' and its usage.

Key Terms: *semantics, natural semantic metalanguage, cultural keywords, Javanese language*

INTRODUCTION

The most important key to understanding a culture is to thoroughly examine the words which are used by that particular culture. Wierzbicka (1997, p. 1) argued that "[t]here is a very close link between the life of a society and the lexicon of the language spoken by it". Her view was inspired by the work of Edward Sapir which she quoted in her book. According to Sapir (1949), there are three important links between language and culture:

1. "[L]anguage [is] a symbolic guide to culture" (p. 162)

2. "[V]ocabulary is a very sensitive index of the culture of a people" (p. 27)

3. "[L]inguistics is of strategic importance for the methodology of social science (p. 166)

Sapir's insights are crucial for cultural outsiders who want to study another culture. Without understanding cultural concepts embedded in its language, it is impossible to precisely describe culture-specific concepts.

This article will try to analyse the importance of a cultural keyword 'eling' Javanese society. First, previous studies regarding the word 'eling' will be presented and discussed in section 2. Second, examples of how the word 'eling' is used in modern context will be discussed in section 3. Finally, the proposed explication of the word 'eling' by using Natural Semantic Metalanguage (NSM) will be discussed in Section 4.

LITERATURE REVIEW

The first study that we will discuss is written by George Quinn . In his study, Quinn pointed out a number of examples regarding the word *'eling'*. One example was taken from a poet named Ranggawarsita (1802-1873) who wrote: *Begja-begjane kang lali, isih begja kang eling lan waspada*. Quinn's translation was "[h]owever happy those who are lulled into forgetfulness may be, it is always better to be alert and vigilant" (p. 115). *'Eling'* was translated into 'alert' and *'waspada'* was translated into 'vigilant'. These translations don't really capture the whole meaning of both *'eling'* and *'waspada'*. The reasons for this argument will be discussed further in section 4. However, the explication and examples of *'waspada'* will not be discussed. Moreover, Quinn grouped *'eling','waspada',* and *'sadhar'* together as self-awareness value. He then summarised those three words as "to keep alert and to keep one's guard up" (p.115).

On the other hand, Murtisari argued that the word *'eling'* is closely related to the Javanese belief in God. Religion has been a big part of Javanese life since Hinduism was first introduced to the Javanese in the 1st century. In the modern era, Islam has the biggest number of followers and it affects the values hold by modern Javanese. Murtisari believes that most Javanese put God as the centre of life and they were governed by a law called *'ukum pinesthi'* 'law of destiny'. Based on this law, everyone is believed to live a predetermined life and everyone should accept their destiny without being allowed to question their destiny. Murtisari made a connection between the word *'eling',* which can be translated as 'remember' when it is used as a verb, and *'ukum pinesthi'*. *'Ukum pinesthi'* means that everyone should remember that their life is predetermined and they must not stray from the path the has been set up for them. Murtisari proposed an explication of *'eling'* based on this notion.

> Eling
>
> (a) A person can think something like this
>
> (b) God wants me to live in a certain way
>
> (c) I have to live in this way because of this
>
> (d) It is good to live in this way
>
> (e) If a person can do this all the time, this person will not want something else
>
> (f) this person will not do something bad because of this
>
> (g) It is good if a person thinks like this all the time (p. 118)

What Murtisari failed to capture is the fact that the word *'eling'* has multiple meanings. According to *Javanese-English Dictionary, 'eling'* can mean:

> 1. To remember/bear in mind
>
> 2. To regain consciousness

If we look at Murtisari's explication, we can see that she emphasises the notion that human beings need to bear in mind that their life is predetermined by God. Therefore, not living a life as God had wished will lead to terrible consequences. On the other hand, Quinn translated *'eling'* into 'alert' on the basis of the state of alertness after being lulled into forgetfulness. In

other words, one must regain consciousness (be alert) after being unconscious (lulled into forgetfulness). These two interpretations are not inaccurate considering the fact that the word *'eling'* itself has multiple meanings. However, these two interpretations are not accurate either in the modern context for two reasons. First, the implication of *'eling'* is not exclusive to religious usage. Second, *'eling'* in the context of Quinn's example has no equivalent word in English.

In order to explain *'eling'* to cultural outsiders as well as cultural insiders, a culture-independent tool must be used to avoid misunderstanding. NSM approach is a reliable methodology that we can use to explain culture-specific words to cultural outsiders as well as cultural insiders. "NSM is a reduced language based on a set of sixty-five semantic primes intended to represent the irreducible semantic core shared by all languages." These semantic primes can be combined to form clauses which can be implemented in all languages such as 'I feel something good' and 'someone feels something bad'.

THE USE OF 'ELING' IN THE MODERN CONTEXT

In order to illustrate the use of *'eling'* in modern context, a social media platform called Twitter is used in this study. The reason why Twitter is used is because it's easy to search for posts containing the word *'eling'*. There were hundreds of posts came out from Twitter search engine and I picked out some recent posts that contain the word *'eling'* which represent either to remember or to regain consciousness in meaning.

To remember/bear in mind

Bang mul @masbee1927 · Oct 5
ELING ANAK BOJO,**ELING** WONG TUO NENG OMAH OJO SOK DADI JAGOAN...NENG PASAR GAK ONOK BAKUL NYOWO...!!! WOCO!!!

💬   ⬆ 6   ♡ 1

Figure 1.

The example in Figure 1 is roughly translated as "**eling** (that you have) kid (and) wife, **eling** (your) parents at home, don't act like a bully…at the market, there's no one selling (extra) life…!!! Read!!!". This tweet is an angry tweet directed at someone. We can identify this from the use of capital letters throughout the tweet and the number of exclamation marks as well as the threat given at the end of the tweet. In this example, *'eling'* would be best translated as 'remember'. However, God is not used in this context and the presence of family members mentioned was used instead to remind someone not to act as he pleases in public.
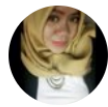
FRIDA @fridaulfa · Oct 6
Kakean polah, **eling** wes mambu lemah mbahh

detikcom ☑ @detikcom
Kakek Usia 79 Tahun Diamankan Diduga Cabuli Bocah SD
detik.id/64zZhB

Figure 2.

The example in Figure 2 is a bit hard to translate because it contains a number of figurative speech such as *'kakean polah'* which means someone makes a lot of unnecessary acts that don't really fit his age. The other one is *'mambu lemah'* 'smell of soil,' which means someone is close to his death. The rough translation for this example is "FRIDA: Too many acts, **eling** you smell of soil already grandpa", "detikcom: A 79-year-old grandfather was apprehended for alleged sexual harassment to a primary school kid". The person who posted this tweet was commenting on how the old man should remember that he is already old and he shouldn't have done such thing.

Jean @jeanfstka · Oct 6
Kenapa sih hobi banget barang orang lain dibilang milik pribadi (?)

yaaaaaaa ampiun mbiaaaakkk sing **eling** :(

Figure 3.

The example in Figure 3 is a complaint about someone's behaviour who likes to claim other people things as hers. It is roughly translated as "Why (do you) make a hobby out of claiming other people's things? Oh my god sister (you) have to **eling** :(". The use of sister here is actually inaccurate because the poster didn't refer to her female sibling. The term *'mbak'* for older female sibling can be used to address women in general. *'Eling'* here is used to remind someone that all of the things that she claimed as hers are not actually hers and people know about it. Moreover, the poster used the first sentence in Bahasa Indonesia and the second sentence in Javanese because the second sentence wouldn't make any sense if she had written it in Bahasa Indonesia.

To regain consciousness

> **Ratu Adil coming** @kurnadi_gularso · Oct 6
>
> Replying to @GusmusQuotes
>
> Jaman Kolobendu. Wolak waliking jaman. Wong sing bejo mung sing **eling** lan waspodo.
>
> 💬   ↻ 1   ♡ 2
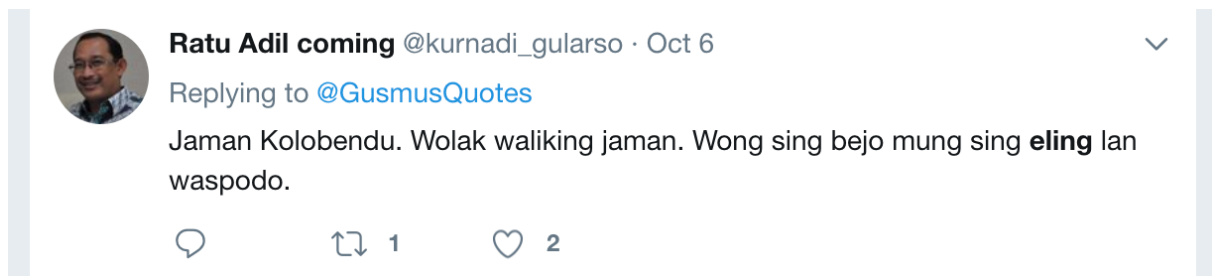
Figure 4.

