

## Sociolinguistic Aspects in Javanese Monologue Speech: A Case Study of 'Ngangkataken Ulem at Dusun Kretek, Ungaran'

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### KEYWORDS

Monologue;  
Ngangkataken Ulem;  
Krama Inggil

### ABSTRACT

Every situated text is modified by the social forces in its particular context. The present study examined the context of a Javanese monologue text in a case study of 'Ngangkataken Ulem' speech. This study is interested in analysis the generic components of the speech to determine the communicative purpose and to know the linguistic repertoire in use of the speech. Data were collected through observation, unstructured interviews, and document analysis.. As the result, it could be concluded that 'Ngangkataken Ulem' speech used krama inggil that was the highest level of politeness in Javanese language as its linguistic choice. The aim was to respect and to persuade the addressee, hopefully they were able to fulfil the invitation.

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### Introduction

Monologue speech is kind of purposeful text which is an important part of an event because it will explain what situation will occur. Every situated text is modified by the social forces in its particular context. Various frameworks in sociolinguistics have linked language use to context and culture. The context of this study is Javanese tradition that still often apply in their daily life, for example 'Ngangkataken Ulem' in my village Dusun Kretek, region of the West of Ungaran. It is the first thing which has to be held before the wedding event. Then culture is another important aspect which affects language and plays a significant role in a community. Those aspects are embedded in situation is that they carry out some communicative purpose - which is the key concept in the genre.

### Literature Review

#### Monologue text

Hutchby and Wooffitt (2008) characterization of monologue as "long uninterrupted stretches of talk" is implicit in their analysis of monologue passages. They suggest that self-repair and insertions are indicative of audience design or anticipation of potential criticism by the interlocutor, and can be used analytically instead of another interlocutor's reaction. Addition, Mindt (2008), offers an alternative definition of monologue as a form of discourse situated at one extreme of a continuum, with dialogue representing the opposite extreme. This approach enables the identification of distinctive features of monologue by leveraging a model proposed by Koch and Oesterreicher (1985),

who differentiate between speech of closeness and speech of distance ('Sprache der Nähe', 'Sprache der Distanz' [translation Mindt 2008]), where the former comprises "dialogue, turn-taking, the people talking to each other know each other well, face-to-face interaction, free choice of topic, private and spontaneous communication, strong involvement of discourse participants" (Mindt, 2008, p. 1509), and the latter "monologue, no turn-taking, people talking to each other do not know each other, communication partners are not present, a set topic, public and planned communication, low involvement of discourse participants" (Mindt, 2008, p. 1510). Mindt thus adopts this *speech of distance* as a marker of monologicity. This section has given a brief overview of research on monologue Javanese speech which to find out the movement of the monologue genres.

### Discourse and Genre

As Badger (2003) observes, the most salient aspect of the manner in which texts are embedded in a given context is that they serve a communicative purpose, which is the fundamental concept underpinning genre. This communicative purpose is derived from the context in which the text is utilized. Consequently, genre can be defined as a discernible communicative event, distinguished by a set of communicative purposes shared among its constituents.

These generic forms have been selected and developed over centuries by participants in a particular community to codify their repeated social practices, as these practices are closely related to their culture. This has led Devitt et al. cited in Badger, (2003, p. 257), to assert that genre and situation are so linked as to be inseparable; genre determines situation in the same way as situation determines genre.

Contemporary discourse regarding the term "genre" in the field of sociolinguistics suggests that its usage pertains to a sociolinguistic activity in which participants are able to achieve particular objectives (Henry & Roseberry, 2001). Vergaro (2004, pp. 187–188) asserts that, from a social perspective, the defining characteristic of genre is its communicative purpose. She elucidates that the recognition of genre as a social action by its users is paramount. She asserts that the meaning of a text is not inherent in the signs it contains, but rather, it is constructed by individuals through cognitive processes (Keegan et al., 2023). Consequently, there are cognitive factors that motivate users of a language to recognize communicative events as instances of specific genres and to assign particular terms, or labels, to these events.

To understand how the invitation genre organizes and articulates the communicative purpose of the social occasion, a genre analyst needs to take into account the social practices and constraints that give rise to each individual genre.

In discourse of genre, there is a term Homely discourse. It is a term which refers to a genre of socially constructed text of discourse, such as 'thank-you notes', 'congratulations', 'obituaries', and 'invitations'. And this monologue Javanese text which would like be analysed is belong to *invitation constructed text*.

### Sociolinguistic aspects

Culture constitutes an additional pivotal element that exerts an influence on language and plays a substantial role in homely discourse. As previously mentioned, homely discourse pertains to everyday language, which exhibits variation across different cultures. While there are recurring elements that are transmitted from text to text in "homely" discourse and other genres, each situated

text is nevertheless modified by social forces within its specific context. Various frameworks in sociolinguistics have established a correlation between language use and context and culture.

