

ISSN: 2088-6799



PROCEEDINGS

International Seminar

LANGUAGE MAINTENANCE AND SHIFT V

September 2–3, 2015



Revised Edition

Master Program in Linguistics, Diponegoro University
in Collaboration with
Balai Bahasa Provinsi Jawa Tengah



Proceedings International Seminar Language Maintenance and Shift V

“The Role of Indigenous Languages in Constructing Identity”

September 2—3, 2015

xviii+433 hlm. 21 x 29,7 cm

ISSN: 2088-6799

Revised Edition

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NOTE

This international seminar on Language Maintenance and Shift V (LAMAS V for short) is a continuation of the previous LAMAS seminars conducted annually by the Master Program in Linguistics, Diponegoro University in cooperation with *Balai Bahasa Provinsi Jawa Tengah*.

We would like to extend our deepest gratitude to the seminar committee for putting together the seminar that gave rise to this compilation of papers. Thanks also go to the Head and the Secretary of the Master Program in Linguistics Diponegoro University, without whom the seminar would not have been possible.

The table of contents lists 92 papers presented at the seminar. Of these papers, 5 papers are presented by invited keynote speakers. They are Prof. Aron Reppmann, Ph.D. (Trinity Christian College, USA), Prof. Yudha Thianto, Ph.D. (Trinity Christian College, USA), Dr. Priyankoo Sarmah, Ph.D. (Indian Institute of Technology Guwahati, India), Helena I.R. Agustien, Ph.D. (Semarang State University, Indonesia), and Dr. M. Suryadi, M.Hum. (Diponegoro University, Indonesia).

In terms of the topic areas, the papers are in sociolinguistics, psycholinguistics, theoretical linguistics, antropolinguistics, pragmatics, applied linguistics, and discourse analysis.

NOTE FOR REVISED EDITION

There is a little change in this revised edition, which as the shifting of some parts of the article by Tatan Tawami and Retno Purwani Sari entitled “Sundanese Identity Represented by the Talents of *Ini Talkshow* A Study of Pragmatics” on page 166 to 167. This has an impact on the change of table of contents.

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"The Role of Indigenous Languages in Constructing Identity"**

WEDNESDAY, SEPTEMBER 2, 2015					
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SUNDANESE IDENTITY REPRESENTED BY THE TALENTS OF *INI TALKSHOW*

A STUDY OF PRAGMATICS

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Abstracts

Media is suggested to be an effective form to maintain certain local ideology on cultural base. The action of spreading indigenous language expressions, for example, may meet its goal through media since it goes less resist and entertaining. In delivering the language expressions to rise ethnic sensitivity, choice of language and ways in delivering message are argued to be implemented. The questions rise in function, ways, and indication of adaptation. To qualify the study, descriptive-analytic method is used. The results show that four functions involved in informal conversations and songs, making it easy to be accepted and adapted.

Keywords: language expressions, Sundanese Identity, media.

INTRODUCTION

Identity-forming expressions maintain individual cultural sensitivity. Sundanese, one of ethnic majorities of Indonesia Republic, manages itself to preserve its moral, values and culture using its indigenous language. Since the prestige of the language is argued not to touch the heart of the ethnic, however, ambitious and effective efforts are performed to increase the individual cultural sensitivity. A major of Bandung Ridwan Kamil, for example, has published policies to use local language and traditional outfits in particular day; spreading out the virus of being a powerful Sundanese. Consequently, Sundanese people have encouraged to be proud of themselves, their culture, land, values, leaders, and, of course their indigenous language, Sundanese. The issue suggests that Sundanese people provide their best contributions to make their indigenous language to be accepted and adapted in intercultural communication sensitivity.

As a representation of the case, Sule, a Sundanese talent playing significant role in *Ini Talk Show*, is argued to preserve the language by introducing and assisting people from other ethnics to understand, accept and adapt his sundanese cultural sensitivity in their intercultural communication. A main indication supporting his action is a number of Sundanese terms introduced using different ways – most of them entertaining and humorous. Another key point of this action is the use of television as a powerful media to distribute Sule's perspectives on Sundanese. Although Sule's beliefs and values are involved, the choice of language use allow other ethnics accepting the expressions with less resistance. In other words, these ways serve other ethnics to accept and adapt them consciously and unconsciously.