The example in Figure 4 is a response to another tweet. However, I was not able to retrieve the tweet that he was referring to. This may affect the interpretation of this example, but his reply is written in general context so I think there should be no problem. This example can be roughly translated as "The age of paradox. The age where everything is upside down. The one who's going to be lucky is the one who's **eling** and vigilant.". I used the word 'vigilant' to replace *'waspodo'* just like Quinn did because we're not going to discuss *'waspodo'* further. However, we must note that in this context *'eling'* is paired with *'waspodo'*.

> **Ahmat Afandhi** @AhmatAfandhi · Oct 5
>
> Jargonnya Semar. **Eling** lan Waspodo
>
> > **Sang Guru** @GuruSocrates
> > Penyesalan itu selalu datang terlambat, kalau datang lebih cepat namanya eling lan waspodo ....
>
> 💬   ↻   ♡

Figure 5.

The example in Figure 5 can be roughly translated as "Ahmat Afandhi: Semar's jargon. **Eling** and vigilant" "Sang Guru: Regret always comes late, if it came sooner it would be called **eling** and vigilant". Semar is a wise character in Javanese *Wayang Kulit* or Shadow Puppets. His most well-known saying is *'eling lan waspada'* whenever the king asked for his council. The post from Sang Guru was written in Bahasa Indonesia except for *'eling kan waspodo'* part because it is a culture-specific expression. This tweet emphasises the notion that in order to avoid having regret one must stay **eling** and vigilant constantly. *'Eling'* is described as a state that should always appear first before regret. This doesn't mean that if we are in the state of *'eling'*, regret will follow later. The point is to stay *'eling'* all the time so we will have no regret in life.

🗨   ⟲ 3   ♡ 3

Figure 6.

The example in Figure 6 can be roughly translated as "Plenty… doesn't mean enough. Little …doesn't mean scarce. Don't strive for happiness. Instead, strive for peace. Be grateful for what you have. Always **eling** and be grateful. *'Bersyukur'* is the only word taken from Bahasa Indonesia in this example. From this example, we can see that the value of *'eling'* is embedded by the balance of life and the continuation of the state of consciousness and awareness represented by the word *'tansah'* 'always'.

EXPLICATION OF "*ELING*"

According to the examples presented in Section 3.1 and 3.2, there are some patterns that we can draw. First, *'eling'* is used to ask people to reflect at the things they've done wrong as presented by the examples in Section 3.1. *'Eling'* in this context can be replaced by the word 'remember' and it would represent the meaning faithfully. However, the presence of God and predestined way of life is somehow not present in these examples contrary to what Murtisari proposed. Instead, the presence of family members, old age, and behaviour are used as a reminder. Second, *'eling'* and *'waspodo'* are frequently mentioned together to form an old Javanese saying that can be traced back to Ranggawarsita's poem in Quinn's example. In this context, *'eling'* can't be replaced by 'remember' or 'alert' because those two words don't encompass the essence of the word *'eling'*. *'Eling'* in this context means the state of awareness and the balance in life according to Javanese values represented by the examples in Section 3.2.

Thus, I propose an explication of the word *'eling'* based on the evidence I have provided:

Eling

X thinks something like this:

When something very good happens to me, I cannot feel very good

When something very bad happens to me, I cannot feel very bad

If I don't think like this, something very bad can happen to me

Because I think like this, bad things cannot happen to me

I can't not think like this all the time

It is good if someone can think like this all the time

This explication of *'eling'* can represent the Javanese values of keeping balance in life. In order to avoid something bad (e.g. regret), constant state of *'eling'* should be maintained all the time. If someone can maintain the state of *'eling'* all the time, that person may avoid bad things that may happen because of that person recklessness. In this explication, human beings have more control in life and not just surrender to God's will.

CONCLUSION

'Eling' is a culture-specific word used by Javanese people which has no equivalent word in English when it is used in certain contexts. In order to understand the meaning and usage of *'eling'*, NSM was used to explicate the semantic meaning of *'eling'*. According to the explication given in Section 4, *'eling'* is a concept which can be used outside of religious contexts. *'Eling'* is a concept where someone must possess self-awareness in order to avoid bad things in life. This word can also be used to encourage someone who is experiencing difficulties in life so that he can push through and face life with positive attitude. However, *'eling'* can simply mean 'remember' when used in certain contexts. It is fairly easy to spot which meaning is used when we want to analyse the use of *'eling'*. Generally, we can see the meaning of 'remember' when *'eling'* is used for everyday communication contexts such as reminding people not to do something. On the other hand, the meaning 'to regain consciousness' occur when people give advice about life in general. This can be done by using old Javanese proverbs or certain jargons. In this context, the word *'eling'* can be commonly found together with the word *'waspada'*.

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THE PHONETICS SYSTEM IN BUGINESE LANGUAGE

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Abstract: Buginese language or Bahasa Bugis is the language of people who inhabited in the Celebes (Sulawesi) island, eastern part of Indonesia, which is exactly in South Sulawesi province. Buginese has affiliation with Austronesian language family that spreads into the several parts of the province, such as Bone, Pinrang, Soppeng, Parepare, Sidrap, Barru, Sinjai and Sengkang. Buginese has roughly 3.6 million native speakers which is the largest among any other three ethnic groups in South Sulawesi; Makassar, Mandar, and Toraja. This paper aims to examine the phonetics system of this largest active language in South Sulawesi. Simply put, this article will identify the consonants and vowels which exist in Buginese language and analyse the occurrence of those consonants and vowels.

Key Terms: _Buginese, language, South Sulawesi, phonetics, consonants, vowels_

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INTRODUCTION

Buginese language or Bahasa Bugis is the language of people who inhabited in the Celebes (Sulawesi) island, eastern part of Indonesia, which is exactly in South Sulawesi province (Pelras, 1996). Buginese has affiliation with Austronesian language family that spreads into the several parts of the province, such as Bone, Pinrang, Soppeng, Parepare, Sidrap, Barru, Sinjai and Sengkang. SIL International logs Buginese language has roughly 3.6 million native speakers (cited in Arka, 2007) which is the largest among any other three ethnic groups in South Sulawesi, i.e. Makassar, Mandar, and Toraja.

For that reason, in this research, I chose to examine the Buginese language. The initial preparation has been conducted such as a brief investigation of Buginese language to recognise the common consonants and vowels in Buginese. Furthermore, to see the implementation of the Buginese phonetics, I made a recording process from a native Buginese to get the accurate phonetic transcriptions. The volunteer for this research is originally from Bugis, South Sulawesi, Indonesia. He is a 24 years old male who is the native speaker of Buginese with dialect variation, namely Sengkang. Therefore, the aim of the paper is to identify the consonants and vowels that exist in Buginese language and analyse the occurrence of those consonants and vowels.

TRANSCRIPTION OF RECORDING

In this section, I will provide a table of the transcription of 100 words from a recording by the native speaker who already give his permission to be recorded. For the recording

process, I ask the speaker to pronounce every single of those 100 words for three times each, in order to see if there are any differences found. The recording then be transcribed using PRAAT, a computer software designed for spectrogram analysis, to identify all the consonants and vowels among the 100 words. For instance, here is the table that shows the recording transcriptions:

No.	English Equivalent Word	Sound 1	Sound 2	Sound 3
1.	I	ija		
2.	You	idiʔ	idi	idi
3.	Don't	aɟɟa		
4.	This	ijeː		
5.	That	jaroː		
6.	Who?	iːga		
7.	What?	aːga		
8.	Not	tənɲa		
9.	All (of a number)	jamanəŋ		
10.	Many	maega		
11.	One	seʔdi		
12.	Two	duːa		
13.	Good	makanɟa		
14.	Long	malampe		
15.	Smart	macca		
16.	Woman	makundrai		makunrai
17.	Man (adult male human)	burane		
18.	Person (individual human)	tau		
19.	Fish	bale		
20.	Frog	tuppaŋ		
21.	Dog	asu		
22.	Louse	uːtu		
23.	Tree	foppoŋ		
24.	Seed	biːne		bine
25.	Leaf	dauŋ		
26.	Root	urə		
27.	Grass	aduː		
28.	Skin	oliː		
29.	Flesh (or meat)	dagiŋ		
30.	Blood	dara		
31.	Bone	buku		
32.	Grease (or fat)	macmo		
33.	Egg	təloː		
34.	Horn (of bull etc.)	tandru		tanru
35.	Tail	ikko		

