e-Buku ini untuk kegunaan sendiri

Sahaja.

This e-book is for personal use only.

Sulaimi Komzari

JAVANESE

A CULTURAL APPROACH

WARD KEELER



Ohio University

Monographs in International Studies

Southeast Asia Series, No.69

JAVANESE
A CULTURAL APPROACH

WARD KEELER

Foreign language lessons often provide translations into a foreign language of phrases students would normally use in their native language and cultural setting. Particularly when studying a non-Western language, such direct translation is very misleading. Students must instead learn the conventions that guide human interactions, so they know both what to say and how to say it.

In this text, therefore, the sociological context of Javanese is explained as thoroughly as Javanese grammar. The book presents Javanese in its full complexity and range, in order to illustrate a cultural approach to a non-Western language; it will therefore be of interest not only to language learners, but to linguists, sociologists, anthropologists, and many others.

Ward Keeler teaches Anthropology at the University of Texas at Austin.

ISBN 0-89680-121-7



© Copyright 1984 by the
Center for International Studies
Ohio University

Third printing 1992

Printed in the United States of America
All rights reserved

The books in the Center for International Studies Monograph Series are printed on acid-free paper ∞

Library of Congress Cataloging-in-Publication Data

Keeler, Ward.
Javanese, a cultural approach

Monographs in international studies. Southeast Asia series ; no 69

Includes bibliographical references.
ISBN : 0-89680-121-7
1. Javanese language–Text-books for foreign speakers–English. I. Title II. Series.
PL5163.K44 1984 499'.22283421 84–10425

CONTENTS

FOREWORD xi
ACKNOWLEDGEMENTS xv
INTRODUCTION xvii
PRONUNCIATION xxv

Lesson page

1. SITUATING PEOPLE (I) 1
   Conversation 1
      A. Krama 1
      B. Ngoko 3
   Translations 5
   Notes 9
      On Topics 19
      On Topics and Word Order 20
   Vocabulary List for Lesson One 21

2. SITUATING PEOPLE (II) 26
   Conversation 26
      A. Krama 26
      B. Ngoko 27
   Translations 29
   Notes 31
      On Word Order and Information Stress 37
   Vocabularly List for Lesson Two 39

3. FRIENDS (I) 43
   Conversation 43
      A. Krama 43
      B. Ngoko 45
   Translations 46

Lesson page

Notes 49
On Verbs: Paired and Unpaired Verbs; Nasalized Prefixes 52
On Intonation 54
On Numbers: One Through Ten 56
Vocabulary List for Lesson Three 57

4. FRIENDS (II) 59
Conversation 59
A. Krama 59
B. Ngoko 60
Translations 61
Notes 63
On Verbs: Simple Passive Forms 67
On Numbers: Eleven Through Twenty 70
Vocabulary List for Lesson Four 71

5. A FORMAL VISIT (I) 74
Conversation 74
Translations 77
Notes 82
On Verbs: the -aké/-aken Suffix 87
On Numbers: Twenty-one Through Thirty 91
Vocabulary List for Lesson Five 91

6. A FORMAL VISIT (II) 96
Conversation 96
Translations 98
Notes 101
On Verbs: the -aké/-aken Suffix in the Passive 105
On Numbers: Thirty-one Through One Hundred . . . 108
Vocabulary List for Lesson Six 108

7. A FORMAL VISIT (III) 111
Conversation 111
Translations 114
Notes 117
On Verbs: the -i Suffix 122
On Numbers: Counters 128
Vocabulary List for Lesson Seven 130

Lesson page

8. BROTHERS 133
Conversation 133
Translations 136
Notes 140
On Verbs: -i Forms in the Passive; Multiple Objects 145
On Numbers: Compound Numbers with Counters . . 151
Vocabulary List for Lesson Eight 152

9. A GAMELAN PRACTICE (I) 155
Conversation 155
Translations 157
Notes 161
On Verbs: the Accidental Passive 164
On Verbs: the Formal Passive 168
On Verbs: Two-word Verbs 169
On Numbers: Numbers Above One Hundred 170
Vocabulary List for Lesson Nine 171

10. A GAMELAN PRACTICE (II) 174
Conversation 174
Translations 176
Notes 180
On Comparisons and Superlatives 185
On Numbers: Ordinal Numbers 187
Vocabulary List for Lesson Ten 189

11. COPING WITH THE BUREAUCRACY (I) 193
Conversation 193
Translations 196
Notes 201
On Numbers: Fractions 205
Vocabulary List for Lesson Eleven 208

12. CHILDCARE 211
Conversation 211
Translations 213
Notes 218
On Verbs: Imperatives 223
Vocabulary for Lesson Twelve 227

Lesson page

13. SCHEDULES 231
Conversation 231
Translations 234
Notes 239
On Verbs: the -an Suffix 244
Expressions of Intention 246
Vocabulary List for Lesson Thirteen 247

14. COPING WITH THE BUREAUCRACY (II) 251
Conversation 251
Translations 254
Notes 258
Vocabulary List for Lesson Fourteen 262

15. AN INVITATION 265
Conversation 265
Translations 267
Notes 270
On Verbs: Subjunctives 271
Vocabulary List for Lesson Fifteen 274

16. A FUNERAL 276
Conversation 276
Translations 279
Notes 284
Vocabulary List for Lesson Sixteen 288

17. AT THE MARKET 291
Conversation 291
Translations 294
Notes 298
Vocabulary List for Lesson Seventeen 303

18. PUBLIC HEALTH 305
Conversation 305
Translations 308
Notes 313
Vocabulary List for Lesson Eighteen 319

Lesson page

19. AT A WAYANG 323
Conversation 323
Translations 326
Notes 330
Vocabulary List for Lesson Nineteen 334

20. SITUATING PEOPLE (III) 337
Conversation 337
Translations 341
Notes 346
General Remarks 353
Vocabulary List for Lesson Twenty 356

Appendixes page

A. Pattern Practices and Transformation Drills 358

B. Indonesian Translations of Conversations 487

FOREWORD

There are other Javanese language lessons. Some of them follow accepted linguistic practice, giving one sentences to learn and linguistic commentary; they are most useful. Keeler's lessons differ from those written by linguists however. One difference is the amount of annotation. One does not find so much explication in other lessons. Indeed the information in Keeler's commentary is at least as useful as the sentences themselves. But could one, if one wanted to, annotate other lessons as Keeler has annotated his? Could one draw out the cultural implications of what is said as Keeler has? Reading them over my guess is no.

There is a reason and it has to do with the way the lessons were generated. It is accepted linguistic practice to have the sentences in a lesson spoken by a person who speaks the language as his first language. This guarantees their authenticity. But Keeler's lessons were written by Keeler himself as he sat in Javanese coffee shops listening to what was going on around him and remembering what he had heard. The kind of sentences generated in the first case can be imagined if the reader will put himself in the place of the informant. Were I, for instance, asked to speak some sentences such as might be necessary on a bus ride (Lessons One through Three), or talking to my children (Lesson Twelve), or taking a music lesson (Lessons Nine and Ten), I would be likely to repeat what I would take to be typical. The sentences would be clear; not only clear in their meanings, but clear about the relation of the speakers to each other. The people I would present would speak only out of the immediacy of their situation. None of their idiosyncrasies, none of the complexities of speaking with someone of a different sex, class, generation or race would come through. Keeler, however, heard his sentences as an outsider. It was necessary for him to think not only what the sentences he heard meant, but why they were spoken. He could not assume what was typical; he had to pick it out of the words that repeated themselves in his memory. This is the reason his lessons are so rich in annotation. They tell us what we need to know to sort out what we hear.

And for the same reason his sentences, to my ear, are closer to what is actually spoken in Java than the sentences generated by Javanese for foreign linguists. I do not mean to be invidious in saying this. Other

Javanese lessons have the advantage of being less dense and hence easier to memorize. If I were a student about to start Javanese I would begin with more conventional lessons. But I would supplement them with Keeler's as soon as I could.

Keeler's lessons have some other features. The hardest part of learning Javanese is learning how to switch from one speech level to another in accordance with a person's status. The difficulty is not keeping the vocabulary items separate; it is rather a problem of tone. One does not or should not sound the same speaking high Javanese as speaking low Javanese or middle Javanese, even if the information conveyed is the same. Westerners feel that their tone should reflect their intention; it should match their feelings and their desire to get something across. But tone in Java is set by the person one addresses to a much greater degree than in Western speech. If one is speaking to two people one might change one's tone drastically from one sentence to the next and back again. The reader might try looking through Lessons Nine and Ten and reading Keeler's commentaries. There, students speak respectfully to their teacher and, still in his presence, in the coarsest possible fashion to each other. The dialogue is colorful enough to let us imagine what those voices should sound like. The ability to get tone across is a virtue of these lessons. Keeler offers the student the practice he needs to switch tone with speech level. And he illustrates the tie between tone and speech level most forcefully.

By attending to tone and by demonstrating that what one hears is a clue to a great many other things, Keeler's lessons help the student begin to listen. They thus advance the day when the names of things appear in Javanese. This happens, in my experience, before one actually knows what word belongs to what object. At a certain moment one's mind seems filled with the language and whatever one sees seems Javanese. When this happens one wants to speak and one's emancipation from lessons has begun.

Very few students will begin Javanese without knowing Indonesian. Keeler thus had the option in writing these lessons of drawing on Indonesian. To use Indonesian would mean exploiting the closeness of the two languages. Had, for instance, the sentence translations been into Indonesian rather than English, one could sometimes grasp the Javanese originals more quickly. Keeler rejected this path, thinking that the very closeness of the languages was deceptive. He felt he would have had to be constantly correcting false assumptions. Instead of an assumption of the relatedness of two languages we have the opposite assumption of their disjunction. There can be no possibility of melding English and Javanese. Learning Javanese then means leaving one language—English—behind in a

way it would not were the lessons to use Indonesian.[1] Javanese speakers in speaking high Javanese have the sense of leaving low Javan By using English the feeling of being moved forward by the langu a realm of some uncertainty is built into the lessons just as it is a of the Javanese language itself. One is left with a sense of Java as a set of paradigms, structures and rules making up a code, but of signs which have the capacity to refer always to something themselves.

James Siegel
Cornell University

[1]As a concession to students' curiosity about the relation of Indo Javanese, Keeler has added Indonesian translations in Appendix B.

ACKNOWLEDGEMENTS

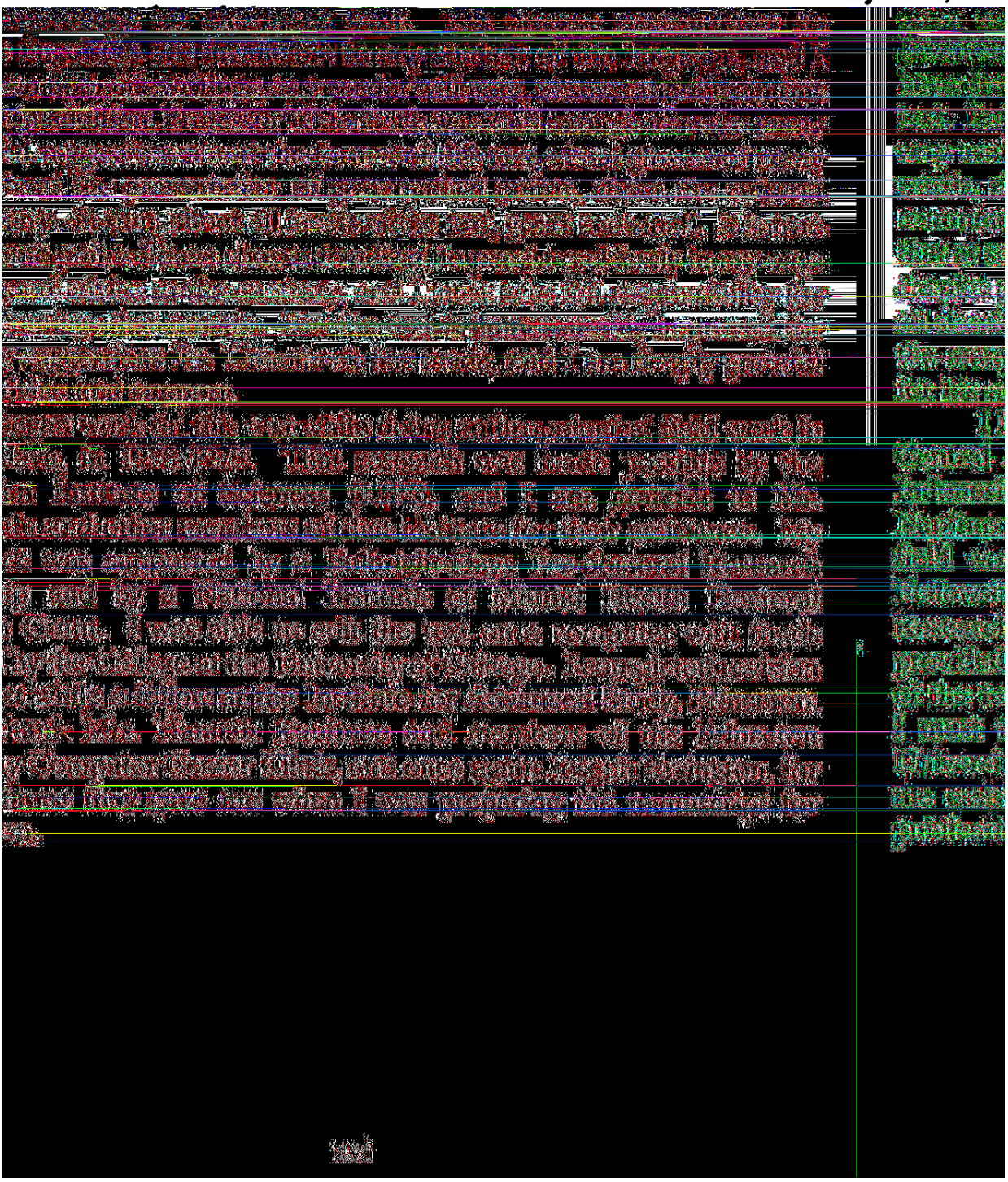
Anyone who wishes to learn a foreign language must learn not only that particular language, but also how to learn any foreign language. I have had the good fortune to study several languages with many dedicated and enthusiastic teachers. Notable among them are Dr. Sumukti, who taught me Indonesian at Cornell, Mrs. Margaret Aung-Thwin, who taught me Burmese, also at Cornell, Dr. Denise Bernot, who taught me Burmese at the Ecole Nationale des Langues Orientales in Paris, and Dr. Nancy Helmbold, who taught me Latin at the University of Chicago. All of them taught me how to learn as well as what to learn, and they persuaded me through their patience and commitment that learning a foreign language was not only a worthwhile but even an attainable goal.