Highlighting the issue mentioned earlier, the questions rise in: (1) a pragmatic function of the expressions shared, (2) communicative ways in which the expressions are delivered, and (3) indications of acceptance and adaptation. Covering all questions, the study performs a particular concept of framework.

This framework illustrates that indigenous language maintenance is a perspective conveyed in the choice of language use and style. As Holmes (2001: 223) claimed, the use as well as the user determines the choice of language. In this sense, both usage and user become determinants of stylistic choice. Hickey's nuance (1993:574) considered the style as the speaker's emotional attitude toward his message, his hearer or the world in general at the moment of communicating. Thus, this idea leads to the use of deviation from norm use of language in order to reach literary, rhetorical, persuasive effects. Since the media is involved, in this study, language power plays a significant role to control over other minds. However, van Dijk (2001: 352) confirmed that language may control over the minds of the viewers but not directly their actions. It means that the action remain in the viewer's authority, despite

the efforts put forward by the talents. Shifting and alternating the authority, a particular way is necessary to manipulate viewers. The particular way is defined as a way in which the idea is conveyed unconsciously and in which the viewers think that they act as their wishes. Pointing out the phenomena given in data collected, particular expressions serve certain pragmatic functions indicated in Lyons (1977) and Fisher's communicative ways performed to reach the goal (1994). Because of the involvement of the concept of identity through culture, social development invested through television constructs the intercultural communication sensitivity (Seegers, 2000: 384-385; Torop, 2001: 594).

RESEARCH METHOD

Qualifying the study, analytic-descriptive method was implemented to answer phenomena illustrated in data published and broadcasted on June 4, 2015. This method covers techniques of data collection and data analysis.

The technique of collecting data performs that data were selected based on the use of Sundanese terms in the talents' conversation; how they addressed and thought of something. Then, data were classified based on their function in language use.

After the classification, the data was analyzed based on pragmatic functions in order to reveal the use and how they are used in communication. As clarifying the potential adaptation, indications are built through interaction and adaptation of the terms by the audiences; guess stars, viewers and other talents. Finally, the adaptation leads to the intercultural communication sensitivity.

FINDINGS AND DISCUSSION

The study shows that there are four pragmatic functions involved in Sundanese maintenance in *Ini Talk Show*; vocative, phatic, rhetoric, and emphasis. The fruitful description below gives detail analysis regarding the phenomena.

1. Vocative

- 1.a "*Perkenalkan nama saya, saya "Dadang" helm...*" (in conversation)
- 1.b "*Oh kenal sama 'Mang Dayat?'*" (in conversation)
- 1.c "*Ya udah sama Mamang saja,...*" (in conversation)
- 1.d "*Mang Saswi...*" (greet)
- 1.e "*Nikmatnya minuman si Neneng Maya,...*" (sing)
- 1.f "*Ini the cihuy buatan Neng Maya enak sekali,...*" (sing)
- 1.g "*Teh Maya yang aku cinta,...*" (sing)

The sundanese identity represented in this data is delivered through the vocative function of language use. The vocative "*mang/mamang*" is a term to address older/peer male relatives to show respect. In addition, the vocative "*neng/neneng*" is used to address younger/peer female relatives to show one's compliment over the beauty. Last but not least, "*teh*" is used to address older/peer female relatives to show respect, however it may occur to be addressed to a person from whom we are not informed regarding the age seen from her physical appearance. From the way they are used (as shown in the data above), the audiences and viewers are asked to involve in the joy of singing through which they are slowly becoming familiar with them. In addition, the talent introduces naming function of the language use through "*Dayat*" and "*Dadang*" in the conversation to familiarize the sensitivity of sundanese names; two syllables rhyming such as provided in the data. This naming function and example are delivered randomly to invite the sense of humour within the show. Consequently, the audiences are informed regarding one of many characters of the sundanese identity through their names and greeting particular person in sundanese culture.

Through this use in communication, the adaptation of the vocatives is indicated through the use of those in conversation by other talents and audiences. They seem to understand the concept of these vocatives; adapting precisely and use them within their conversation unconsciously. In this case, the sensitivity of the sundanese identity is delivered through this vocative.