36.	Claw	kanuːku		
37.	Hair (on head of humans)	gm̥ə		
38.	Head	ulu		
39.	Ear	doc͡cili		
40.	Eye	maːta		
41.	Nose	iŋəʔ		
42.	Mouth	tiːmu		
43.	Tooth	iːsi		
44.	Tongue	liːla		
45.	Thigh	fop͡paŋ		
46.	Foot	aːɺe		
47.	Knee	ut͡tuː		
48.	Hand	ɹari		
49.	Belly (or stomach)	bəb͡bua		
50.	Neck	əloŋ		
51.	Chest	aroː		
52.	Heart	ɹantuŋ		
53.	Liver	aːte		
54.	Drink (verb)	meːnuŋ		
55.	Eat (verb)	mandre		
56.	Bite (verb)	ik͡kiŋ		
57.	See (verb)	mak͡kiːta		
58.	Hear (verb)	mareŋkaˈliːŋa		
59.	Know (facts)	is̩ːŋ		
60.	Sleep (verb)	tindro		
61.	Die (verb)	maːte		
62.	Kill (verb)	mab͡buːno		
63.	Swim (verb)	naːŋe		
64.	Fly (verb)	lut͡tu		
65.	Walk (verb)	ɹok͡ka		
66.	Come (verb)	əŋka		
67.	Lie (on side, recline)	leːwu	leːu	leːwu
68.	Sit (verb)	tuːdaŋ		
69.	Stand (verb)	tət͡toŋ		
70.	Stay up (verb)	maddoːɹa		
71.	Kiss (verb)	məɲuɲu		
72.	Sun	əsoː		
73.	Moon	uːɬŋ		
74.	Star	bintaŋ		
75.	Water (noun)	waːi		
76.	Rain (noun)	boːsi		
77.	Stone	batu		

78.	Sand	kṣːi	kṣːiʔ	kṣːi
79.	Earth (or soil)	liːno		
80.	Cloud	hawaŋ	hawaŋ	awaŋ
81.	Smoke (noun)	maʔdumpu		
82.	Fire	aɸi		
83.	Ash(es)	awu		
84.	Burn (verb)	mat͡ tunu		
85.	Path (or road)	laɫŋ		
86.	Mountain	buːlu		
87.	Red	cəlaʔ		
88.	Green	kudaːra		
89.	Yellow (colour)	onɲi		
90.	White (colour)	fuːte		
91.	Black (colour)	boːloŋ		
92.	Night	wṇi		
93.	Hot (adjective)	maɸəla		
94.	Cold (adjective)	macek͡ ke		
95.	Full	fəno		
96.	New	baru		
97.	Good	makṣːŋ		
98.	Round	maleːbu		
99.	Dry	marak͡ ko		
100.	Name	aːsṅ		

Table 1.

FINDINGS AND ANALYSIS

Consonants

The following table shows that there are several consonants exist in Buginese language.

	Bilabial	Labio-dental	Alveolar	Palatal	Velar	Uvular	Glottal
Plosive	p b		t d	c ɟ	k g		ʔ
Nasal	m		n	ɲ	ŋ		
Trill			r				
Fricative	ɸ	f	s				h
Approximant				j	w		
Lateral Approximant			l				

Table 2.

Stop Consonants

The above table shows that Buginese language has nine Stop Consonants. However, as an important note, I found that there are also stop which are unexploded and marked as [̚], which stands for "no audible release" (Ladefoged and Johnson, 2015). It means that there are two consonants which have similarity within the word boundary. For instance, there are two bilabial stops [p] that occurred right after another such as in 'tup̚ paŋ' (20) in which the first one is unreleased and the second one is exploded. I assume that this phenomenon is commonly occurred in Buginese language.

a. Voiceless bilabial stop [p] and voiced bilabial stop [b]

It appears that this language has two bilabial stops [p] and [b]. For more details, here is a table shows the environments where both [p] and [b] occur and the respective location of each environment in Table 1.

Bilabial stop	Environments	Table 1 (numbers)
[p]	[m] ___ [e]	14
	[m] ___ [u]	81
	[p̚] ___ [a]	20, 45
	[p̚] ___ [o]	23
[b]	# ___ [u]	17, 31, 86
	# ___ [a]	19, 77, 96
	# ___ [i]	24, 74
	# ___ [ə]	49
	# ___ [o]	76, 91
	[b̚] ___ [u]	49, 62
	[e] ___ [u]	98

Table 3.

As can be seen, stop [b] more likely occur in this language, and it is clear that [p] and [b] are in complementary distribution which means both are allomorphs of one phoneme /b/. They are never in the same environment as [p] occurs only in **'C___V'** while [b] occurs elsewhere. The rule is as follows:

/b/ → [p] / [consonant] ___ [vowel]

[b] / elsewhere

b. Voiceless dental alveolar stop [t] and voiced dental alveolar stop [d]

It appears that this language has two dental alveolar stops [t] and [d]. The environments where both [t] and [d] occur and the respective location of each environment in Table 1 can be seen below:

Dental alveolar stop	Environments	Table 1 (numbers)
[t]	# ___ [ə]	8, 33, 69
	# ___ [a]	18, 34
	# ___ [u]	20, 68
	# ___ [i]	42, 60
	[u] ___ [u]	22
	[a] ___ [a]	40
	[a] ___ [e]	53, 61
	[i] ___ [a]	57
	[a] ___ [u]	77
	[u] ___ [e]	90
	[t̚] ___ [u]	47, 64, 84
	[n] ___ [a]	74
[d]	[i] ___ [i]	2
	[a] ___ [u]	27
	[u] ___ [a]	68, 88
	# ___ [u]	12
	# ___ [a]	25, 29, 30
	# ___ [o]	39
	[ʔ] ___ [i]	11
	[ʔ] ___ [u]	81
	[n] ___ [r]	16, 34, 55, 60
	[d̚] ___ [o]	70

Table 4.

As can be noticed, alveolar stops [t] and [d] are minimal pairs as the bolded-environments above show that there are two pairs of environment which could exist between them such as **'[a] ___ [u]'** and **'# ___ [a]'** which means [t] and [d] are in contrastive distribution and two distinct phonemes. Since they are in the same environment but different in meaning. The rule is as follows:

/t/ → [t] / elsewhere

/d/ → [d] / elsewhere

c. Voiceless palatal stop [c] and voiced palatal stop [ɟ]

Buginese language has two palatal stops [c] and [ɟ]. The environments where both [c] and [ɟ] occur and the respective location of each environment in Table 1 can be seen in the table below:

Palatal stop	Environments	Table 1 (numbers)
[c]	[c˥] ___ [a]	15
	[m] ___ [m̩]	32
	[c˥] ___ [a]	39
	# ___ [ə]	87
	[a] ___ [e]	94
[ɟ]	[ɟ˥] ___ [a]	3
	[n] ___ [a]	13
	[a] ___ [e]	46
	# ___ [a]	48, 52
	# ___ [o]	65
	[o] ___ [a]	70

Table 5.

The above dataset shows that palatal stops [c] and [ɟ] are minimal pairs as a bolded-environment indicates that there is a pair of environment which occurs in both of them that is **'[a] ___ [e]'**. It proves that [c] and [ɟ] are in contrastive distribution and two distinct phonemes since they are in the same environment but different in meaning. The rule would be like this:

/c/ → [c] / elsewhere

/ɟ/ → [ɟ] / elsewhere

d. Voiceless velar stop [k] and voiced velar stop [g]

This language has two velar stops [k] and [g]. The details about their environments where both [k] and [g] occur and the respective location of each environment in Table 1 is shown in the following table:

Velar stop	Environments	Table 1 (numbers)
[k]	[a] ___ [a]	13
	[a] ___ [u]	16
	[u] ___ [u]	31, 36
	[kI]]___ [o]	35, 99
	[kI]]___ [i]	57
	[ŋ] ___ [a]	58, 66
	[kI]]___ [a]	65
	# ___ [ṣ]	78
	# ___ [u]	88
	[kI]]___ [e]	94
	[a] ___ [ṣ]	97
[g]	[i] ___ [a]	6
	[a] ___ [i]	29
	# ___ [m̩]	37

Table 6.

The table displays that velar stop [k] is widely used in this language, and it is obvious that [k] and [g] are in complementary distribution which means both are allomorphs of one phoneme /k/. They are never in the same environment as [g] occurs only in '**V___V**' and '**#___[m̩]**' while [b] occurs elsewhere. The rule is as follows:

/k/ → [k] / [vowel] ___ [vowel]

   #___ [m̩]

[g] / elsewhere

Glottal stop [ʔ]

There are several glottal stops [ʔ] in Buginese. The environments where the glottal occurs and the respective location of each environment in Table 1is shown below.

Glottal stop	Environments	Table 1 (numbers)
[ʔ]	[i] ___ #	2
	[e] ___ [d]	11
	[ə] ___ #	41
	[a] ___ [d]	81
	[a] ___ #	87

Table 7.

Most of the glottal sounds occur in the environment of word-finally and interestingly, the pattern of the glottal stop when in the end of a word could be spot by reading the spectrogram. In addition, the information shown in the spectrogram is always in a set of red pacifiers which formed a vertical line.