In studying Javanese, I was helped, encouraged, too generously flattered and even coaxed by innumerable people in Java. The two families I lived with in Central Java, the first in a village outside of Jogja, in 1971-1972 and 1974, the other in a village near Klaten, in 1978-1979 and 1983, must remain nameless, because I have written about other things they taught me and I am obliged to protect their anonymity. But they were wonderful teachers. The family in Jogja had to suffer through my first awkward pronouncements in Javanese. For their absolute insistence that I speak only Javanese from the day I timidly tried out one phrase—even though speaking Indonesian would have been far easier on all parties—I am deeply grateful. Mr. Amin Yitno, a Javanese anthropologist, also helped me with questions about Javanese usage during that first stay in Java. The family I later lived with in Klaten did not have to put up with my halting early efforts. But they found themselves saddled with a person who not only plagued them with ethnographic queries but was also liable at any moment to jump them for explanations of phrases, for pointers about pronunciation, for translations between speech levels, and all this when they were trying to carry on a reasonable conversation. Their good cheer through all my interrogations—we had long and lively discusions about early versions of the conversations included in this text—made writing these lessons a pleasure.

It is still doubtful whether I would have completed the notes to the conversations if I had not been so warmly encouraged by Prof. James

Siegel, Prof. A. L. Becker, and several friends who used these lessons in earlier drafts. And to give credit where it is due, the typhoid fever I contracted toward the end of my field work, keeping me housebound for three weeks, helped get me through the wearisome accounts of Javanese verbs contained in Lessons Eight and Nine.

I must also thank with particular warmth three Western linguists, all specialists in Javanese, who commented upon the text. Dr. Joseph Errington made many useful suggestions about an earlier draft. Dr. Gloria Poedjosoedarmo clarified many points in Javanese grammar for me, to the benefit of anyone who uses this book as well as myself. To Dr. E. M. Uhlenbeck, who examined a draft of this text with extraordinary care, I



INTRODUCTION

Many language texts open with Monsieur John Smith of Dayton, Ohio, getting off the plane in Paris, France, and wanting to find a hotel room. They attempt, that is, to teach a person how to say in a foreign language the things he would normally say in his native one. But a critical part of learning a language is to learn not to want or need to say what one says in English, but rather to learn to say what people say in the culture of the language one is learning. The Monsieur Smith approach may serve its purpose for tourists, but in Java such simple-minded translation is both inadequate and misleading. Java is, however, full of small talk, and polite conversation draws on a large store of stereotypical remarks. To use them is not thought stultifying, as some Westerners find, but rather gracious, comfortable, indicative of the desire to make every encounter smooth and effortless for all concerned. One aim of this book is to provide a sufficient knowledge of these conventions to enable a learner to feel comfortable in a Javanese context, and in a Javanese manner.

Sociolinguistics tells us that what one says and how one says it depend on where and to whom one says it, that is, on social context. In accordance with this simple fact, the Javanese—sociolinguists all—have



In the first four lessons, krama and ngoko versions of the same sentences have been provided. That is, similar conversations are presented, the first in the speech level krama, the second in the speech level ngoko. (Some variations have had to be introduced in order to justify the speech levels used in each case.) The reason for giving two versions is that the learner must understand from the very start that speech levels are implicated every time one says anything in Javanese that every utterance involves choices among vocabulary items. If one begins by studying one level and only later studies another, then one has developed a thoroughly inaccurate conception of how language works in Java. Whereas in teaching English some methods (I think inadvisedly) teach students one tense at a time, to learn Javanese one level at a time would compromise the reflex of selection that is at the crux of every Javanese utterance. However, since social context determines what one says as well as how one says it, it is impossible to continue to provide both krama and ngoko versions of a single conversation and maintain any claims to what might be called sociolinguistic realism. Dual versions are abandoned, therefore, after Lesson Four, in favor of the exclusive use of the level or levels appropriate to the situation at hand. Nevertheless, students of Javanese must scrupulously memorize all major forms of any single vocabulary item from the first time they see any of its forms. These are provided in the vocabulary lists appended to each lesson. (I say major because some items have variant and madya forms which can be left till later.) Not to learn these various forms would be similar to learning an irregular verb in English in only one of its forms: "go" without "gone" or "went." Progress is of course slower at first for the difficulties of keeping vocabulary sets straight. Learning to keep them straight from the start lays a much stronger foundation for further learning, however, and the habit turns out to be more easily acquired than one might anticipate.

An alternative title for this text might be *Javanese in Twenty Difficult Lessons*. The lessons are indeed harder than those in most introductory language texts. The conversations are long, and in the sentences illustrating grammatical points in the notes vocabulary control has not been exercised. The conversations must be long because only in this way can a sufficient context be created to motivate the selection of speech levels. And while grammatical points are introduced systematically by lesson, the attempt has been made to present realistic conversations, not mindlessly

---

Javanese Morphology (The Hague: Martinus Nijhoff, 1978), 278-320; and Joseph Errington's monograph, *Language and Social Change in Java: Linguistic Reflexes of Modernization in a Traditional Royal Polity*, Southeast Asia Series, no. 65 (Athens, Ohio: Monographs in International Studies: 1985).

"simplified" ones, from the start. However, the length and difficulty of the lessons should not discourage students—just slow them down. Slow and methodical progress is of more lasting benefit than the false sense of progress obtained by sailing through easy lessons.

A large vocabulary is used in the notes in order to provide students with the option of increasing their vocabulary rapidly. Every vocabulary item not previously encountered in a conversation is glossed. Students are urged to memorize all this vocabulary as they come upon it. It is easier to acquire vocabulary in this way than to run for a dictionary when it comes up in conversation in Java.

Learning any language is a chore, except for those very few people in this world who seem to learn languages by osmosis. It is safer to assume one is not such a person and take half an hour to memorize and review vocabulary every day. Especially if one is living in a Javanese-speaking area, the return on such an investment is immediate and enormous.

Anyone speaking a foreign language sounds more or less like a child. This is especially true in Java, where the ability to discriminate speech levels has implications far beyond grammar. One can make sense of the sentence "Yesterday you swim?" in English, and try to erase the impression of childishness it leaves. Bad grammar is not offensive in English, it simply sounds stupid. Abusing speech levels in Java means abusing the basic standard of proper conduct to which every Javanese above the age of six is expected to conform. It is much more difficult to erase the impression of social clumsiness that improper speech levels imply in Javanese than that of buffoonery improper grammar implies in English. One can forgive the person who fails to put "go swimming" in proper form and tense much more easily than one could forgive him for belching in mid-sentence. The Javanese, who belch quite freely, hear incorrect speech levels rather more the way we hear a belch.

Till one has a fairly firm grasp of krama, krama inggil, krama andhap and ngoko vocabulary, it is wiser to use Indonesian in public situations. The reasons for this should be clear in light of the social implications of speech levels—and of their misuse. Actually, Javanese sometimes choose to speak to each other in Indonesian, either because of their surroundings, or because implications of relative status would be awkward. In this way, Indonesian gets drawn into the play of speech levels and becomes, in a sense, one more level of Javanese.[3]

---

[3]See on this point, Benedict Anderson, "The Languages of Indonesian Politics," *Indonesia* 1 (1966): 89-116.

Javanese exhibits considerable regional variation. While it is spoken by a majority of people in Central and East Java, there is great diversity in intonation and some diversity in vocabulary within even small areas of those provinces. The dialects of Jogjakarta (Jogja) and Surakarta (Solo)—very similar to each other though still distinguishable—are the most prestigious: radio announcers use them when broadcasting in Javanese. But there is hardly such a thing as "standard" Javanese. The conversations and sentences in this text were found acceptable to people in the village where I lived near Klaten (midway between Jogja and Solo), and to friends in Jogja. They would be intellgibile to most other Javanese speakers, but they would be recognized as Central Javanese by inhabitants of East Java, and as lowland Javanese by mountain dwellers. Actually, Javanese delight in the different ways their language is spoken, though it is true that "Jogja-Solo" speakers are as smugly certain of the superiority of their speech as an educated Englishman who speaks the Queen's English is of his. On such (obviously untenable) scales, incidentally, Americans and East Javanese probably rank about equal in the imperfections of their speech. Surabayans are the Aussies of Javanese.

Frequent reference is made to Indonesian in the notes and Indonesian crops up from time to time in the conversations. Since most people interested in learning Javanese already know some Indonesian, many points can be made simpler by allusion to Indonesian equivalents. Actually, the student of Javanese is often only tracing current Indonesian usage to its real roots in Javanese. The Javanese, who make up the bulk of the population of Indonesia, often translate Javanese expressions directly into Indonesian, so shaping Indonesian to Javanese molds. A highly educated Javanese will know to avoid some patently Javanese constructions, and he will also modify his pronunciation and intonation somewhat in speaking Indonesian. Still, the peculiarities of Javanese Indonesian are cause for great hilarity among non-Javanese Indonesians. (So too are the polite Javanese gestures which to the more matter-of-fact Batak or Bugis, say, are ludicrous.) Some caution, incidentally, must be exercised in using Javanese terms that seem to correspond directly to Indonesian ones. Often the two terms' semantic fields overlap but are not identical: one Indonesian word, for example, may correspond to two different Javanese ones, depending on its use. The Indonesian word *biasa* translates into Javanese as *lumrah* (ngoko)/*limrah* (krama) when it means "common, usual," but it is *kulina* (invariant) when it means "to be accustomed to something."

Perhaps, after all the above caveats, some words of encouragement are in order. The extra effort required to learn Javanese when one is already able to speak Indonesian may well seem unjustified. But to live

in Java and not learn Javanese is to do oneself out of much of the pleasure Java offers. The Javanese arts are endlessly alluring. To be able to follow a performance of *wayang* (shadow puppets), however imperfectly, is exciting. Furthermore, to be able to speak Javanese with one's friends and associates in Java means that one can move out of the neutral ground of Indonesian—always somewhat impersonal and even bureaucratic in tone—and into the various styles that constitute Javanese encounter. Especially for purposes of research, to be able to speak with people in the language in which they feel most at home—and this is Javanese for all but the most highly educated Javanese—is not a luxurious extra but an essential tool. Finally, the language itself is fascinating. Speech levels may seem a hornet's nest to the learner. Still, one cannot help being intrigued by so thorough-going and intricate a system of interaction. The breadth and expressiveness of Javanese vocabulary are also a marvel. Every non-Javanese learner of the language has his favorite words. *Cenunak-cenunuk*, "to feel one's way along in the dark;" *ngegongi*, "to punctuate someone else's long-winded remarks with 'yes, uh-huh,' like the strokes on the gong;" and *kemlanda-landa*, "to put on airs like a Dutchman (*landa*)," are a few of mine.

When Javanese wish to say something grandly general and modern, they invariably say it in Indonesian. When they wish to say how something tastes, sounds, or feels, however, in fact, whenever they want to say something that will really strike close to home, then they must say it in Javanese. To learn Javanese grants an outsider insight into what, for the Javanese, feels close to home.

PRONUNCIATION

Pronunciation does, unfortunately, matter. Actually, it matters a great deal. Some people have a natural capacity to mimic and some do not. Those who do are at an advantage, but those who do not can improve their pronunciation greatly by dint of lots of hard work. A tape recorder is invaluable, but even more important is to be constantly, even neurotically, vigilant against carrying over into Javanese habits of English pronunciation. As it happens, almost every sound in Javanese differs quite importantly from its nearest English equivalent. So the beginning is tough. However, the number of phonemes in Javanese is comparatively small, so that once a few principles have been learned, Javanese pronunciation is quite straightforward. Also, since Javanese is orthographically very regular, one is spared the endless irritation that confronts any learner of English.