### Choosing the language used

Based on the sociolinguistic study, there are two factors that influence in choosing the language used. They are *social factors and social dimensions* (Holmes & Wilson, 2022). Firstly, social factors have been relevant in accounting for the particular variety used. Some relate to the users of language. The setting or social context (e.g. home, work, school). The aim or purpose of the interaction (informative, social) is important in affecting linguistic choice. And there are more components which influence the linguistic choice (Kurt, 2022): (1) The participants: who is speaking and who are they speaking to; (2) The setting or social context of the interaction, where they are speaking; (3) The topic: what is being talk about; (4) The function: why they are speaking. Secondly, social dimensions which consist of components are useful to take account of our different dimensions for analysis which relate to the factors above and which have been only implicit in the discussion. The components are: (1) A social distance scale focus with participant relationships; (2) A status scale focus with participant relationships; (3) A formality scale relating to the setting or type of interaction; (4) Two functional scales relating to the purposes or topic of interaction.

### Javanese culture

Javanese language itself becomes centre of the local cultural concept of Javanese people. The concepts of greeting, jobs, or art system. Javanese language is the mother tongue of Javanese people who live over there. Especially in Central Java, DI Yogyakarta, and East Java Province. Like other language, Javanese has its geografic dialect varieties, such as Banyumas, Tegal, Yogya-Solo, Surabaya, Samin. There is always its own norms in every speech community. What a speaker needs to know to communicate appropriately within a particular language community (Saville-Troike & Barto, 2016).

In Javanese for example, there is a term that is called *speech levels*, that is, code to convey politeness which contain of certain vocabularies, certain syntax, certain morphology and also certain phonology. Speech levels in Javanese are *ngoko*, *krama madya*, *krama*. Every level has its vocabularies. Therefore, in Javanese there are vocabularies for *ngoko* speech, *krama madya* speech, and *krama inggil* speech.

Soepomo Pudjosoedarmo (1979) give additional statement that vocabularies in Javanese is not only the three of them, but also involves *krama inggil*, *krama andap*, and *krama desa*. The words choice in *ngoko* represents impoliteness, *krama madya* represents politeness (respect) but in a middle level, *krama inggil* and *krama andap* represents the highest respect, and for *krama desa* represents respect but it is not in a standard form.

According to Geert, one of etiquette of Javanese is *andap asor*, that is, take humble action and it must be practice to others who have higher age or status because of politeness. They usually use *krama* for communication. They do not use *ngoko*. They use *krama* are to take the humble action and respect to others in a same time. The respect direct to people who have higher status or older or newcomers, or asking for request to someone which is like contained in invitation text such in 'Ngangkataken Ulem' speech.

### Ngangkataken Ulem

'Ngankataken Ulem' is the first thing which has to be held by the bride's parents before the wedding event. It is a spoken invitation that has monologue speech structural text. The function of this text is to announce the wedding event and to invite closer neighbors before the holder of the event spread the wedding cards to others who live far from neighborhood. This phenomena still happen in my village, that is, in Dusun Kretek, sub-district of West Ungaran.

## Objectives

Based on the background to the study and research context I explained before, this study proposed the following questions: First, what is the communicative purpose of the speech? Second, what is the linguistic repertoire in the speech? Therefore, this study is interested in analysis the generic components of the speech to determine the communicative purpose and to know the linguistic repertoire in use of the speech.

The novelty of this study lies in its detailed exploration of 'Ngankataken Ulem' within the sociocultural context of Java, specifically its role in preserving politeness strategies through linguistic choices like krama inggil. Unlike prior research that has broadly categorized sociolinguistic phenomena, this study provides a focused analysis of how specific cultural traditions influence language use and social interaction. By doing so, it contributes to the literature on genre analysis and sociolinguistics, particularly in understanding the interplay between language, culture, and social norms.

Furthermore, this research contributes to the broader discourse on preserving linguistic diversity and cultural heritage. It provides a framework for analyzing other culturally specific speech genres, highlighting their potential to inform both linguistic theory and practical applications. For example, the findings underscore the importance of context-sensitive communication strategies that can be applied in education, intercultural communication, and sociolinguistic research. This study not only enriches the theoretical understanding of genre and discourse but also serves as a call to preserve and adapt traditional linguistic practices in contemporary settings.

## Research Methods

This research is descriptive research with a qualitative approach, Which is intended to provide an overview and explanation of the social life of street children. The research informants were street children around Bawakaraeng Street, Jalam Veteran, and Independence Pioneer Street, which were taken by *Accidental Sampling: observation* methods, unstructured interviews, and documents carried out data collection. Researchers are the main instruments in conducting research, which is assisted by observation guidelines, interview guidelines, and documents. The techniques used in data analysis are data collection, data reduction, data presentation, and conclusion drawing.