Nasals

There are four nasals identified in Buginese language, in which they are bilabial nasal [m]; dental alveolar nasal [n]; palatal nasal [ɲ]; and velar nasal [ŋ]. It is important to note that I found that nasals can be syllabic which the mark [ˌ] under a consonant indicates that it is syllabic (Ladefoged and Johnson, 2015). It means that there is a consonant that forms a syllable on its own, for instance, nasal [m] as in 'gm̩aə' (37) is syllabic. This phenomenon does not occur in Buginese language. The environments where these four nasals occur and the respective location of each environment in Table 1 can be seen in Table 8 below:

Nasals	Environments	Table 1 (numbers)
[m]	[a] ___ [a]	9
	# ___ **[a]**	10, 13, 14, 15, 16, 32, 40, 55, 57, 58, 61, 62, 70, 81, 84, 93, 94, 97, 98, 99
	[a] ___ [p]	14
	[c] ___ [o]	32
	[g] ___ [ə]	37
	[i] ___ [u]	42
	# ___ [e]	54
	[u] ___ [p]	81
[n]	[ə] ___ [ɲ]	8
	[a] ___ [ə]	9
	[a] ___ [ɟ]	13
	[u] ___ [d]	16
	[a] ___ [e]	17
	[i] ___ [e]	24
	[a] ___ [d]	34, 55
	[a] ___ [u]	36
	[a] ___ [t]	52
	[e] ___ [u]	54
	[a] ___ [d]	60
	[u] ___ [o]	62
	# ___ **[a]**	63
	[i] ___ [t]	74
	[i] ___ [o]	79
	[u] ___ [u]	84
	[o] ___ [ɲ]	89

	[w] ___ [i]	92
	[ə] ___ [o]	95
[ɲ]	[n] ___ [a]	8
	[ə] ___ [u]	71
	[u] ___ [u]	71
	[n] ___ [i]	89
[ŋ]	[ə] ___ #	9, 85
	[a] ___ #	20, 45, 68, 74, 80
	[o] ___ #	23, 50, 69, 91
	[au] ___ #	25
	[i] ___ #	29, 56, 97
	[i] ___ [ə]	41
	[u] ___ #	52, 54
	[e] ___ [k]	58
	[i] ___ [a]	58
	[s] ___ #	59, 100
	[a] ___ [e]	63
	[ə] ___ [a]	66
	[l] ___ #	73, 85

Table 8.

The dataset above is showing that in bolded-environments, there are minimal pairs between [m] and [n] as in **'# ___ [a]'**; between [n] and [ɲ] as in **'[u] ___ [u]'**; also between [n] and [ŋ] as in **'[a] ___ [e]'. They are in** contrastive distribution. However, there is no indication of minimal pair between [m] and [ɲ], [m] and [ŋ], or [ɲ] and [ŋ], which means that they might be allophones of the same phoneme (complementary distribution). The table also demonstrates that Buginese frequently uses nasal consonants in its vocabulary.

Alveolar Thrill [r]

There are a significant number of alveolar thrill [r] in this language. The environments where the alveolar thrill occurs and the respective location of each environment in Table 1 are shown below:

Alveolar thrill	Environments	Table 1 (numbers)
[r]	[a] ___ [o]	5, 51
	[d] ___ [a]	16
	[u] ___ [a]	17
	[u]___ [ə]	26
	[a] ___ [a]	30, 88, 99
	[d] ___ [u]	34
	[a] ___ [i]	48
	[d] ___ [e]	55
	[a] ___ [e]	58
	[d] ___ [o]	60
	[a] ___ [u]	96

Table 9.

According to Table 9, Alveolar thrill (r) in this language only occurs in the environment of either **'[vowel]___[vowel]'** or **'[consonant]___[vowel]'**. Additionally, it appears that the pattern of the alveolar thrill could be noticed by reading the spectrogram. In addition, the [r] shown in the spectrogram is always in a set of vibration that formed a vertical line.

Fricatives

There are four fricatives indicated in this language, in which they are voiceless bilabial fricative [ɸ]; voiceless labiodental fricative [f]; voiceless alveolar fricative [s]; and voiceless glottal fricative [h]. It is important to note that, besides nasals, I found that fricative [s] can also be syllabic, since there is a syllabic which sounds line 'sss' as in 'kṣːi a' (78). This phenomenon occurs occasionally in Buginese language. Simply put, the environments where these fricatives occur and the respective location of each environment in Table 1 are displayed below.

Fricatives	Environments	Table 1 (numbers)
[ɸ]	[a] ___ [i]	82
	[a] ___ [a]	93
[f]	# ___ [o]	23, 45
	# ___ [u]	90
	# ___ [ə]	95
[s]	# ___ [e]	11
	[a] ___ [u]	21
	[i] ___ [i]	43

	[i] ___ [ŋ]	59
	[ə] ___ [o]	72
	[o] ___ [i]	76
	[k] ___ [i]	78
	[k] ___ [ŋ]	97
	[a] ___ [ŋ]	100
[h]	# ___ [a]	80

Table 10.

The table above shows that fricative [s] commonly occurs in this language, and it is obvious that [ɸ], [f], [s], and [h] are in complementary distribution which means they are allomorphs of one phoneme /s/. Since they are never in the same environment as [ɸ] occurs only in '**V___V**'; [f] occurs only in '**#___V**'; [h] occurs only in '**#___a**'; and [s] occurs elsewhere. The rule is as follows:

/s/ → [ɸ] / [vowel ___ [vowel]

[f] /   # ___ [vowel]

[h] /   # ___ [a]

 [s] / elsewhere

Approximants

There are two approximants in Buginese, which are palatal approximant [j] and labiovelar approximant [w]. The environments of these three and the respective location of each environment in Table 1 are shown in the table below: .

Approximant	Environments	Table 1 (numbers)
[j]	[i] ___ [a]	1
	[i] ___ [e]	4
	# ___ **[a]**	5, 9
[w]	# ___ **[a]**	75
	[a] ___ [a]	8o
	# ___ [n]	92

Table 11.

The dataset above shows that approximants [j] and [w] are minimal pairs as a bolded-environment denotes that there is a pair of environment in both approximants which is '**[# ___ [a]**'. It attests that [j] and [c] are in contrastive distribution and two distinct phonemes since they are in the same environment but different in meaning. The rule would be like this:

/j/ → [j] / elsewhere

/w/ → [w] / elsewhere

Lateral Approximant [l]

There are a significant number of lateral approximants [l] in this language. The environments they occur and the respective location of each environment in Table 1 can be seen in the table below:.

Lateral approximant	Environments	Table 1 (numbers)
[l]	[a] ___ [a]	14, 85
	[a] ___ [e]	19, 98
	[o] ___ [i]	28
	[ə] ___ [o]	33, 50
	[u] ___ [u]	38, 86
	[i] ___ [i]	39
	# ___ [i]	44, 79
	[i] ___ [a]	44
	[a] ___ [i]	58
	# ___ [u]	64
	# ___ [e]	67
	[u] ___ [ŋ]	73
	# ___ [a]	85
	[a] ___ [ŋ]	85
	[ə] ___ [a]	87

Table 12.

Based on Table 12, it appears that Lateral approximant [l] in this language occurs only in the environment of either **'[vowel]___[vowel]'** or **'# ___[vowel]'**. In addition, it appears that there are a few velarized [l] found in this language where the symbol for velarization is marked as [˜] through the middle of the symbol (Ladefoged and Johnson, 2014). It occurs in the word "finallyæ or before a consonant as in 'uːɫŋ' (73)

Vowel

It appears that Buginese language has a total of 6 vowels according to the findings and analysis of the data in Table 1. They are: open (low) front unrounded vowel [a]; close (high) back rounded vowel [u]; close-mid front unrounded vowel [e]; close (high) front unrounded vowel [i]; close-mid back rounded vowel [o]; and mid central vowel schwa [ə]. The vowel chart in Buginese is shown below:
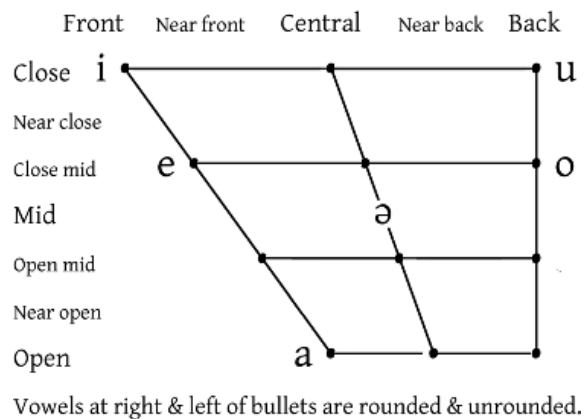
Vowels at right & left of bullets are rounded & unrounded.
Figure 1. (Vowel chart)

Next, by using Praat, I will try to measure both formant 1 (F1) and formant 2 (F2) in Hertz as well as the mean value of each of the 6 vowels. There will be around 6 examples for every vowel for the measurement. After getting the result, I will then draw a chart showing the movement of the formants for each of the outcome.

Open (low) front unrounded vowel [a]

Here is the measurement of the F1 and F2 along with the mean of the six examples in Table 1 which contains vowel [a].