No one can master a new sound system in one fell swoop. The remarks that follow should be used as a reference, checked repeatedly while one goes through the lessons in the book.

Vowels

Javanese vowels are pure vowels, without any of the glide that characterizes English *a* as in "day," *i* as in "pie," *u* as in "Sue," *e* as in "fee." The elimination of this pervasive tendency toward diphthongs is the first task of an English speaker learning almost any language in the world. (It is these diphthongs that Frenchmen seize on as the distinguishing sin of American French.) To produce pure vowels, the muscles of the mouth must be slightly more tense than in English, and one must clip the end of the vowel sound so that there is no glide.

One vowel in Javanese (*é*) occurs only in open syllables; three (*è*, *a*, and *e*) are pronounced the same whether they occur in open or closed syllables; and three (*i*, *o*, *u*) differ in pronunciation according to whether they occur in open or closed syllables.

I.

é: similar to French *é*, or English *ay*, without any diphthong. It occurs only in open syllables.[1]

séjé, kéré, pépé

Contrast:

Javanese	with	English
lé		*lay*
jé		*jay*

II.

Vowels that have the same value in open and closed syllables are as follows:

è: similar to English *e* in "pet."

èsi-èsi, gèrèd, èpèk-èpèk

a: similar to *a* in English "father," but further forward.

kaku, cacad, arak

However, *a* in any final, open syllable, and in any penultimate open syllable which precedes a final, open syllable in *a*, changes to *aw* as in "law."

in final open syllables:

méndha, peksa, soga

in penultimate and final open syllables:

apa, papa, pala, sujana, Suryatmaja

---

[1]Note that syllables that appear closed to an English speaker may not be in Javanese. A vowel followed by a nasal and a consonant is not closed, because then the nasal is assimilated to the following syllable. E.g., the first syllables in the following words are open:

Gondhang, mémba, énggal, ondhé-ondhé, untu

Contrast:

papa	*papat*
lara	*laras*
pasa	*pasal*
Sura	*surat*

e: called *pepet*, the *e* sound in Javanese is similar to the second syllable in English "photograph." But in Javanese it can occur in stressed syllables as well as unstressed ones.[2]

sesek, mendhet, pepet

III.

The vowels *i*, *u*, and *o* have different values in closed and open syllables.

i: in open syllables, similar to English *ee* as in "weep," without any glide.

siji, nini, siti

Contrast:

Javanese	with	English
si		*see*
ki		*key*

in closed syllables, similar to English *i* in "sit."

amit, emprit, arip

Contrast the long and short *i*'s in *titik*.

1) Note: to maintain a long *i* sound in a final closed syllable, usually in syllables ending in a glottal stop indicated by *k*, it is spelled *ie*.

Aniek, Titiek

---

[2]English speakers are usually prone to changing a pepet to *è* when it is followed by a nasal consonant, e.g., to pronounce *setengah* as *"setèngah."* Don't.

2) Note: in certain common words, *i* in a closed syllable is pronounced like *é*.

sing, apik, nanging, kénging

These must be learned individually. It is always pronounced *é* in closed, final syllables ending in *h*.

asih, pamrih, kepurih

u: in open syllables, similar to English *oo* as in "moon," without any glide.

anu, kuku, putu

Contrast:

Javanese	with	English
asu		*Sue*
turu		*to rue*

in closed syllables, similar to English *u* in "put."

lemut, ngawur, katut

Contrast the long and short *u*'s in *urut*.

o: in open syllables, similar to English *o* as in "hope," without any glide.

oreg, ora, mlinjo

Contrast:

Javanese	with	English
so		*so*
polo		*polo*

in closed syllables, similar to English *aw* in "law."

abot, répot, angop

3) Note: *o* in an open syllable which precedes a closed syllable with *o* is pronounced like *o* in a closed syllable.

gosok, potong, opor, ngorok

4) Note: *i* and *u* which appear in the final, closed syllable of a root shift in value when one of certain suffixes is added to that root. *O*, on the other hand, remains invariable. That is, since the following words end in closed syllables, *i* is pronounced as in "sit," *u* as in "put," in the final syllable of each:

cilik	*tumpuk*
isin	*adus*
wiwit	*jupuk*

However, when the suffix *-a*, *-an*, *-ana*, *-é*, *-en*, or *-i* is added to any of those roots, then the final *i* is pronounced *ee* as in "weep," the final *u* is pronounced *oo* as in "moon."

wiwita	*jupuka*
isinan	*padusan*
wiwitana	*adusana*
ciliké	*tumpuké*
keciliken	*jupuken*
diwiwiti	*diadusi*

The *o* in a final, closed syllable, however, remains *aw* as in "law" no matter what suffix is added.

lakon	*nglakoni*
tonton	*tontonan*

All three vowels, *i*, *u*, and *o*, remain unaffected when they appear in the final closed syllable of a root to which the suffix *-aké*, *-aken*, *-ipun*, or *-na* is added.

cilik	*dicilikaké*
alit	*dipunalitaken*
titip	*titipipun*
pamit	*pamitna*
jupuk	*jupukna*
jagung	*jagungipun*

lakon	*dilakokaké*
alot	*alotipun*

Contiguous Vowels

It is essential to note that even two contiguous vowels do not become a single diphthong in Javanese. This is murderously difficult for an English speaker to master, and recidivism is a permanent danger.

au	*tau, mau, wau, saut*
aé	*saé, waé*
aè	*saèn*
ai	*kyai, nyai*
èi	*srèi, prèi*

Contrast:

Javanese	with	English
bau		*bow*
nai		*nigh*
prèi		*pray*

Consonants

Unaspirated Consonants

Javanese consonants present subtler and therefore greater difficulties to an English speaker than Javanese vowels. English, for one thing, is one of relatively few major languages in the world in which all single unvoiced initial and medial consonants are aspirated. That is, in English single *k*, *p*, *t*, and *ch* in initial and medial position are all pronounced with an accompanying puff of air. The air escapes because the larynx is relaxed and open when such consonants are pronounced. In Javanese, the larynx is kept tense and closed. So no puff of air escapes: the consonants are unaspirated. To acquire this skill, place a finger on your larynx (voice box) and say, "Uh-oh" (as in "Uh-oh, the cops"). You can feel the larynx rise at the end of the first syllable, to make a glottal stop. When one pronounces the English words "cat," "pat," "tap," and "chat," the larynx rises *as* one pronounces the words, and not so high as in pronouncing the glottal stop in "uh-oh." This is because some air is permitted to escape as one pronounces these consonants. In fact, one can whisper these consonants in English and the larynx hardly moves at all. The Javanese

consonants *c* (similar to English *ch*), *k*, *p*, *t*, and *th*, on the other hand, are pronounced with the larynx in the high, tensed position, as in making the glottal stop in the English "uh-oh." So the larynx must not rise *as* one says a syllable beginning with one of these consonants. Instead the larynx must be raised *before* pronouncing the consonant. To practice this, pronounce the first syllable only in "uh-oh," holding one finger on your larynx. Rather than relaxing the larynx and then pronouncing the second syllable, keep the larynx tense and pronounce the word "cat." With sufficient practice, this oral acrobatic becomes quite easy and one has learned to pronounce an unaspirated *c*, *k*, *p*, and *t*—in French, Italian, and Indonesian as well as in Javanese.[3]

c (*tj*):[4] similar to the English *ch*, but unaspirated. It never occurs in final position.

cèt, *cara*, *cecek*, *acar*, *kacèk*

k: in initial and medial position, similar to English *k*, but unaspirated.

karo, *kandha*, *akal*, *konkon*

in final position, a glottal stop following any vowel except the pepet, in which case it remains a *k* sound.

bapak, *kacèk*, *apik*, *titik*, *kosok*, *ngamuk*

but

sesek, *apek*

p: similar to English *p*, but unaspirated.

para, *papat*, *apes*, *kasap*

---

[3]English speakers do not aspirate the sounds *p* and *t* when these sounds occur after an initial *s*, as in the words "sport" or "stop." Students may find it easier to learn not to aspirate these stops by saying "stop" very slowly, eventually leaving off the initial *s*, but without changing the manner of pronouncing the *p* that follows it.

[4]Javanese orthography was modified in 1972, at the same time as the new Indonesian orthography was introduced. The following notes are in accordance with the new spelling, with the old spelling given in parentheses.

t: one of two *t* sounds in Javanese, this one is dental, and unaspirated. It is pronounced with the tip of the tongue placed behind the upper front teeth, not, as in English, touching the alveolar ridge.

tèh, titik, tas, atos, adat

th (*t*): the second *t* sound is post-alveolar, and unaspirated. It is pronounced wth the tip of the tongue curved slightly backward, rather than flat as in English. It only occurs in initial and medial position, and it is far less common than the dental *t*.

tholé, thok, kuthuk, sethithik

Contrast the dental and post-alveolar *th*'s in the following words:

kutuk	*kuthuk*
pati	*pathi*
putu	*puthu*

Voiced Consonants

Four Javanese voiced consonants are very heavy, much heavier than their English equivalents. This means that the plosion of air is greater in pronouncing *b, d, j,* and *g* in Javanese than in English. This heaviness affects any low vowel (*è, o,* or *a*) that follows one of these consonants, raising it slightly and giving the vowel a murmured quality.

As in German, there are no final voiced stops in Javanese. Even when words are written with a voiced consonant in final position, the sound pronounced is the unvoiced equivalent. So *d* is pronounced *t*, *b* is pronounced *p*, *g* is pronounced *k*, whenever they occur in final position. (This remains true even when suffixes are added and these consonants become medial ones, except in certain dialects of Javanese, particularly in the western area of Central Java.) The only consonants which are voiced in the final position are nasals: *m*, *n*, and *ng*.

b: as in English *b*, but heavier. In final position, it is pronounced *p*.

bapak, badhé, bakal, bèsèk, Bu

but

Arab, kasub, Arab-Araban, parabé

d (*d*): one of two *d* sounds in Javanese, this one is dental. It is pronounced with the tip of the tongue placed behind the upper front teeth,

not, as in English, touching the alveolar ridge. In final position, it is pronounced *t*.

dalu, dédé, dina, dodolan, durung

but

gèrèd, nglorod

dh (*d*): this is the post-alveolar *d* sound, produced with the tip of the tongue curled slightly backward. It is far less common than the dental *d*, and it never occurs in final position.

dhaup, dhèrèk, dhosok, padha, wadhuh

j (*dj*): similar to the English *j* in "joke," but heavier, and pronounced further forward in the mouth. It never occurs in final positon.

jajah, jero, jupuk, pajeg, jejarah

g: similar to the English *g* in "go," but heavier. In final position, it is pronounced *k*.

gawa, gèsèh, golong, pager, gaga, gagal

but

ajeg, papag

5) Note: the fact that English unvoiced consonants are aspirated and voiced consonants light, whereas Javanese unvoiced consonants are unaspirated and voiced consonants heavy causes much confusion. The plosion of air that accompanies an English *p*, for example, makes it sound like a *b* to the Javanese ear. The plosion of air which accompanies the Javanese *g* makes it sound like a *k* to the English speaker. When an English-speaker pronounces the Indonesian word for "silver," *pérak*, with an aspirated *p*, it sounds to Javanese like the Indonesian word *bérak*, meaning "feces." Tourists and *bécak* (pedicab) drivers in Jogja often become quite confused. Pronunciation matters.

Other Consonants

m: similar to English *m*, the Javanese *m* in initial position can give English speakers difficulty when it is followed by *b*.

mbau, mboten, mbéda

n: similar to English *n*, but the tip of the tongue is placed behind the upper front teeth, not, as in English, touching the alveolar ridge.

nak, néndra, ana, anu, praon

ng: similar to the English *ng* in "sing." *Ng* often occurs in initial position in Javanese, which can give an English speaker some difficulty. However, by pronouncing it well forward in the mouth, one avoids any tendency toward *ngg*, such as in English "elongate." Initial *ng* can be practiced by saying English "singing," shifting the stress to to the second syllable, separating the two syllables, and then pronouncing "nging" alone.

ngadeg, ngasta, ngécé, ngisèni
angop, angèl, ènget
éling, sing, sèng, mung, samang, gosong, iseng

6) Note: The nasalization of voiced consonants in initial position to produce *ngg*, *mb*, *nd*, and *ndh* tends to make these consonants slightly less heavy: they are voiced but the murmured quality disappears. In the first two cases, especially, an English speaker must avoid adding an initial shwa sound. For example, *nggawa* must not be pronounced "enggawa."

nggawa, nggadho, nggèrèd
mbekta, mbarengi, mboros
nduwé, ndandosi, ndilalah
ndhaupaké, ndhawuhi, ndhapuk

ny: similar to the English *ny* in "canyon." It never occurs in final position.

nyawa, nyai, anyar, ngenyed

h: similar to the English *h* in "hat." Unlike in English, however, *h* can occur in final position in Javanese. In medial position, it is usually not pronounced.

hawa, haji,
dhahar, sinuhun, tahu
asih, panah, akèh, wisuh, amrih

s: similar to the English *s* in "side." There is no voiced *z* sound in Javanese.

saté, susu, sisih, asat, èsek, apus, kapas

w: similar to the English *w* but without lip-rounding. The upper front teeth touch the lower lip, as in the English *v*. But since the larynx does not vibrate, there is no vocalization. It never occurs in final position.

warta, waé, weruh, awor, ngawur, awis, awit

r: tapped or, at the end of a word, trilled. Deep in the American past there lies some trauma about trilling *r*'s. The block must be overcome, since most Javanese simply cannot understand a word pronounced with English *r*'s.

rawit, réné, rubuh, reged, rong
laré, para, meres, arang
Semar, mèmper, opor, pinter, mundur

l: perhaps the most difficult consonant for an English-speaker to pronounce, the Javanese *l* is much lighter than the English *l*. It is pronounced with the larynx higher and more tense than in English. The tip of the tongue always moves towards the roof of the mouth, particularly in final position (whereas in English *l* can be pronounced with the back of the tongue rather than the tip). Only two words in Javanese, *lho* and *lha*, use a darker, heavier pronunciation, and the unusual spelling, with *lh*, indicates their nonconformity.

layat, lali, lilin, lagu,
alit, ala, èlèk, alas
akal, apal, sumpel, mipil, rèwèl, nusul, pol

lha, lho

There is no *f* or *v* sound in Javanese. When foreign words are borrowed in Javanese, either sound is usually changed to a *p*. The Dutch *vrij*, for example, becomes *prèi* in Javanese. Educated speakers use *f* in the case of recent borrowings, however. They say, for example, *foto*, though peasants say *poto*. And strict and especially modernist Muslims know that Arabic loan words have an *f* in the original, not a *p*. So they pronounce *paédah faédah*, and *pikir fikir*. Such etymological compunctions do have their dangers. When a performing porpoise came to Jogja in the early seventies, most of my friends talked about going to see "Plipper." My more devout Muslim friends, however, spoke of going to see "Fliffer."