## Results and Discussion

### The generic structure and Communicative purpose of Ngankataken Ulem text

This was as the result of analyzing the move structure of the text. And from those move structure, it could be also analysed the pragmatic function which its communicative purpose was achieved as follow:

**Table 1. Communicative purpose**

Move order (generic structure)	Communicative purpose	Utterances
Greeting <i>Salam Pambuka</i>	Greeting	Assalamualaikum Sugeng ndalu... sugeng rawuh... Bapak-bapak saha pinisepuh
Opening <i>Purwaka</i>	Apology Thanks to God	Nyuwun pangapunten... Ngaturaken puji syukur...
Content <i>Isi</i>	Announcement  Invitation	Badhe ngemah-ngemahaken... Dinten Sabtu, 27 Agustus 2018 wonten dalemipun Bp.Bambang. Panjenengan sedaya kula aturi angrawuhi...
Closing <i>Wusana</i>	Apology  Greeting	Bilih wonten atur inkang mranani, mugi panjenengan sedaya paring gunging samodra pangaksami. Wassalamualaikum.

### Sociolinguistic aspects affect the linguistic choice

This section described how the sociolinguistic aspects influence the language choice in the speech. It had been analysed into aspects as below:

*Firstly, the social factors.* These were the elements with each information that give illustration of the situation of 'Ngangkataken Ulem' happened.

**Table 2. The elements with each information that give illustration of the situation of 'Ngangkataken Ulem' happened**

The elements	Information
The participants	The speaker was the father (or can be representative person) of the bride. The addressee were adult close neighbors (bapak-bapak se RT).
The setting	The interaction took place at home of the holder event in the evening. The speaker spoke among adult people who had to be respected.
The topic	Wedding invitation
The function	To announce and to invite the addressee or the hearers who came at home and the others who were still live in a close area.

*Secondly, the social dimensions.* There were four scales in social dimension: a social distance, a status scale, a formality scale, and two functional scale actually (Holmes & Wilson, 2022). But since this research only wanted to find out the level of politeness of the speech, so it only analysed the formality scale as follow:

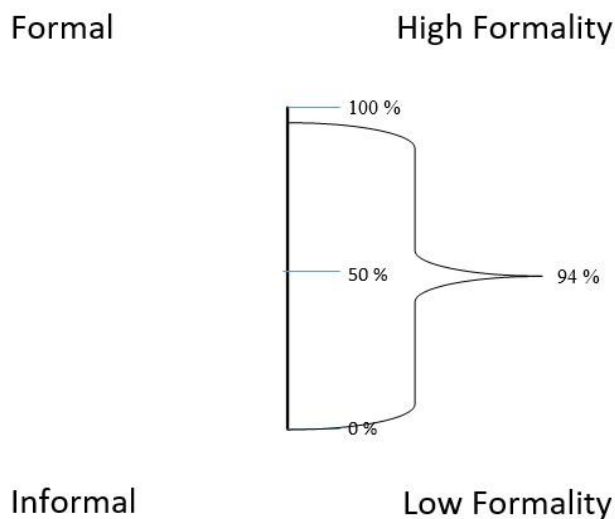
**Table 3. Criteria**

level	Criteria	examples
High formality	Using Krama Inggil	Panjenengan, Inggih punika, dalem
Formal	Using Krama inggil and Krama madya	Panjenengan, Inggih menika, panggen
Informal	Using Krama madya	Sampeyan, ingkang menika, griya

**Table 4. Findings**

Language choice	Frequency	Precentage
Krama Inggil	112	94 %
Krama madya	8	6 %
Ngoko	0	0 %
	120	100 %

Based on the criteria and findings, the scale of formality in 'Ngangkataken Ulem' speech could be illustrated as follow:



**Figure 1. the scale of formality in 'Ngangkataken Ulem' speech could be illustrated**

Thus, by looking at the findings above, it could be concluded that 'Ngangkataken Ulem' speech used Krama Inggil that was the highest level of politeness in Javanese language as its linguistic choice. The aim was to respect and to persuade the addressee, hopefully they were able to fulfil the invitation.

## Conclusion

The present study examined how sociolinguistic aspects influence the generic structure, the communicative purpose and the linguistic repertoire in use of the 'Ngangkataken Ulem' speech. The developed framework was able to describe this Javanese monologue speech in social factors and social dimensions.

From the description above, it could be concluded that the communicative purpose of this speech was to respect and to persuade the addressee, hopefully they were able to fulfil the invitation. Then, the speaker here used *krama inggil* as the language choice or language use in speech because of the formality and politeness as the reflection of the culture in Java.

Hopefully, this research is able to increase the awareness of the readers of our culture especially *krama inggil*. Since it is as our heritage in doing politeness strategy. Thus, our next generation must still have *krama inggil* in their linguistic repertoire.

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