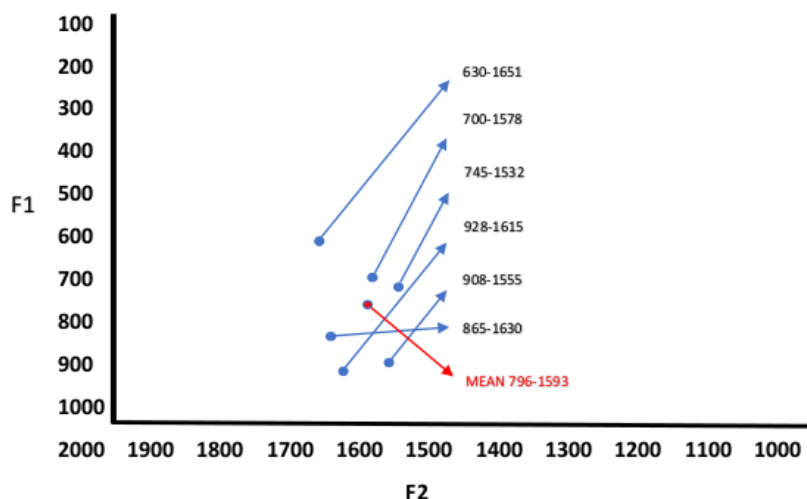| No.	Word examples	F1 (Hz)	F2 (Hz)
1.	[a] in 'jaroː'	630	1651
2.	[a] in 'iːga'	700	1578
3.	[a] in 'tənɲa'	745	1532
4.	[a] in 'burane'	928	1615
5.	[a] in 'tup͇paŋ'	908	1555
6.	Long vowel [a] in 'aːɟe'	865	1630
	Mean=	796	1593
	Standard Deviation=	122	46

Table 13.

Figure 2. (Chart for vowel [a])

Close (high) back rounded vowel [u]

Here is the measurement of the Fr and F2 along with the mean of the six examples in Table 1 which contains vowel [u].

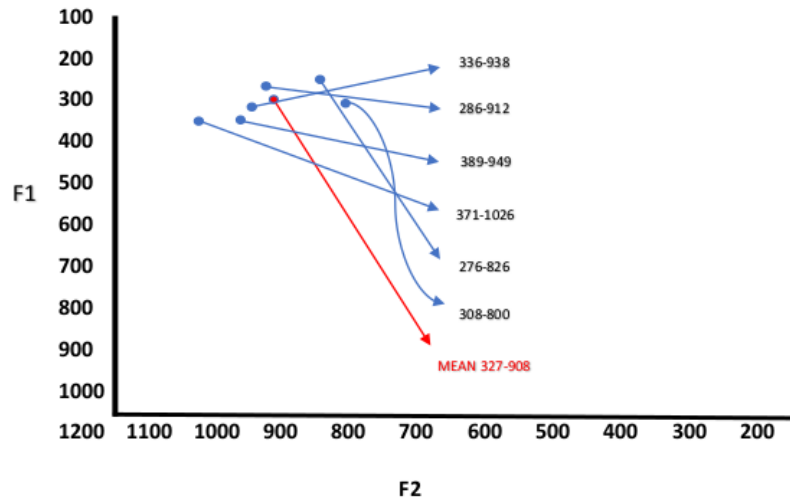| No.	Word examples	F1 (Hz)	F2 (Hz)
1.	[u] in 'urə'	336	938
2.	Long vowel [u] in 'aduː'	286	912
3.	[u] in 'tandru'	389	949
4.	[u] in 'ɹantuŋ'	371	1026
5.	Long vowel [u] in 'uːɬŋ'	276	826
6.	[u] in 'awu'	308	800
	Mean=	327	908
	Standard Deviation=	46	85

Table 14.

Figure 3. (Chart for vowel [u])

3.2.3 Close-mid front unrounded vowel [e]

Here is the measurement of the F1 and F2 along with the mean of the six examples in Table 1 which contains vowel [e].

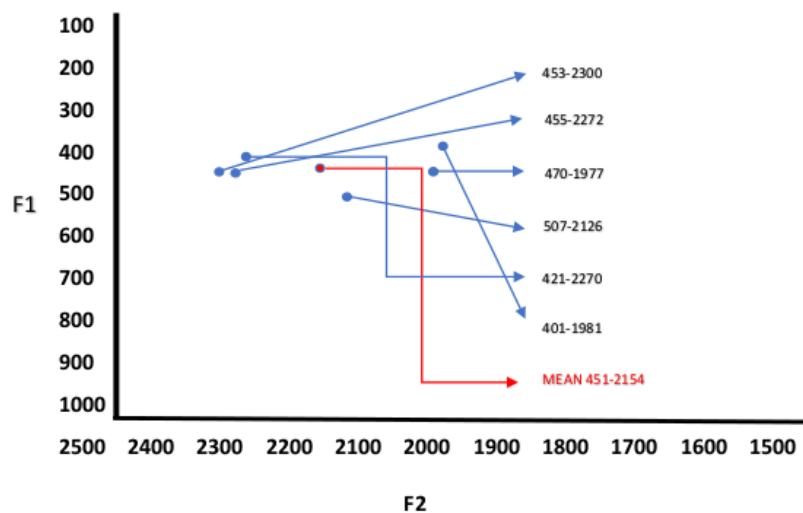| No.	Word examples	F1 (Hz)	F2 (Hz)
1.	Long vowel [e] in 'ijeː'	453	2300
2.	[e] in 'malampe'	455	2272
3.	[e] in 'bale'	470	1977
4.	[e] in 'mareŋkaˈliːŋa'	507	2126
5.	Long vowel [e] in 'leːwu'	421	2270
6.	[e] in 'fuːte'	401	1981
	Mean=	451	2154
	Standard Deviation=	37	149

Table 15.

Figure 4. (Chart for vowel [e])

Close (high) front unrounded vowel [i]

Here is the measurement of the F1 and F2 along with the mean of the six examples in Table 1 which contains vowel [i].

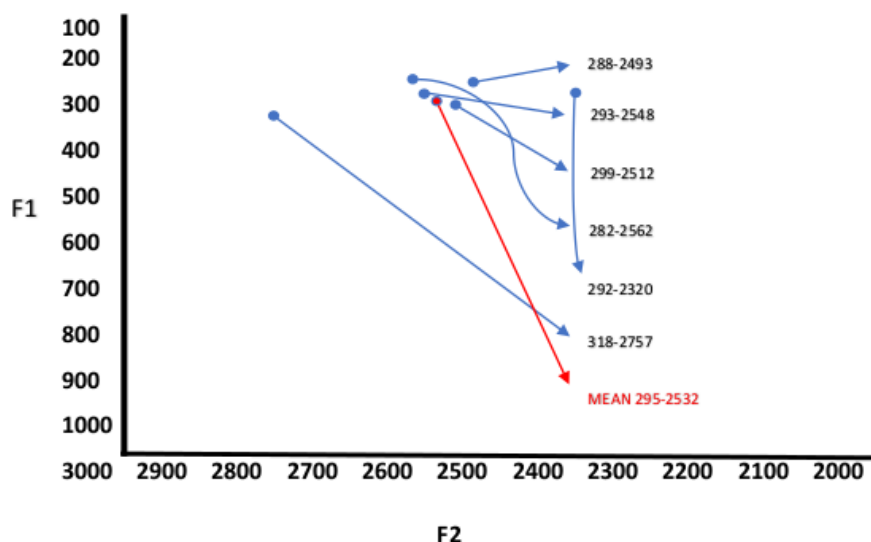| No.	Word examples	F1 (Hz)	F2 (Hz)
1.	[i] in 'ija'	288	2493
2.	[i] in 'seʔdi'	293	2548
3.	Long vowel [i] in 'biːne'	299	2512
4.	Long vowel [i] in 'oliː'	282	2562
5.	[i] in 'ikĬ ko'	292	2320
6.	[i] in 'onɲi'	318	2757
	Mean=	295	2532
	Standard Deviation=	12	140

Table 16.

Figure 5. (Chart for vowel [i])

Close-mid back rounded vowel [o]

Here is the measurement of the F1 and F2 along with the mean of the six examples in Table 1 which contains vowel [o].

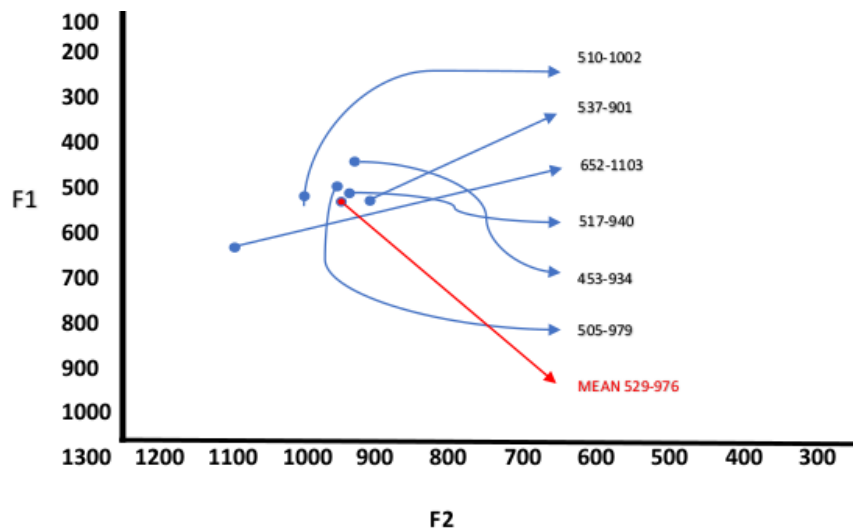| No.	Word examples	F1 (Hz)	F2 (Hz)
1.	[o] in 'təloː'	510	1002
2.	[o] in 'fop̄ paŋ'	537	901
3.	[o] in 'əloŋ'	652	1103
4.	Long vowel [o] in 'aroː'	517	940
5.	Long vowel [o] in 'boːsi'	453	934
6.	[o] in 'onɲi'	505	979
	Mean=	529	976
	Standard Deviation=	66	71

Table 17.