Lesson 1

SITUATING PEOPLE (I)

Each lesson consists of four parts. The first part contains a conversation broken down into phrases. The conversation is translated and each new vocabulary item glossed in the second section. The third part provides notes on grammar, usage, and relevant cultural information. While a student would do well to learn as much of each conversation as possible before turning to the translation and notes, the three sections are meant to be used in conjunction with each other. A vocabulary list is then provided at the end of each lesson.

Exercises for each lesson and Indonesian translations of the conversations can be found in Appendices A and B.

Conversation

A. Krama

Two people riding in a minibus strike up a conversation. They are both middle-aged, and they are wearing good quality clothes, he Western-style trousers and a shirt, she a Javanese *bathik* skirt and blouse.

1. Pak Harja:

   Badhé tindak dhateng pundi Bu?

2. Bu Marta:

   Kula badhé dhateng Klaten Pak.

3. Pak Harja:

   Lenggahipun inggih wonten Klaten?

4. Bu Marta:

   a) Mboten Pak.

   b) Kula manggèn wonten Jatinom.

   c) Punika mangké

   kula dhateng panggènanipun mbakyu kula.

5. Pak Harja:

   O, lajeng konduripun dhateng Jatinom?

6. Bu Marta:

   a) Mangké sonten.

   b) Dhateng panggènanipun mbakyu

   namung sekedhap kok.

   c) Lha penjenengan pundi Pak?

7. Pak Harja:

   a) Kula saking Pakis Bu.

   b) Sapunika

   saweg wangsul saking Ngayoja.

8. Bu Marta:

   Pakis sisih pundi Pak?

9. Pak Harja:

   Sawétan peken.

10. Bu Marta:

    Kaliyan dalemipun Pak Sastradimeja?

11. Pak Harja:

    a) Pas kilènipun Bu.

    b) Punapa penjenengan tepang

       kaliyan Pak Sastra?

12. Bu Marta:

    a) Pak Sastra punika

       malah kapernah kangmas kula.

    b) Garwanipun

       putranipun pak dhé kula.

B. Ngoko

Two young people who grew up in the same village and so know each other well, but who haven't seen each other in a while, meet riding in a minibus. (The sentences correspond to those in section A above, but sentences 3. and 6c. have been modified slightly in view of Mas Jaka's and Mbak Aniek's prior acquaintance. Obviously, if they did not know each other well, they would not speak ngoko to each other.)

1. Mas Jaka:

   Arep lunga nyang ngendi Niek?

2. Mbak Aniek:

   Aku arep nyang Klaten Mas.

3. Mas Jaka:

   Manggoné saiki iya nèng Klaten?

4. Mbak Aniek:

    a) Ora Mas.

b) Aku manggon nèng Jatinom.

c) Iki mengko

aku nyang nggoné mbakyuku.

5. Mas Jaka:

O, njur mulihé nyang Jatinom?

6. Mbak Aniek:

a) Mengko soré.

b) Nyang nggoné mbakyu

mung sedhéla kok.

c) Lha, saiki kowé nèng ngendi Mas?

7. Mas Jaka:

a) Aku nèng Pakis Niek.

b) Saiki

lagi bali saka Yoja.

8. Mbak Aniek:

Pakis sisih ngendi ta?

9. Mas Jaka:

Sawétan pasar.

10. Mbak Aniek:

Karo omahé Pak Sastradimeja?

11. Mas Jaka:

a) Pas kuloné.

b) Apa kowé tepung

karo Pak Sastra?

12. Mbak Aniek:

a) Pak Sastra kuwi

malah kapernah kangmasku.

b) Bojoné

anaké pak dhéku.

Translations

The translations that follow are of the sentences in krama. Sentence translations of the conversation in ngoko are given only when the sense of the sentence given in section B differs from that in section A.

An attempt has been made to indicate the tone of the Javanese phrases rather than to give the closest possible rendering of individual Javanese words or to parallel the precise structure of the phrases. Translations are occasionally rather free as a result, but the glosses of individual words should make the sense of each item in a phrase clear.

Translations of individual lexical items indicate vocabulary set in the following way: a single word with an English equivalent or equivalents is an invariant item. For example:

wit: tree

indicates that the single word *wit* can be used when speaking any speech level. When two items are separated by a slash, the one on the left is ngoko, the one on the right krama. (See *Introduction* above.) For example:

arep/badhé: will, intend to

indicates that *arep* is ngoko, *badhé* is krama, and that there are no krama andhap or krama inggil equivalents. When there exists a krama andhap and/or krama inggil term, it is so marked by the letters *ka* or *ki*. For example:

lunga/késah/tindak ki: to go

indicates that *lunga* is ngoko, *késah* is krama, and *tindak* is krama inggil. It also indicates, by default, that there exists no krama andhap term. (Ngoko, krama, krama inggil and krama andhap forms are all provided here. Madya items, however, will be omitted for the time being.)

1. Pak Harja:

   Where are you going, Madam?

   arep/badhé: will, intend to
   lunga/késah/tindak ki: to go
   menyang/dhateng: (prep) to
   nyang: abbreviated form of ngoko *menyang*
   ngendi/pundi: where

   Bu: a term of direct address used with older higher status women, from the word *ibu*, meaning "mother"
   Niek: a nickname abbreviated from the name "Aniek"

2. Bu Marta:

   I'm going to Klaten, Sir.

   aku/kula/dalem ka: I
   Klaten: a town in Central Java
   Pak: a term of direct address used with older men, from *bapak*, meaning "father"
   Mas: a polite term of address used with young men, from *kangmas*, meaning "older brother"

3. Pak Harja/Mas Jaka:

   Do you live in Klaten?/Do you live in Klaten now?

   manggon/manggèn/lenggah ki: to live, reside
   -é/-ipun: a particularizing particle, sometimes used like the English definite article, "the"
   nèng/wonten: in, at
   ya/inggih: a connective particle
   saiki/sapunika: now (Note the glottal stop at the end of the first syllable, in both the ngoko and krama forms, and the disparity between the spelling and the pronunciation (*sakmenika*) of the krama form.)

4. Bu Marta:

   a) No, Sir.

      ora/mboten: a negative particle, used to negate predicates (Note the irregular pronunciation of *ora*. The *a* does not undergo the usual vowel change.)

   b) I live in Jatinom, Sir.

   c) I'm on my way to my sister's place.

      iki/punika: this (Note the disparity between the spelling and the pronunciation (*menika*) of the krama form.)
      mengko/mangké: later, in a little while
      panggonan/panggènan: place
      nggon: an abbreviated form of ngoko *panggonan*
      mbakyu: older sister
      mbakyuku/mbakyu kula: my older sister

5. Pak Harja:

   Oh, so when will you go back to Jatinom?

   banjur/lajeng: then, afterwards, next
   njur: an abbreviated form of ngoko *banjur*
   mulih/mantuk/kondur ki: to go home (Note the disparity between the spelling and the pronunciation (*kundur*) of the krama inggil form.)

6. Bu Marta/Mbak Aniek:

   a) Later this afternoon.

      soré/sonten: late afternoon, early evening

   b) I'll only be at my sister's a little while.

      namung: only
      mung: an abbreviated form of *namung*
      sedhéla/sekedhap: a little while
      kok: (in final position) emphatic particle

c) And where do you live, Pak?/And where are you living now, Mas?

lha: and as for ...
kowé/sampéyan/penjenengan ki: you

7. Pak Harja/Mas Jaka:

a) I'm from Pakis, Bu./I'm living in Pakis, Niek.

saka/saking: from

b) Right now I'm on my way back from Jogja.

lagi/saweg: particle indicating current action
bali/wangsul/kondur ki: to return
Yoja/Ngayoja: the city of Jogjakarta (Note the glottal stop after the *o*.)

8. Bu Marta:

Whereabouts in Pakis?

sisih: side

9. Pak Harja:

East of the market.

wétan: east
sawétan: east of (Note the glottal stop after the first syllable.)
pasar/peken: market

10. Bu Marta:

In relation to Pak Sastradimeja's house?

karo/kaliyan: with; in relation to
omah/griya/dalem ki: house

11. Pak Harja:

    a) Just west of it.

    pas: exactly, precisely
    kulon/kilèn: west

    b) Do you know Pak Sastra?

    apa/punapa: interrogative particle (Note the disparity between the spelling and the pronunciation (*menapa*) of the krama form.)
    tepung/tepang: to know, be acquainted with

12. Bu Marta:

    a) Pak Sastra is my (classificatory) older brother.

    malah: as a matter of fact; on the contrary
    kapernah: is situated, is placed
    kangmas: older brother (The word is often pronounced *kamas*. It is from *kakang/kangmas/raka* ki, but *kangmas* is now ofen used in ngoko as well as krama. See notes.)

    b) His wife is the daughter of my uncle.

    bojo/sémah/garwa ki: spouse
    anak/putra ki: child (offspring)
    pak dhé: older sibling or cousin of one's mother or father (from *bapak gedhé*)

Notes

Javanese speak with strangers much more readily than most Westerners. So it is very common for people squeezed together on a minibus to ask each other where they're headed. If two people who do not know each other enter into conversation, as in the first section of this lesson, they will tend to speak pure krama and krama inggil, particularly if both are dressed in good quality clothes, indicating that they are of fairly high status. (They may shift to madya later. This will come up in later lessons.) They will locate each other, both geographically and as to status. If possible, they will seek some bond of mutual friends or relatives. This helps to bring the other person out of the camp of complete stranger, and

into some closer relationship, such as friend of a friend, or better yet, distant relative. The Javanese have an astonishing ability to uncover such relationships. It depends on keeping close track of kinship relations out to several lateral degrees. (See below.)

In the second section of this lesson, two young people use ngoko because they are old childhood friends. However, if they have not seen each other for so long that they have lost track of where each is living, they may feel some hesitation about what level they should use. It is possible they would choose a low madya rather than ngoko. But here, Mas Jaka starts out in ngoko, and Mbak Aniek follows. People rarely forget what level it is they use with a particular person, even if they don't see each other over long periods of time. They may, however, take the opportunity of a long lapse to shift levels when they meet again, especially if, in view of either party's shift in status, they wish to shift up.

Minibusses, called *kol* after the brand name (Colt) of a Japanese minibus, have become the major form of public transport in Java over the last few years. They stop anywhere to pick up passengers and baggage, go at breakneck speed and are extremely hazardous. The fares are generally established, but one must sometimes insist on what one knows to be the proper fare. (This is not true on busses, where people are rarely cheated on the fare.) Javanese men will insist less than women as to just what the fare is. Men find it demeaning to bargain hard for anything because it is too compromising to their dignity, and the higher their status, the more they have to concern themselves with that dignity. The *kernèt*, the youth who collects fares, loads and unloads baggage, and squeezes passengers into impossibly small spaces, need not concern himself with anyone's dignity—having very little status of his own—and so he will enter into the fray with a peasant woman quite readily. He will usually give way in the end, though. Peasant women simply do not hand over money unless they are absolutely forced to, and yelling would not get him anywhere. It is important, in any case, to ask the fare before handing over a large bill. Then whether one wishes to make a scene or not depends on one's own priorities: dignity or money.

1. *arep nyang/badhé tindak dhateng*: The subject of any verb can be omitted, as here, if it is clear from the context. In this case, since Pak Harja's first question is in pure krama and krama inggil, the implied subject is *penjenengan*, the krama inggil form for "you," and since Mas Jaka's question is in pure ngoko, it is *kowé*, the ngoko form for "you." At times, however, when the subject is "you," it is omitted in order to avoid making a specific choice between the available items (which include *sampéyan* krama and *samang* madya). *Penjenengan* can be made even

more formal—but in most situations it would seem somewhat affected—by changing the first vowel from *e* to *a*, that is, from *penjenengan* to *panjenengan*. Less formally, it can be reduced to *njenengan*.