2. Phatic

- 2.a "*Haus Le, euy..*" (in conversation)
- 2.b "*...lele saya 'mah' kalo dingin ambil handuk sendiri...*" (in conversation)
- 2.c "*...bagus 'atuh' bisa 'atuh' ..., aduuuh, ... gimana 'atuh'...*" (in conversation)

One of the ways in which language functions is through its use in maintaining the line of communication. This function is identified in Sundanese expressions "mah", "euy", and "atuh". These expressions hold the phatic functions in language use. The expressions "mah", "euy", and "atuh" are delivered together with the common expression during the conversation (as shown in the data). It is used to keep the conversation going in a situation that is lighter. The expressions "euy" and "atuh" are used to give lighter sense over one's utterance. From this use, the audience are led to a situation in which they can make their communication becomes lighter yet abundant in meaning by adapting these expressions. Therefore, in their communication, these filler words may give the similar sense, making them easy to be adapted in intercultural communication.

Because of their ability to lighten the flow of communication, they are argued to be adopted unconsciously. The viewers and audiences unconsciously accept and adopt those phatic in that communication and think that the action belongs to their decision; without any force from the talents. This implies that the ethnic sensitivity viruses the unconscious level of mind of the viewers and audiences. The phatic is taken for granted.

3. Rhetoric

3.a "*Muka kamu pedes gitu,..gimana aja lah gitu,..kayak jahe "menang mekprek",... misalkan gitu,...*" (in conversation)

3.b "*harus punya istilah 'bisul na hulu bucat na tarang',..lain dulu lain sekarang,...*" (in conversation)

In this data, the talent tries to introduce its Sundanese expressions through common sense of colloquial expressions; collocation and rhyming words. Relating to the word *jahe* (ginger) and *mekprek* (pound), Sundanese culture provides a concept of how to treat particular ingredients in its cooking manner in order to achieve its optimum advantage, in this term *jahe* is characterized as hot. The characteristic is compared with unpleasant facial expression (*pedes*) when one is angry. It can be said as metaphorical expression, a part of rhetorical expression. The concept of unpleasant facial expression is transferred to the concept of *jahe menang mekprek* (the pounded ginger). On the other hand, 3.b serves as rhyming expression. The rhyming syllable of *hulu* and *tarang* is respectively represented through *dulu* and *sekarang*. The rhyming suggests an easy method of introducing language. Concerning to the description, the way in which the introduction of Sundanese culture through rhetorical function provides easier adaptation.

The viewers and audiences accept these expressions in their understanding through the jokes delivered by the talents. This simply indicates their acceptance over the approach unconsciously. Therefore, the cultural sensitivity of Sundanese emerges audience sensitivity at the same time. It is unconsciously that they accept and adapt Sundanese culture as their will in the communication.

4. Emphasis

4.a "*...duduk aja,..'antepin' aja dulu,...*" (in conversation)

4.b "*...Tambahkan saja santan lalu kamu "gulaan"...*" (sing)

This data suggests that the talent uses the addition of language element—suffix—to introduce the identity of Sundanese. In Sundanese Language, suffix *-an* is verb-forming suffix which means to make or add something to a greater degree such as in "*gula-an*" (*gula*=sugar). Therefore, the word *gulaan* reveals the meaning of adding sugar to *cendol* (Sundanese traditional beverage) so that the *cendol* becomes sweet/er. On the other hand, the base word *antep* is combined with suffix *-in* (informal suffix in Bahasa Indonesia). This suffix is the alternation of *-kan* having the same meaning as that of the *-an* in the Sundanese. Therefore, it also serves as verb-forming suffix. In correlation to this, the word *antep* is the Sundanese for "letting alone". By combining the suffix *-in* and the Sundanese word *antep*, it is argued that the talent manages to reduce resistance of Sundanese; this is supported by the way in which they are introduced to the audience—singing and informal conversation.

As a result, this combination seems familiar to intercultural community in intercultural communication. Thus, the combination is relatively accepted and adapted consciously and unconsciously. In other words, intercultural communication sensitivity of the combination reaches the audience and viewers.

CONCLUSION

From this study, it can be concluded that choice of language in communication serves one's ethnical sensitivity, sundanese in particular. Based on the data analyzed, there are four pragmatic functions used in the communication; vocative, phatic, rhetoric, and emphasis. Those functions are delivered through songs and common conversation to ease and entertain the audiences and viewers in adapting the expression delivered.

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