Figure 6. (Chart for vowel [o])

Mid central vowel schwa [ə]

Here is the measurement of the F1 and F2 along with the mean of the six examples in Table 1 which contains vowel [ə].

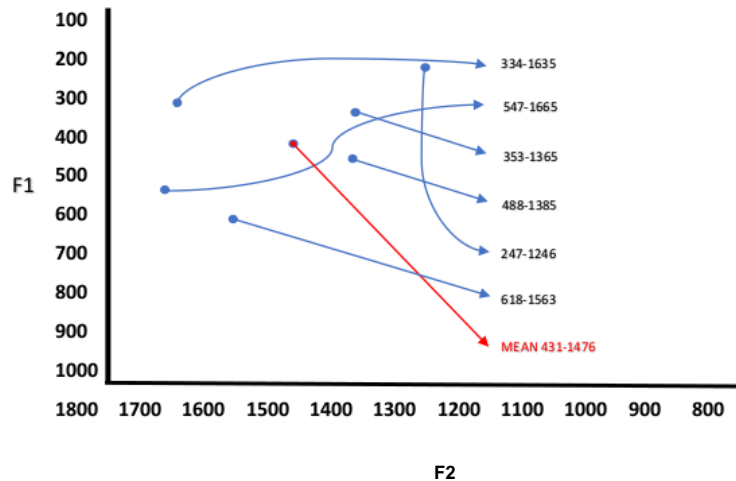| No.	Word examples	F1 (Hz)	F2 (Hz)
1.	[ə] in 'jamanəŋ'	334	1635
2.	[ə] in 'urə'	547	1665
3.	[ə] in 'gm̩aə'	353	1365
4.	[ə] in 'bəb̚ bua'	488	1385
5.	[ə] in 'əŋka'	247	1246
6.	[ə] in 'əsoː'	618	1563
	Mean=	431	1476
	Standard Deviation=	142	168

Table 18.

Figure 7. (Chart for vowel [ə])

CONCLUSION

Overall, the findings and analysis clearly show that Buginese language has 21 consonants and 6 vowels. Regarding consonants, there are some consonants that are also found in English such as: plosives [p t k b d g ʔ]; nasals [m n ŋ]; fricatives [f s h]; approximants [j w]; and lateral approximant [l], but exclusively in Buginese such as: has plosives [c ɟ]; nasal [ɲ]; and fricative [ɸ]. What makes Buginese also special is that there are so many 'no audible release' found in plosives, and several syllabic consonants in nasals and fricative [s], as well as a few number of velarized [l]. With regard to vowels, Buginese has 5 vowels [a i u e o ə] in their phonetics inventory.

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LANGUAGE VARIATIONS IN MADURESE ACROSS REGIONS AND AGE GROUPS: LOOKING AT SYNTACTIC AND LEXICAL VARIATIONS

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Abstract: This research is aimed to describe the syntactic and lexical variations of the Madurese language based on different ages and regions in Madura. This is due to the changing phenomena of the language, namely Madurese, due to socioeconomic and technological development. Participants of this study were youths and old groups from different regions. Data were analyzed quantitatively and qualitatively in accordance to the research problems. It was found out that syntactically, Madurese has similar basic word order structure to that of Indonesian. The possessive structure is determined by the last sound of the word, either vowel or consonant. Other structures, noun phrase, prepositions, adjective clause, nonverbal clause, and existential clause are much similar to those of Indonesian language. No differences were found in terms of syntactic variations among different ages and regions in Madura. In terms of lexicon, some variations do occur as attributed to the socio-cultural background of each speaker. The level of politeness indicates that the social level influences the choice of lexical terms used by speakers based on different ages and regions in Madura.

Key Terms: *Syntactic structures, lexical variations, age, regions, Madurese*

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INTRODUCTION

Language undergoes changes in line with the developing society (Swan, 2011). Due to the changes, there will be some variations of a language depending on some factors, such as regional or social (Yule, 2014). Although speaking the same mother tongue, for example Sundanese, Cirebonese speak Sundanese language, rather differently from Bantenese in many aspects, such as in sounds, sentence structure, word order, etc. (Haerani & Muslim, 2008). Madurese is a language spoken by Madura people. Madura is a small island in East Java, located in the north-eastern part of East Java. There are four main districts in Madura, Sumenep, Pamekasan, Sampang, and Bangkalan regions. Historically, Madurese language is "a member of the Malayo-Sumbawan subgroup of the Western Malayo-Polynesian branch of the Austronesian language family" (Adelaar, 2005 and Gray, Drummond and Greenhill, 2009, cited in Davies, 2010, p. 4). Though Madurese is the common language, it is assumed that

geographically, people from these four different regions will speak different language varieties. Geographical location is probably the most-studied social factor affecting variations. A study of regional differences, Dialectology, usually seeks to see how different regions influence the language the people speak.

In addition to its geographical factor, age factor also can contribute to new variations in language development (Yule, 2014). This is the case with Indonesian or Javanese, in which it is clearly seen from the reality that older and younger Indonesian or Javanese speak both languages differently. Older Indonesian tend to speak Indonesian more formally, but younger generations will tend to speak rather differently by involving Jakartanese dialects or using code mixing or switching, which is also influenced by social status of the speaker.

Madurese people are quite mobile and dynamic. They now spread all over Indonesia or even abroad (Davies, 2010). Younger Madurese go outside Madura for studying in universities. Madurese people also go outside for economic reasons, and this phenomenon will then affect language development in terms of lexical and syntactic features.

Upon using a language to communicate to one another, people form a language community, such as, related to this research, the Madurese language community, might speak differently from each other. Within the Madurese community, who are mainly separated socially and geographically (into four main regions), the differences in how the community members use the Madurese language may occur. In the field of linguistics, as being notified by Kreidler (2009, p.19), "When people who have the same native language can understand one another but still notice consistent differences in each other's speech, we say they speak different dialects of that language".

In addition, the variation can be viewed as either diachronic or synchronic. According to Yule (2014, p.236) diachronic language variation is resulted from the historical perspective of change through time; while, synchronic variation is in terms of differences within one language in different places and among different groups at the same time. Yule (2014, p. 244) notifies that "While differences in vocabulary are often easily recognized, dialect variations in the meaning of grammatical constructions are less frequently documented." Moreover, the regional dialect variation has been broadly acknowledged and become the source of some humor for people living in other regions (Yule, 2014).

According to Swan (2011, p. 60) "language change may be a natural and universal phenomenon…". Therefore, language variations or language form alternatives may occur in a society speaking and using the same language. For example, there is a variation for standardized English statements of "I don't know anything" or "I'm no working the day" (Swan, 2011, p. 63). Swan (2011) also states that this variation is common because languages change following the course of time, the regional dialects, the individual speakers, and the different situations.

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notifies that "While differences in vocabulary are often easily recognized, dialect variations in the meaning of grammatical constructions are less frequently documented." Moreover, the regional dialect variation has been broadly acknowledged and become the source of some humor for people living in other regions (Yule, 2014).

There have been some studies to describe Madurese Syntax (Davies, 2010), Madurese phonology, lexicon, syntax, (Sofyan, 2007), and verb forms (Azhar, 2010.). These have been a major reference in looking at how standard Madurese is. However, there has been no study investigating the different uses of the language based on different regions and by different age groups. This research is aimed to identify the variations of Madurese by looking at syntactical and lexical features of Madurese based on regional and age group differences.

METHODOLOGY

This research is a descriptive study to investigate variations of lexical and syntactic performance of Madurese language performed by the Madurese people. This research applied both quantitative and qualitative method. Quantitative method was used to look at the number of linguistic performance by the participants, younger and older generations of Madurese. Also it tried to look at differences in the performance of both lexical and syntactic performance by both age groups. Qualitative method was used to describe patterns of the participants' linguistic performance so that a deep description and analysis of the patterns were also identified.

As mentioned in the literature review, the syntax of Madurese particularly from Bangkalan regency was studied and published by Davies (2010). This study then tried to involve two other regions, Pamekasan and Sumenep. Thus, the regions covered in this study are three different regions. In particular, participants across three regencies are 90 Madurese students whose ages range from 15 to 17 and 30 teachers (10 teachers and 30 students from each regency). These two different groups in ages were expected to represent two different generations as set out in the second objective of this study.

Madurese syntax was assessed using the instrument developed by the researchers. It is a written test consisting of Indonesian sentences representing Madurese syntax as adopted from Davies's (2010) book "A grammar of Madurese". It covers sentences of basic word order, non-verbal clauses, existential clauses, verbal clauses (transitive, intransitive, ditransitive), exclamatory clauses, hortative clauses, imperative clauses, and comparative and superlative clauses). About 50 items were used as instrument to collect data about Madurese syntax or grammar (see Appendix 1).