While it is sometimes convenient not to say "you," it is always acceptable and in fact advisable to include a term of direct address derived from kinship terminology. The choice of the proper term depends on relative age and status. Here, in the conversation in krama, two middle-aged adults use the terms taken from *bapak* and *ibu*, "father" and "mother." (Final syllables of kinship terms, and—among intimates—of proper names, are often used to form terms of direct address.) *Pak* is invariant, but *Bu* is suitable to a woman of some wealth and status. A low-status, middle-aged woman would be addressed *Mbok*, ngoko for "mother." In addressing their own mother, children are now taught to say *Bu* rather than *Mbok* by people in town and by any villagers with aspirations to status above that of the simple peasant.

Young people, as in the conversation in ngoko, use terms derived from relationships between siblings. A young man is addressed *Mas*, from *kangmas*, krama for "older brother." An alternative to *Mas* is *Kang*, from *kakang*, ngoko for "older brother."[1] Still used among older villagers, it is now old-fashioned and considered low-status. Few people use it even when they are speaking pure ngoko now. A young woman is addressed *Mbak*, from *mbakyu*, "older sister." An alternative to *Mbak* is *Yu*, also from *mbakyu*, but this is slightly old-fashioned as well, and it is more often encountered among villagers than townspeople. Like everything that smells, as the Javanese say, of the village, *Yu* is considered low class, and so it is used to address low-status women, especially ones who have not had children, even if they are well past youth. A person younger than oneself can be addressed *Dhik*, from *adhi/rayi* ki, meaning "younger sibling" (of either sex). However, this implies some familiarity, and often *Mas* and *Mbak* are used with people out of their teens, even when the speaker is older than the person so addressed. (*Mas* can also be used in a variety of other situations, because it is the final syllable of several different aristocratic terms of address, such as *Dhimas*, from *adhi mas*, for *adhi*, "younger sibling.")

To call a person by name, without any kinship term, a practice called *jangkaran*, is very familiar. A person can speak to his younger siblings, closest friends, and employees of much lower status in this way, but that's about all. Within families with any pretensions to status (which

[1]*Kangmas* and *Mas* are both used in ngoko as well as krama now, though I believe their use in ngoko is relatively recent. There also exists a krama inggil term for "older brother," *raka*. But this is not used as a term of direct address.

is almost all families in Java), children are taught to address their older siblings by *Mas* or *Mbak* (plus name if they need to make it clear which older brother or sister they mean), rather than by name alone. *Mas* and *Mbak* are appropriate in addressing people one does not know, from their late teens through their mid-thirties, or even later. The higher a person's status, however, the sooner he or she can expect to be addressed by the more respectful *Pak* or *Bu*. It is a sign of great respect to address a person by the complete form *Bapak*, rather than *Pak*.

It is considered refined to repeat a term of direct address often in speech. The oily insincerity using a person's name often suggests in English ("You see, Jim...") does not apply to Javanese, and one should learn to append the appropriate term to many utterances. This provides the student an aid to intonation, since one or two patterns can be used to end many different kinds of utterances, and it is in endings that intonation most matters.

Allusion was made above to verbs. Terms such as noun, verb, adjective and preposition apply only imperfectly to Javanese. They provide useful distinctions and so will be drawn upon here. But one must be ready to see that some words fit more than one such slot. This is particularly true in krama, since several different ngoko forms often have only a single krama counterpart. The krama word *dhateng* can act as a verb, the equivalent to ngoko *tĕka* and krama inggil *rawuh*, "to come." It can also act as a preposition meaning "to," in which case it is equivalent to ngoko *menyang* or *nyang*. However, such so-called prepositions indicate motion and so often make the inclusion of a verb superfluous. In the first sentence in krama, Pak Harja is careful to include the verb *tindak* because it is the one word in the utterance that is in krama inggil and so shows high respect. In her answer, Bu Marta omits the verb (*késah*) because *badhé dhateng* already implies going, and speaking of herself, she need not seek out krama inggil terms. In ngoko, *lunga*, "to go," is often omitted, so that the first sentence in ngoko could as easily be simply, *Arep menyang ngendi*? or *Arep nyang ngendi*? or *Nyang ngendi*? The tendency in ngoko is always toward abbreviation, whereas in krama it is toward expansion of an utterance. Brevity implies familiarity and/or social superiority. Long and even flowery utterances, by the same token, imply great respect. In any case, though, the answer need not be very accurate. In fact, it is unlikely to be so. Javanese tend to dissemble their plans, feeling that no other person's intentions can ever be known and that therefore it is wise to keep one's movements and projects a bit vague. One's closest kin and friends are the most trustworthy, of course, and are the most likely to receive frank answers to questions. In public settings, however, discretion is always deemed advisable.

2. *Aku/Kula*: The krama form *kula*, for "I," is derived from the word *kawula*, meaning "slave" or "servant." *Dalem* (from *abdi-dalem*, a servant at one of the royal courts) is a more self-abnegating term, appropriate when one is addressing royalty. It is used in everyday speech in East Java, but in Central Java it has an affected tone, rather *too* obsequious, although some people choose to use it in answering when their name has been called.

Klaten: Since place names are now spelled according to Indonesian, not Javanese, orthography, and since there is only one *t* and one *d* sound in Indonesian, Javanese names are spelled without regard to whether a *d* or *t* is actually dental or post-alveolar. In this case, the *t* is post-alveolar (that is, *th*) even though it is spelled "Klaten." Accents are also omitted: in this case, the *e* is actually *è*.

3. *Manggoné/Lenggahipun*: Verbs are often nominalized in Javanese by adding the suffix *-é/-ipun*. Generally equivalent to the Indonesian suffix *-nya*, *-é/-ipun* particularizes nouns in a manner sometimes similar though not identical to the definite article in English. *Manggon/manggèn/lenggah* ki means "to reside."[2] Given the suffix *-é/-ipun*, it means "place of residence." The effect of the construction here is like "your residing," a nominalized verb which can be used as the topic of what follows. (See below, **On Topics.**)

One function of the suffix *-é/-ipun* is to indicate possession in the third person. It is often used for the second person in this way as well, because to allude directly to a person's body, possessions or actions is felt to be somewhat forward. (To name a feature of a person's face in ngoko—to say, for example, "Your eye"—is highly insulting.) Shifting into the third person, like *sa majesté* in French, implies greater discretion.

ya/inggih: can mean "yes", but it has many uses, such as to form a connective, to soften a statement, or to set off the topic. In English its effect would often be given by intonation alone. In sentence 3.,

Manggoné saiki ya nèng Klaten?
Lenggahipun inggih wonten Klaten?

---

[2]Note that *lenggah* is also the krama inggil form for another verb: *lungguh/linggih/lenggah* ki, "to sit." Such doubling of meanings in krama inggil is common.

it draws a connection with the preceding statement, that Bu Marta/Mbak Aniek is going to Klaten. In English, the question would probably be put "Do you *live* in Klaten?," the stress due to the fact that Klaten has just been mentioned. Note that *ya/inggih* here divides the topic from the predicate, a common pattern.

4b. *nèng/wonten*: The complete form of *nèng/wonten* is *ana ing/wonten ing*, used only in literature and extremely formal speech.

4c. *Iki/Punika*: The use of *iki/punika* at the beginning of the sentence is unnecessary but common: it refers generally to what one is about, what one is doing.

mengko/mangké: roughly "later," refers to any time after the present moment on the same day. It is often combined with a word indicating a time of day, as in sentence 6a. below.

nggoné mbakyuku/panggènanipun mbakyu kula: A possessive relation between one person or thing and another, when both terms are definite, is established by the pattern:

possession + ...*-é*/...*-ipun* + possessor

For example:

pité Bapak/pitipun Bapak
pit: bicycle
Dad's bicycle

payoné omah kuwi/payonipun griya punika
payon: roof
that house's roof

When the possessor is not definite, then the *-é/-ipun* suffix may be omitted:

payon omah/payon griya
a house's roof

buntut asu/buntut segawon
asu/segawon: dog
a dog's tail

Corresponding to the use of possessive adjectives in English is the use of personal pronouns and/or possessive suffixes following the thing possessed. In krama, in the first and second person, the possessive is indicated by placing the personal pronoun after the noun in question. In the third person, the suffix *-ipun* is used. In ngoko, possessive suffixes are added directly to the noun. These suffixes are as follows: *-ku* (my), *-mu* (your), and *-é* (his, her or its). The plural is not usually indicated: "our" is rendered by "my."

ngoko	*krama*	
mbakyuku	*mbakyu kula*	my sister
mbakyumu	*mbakyu penjenengan*	your sister
mbakyuné	*mbakyunipun*	his/her sister

In the third person, to make things clearer, one *can* use both the suffix *-é/-ipun*, and the pronoun meaning "he" or "she," *dhèwèké/piyambakipun*.

ngoko	*krama*
mbakyuné dhèwèké	*mbakyunipun piyambakipun*

5. *O, njur mulihé/O, lajeng konduripun*: Note that the intonation of *O* is long and flat, not so abrupt as the English "Oh."

The question "when" is implicit in the sentence's intonation. (Expressions for "when" will be considered in a later lesson.)

6a. *Mengko/Mangké*: can precede any time period but refers always to a time later on the same day. Time periods are reckoned relative to the time at which one speaks, but *soré/sonten* refers roughly to the time after four o'clock in the afternoon to about eight or nine at night. It contrasts with *ésuk/énjing* (morning), *awan/siyang* (late morning-early afternoon), and *bengi/dalu* (night).

6b. Bu Marta omits subject and much of the predicate because they are obvious from the context. (So is *kula* as a possessive after *mbakyu*.) So she stresses her point: only a little while.

kok: further emphasizes her point. In final position it means "Of course," with some implication that one's interlocutor should have known without being told. It influences the intonation of any preceding phrase. Care should be taken to learn this particular and quite invariable

intonation pattern well. (*Kok* in initial position will be considered in Lesson Three.)

6c. *Lha*: another particle, can indicate, as here, a shift in the conversation. Bu Marta is turning attention to Pak Harja. *Lha* occurs at the beginning of the utterance in which a new subject is introduced.

Note that *lha* is one of only two words in Javanese (the other is the particle *lho*) that have an *l* sound similar to that in English. This *l* is heavier than the usual Javanese *l*, which is particularly difficult for English speakers to master. (See *Pronunciation* above.)

Penjenengan pundi: is a standard expression, meaning "Where are you from?" or "Where do you live?" In the conversation in ngoko, since Aniek and Jaka know each other well (otherwise they would not be speaking ngoko) the question is shifted to refer to the present by the addition of the word *saiki*, from *saiki/sapunika*, meaning "now."

7b. *Lagi/Saweg*: refers to a present, ongoing action, and precedes the verb.

Confusion reigns about the name and spelling of the town which is known in English as Jogjakarta. The complete krama form is "Ngayogyakarta." In krama speech, this is usually reduced to "Ngayoja," with a glottal stop after the *o*. In ngoko, it becomes "Yogja" or "Yoja," also with a glottal stop after the "o." In Indonesian, it is usually called "Jogja", but officially it is now called "Yogyakarta". This seems to be due to the historical fact that before the new orthography was introduced in 1972, Jogjakarta was already often spelled in Indonesian with *j*'s rather than *dj*'s. With the introduction of the new spelling, in which *j* replaces *dj* and *y* replaces *j*, this meant shifting—with bureaucratic thoroughness—Jogjakarta's *j*'s to *y*'s, yielding "Yogyakarta." It is now so called in all official contexts, and so pronounced on the radio. That this corresponds to no actual usage seems to bother no one, perhaps because the Javanese are already accustomed to alternative names for a single thing.

9. *sawétan*: *Wétan* means "east." *Sawétan* means "east of" relative to any noun that follows. The Javanese use the cardinal directions far more frequently than left and right. Physical orientation in space is very important to the Javanese generally, and they will focus feelings of awkwardness in a strange place in terms of disorientation as to the cardinal points. Since most streets, paths and houses are constructed along fairly straight lines, it is usually easy to keep track of the directions.

10. *omah/griya/dalem* ki: Bu Marta uses the krama inggil form for "house," *dalem*, in order to indicate respect for Pak Sastra. At the same time, she makes herself appear particularly refined since in using a krama inggil term about a third, absent, party, she is being *alus* (elegant, refined) beyond the call of everyday politesse. She could simply use the krama term *griya* and be perfectly polite. Mbak Aniek could, if she chose, also use the krama inggil term in her ngoko utterance, but only if she felt constrained to show great respect for Pak Sastra. Speaking with a friend, she observes no such niceties and simply uses *omah*.

11b. *Apa/Punapa*: at the beginning of a phrase introduces a question. It is optional—questions are usually indicated by intonation alone—but it adds both clarity and refinement to an utterance. It is more common in krama than in ngoko.