The data collection was conducted after the permission from school principals at each regency was approved. After permission was obtained, the researchers contacted some teachers and students to participate in this research. The data were collected outside of class time. Regarding procedures for data collection, the participants were assessed individually beginning with a trial sample provided by the researchers. The participants completed the paper-based written expression instrument within 30 minutes.

FINDING AND DISCUSSION

Syntactic Variations Among Regions

This study focuses on the clause level of Madurese language, starting from simple sentence and complex sentence.

Simple Sentence Basic Word Order.

All utterances indicate that the basic word order of Madurese language is Subject Verb Object (SVO) structure. This is similar to Indonesian or English language in which the basic sentence structure is subject preceding predicate. This is shown from the participants' sentences:

- *Kauleh ngenom kopi.* (I drink coffee)

- *Abdhina ngenom ghubhi.* (I drink coffee)

- *Sengko' ngenom kopi.* (I drink coffee)

From the questionnaire, all participants from the three regions and from the same generations produced the same order, that is SVO order.

Prepositions

Prepositions occur in Madurese language. However, in this study only two prepositions are investigated. The finding is as follows.

To	Bangkalan	Pamekasan	Sumenep
Ka	60%	60%	100%
Dha	40%	40%	
In			
E	90%	80%	100%
Neng	10%	20%	

Table 1. Distribution of Prepositions 'to' and 'in' based on regions (preference)

From the data above, this study looked at two prepositions, namely 'to' and 'in'. It is shown that the prepositions used are '*ka*' and '*dha*' for 'to', and '*e*' and '*neng*' for 'in'. From the finding, it is also shown that the majority of the respondents use '*ka*' for 'to' and '*e*' for 'in'.

The finding also indicates that the structure of preposition is put before the noun, as in:

- *Abdhina mangkat da Sorbhajah.*(I go to Surabaya)

- *Kaule meyos dha' Sorbaja.* (I go to Surabaya)

- *Kauleh meyos ka Sorbejeh.* (I go to Surabaya)

- *Rino bedeh e kantor* (Rino is at the office)

- *Rino bedhe neng kantor*. (Rino is at the office)

Noun Phrase

Noun phrase in this study is shown by two ways:

1. Noun + Adjective (NAdj) structure, such as in '*Ka'dissah si mored penter*' or '*Aruah mored penter*' (He is a smart student)

a. Noun + se+ Adjective structure, such as '*Jiah mored se penter*'. (He is a smart student)

However, mostly, Noun+Adjective is mostly used by the participants which is 90% of utterances use this adjective clause structure.

Non-verbal Clause

This structure shows that the predicate of a Madurese sentence has no verb in it. Rather, it uses Noun, adjective, or Adverb phrase as the predicate. The structure of the sentence consists of Subject + Non-verbal Clause marker (ka/ruah, paneka, ka'isah) for 'that'

The Non-verbal clause markers are

- Pamekasan: *ka/ruah, paneka*, such as in "siti paneka ghuru" (Siti is a teacher).

- Bangkalan: *ka/*ruah, such as in "Bebini' jeria anyanyi se bagus' (The woman is a good singer), *gha/panekah, ka'isah, jareya*, *ka'dissah*, such as in "Siti ka'dissa guru" (Siti is a teacher).

- Sumenep: *jeria*/jareya, such as in "Bebini' jeria anyanyi se bagus' (The woman is a good singer).

From the data, it was found that *ka/ruah* is the mostly used NV Clause marker, compared to other markers.

Suggestions

- The findings presented in this section are not clear for non-Madurese readers.

- To make them clear, put the non-verbal clause marker (ka/ruah, paneka, ka'isah for 'that') in a complete sentence. See also the suggestion for "glossing" given on the evaluation form.

Possessive

The data indicate that in Madurese language, possessive depends on the last sound of the word, either vowel or consonant sound. If the last sound is vowel, then the affix '*na*' is added, such as in '*guru-na*', and if the last sound is consonant, then possessive is shown by doubling the last sound, as '*motorrah, mobilleh*' (his car).

Existential Clause

Existential clause is shown by 'There+ N/NP (Adverb Phrase) structure. In Madurese language '*bada/bede*' is used equivalent to 'there' in English. From the finding, it is shown

that all utterances have 'bada/bede' at the beginning of the sentence. Some utterances containing existential clause are as follow:

- *Bede lalake' se andi' anak sittong anyama Pote* (There is a guy who has one son named Pote)

- *Bedeh embik e teneyan budih* (there is a goat at the backyard)

- *Bedeh kadeddiyen ane.* (There is a strange accident)

Relative Clause

From the finding it is shown that in relative clause, the relative pronoun used is 'se' which is similar to 'that/which/who/whom' in English. All utterences produced by the participants use this pronoun 'se' to modify the noun using relative clause, such as in the following sentences:

- *Mored se deteng telat bekal eokom* (The student who came late will be punished)

- *Mored se dapa abhrit bhit bhadih e hokom.* (The student who came late will be punished)

- *Mored se deteng telat bekal e okom.* (The student who came late will be punished)

LEXICAL VARIATION ACROSS AND BETWEEN AGES IN MADURESE: SUMENEP

In addition to syntactic patterns and variations in Madurese language, this study is also concerned about the lexical variation across and between ages within two regencies from different ends of Madura. From the data, it was found that lexical differences occurred in some sentences produced by Madurese people in this study. Dealing with this, this study first presented general information of how one Indonesian lexicon was illustrated in many terms in Madura. Then, the lexical variation between Sumenep and Bangkalan across participants was presented, followed by more detail differences of lexical expression between ages for each regencies. The table 1 showed that thirteen words containing lexical expression variations in this study. Generally, one lexicon showed various Madurese lexical variations in which some was expressed quite differently in each regency in Madura.

Generally, this study revealed that one lexicon in Indonesian language was illustrated in many ways in Madurese language involving first person singular pronoun (I: *kaule, sengkok, buleh, abdhina*), third person singular (He/She: *girowa, genika, paneka, jeriyah, jerowa, rowa/jerowa, ajuah, ka'dissak, jiah, sampeyan, bekna*), demonstrative (that: *genika/paneka/neka, juah, jiya, jeriyah, ka'dissak, rowa, enggerowa*), prepositions (to: *ka* and *dha';* behind: *budhi, bingkeng*), quantifiers (few: *sakonek, diddhi'*), noun (house: *roma, compok, bengko*; student: *siswa, mored, kanak*; dog: *bhurus, pathe'*), verb (drink: *ngenom, neddha, adhe'er*; go: *meyos, mangkat, ajelen entar*), and adjective (smart: *phenther, pelak, tarbuka;* good/nice: *bhegus, becce', sae, salpak, lebur, mapan*). Table 1 shows the patterns of lexical variation found in this study.

	Bangkalan	Sumenep

No.	Items	Teachers (n=9)	Students (n=30)	Teachers (n=10)	Students (n=28)
1	I (first person singular)				
	Kaule	4	17	5	0
	Sengkok/Engkok	1	7	2	25
	Buleh	1	2	0	0
	Abdhina	3	4	3	5
2	He (third person singula)				
	Gi(e)rowa	0	0	7	0
	Genika	0	0	1	0
	Paneka	4	6	0	0
	riyah (Su: Jeriyah)	1	3	0	17
	rowa/arowa (Su: Jerowa)	3	8	0	12
	Dia	0	0	0	1
	Ajuah	1	4	0	0
	ka'dissak	0	1	2	0
	Jiah	0	5	0	0
	Sampeyan	0	1	0	0
	Bekna	0	2	0	0
3	That (Demonstrative)				
	Genika/Paneka/Neka	5	16	2	0
	Juah/Juwa	1	2	0	0
	Jiya	1	4	0	0
	ka'dissak	1	1	0	0
	rowa/arowa (Su: Jerowa)	1	5	2	24
	Jereya	0	1	2	5
	Itu	0	1	0	1
	Enggerowa	0	0	4	0
4	To (Preposition)				
	Ka	8	25	8	30
	dha'	1	5	2	0
5	Behind (Preposition)				
	Budhi	6	21	7	30
	Bingkeng	3	9	2	0
6	Few (Quantifier)				
	Sakonek	5	13	10	30
	diddhi'	4	15	0	0
	Sedikit	0	2	0	0
7	Student (Noun)				
	Siswa	0	9	3	10
	Mored	9	16	7	20
	Kanak	0	5	0	0
8	House (Noun)				
	Roma	6	18	9	23
	Compok	3	12	0	0
	Bengko	0	0	0	7

No	Word				
9	Dog (Noun)				
	burus/bhurus	4	3	0	0
	pathe'	5	22	10	30
	Anjhing	0	5	0	0
10	Drink (Verb)				
	Ngenom	9	30	6	30
	Neddha	0	0	4	0
	adhe'er	0	0	0	0
11	Go (Verb)				
	Meyos	5	18	2	0
	Mangkat	4	12	8	28
	Ajelen	0	0	0	2
	Entar	0	0	0	0
12	Smart (Adjective)				
	Phenter	9	28	9	30
	Pelak	0	2	0	0
	Tarbuka	0	0	1	0
13	Good/Nice (Adjective)				
	beghus/begus	6	23	8	29
	becce'	1	2	2	0
	Sae	2	3	0	0
	Salpak	0	2	0	0
	Lebur	0	0	0	1
	Mapan	0	0	0	0

Table 2. Lexical variations in Madurese language across and between ages

Looking at the most frequently used lexicons in both regencies, some lexical expressions were found the same in the expression of prepositions (*to/ka; behind/budhi)*, student (*mored*), house (*roma*), dog (*pathe'*), drink (*ngenom*), smart (*penther*), and good (*bhegus*). Lexical differences found contain some expressions to illustrate first person singular (I), third singular person (He/She), demonstrative (that), quantifier (few), and verb (go). The address term "I" (first person singular) used in Sumenep was dominatly expressed by "Kaule" while the word "Sengkok/Engkok" was largely used in Bangkalan across participant. Meanwhile, for third singular person (He/She), Sumenep people preferred to use "Jeriyah" while Bangkalan people used the word "Rowa/Arowa".