12a. *Pak Sastra kuwi/Pak Sastra punika*: The demonstrative *kuwi/punika* is unnecessary but serves to set off the topic, a common feature of Javanese utterances. (See below, *On Topics*.)

malah: introduces a thought at variance with what has preceded, one which is unexpected or contrary to expectation. It could sometimes be translated "but rather" or "rather," but more often the effect would be conveyed by intonation alone in English.

kapernah: *Pernah* means "position relative to someone or something else." *Kapernah* means "is situated." In kinship usage, it refers to the classificatory relationship between two people. Javanese kinship distinguishes generations and also relative age among siblings in one's own and one's parents' generation. Degrees of lateral distance are not distinguished in everyday usage. In other words, siblings, and first, second and other cousins will all be termed *kangmas*, *mbakyu*, or *adhi*. (See note on sentence 1. above.)

Whether a male cousin is *kapernah kangmas* or *adhi*, a female cousin *mbakyu* or *adhi*, relative to oneself depends on whether he or she is born of a person *kapernah* older or younger than one's own mother or father. That is, my mother's older brother's children will all be *kapernah* older than myself—they will be *kapernah kangmas* and *mbakyu* to me and I will address them as such—regardless of chronological age, because they are born of a person *kapernah* older than my parent. My mother's younger brother's children, however, will be *kapernah adhi* to me. Spouses of my siblings and cousins will take on the same relation to me as their partners: I will address a woman married to a cousin whom I call *kangmas* as *mbakyu*, no matter what her age.

In one's parents' generation, persons who are *kapernah kangmas* to one's parents will be termed: *pak dhé* (from *bapak gedhé*, *gedhé* being ngoko for "big"); those *kapernah mbakyu* will be termed *mbok dhé/bu dhé*; and those *kapernah adhi* will be termed *pak lik* (from *bapak cilik*, *cilik* being ngoko for "little") if male, *mbok lik/bu lik* if female, or simply *lik*, for people of either sex. (The *dhé* and *lik*, while derived from ngoko, are nevertheless invariant, whether one is speaking ngoko or krama.) The person's name can be added after the term of address. For example, one might address a man "Pak Dhé Marta," or another man "Lik Harja." Note that these may be one's parent's cousins, not actual siblings, but no distinction is made in terms of address.

The distinction between older and younger siblings does not apply in addressing persons of one's grandparents' generation, since all are called *mbah* (*éyang* ki). One must nevertheless know whether they are older or younger than one's own grandparents in order to know how their children and grandchildren are *kapernah* to oneself.

Javanese usually know how they are *kapernah* relative to a huge number of people, although they often cannot trace all the genealogical links that justify the terms of address they use. (Relationships are often expresssed by naming the generation in which genealogical lines converge. In other words, one says not "He's my second cousin," but rather "We share greatgrandparents." The phrase is, *tunggal mbah buyut* (*tunggal*: one, the same; *mbah buyut*: great-grandparent).

Difficulties arise when one person is related to another on both his mother's and father's sides, as happens especially often among the nobility and certain groups, such as *dhalang* (puppeteers), who tend to intermarry. In such cases, the rule is to follow the closer connection. But great disputes may arise if neither party is willing to adopt the younger, therefore humbler, position. To what degree kinship relations actually imply greater or lesser respect and deference for the person *kapernah* older depends on all the different factors affecting relative status.

Here, Bu Marta/Mbak Aniek simply states that Pak Sastra is *kapernah kangmas*. That is usually enough—people only occasionally go on to explain how the link actually works. In this case, one still can't really tell how close the tie is, since the *pak dhé* mentioned might be a cousin—and not necessarily a first cousin—of a parent, rather than an older brother. No matter: they're relatives.

Once again, Bu Marta uses a krama inggil term, *garwa* (*bojo/sémah/garwa* ki: spouse), when a krama term would have been sufficient.

On Topics

A *topic* is a word or words about which a *comment* is made in an utterance. This semantic relationship may coincide with the grammatical one between *subject* and *predicate*, but in Javanese more than in English, topic and subject may diverge. Examples of topics appear in this lesson in several sentences:

3. *Manggoné saiki iya nèng Klaten?*
   Lenggahipun inggih wonten Klaten?

6b. *Nyang nggoné mbakyu namung sedhéla kok.*
   Dhateng panggènanipun mbakyu namung sekedhap kok.

8. *Pakis sisih ngendi Mas?*
   Pakis sisih pundi Pak?

12a. *Pak Sastra kuwi malah kapernah kangmasku.*
   Pak Sastra punika malah kapernah kangmas kula.

12b. *Bojoné anaké pak dhéku.*
   Garwanipun putranipun pak dhé kula.

In sentences 3., 12a., and 12b., the topic coincides with the subject. In sentences 6b., and 8., it does not. (The implicit subject of 6b. is "I"; of 8., it is "your residence.")

A topic often occurs in initial position in Javanese, and when it does, it ends with a rising intonation. A speaker can pause at this point, as a student should learn to do. Gathering one's wits at the end of a topic is much more colloquial than stopping elsewhere in a sentence.

It is common for information provided in one utterance to serve as a topic in utterances that follow. New information is then included in the predicate and receives intonation stress. (Intonation will be discussed at greater length in Lesson Three.) For example, in 4c., Bu Marta/Mbak Aniek says that she is going to her sister's place:

Iki mengko, aku nyang nggoné mbakyu.
Punika mangké, kula dhateng panggènanipun mbakyu.

In 6b., she makes this information the topic, adding the information that she will only stay there a little while.

Nyang nggoné mbakyu mung sedhéla kok.
Dhateng panggènanipun mbakyu namung sekedhap kok.

On Topics and Word Order

The order of subject and predicate, and of topic and comment, is not fixed in Javanese. Uhlenbeck draws attention in this regard to the important difference between the order of words within a phrase, what he terms a "sentence segment," and the order of such segments relative to each other.[3] The order of words within a sentence segment is strictly governed, whereas the order of sentence segments relative to each other is quite free. For example, sentence 6. can be divided into two sentence segments:

Nyang nggoné mbakyu / namung sedhéla kok.
Dhateng panggènanipun mbakyu / namung sekedhap kok.

The order of words within each of the two segments is fixed. But the two segments could be reversed, with a change in intonation but no change in basic meaning.

Namung sedhéla kok / nyang nggoné mbakyu.
Namung sekedhap kok / dhateng panggènanipun mbakyu.

In either case, the new information "only a little while" is stressed.

Supplementary Examples

When there are three sentence segments, as in sentence 3., more permutations are possible. (For simplicity, only th given below, but the same permutations are possible in

Manggoné / saiki / nèng ngendi?

Manggoné / nèng ngendi / saiki?

ngoko versions are krama.)

Basic Concepts of
d Other Languages
er within a "word
sentence. Since
e thing, however,
nce segments."

[3]E. M. Uhlenbeck, "Sentence Segment and Word Group: Javanese Syntax," in *NUSA: Linguistic Studies of Indonesian an in Indonesia* 1 (1975): 6-10. Uhlenbeck refers to word ord group," and to the order of "sentence segments" within a "word group" and "sentence segment" are actually the sam viewed under two different aspects, I will speak only of "sent

Saiki / manggoné / nèng ngendi?

Saiki / nèng ngendi / manggoné?

Nèng ngendi / saiki / manggoné?

Nèng ngendi / manggoné / saiki?

In all of these cases, the basic meaning is the same, although emphasis and the emotional tone of an utterance can be subtly affected by such shifts in the order of sentence segments. For a complete discussion, see Uhlenbeck's article.

Vocabulary List for Lesson One

In the vocabulary lists appended to each lesson, vocabulary is arranged alphabetically by invariant and ngoko items. Words listed in the ngoko column that show no corresponding items in other columns are invariant and can be used in all speech levels. Parentheses around a term in the krama column indicate that the krama term is not accepted by all speakers. Krama andhap and krama inggil forms show krama affixes because these forms occur more frequently in krama than in ngoko utterances, but it must be remembered that they can be used when speaking ngoko as well, in which case they take ngoko affixes. The glosses are brief, intended to serve only as a jog to memory. Examples and notes in the text provide fuller indications of words' sense. Students must also consult dictionaries: in English, Elinor Horne's *Javanese-English Dictionary* (Yale University Press: New Haven, 1974); and in Dutch, Th. Pigeaud's *Javaans-Nederlands Handwoordenboek* (Wolters: Groningen and Batavia, 1938). As soon as a basic vocabulary has been acquired, students should start using W. J. S. Poerwadarminta's *Baoesastra Djawa* (Wolters: Groningen and Batavia, 1939). A monolingual dictionary presents a considerable challenge at the outset, but it indicates how words cluster and relate to each other among themselves, and this is crucial to learning any single word's semantic field.

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
abdi-dalem				servant of the court
adhi			rayi	younger sibling

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
aku	kula	dalem		I
anak			putra	child, offspring
apa	punapa			what
arep	badhé			will, want to
asu	segawon			dog
awan	siyang			daytime; afternoon
bali	wangsul		kondur	to return
banjur	lajeng			then
bapak			rama	father
bengi	dalu			nighttime; night
bojo	sémah		garwa	spouse
Bu				term of direct address for adult female
buntut				tail
cilik	alit			small, little
dhalang				puppeteer
dhèwèké	piyambakipun			he, she
Dhik				term of direct address for younger person
-é	-ipun			a particularizing suffix
ésuk	énjing			morning
gedhé	ageng			big, large
iki	punika			this

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
iya	inggih			yes; also
jangkaran				to address s.o. w.o. using a title or kin term
kakang	kangmas		raka	older brother
kapernah				situated, related
karo	kaliyan			with
kawula				servant, slave
kernèt				conductor
kowé	sampéyan		penjenengan	you
-ku	kula			my
kulon	kilèn			west
kuwi	punika			that
lagi	saweg			indicates current action
lho				emphatic particle
Lik				term of address for younger sibling of a parent
lunga	késah		tindak	to go
malah				rather, on the contrary
manggon	manggèn		lenggah	to reside
Mas				term of direct address for young man

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
mbah			éyang	grandparent
Mbak				term of direct address for young woman
mbakyu				older sister
mbok	ibu			mother
mengko	mangké			later
menyang	dhateng			to
mulih	mantuk		kondur	to go home
namung				only
nèng	wonten			at, in
ngendi	pundi			where
omah	griya		dalem	house
ora	mboten			negative particle for predicates
Pak				term of direct address for adult male
panggonan	panggènan			place
pasar	peken			market
payon				roof
pernah				position, direction
pit				bicycle
saiki	sapunika			now
saka	saking			from
sakulon	sakilèn			west of
sawétan				east of
sedhéla	sekedhap			a little while

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
sisih				side
soré	sonten			evening
teka	dhateng		rawuh	to come
tepung	tepang			to be acquainted with
tunggal				one; shared
wétan				east
wit				tree

Lesson 2

SITUATING PEOPLE (II)

Conversation

A. Krama

1. Pak Harja:

   Nalika Pak Sastra gadhah damel punika,

   penjenengan tindak mrika?

2. Bu Marta:

   Gadhah damel punapa Pak?

3. Pak Harja:

   a) Punapa inggih?

   b) Supitan,

   menawi mboten klèntu.

4. Bu Marta:

   a) O, kala wulan Besar punika.

   b) Lha inggih mrika.

   c) Supitanipun kapénakanipun piyambak

   punapa mboten tindak?

d) Inggih mboten ta.

e) Penjenengan inggih rawuh Pak?

5. Pak Harja:

a) Nalika semanten

kula saweg dhateng Semarang.

b) Dados mboten saged sowan.

c) Namung ibunipun laré ingkang mrika.

d) Criyosipun gayeng inggih Bu?

6. Bu Marta:

a) Wah, gayengipun mboten jamak lho Pak.

b) O, kula mandhap mriki Pak.

c) Dhik, Dhik, stop Dhik.

d) Kula rumiyin inggih Pak?

7. Pak Harja:

Inggih, mangga, ndhèrèkaken.

B. Ngoko

1. Mas Jaka:

Dhèk Pak Sastra nduwé gawé kaé, kowé mrana?

2. Mbak Aniek:

Nduwé gawé apa Mas?

3. Mas Jaka:

a) Apa ya?

b) Tetakan,

yèn ora klèru.

4. Mbak Aniek:

a) O, dhèk sasi Besar kaé.

b) Lha iya mrana.

c) Tetakané keponakané dhéwé, apa ora mangkat?

d) Ya ora ta.

e) Kowé ya teka Mas?

5. Mas Jaka:

a) Dhèk semana

aku lagi nyang Semarang.

b) Dadi ora isa mrana.

c) Mung bojoku sing mrana.

d) Jaréné gayeng ya Niek?

6. Mbak Aniek:

a) Wah, gayengé ora jamak lho Mas.

b) O, aku medhun kéné Mas.

c) Dhik, Dhik, stop Dhik.

d) Aku ndhisik ya Mas?

7. Mas Jaka:

Ya, wis, kana.

Translations

1. Pak Harja:

   Did you go to Pak Sastra's when he had that celebration?

   dhèk/nalika: at the time, when
   nduwé/gadhah/kagungan ki: to have, possess
   gawé/damel/ngasta ki: work
   nduwé gawé/gadhah damel: to hold a ritual on a large scale
   (A krama inggil form sometimes used is *kagungan kersa*.)
   mrana/mrika/tindak mrika ki: to go there
   kaé/punika: that

2. Bu Marta:

   What ritual, Pak?

   apa/punapa: what, what sort

3. Pak Harja:

   a) What was it now?

   b) A circumcision, if I'm not mistaken.

   tetakan/supitan ki: circumcision
   yèn: if (before predicates); as for (before topics)
   menawa/menawi: if (before predicates); as for (before topics)
   klèru/klèntu: to be mistaken, to err

4. Bu Marta:

   a) Oh, last Besar.

   dhèk/kala: last ... (time period)
   sasi/wulan: month (solar or lunar)
   Besar: one of the months in the Javanese lunar calendar

   b) Yes, of course I went.

c) Would you not go to your own nehphew's circumcision?

keponakan/kepénakan: nephew, niece
dhéwé/piyambak: oneself
keponakané dhéwé/kepénakanipun piyambak: one's own nephew, niece
mangkat: to set out, depart; (here) to go somewhere
lunga/késah/tindak ki: to go

d) Of course (you'd go).

ya/inggih: obviously, of course

e) Did you come, Pak?

teka/dhateng/rawuh ki: to come

5. Pak Harja:

a) At that time, I was in Semarang.

semana/semanten: so much as that
dhèk semana/nalika semanten: at that time
Semarang: a city on the north coast of Central Java

b) So I couldn't go.

sowan ka: to pay one's respects (see notes)
isa/saged: to be able to

c) Only my wife went.

sing/ingkang: that, which, who
bocah/laré: child (young person, not necessarily one's own offspring)
mbokné (or *ibuné*) *tholé* or *gendhuk/ibunipun laré*: the children's mother = my wife

d) They say there was a big crowd, eh?

crita/criyos: story, report
ujar: speech

jaréné/criyosipun: they say
gayeng: lively, crowded, enjoyable

6. Bu Marta:

a) Oh, it was an enormous affair.

wah: an exclamation
jamak: common, normal
ora jamak/mboten jamak: uncommon, amazing, terrific
lho: a particle, strengthening what precedes it

b) Oh, I get off here.

medhun/mandhap: to get off, to go down
kéné/mriki: here

c) Dhik, Dhik, stop Dhik.

Dhik: term of direct address for a young person
stop: stop (used only in the case of telling a bus or minibus driver one wants to get off)

d) I'll get off first, if that's all right.

dhisik/rumiyin: first, sooner
ndhisik: variant form of ngoko *dhisik* (*dhisik/rumiyin*)

7. Pak Harja/Mas Jaka:

Yes, have a good trip./Sure, go ahead.

mangga: please, go ahead
ngeteraké/ndhèrèkaken ka: to accompany; (in krama andhap only) fare well, have a good trip
wis/sampun: already, completed, all set
kana/ngriku: there

Notes

1. *dhèk/nalika*: is a time marker indicating past time that can introduce a phrase or clause. *Nalika* is actually ngoko as well as krama, but *dhèk* is exclusively ngoko. (See note to sentence 4a. below.)

nduwé gawé/gadhah damel/kagungan kersa ki: means "to hold a celebration" to which many guests are formally invited. *Mitoni* (a ritual held during the seventh or eighth month of a woman's first pregnancy), circumcisions and weddings are occasions on which people usually *nduwé gawé*. The sponsors distribute written invitations (*ulem-uleman*) to a large number of relatives and friends, who come during the day on or just before the ceremony itself to make contributions of money and sometimes foodstuffs. The lady guest enters the inner section of the house and presents the contribution, money matters being women's business, while her husband or male relation joins other male guests in the front of the house. Tea and snacks, then rice with several different side dishes are served, while either live entertainment (usually a *wayang* (shadow puppet) performance or a *gamelan* concert) or, more frequently now, a tape recorder attached to a loud speaker, provide the requisite *ramé* atmosphere of noise and crowds. Shortly after eating, the guests leave, to return on the evening of the ceremony itself. Then they stay from evening till around midnight, when they are served another, similar meal. This evening gathering is called *jagongan*. If there is no live entertainment, people simply chat, and the men often gamble. Wealthy people usually sponsor some sort of performance: wayang, *kethoprak* (folk drama) or music, either Javanese or Malay.

To attract a huge number of guests indicates great social status and the young men who deliver invitations often take special amulets of scratchy leaves concealed on their person when they make their rounds in order to make the recipients of invitations feel itchy and uncomfortable if they stay at home. Circumcisions and weddings are the largest ceremonies in Java and serve as opportunities for great displays of wealth and social prestige. Other ritual occasions can be observed less extravagantly, but the pattern of contributions and *jagongan*, and tea, snacks and rice, apply to almost all. When a ritual is observed without sending out formal invitations, it is called to *éwuh/èwed* (literally, "to be busy"), but not *nduwé gawé*. Most life passages are marked in this less elaborate way.

All ritual occasions involve ritual meals, called *kendhurèn* or *kondhangan*, to which one invites (orally) one's immediate neighbors. These are generally held at sundown and are rather small-scale. Ritually crucial in order to propitiate spirits, they are socially less elaborate than other parts of a great ritual event.

kaé/punika: *Kaé* refers to things and events outside the immediate context—spatial or temporal—of the speaker and addressee. It fits into a series of terms (*iki*; *iku* or *kuwi*; *kaé*) that indicates increasing distance (again, spatial or temporal) from the speaker.

buku iki: this book (near me)
buku kuwi: that book (near you *or* that we've just been speaking of)
buku kaé: that book (over there *or* that other book)

Since *punika* is the krama equivalent for all four terms in ngoko, however, it is impossible to make such distinctions in krama.[1]

mrana/mrika/tindak mrika ki: *Mrana* fits into another series (*mréné/mriki*; *mrono/mriku*; *mrana/mrika*) that distinguishes movement to places progressively further from the speaker. It parallels the series mentioned above. In this case, however, the same distinctions occur in krama.

3a. *Apa ya?/Punapa inggih?*: Note the intonation here, implying that one is thinking something over. A similar phrase but with different intonation, *Apa iya?/Punapa inggih?*, means "Are you serious? Really?"

3b. *Tetakan/Supitan* ki: refers to male circumcision, which almost all Javanese practice whether they are strict Muslims or "statistical" ones, and even if they are not Muslim at all. Boys are usually circumcized anywhere from the age of eight to fourteen or so. The issue of female circumcision, *sunatan/tetesan* ki, is somewhat vexed. In the area of Jogja and Sala, the girl—usually very young, about three—apparently undergoes nothing more than a mock-up clitorectomy, using a bit of ginger put on her genitals. But this may vary regionally in Java.

4a. *Dhèk/Kala*: indicates past time. But the krama word *kala* usually introduces a particular time expression, whereas *nalika* (or *rikala*) introduces a clause. *Dhèk* can introduce either one in ngoko. So, whereas in ngoko one says

Dhèk sasi Besar....

and

Dhèk aku isih nom, dhèk jaman Wlanda....

---

[1]For a complete discussion of these forms, see E. M. Uhlenbeck, "The Javanese Pronominal System," in *Studies in Javanese Morphology*, 226-33. See also A. L. Becker and I Gusti Ngurah Oka, "Person in Kawi: an exploration of an elementary semantic dimension," in *Oceanic Linguistics* 13 (1976): 229-55, for an interesting discussion of a related phenomenon.

in krama, one says

Kala wulan Besar....

but

Nalika kula taksih nèm, kala jaman Wlandi....
isih/taksih: still
nom/nèm/timur ki: young
jaman: era
Wlanda/Wlandi: Dutch, Dutchman
When I was still young, in the Dutch days....

sasi Besar/wulan Besar: The Javanese use both the Islamic, lunar calendar, and the international, solar one. They call the first *sasi jawa/wulan jawi* (*jawa/jawi*: Javanese), the second *sasi nasional/wulan nasional* (*nasional*: national). There are two Islamic dating systems, the traditional one, and one supported by modernist Muslims. Most people still use the traditional one, called *tanggal lawas/tanggal lami* (*tanggal*: date; *lawas/lami*: long-time, old-fashioned), as opposed to *tanggal anyar/tanggal énggal* (*anyar/énggal*: new). The Javanese names of the lunar months are as follows:

Sura, Sapar, Mulud
Bagda Mulud, Jumadilawal, Jumadilakir
Rejeb, Ruwah, Pasa
Sawal, Dulkangidah, Besar

In addition, there is a Javanese solar calendar, divided into twelve irregular periods, called *mangsa*. Ritual occasions are planned according to lunar months, whereas *mangsa* are used in deciding when to plant what crops.

4b. *Lha iya/Lha inggih*: means "of course, agreed." Note that *ya* shifts to *iya* when it is being stressed.

4c. *Tetakané keponakané dhéwé.../Supitanipun kepénakanipun piyambak...*: Note that Mbak Aniek/Bu Marta begins with a topic, without any grammatical links made to the rest of the utterance. This is a characteristic pattern in Javanese, one which could be called posting a topic. One can post two or more topics at the outset of an utterance, then tie them together (grammatically or simply by sense) afterwards. Here, *apa/punapa* marks the beginning of the comment, an interrogative phrase which elaborates on the topic given.

lunga/késah/tindak ki: means "to go." The krama inggil term can also be used to mean "to attend," as in the English phrase "to go to a party." In ngoko, rather than use *lunga*, the terms *mangkat*, "to depart, set out," or *menyang*, "to go to," are more common.

4d. *ta*: at the end of an utterance indicates either a real question, or as here a rhetorical bid for agreement—"Isn't that right?" Intonation marks the difference.

The tone taken here is playfully chiding. In krama conversation among strangers, such a tone would more often be taken by a woman than a man. Javanese women generally speak with greater stylization than men. So they will be exaggeratedly refined one moment, and slightly mocking the next. Men take these tones at times, too, but less readily with people they hardly know. Of course, such tendencies also depend in large part on individual personality. But adult men, especially those with some claims to status, generally strive for a more even, serious tone to their speech.

4e. *Kowé ya teka/Penjenengan inggih rawuh*: *Ya/inggih* here means "also" or "as well."

5c. *mrana* and *sowan* ka: *Sowan*, from *séba/sowan* ka, is a krama andhap word originally meaning "to pay respects to someone of superior status," usually an aristocrat. *Sowan* is now used to mean "to visit someone of superior status, to pay a respectful visit," but the ngoko word *séba* is used only in the stricter sense. Therefore in the ngoko version *mrana* (*mrana/mrika/tindak mrika* ki) is substituted.

5c. *mbokné* (or *ibuné*) *tholé* or *gendhuk/ibunipun laré*: These are euphemisms for "my wife." In krama, other refined expressions for "my wife" are *ingkang rayi* (*adhi/rayi* ki: younger sibling), and *kanca èstri* (*kanca*: friend; *wadon/èstri/putri* ki: female). A woman speaks of her husband as *bapakné tholé* or *bapakné gendhuk/bapakipun laré*. In ngoko, such euphemisms are somewhat less common, particularly when no children have been born to a couple yet. Mas Jaka doesn't bother to use any circuitous expression and simply says *bojoku* (*bojo/sémah/garwa* ki: spouse).

Tholé means "youngster," used as a term of address and reference for a boy. It is abbreviated from *konthol*, meaning "testicles", though some old people claim it is instead abbreviated from *kénthol*, which was a respectful term for the son of a village official. If a couple's first child is a girl, then in ngoko the parents will refer to each other as *pakné gendhuk*, or *mbokné* or *ibuné gendhuk*, if they live in the area of Sala, *pakné dhinok*, or *mbokné* or *ibuné dhinok* if in the area of Jogja. In krama, however, the

general term for child, *bocah/laré*, is used. Note that *bocah/laré* refers to a minor, in opposition to *wong/tiyang*, which means "adult person." The actual word for "offspring" in Javanese is *anak/putra* ki.

The linguistic avoidance of the terms for one's own husband or wife reflects a general tendency to dissimulate ties, especially of affection or intimacy, between spouses. In the old days, a man and wife were not to be seen walking side by side. (If they were headed for a single destination, then the woman preceded the man by several paces). It is only in the past few years that one has come to see couples walking arm in arm.

5c. *Sing/Ingkang*: can sometimes be rendered "the one who...," or "that which...." In cases such as this, it nominalizes the predicate. The implication of sentence 5c. is that "My wife is the only one of the two of us who went." Other uses of the word will appear in later lessons.

5d. *jaréné/criyosipun*: *Jaréné* is derived originally from the word *ujar*, meaning "speech." But since Javanese speakers do not recognize that derivation, they append the suffix *-(n)é* to the already suffixed form, yielding:

ujar + é + né → jaréné

Translated here "they say," it can refer as well to what one person has said, "he says." *Criyos* is actually the krama equivalent of the ngoko *crita*, "story." But as *criyosipun* it functions as the krama equivalent of *jaréné*.

gayeng: implies crowds, noise, a lively atmosphere. As such, it is usually positive in connotation, the Javanese having a great taste for a diffuse but crowded ambience. Occasionally, an argument will also be termed *gayeng*. *Ramé*, which means more specifically "noisy", can have a positive or negative connotation.