For demonstrative (that), the word "aroa/jerowa" was mainly used in Sumenep and "Paneka/Geneka/Neka" was mostly expressed in Bangkalan. This study revealed lexical differences in expressing quantifier word "Few" showing that Sumenep people often used frequently the word "Sakonek" while Bangkalan people used the word "Dhidhik". The verb 'go' was also expressed quite differently in both regencies in a way that the term "mangkat" was used in Sumenep and "meyos" used in Bangkalan. In addition to the most dominantly lexical expressions above, presenting lexical variations in more details from a number of expressions used between two regencies was also of interest in this study. For instance, for

preposition "behind", the word "budhi" and "bingkeng" was used in Bangkalan while in Sumenep the word "budhi" was the only one used. For more detail see Table 1.

Looking from lexical variations between ages, this study reviewed some lexical variations from the results from each regency. In Sumenep, older participants prefered to use "kaule", while younger participants use "sengkok" to express first person singular. In Bangkalan, both older and younger participants showed the same expression "kaule" for first person singular. Lexical expression for third person singular in Sumenep was "rowa/girowa" by older people and "jerowa" by younger people. Whereas in Bangkalan, older participants preferred more using "panika" to "rowa" as dominantly used by younger generation. For demonstrative "That", older people in Sumenep used "enggerowa" while younger people used "jerowa/rowa". In Bangkalan both group of participants had the same expression "panika" to illustrate demonstrative 'that'. However, lexical variations were not evident for the rest of lexical expressions, such as to (ka), behind (budhi), student (mured), house (roma), dog (pathek), drink (ngenom), go (meyos/mangkat), smart (penther), and good (beghus).

In sum, lexical variation between ages were only evident in the lexical terms to illustrate the address terms of first person singular, third person singular, and demonstrative (that). It may be that such differences were driven by the underlying principles of politeness levels carried by each participant in each regency. For example, the term "*kaule*" is more polite than "*sengkok*" in illustrating first person singular.

DISCUSSION

This study has found that Madurese language has its own syntactic structure. However, this study only focuses on certain syntactic structures: basic word order, adjective phrase and clause (relative clause), possessive marker, Existential clause.

Madurese language has its order which is similar to that of Indonesian and English structure, that is SVO structure. This is shown by Davies' study as well that Madurese structure is Subject Predicate structure. This is due to the fact that Madurese language is influenced by grammar of that Indonesian or Malay language as it is in the same region. This structure is then much easier for Madurese to acquire the native language or Non-Madurese people to learn or follow the language in interaction.

Madurese language has its Subject preceding predicate or verb. This is in line with previous studies (Mayasari, 2014) that states that Subject mostly precedes predicate in most languages in Indonesia. The verb form in Madurese is also mostly initiated by the morpheme *ng-* such as *ngenom* (drink), *ngakan* (eat). Object of the verb has no specific rule. It is as long as it is noun, then it can be object. The object should also be the subject for passive construction. However, since this study does not look at passive form, no further discussion on passive is given her. So, it can be generated that Similar to Indonesian syntax, the basic structure of Madurese is Subject Predicate structure, though in some cases may be possible to have missing object or subject.

Prepositions are found to be differently used among regions. The prepositions studied here are *to* and *in*. The use of *ka* and *da* are found to be used for *to*, with Sumenep respondents all using *ka* while Pamekasan and Bangkalan using *ka* (60%) more than *da* (40%). The same

also occur in the use of preposition *e* and *eng* for *in* English). All respondents from Sumenep prefer using *e* instead of *eng*. However, respondents from Bangkalan and Pamekasan using both, but with the use of *e* more than *eng*. The difference of use might be due the politeness level of each regional dialect, with Sumenep is known to be more polite. Therefore, Sumenep dialect prefers higher term for the preposition.

Adjective phrase is found to have two structures, without and with a connector *se*-which is *yang* in Indonesian. This form seems to be optional, depending on the speaker's choice, such as *Ajueh mored penter* or *Jiah mored se penter*. Both have no difference in meaning. They are just variations among speakers in producing adjective phrases. Therefore, it can be seen from the finding that to form adjective phrase, the structure is N(se)Adj, with the noun preceding the adjective. However, further investigation should be done whether there is a certain difference, either in meaning or in structure with the presence of non-presence of *se*-in Madurese adjective phrase.

Non-verbal clause is found in some utterances produced by the respondents. This is similar to the function of determiner to show definite noun. There are variations in the marker: *ka/ruah, paneka, ka'isah, jeria/jareya.* These markers are used to make the noun either subject or object has definite meaning. Compared to English, Madurese language has more variations in showing the definite noun. This study found also that the markers vary in the sound, such as *karuah* or *ruah*. This might be to indicate politeness, with *ka-* used to add the degree of politeness.

Possessive in Madurese is indicated by two ways. It depends on the last sound of the noun, either vowel or consonant sounds. This might be due to the ease of pronunciation for the possessive such as in the word *guruna* that is by adding *–na* after the word. In contrast, if a word ends in consonant sounds, such as *motor* or *mobi*l, the possessive is shown by doubling the las consonant sound of the word, becoming *motorrah* or *mobillah*. This is called Gemination. So, from this finding, the last sound in a word plays important determiner for showing possessive in Madurese language.

Existential clause is also present in Madurese. It is clauses that simply assert the existence of an entity (concrete or abstract) are frequently used to introduce an entity into the discourse (Davies, 2010). This is to indicate non-definite subject for a sentence or sometimes called as dummy subject. The existential clause is marked by the use of word *bada,* which is equivalent to *ada* in Indonesian or *there* in English. However, if in English there is auxiliary after *there*, but in Madurese, there is no Auxiliary. Instead, after *bada* Noun directly follows, which then can be modified by a phrase, mostly adverb phrase. This can be seen from the examples *Bada embik e taneyan bingkeng or Badha kejadien aneh*.

Relative Clause in Madurese is much similar to that of Indonesia language, with the use of the word '*yang*' to connect the noun and the modifying clause or dependent clause. In Madurese, the word *se* is the most commonly used word to form adjective clause. It can be seen from the utterances, such as Peraoh **se** *rosak ka'issah e pabeccek sareng morettah Pak Moko and Mored **se** deteng telat e hokom*. The structure is found the same among regions in Madura, which shows that they have the same structure to form relative clause. It is clear that in

Madurese the relative clause is consistent with the majority of universal tendencies posited in the word order literature (Davies, 2010.

In addition to syntactic variation, Lexical variation is also found in this study. The variation can be based on geographical and also social. The geographical factor does influence the variation as each region is closest to different region. Politeness is also considered the factor for the lexical variation, such as the use of *engko, sengko, kawula, abdina* which vary from low to high degree of politeness.

CONCLUSION AND SUGGESTION

Madurese language has different structural and lexical variations. This study has found how regional factor influences the language syntactically and lexically. In terms of syntactic variation, the basic word order remains the same among regions in Madura. No difference is found among all three regions. Adjective phrase can be formed by either adding the word se or not. Prepositions either by using *ka* or *da* for *to* is found to be different among regions, with Sumenep all using *ka* compared to Bangkalan and Pamekasan using *ka* mostly and *da* for the rest. Other syntactical feature tends to be relatively same among regions. In addition, lexical variations exist in Madurese language. There are variations among regions in Madura. The existence is attributed to the regional difference and degree of politeness triggering the use of certain terms or lexicons among people in Madura.

This study is a preliminary study for describing syntactical and lexical variations among regions in Madura. There are many aspects covered in either syntactic or lexical aspect. The researchers do hope that this research provides a solid ground for future studies, which can be directed toward specific aspect of grammar, phonology, or morphology. This is due to some findings or data which vary in their writing. In addition, data collection can be used by recording the utterances, rather than in written form to get the authentic language as spoken language is usually mush more real and better than the written language.

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