6a. *gayengé ora jamak/gayengipun mboten jamak*: this construction,

-é ora jamak/-ipun mboten jamak

is invariable. (It is somewhat informal for this context, in krama, but still acceptable.) Javanese lacks the range of superlatives English has ("fantastic," "terrific," "something else," etc.) and this construction is used very frequently, alternatively in praise or consternation.

lho: at the end of an utterance strengthens any preceding statement, such as a superlative, as here, or a command, or a condition. As in *lha*, the *l* sound is voiced, similar to the usual English *l*.

6c. *Dhik*: is addressed here to the *kernèt*, the youth who collects fares, takes care of baggage, and tells passengers where to sit—or crouch, or kneel, or balance precariously, as the case may be, minibusses being small but *kernèt* being insistent. The *kernèt* also tells the driver when someone wishes to get on or off. His status is low, and he is often still in his teens anyway, so *Dhik* is the usual term of address used.

6d-7. Beginnings and endings of encounters in Java require particular, formulaic remarks. When two people meet at some place other than in the home of either one, then whoever leaves first asks permission to precede the other person. In krama, the response takes the long, flat intonation of very polite speech. *Mangga* means "please" in the sense of "go right ahead" (never in the sense of "May I please...?" or "Would you please...?"). *Ndhèrèkaken* is derived from the krama andhap form of "to accompany" (*mèlu/tumut/ndhèrèk* ka). But here it is taken from the phrase *ndhèrèkaken sugeng tindak* (*slamet/wilujeng/sugeng* ki: safe, well, untroubled). A formulaic expression, it is unnecessary to repeat the whole thing.

In ngoko, *ya* is sufficient response to a friend's leave-taking. Note the special, heavy pronunciation of *y* in *ya* when it is used to mean "sure" or "agreed."

On Word Order and Information Stress

The nominalization of predicates is a frequent pattern in Javanese. It combines the variable placement of sentence segments, as discussed in the preceding lesson, with shifts in intonation, which will be taken up in the next lesson, to affect the information stress in an utterance.

Gloria Poedjosoedarmo points out that there are four basic information stress patterns in Javanese.[2]

1) The neutral form places subject first, followed by the predicate. So one can say,

---

[2]G. Poedjosoedarmo, "Thematization and Information Structure in Javanese," in *NUSA: Linguistic Studies in Indonesian and Other Languages of Indonesia* 2 (1977): 34-43.

Bojoku mrana.
Ibunipun laré mrika.

2) The subject can be stressed by nominalizing the predicate and placing the subject in final position, with intonation stress.

Sing mrana, bojoku.
Ingkang mrika, ibunipun laré.

Sing/inkang is not the only means by which predicates are nominalized: other means of doing so will be discussed in later lessons.

3) If the subject need not be stressed, it can be placed in final position without intonation stress and without nominalizing the predicate.

Mrana bojoku.
Mrika ibunipun laré.

4) Finally, if the subject is truly obvious, then it may be omitted altogether.

Mrana.
Mrika.

The first form given above, the neutral one, seems most familiar to Westerners. But it is actually used relatively rarely in colloquial Javanese, and students should try to get used to using other forms in its stead.

Supplementary Examples

As the number of sentence segments increases, the number of permutations in their order also increases, as was demonstrated in the notes to Lesson One. But the four basic patterns in the position of subject and predicate relative to each other remain the same. Take, for example, sentence 5a.

1) Put in neutral form, it would read:

Aku dhèk semana lagi nyang Semarang.
Kula nalika semanten saweg dhateng Semarang.

2) To stress the subject, one could say,

Sing lagi nyang Semarang, dhèk semana, aku.
Ingkang saweg dhateng Semarang, nalika semanten, kula.

or

Dhèk semana, sing lagi nyang Semarang, aku.
Nalika semanten, ingkang saweg dhateng Semarang, kula.

3) If the subject need not be stressed, one can say:

Lagi nyang Semarang, aku, dhèk semana.
Saweg dhateng Semarang, kula, nalika semanten.

or

Dhèk semana, lagi nyang Semarang, aku.
Nalika semanten, saweg dhateng Semarang, kula.

4) If the subject is obvious, and so can be omitted, one can say:

Dhèk semana, lagi nyang Semarang.
Nalika semanten, saweg dhateng Semarang.

or

Lagi nyang Semarang, dhèk semana.
Saweg dhateng Semarang, nalika semanten.

Vocabularly List for Lesson Two

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ayo	mangga			please, go ahead
anyar	énggal			new
apa	punapa			what
Besar				a lunar month

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
bocah	laré			child, youth
buku				book
crita	criyos			story
dhèk	kala			last . . .
dhèk	nalika			at the time
dhèwèké	piyambakipun			he, she
dhisik	rumiyin			previously
éwuh	èwed			busy
gawé	damel			work
gayeng				lively
iki	punika			this
iku	punika			that
isa	saged			can, able to
isih	taksih			still
jagongan				gathering of males
jamak				common, usual
jaman				era
jaréné	criyosipun			they say
jawa	jawi			Javanese
kaé	punika			that
kana	ngriku			there
kanca				friend
kéné	ngriki			here
kendhurèn				ritual, meal
keponakan	kepénakan			niece, nephew
kethoprak				folk drama

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
klèru	klèntu			to be mistaken
kondhangan				ritual meal
konthol			plandhungan	testicles
kuwi	punika			that
lawas	lami			old (of things)
mampir		sowan	pinarak	to stop round, visit
mangkat				to depart
mangsa				season
medhun	mandhap			to get off, descend
mèlu	tumut	ndhèrèk		to follow, accompany
menawa	menawi			if (before a predicate); as for (before a topic)
mitoni				a pregnancy ritual
mrana	mrika			to go there
mréné	mriki			to come here
mrono	mrika			to go there
nalika				at the time
nasional				national
nduwé	gadhah		kagungan	have, possess
nom	nèm		timur	young
ngeteraké		ndhèrèkaken		to take s.o. s.where

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ramé				noisy, crowded
rikala				at the time
sasi	wulan			month
séba		sowan		to pay respects to a superior
semana	semanten			that much
sing	ingkang			that, which, who
slamet	wilujeng		sugeng	safe, well
sunatan			tetesan	female circumcision
tanggal				date
teka	dhateng		rawuh	to come
tetakan			supitan	male circumcision
ujar				speech, word
ulem-uleman				written invitation
wadon	èstri		putri	female
wayang	ringgit			shadow, puppet
wis	sampun			already
Wlanda	Wlandi			Dutch, Dutchman
yèn				if (before a predicate); as for (before a topic)

Lesson 3

FRIENDS (I)

Conversation

A. Krama

The two speakers are a young man, Mas Tarna, and Pak Cerma, a *dhalang* (puppeteer) and old friend of Mas Tarna's father. They are riding in a minibus.

1. Mas Tarna:

   Pak Cerma? Pak?

2. Pak Cerma:

   a) Kula.

   b) É, Dhik Tarna ta punika?

3. Mas Tarna:

   a) Inggih, kula Pak.

   b) Kok mboten nitih sepéda montor kémawon Pak?

4. Pak Cerma:

   a) Saweg risak Dhik.

   b) Kapeksa kula numpak colt kémawon.

   c) Punika punapa Dhik?

5. Mas Tarna:

   a) Kula mbekta gapit Pak.

   b) Kanggé ringgit.

6. Pak Cerma:

   O, taksih sok natah ringgit ta Dhik?

7. Mas Tarna:

   a) Sejatosipun sanès kula ingkang ndamel Pak.

   b) Bapak kula ingkang ngasta.

   c) Kula namung tumbas gapitipun wau.

   d) Penjenengan taksih asring ngringgit inggih Pak?

8. Pak Cerma:

   a) Inggih, namung soksok Dhik.

   b) Menawi asring, inggih mboten.

9. Mas Tarna:

   Lha,

   nalika Pak Sastra gadhah damel punika,

   rak penjenengan ingkang ngasta ta Pak?

10. Pak Cerma:

    Inggih, leres.

11. Mas Tarna:

    a) Kula remen sanget.

    b) Lucu sanget.

B. Ngoko

The two speakers are Mas Yadi and Mas Bawa. They are long-time friends, but Mas Yadi, as a succesful dhalang, is of somewhat higher status than Mas Bawa.

1. Mas Bawa:

   Mas Yadi? Mas?

2. Mas Yadi:

   a) Kula.

   b) É, Dhik Bawa ta kuwi?

3. Mas Bawa:

   a) Iya Mas.

   b) Kok ora nitih sepéda montor waé Mas?

4. Mas Yadi:

   a) Agèk rusak Dhik.

   b) Kapeksa aku numpak colt waé.

   c) Kuwi apa ta Dhik?

5. Mas Bawa:

   a) Aku nggawa gapit Mas.

   b) Kanggo wayang.

6. Mas Yadi:

   O, isih sok natah wayang ta Dhik?

7. Mas Bawa:

   a) Jané dudu aku sing nggawé Mas.

b) Bapakku sing ngasta.

c) Aku mung tuku gapité mau.

d) Penjenengan isih kerep mayang ya Mas?

8. Mas Yadi:

a) Ya, mung soksok Dhik.

b) Yèn kerep, ya ora.

9. Mas Bawa:

Lha,

dhèk Pak Sastra nduwé gawé kaé,

rak penjenengan sing ngasta ta Mas?

10. Mas Yadi:

Iya, bener.

11. Mas Bawa:

a) Aku seneng banget.

b) Lucu banget.

Translations

1. Mas Tarna:

Pak Cerma? Pak?

2. Pak Cerma:

a) Yes.

b) Oh, Dhik Tarna?

3. Mas Tarna:

   a) Yes, Pak.

   b) How come you're not riding your motor bike, Pak?

      n>tumpak/n>titih ki: to ride any type of conveyance[1]
      kok: (initial position) an exclamation of surprise
      sepéda (Ind.): bicycle
      sepéda montor: a motorbike
      waé/kémawon: just, rather

4. Pak Cerma:

   a) It's broken.

      rusak/risak: broken, in disrepair, not functioning

   b) So I had to take a minibus instead.

      kapeksa: to be forced, obliged, to have no choice but to do something

   c) What's that, Dhik?

5. Mas Tarna:

   a) I'm carrying puppet sticks, Pak.

      ng>gawa/m>bekta/ng>asta ki: to carry
      gapit: the handles attached to shadow puppets, made from water buffalo or cow's horn

[1]In this book, the symbol ">" separates a root from its active, nasalized prefix, whether the verb falls into the class of paired or unpaired verbs. In the glosses on the translation of sentence 3b., for example, "*n>tumpak/n>titih* ki" means that the roots are *tumpak* and *titih*, while the simple, active forms are *numpak* and *nitih*. See notes **On Verbs** below.

b) For shadow puppets.

kanggo/kanggé/kagem ki: for (*Kagem* is used only in reference to a person to or about whom one uses krama inggil, never in reference to things.)
wayang/ringgit: shadow puppets

6. Pak Cerma:

Oh, you're still making shadow puppets, Dhik?

isih/taksih: still
sok: sometimes, on occasion
n>tatah: to cut wayang out of leather

7. Mas Tarna:

a) Actually, I'm not the one who makes them, Pak.

jané/sejatosipun: actually, as a matter of fact
dudu/sanès: negative particle used with nouns and nominal phrases
ng>gawé/n>dămel/ng>asta ki: to make something

b) It's my father who makes them.

c) I only bought the *gapit*.

tuku/tumbas/m>pundhut ki: to buy
mau/wau: earlier (on the same day)

d) You still perform often, don't you, Pak?

m>wayang/ng>ringgit: to perform a shadow play
kerep/asring: often, frequently

8. Pak Cerma:

a) Well, just from time to time, Dhik.

soksok: occasionally, from time to time

b) As for often, not really.

9. Mas Tarna:

   That time Pak Sastra had a celebration, wasn't it you who performed?

   ngasta ki: to work, sometimes used as a krama inggil form of *m>wayang/ng>ringgit*.

10. Pak Cerma:

    Yes, that's right.

11. Mas Tarna:

    a) I liked it a lot.

       seneng/remen: to like something

    b) It was really funny.

       lucu: funny
       banget/sanget: very

Notes

2a. *Kula*: The usual response on being called by name is *Kula*, or alternatively, *Nuwun*. (Some people respond *Dalem*, but others find this usage somewhat affected.) However, if the person calling one's name is clearly someone to whom one speaks ngoko, then one can simply respond *Hm*?

2b. *É*: pronounced with a rising intonation expresses surprise and recognition.

3b. *Kok*: at the beginning of a phrase expresses surprise, usually contrasting whatever is the case with what one would have expected. Here, Pak Cerma/Mas Yadi is riding a minibus, whereas Mas Tarna/Mas Bawa is used to seeing him on a motor bike. Starting an utterance with *kok* is a common way to ask a question in Javanese.

ora nitih/mboten nitih: Note that Mas Bawa uses krama inggil to Mas Yadi, even though they are speaking ngoko. He does this to demonstrate his respect for Mas Yadi's superior status, as a popular dhalang, even

though their reciprocal use of ngoko shows that they are good friends. In this way, Mas Bawa shows his good breeding: he recognizes his station relative to his interlocutor's. However, Mas Yadi need not necessarily respond with such deference to Mas Bawa. If his status is truly superior to his interlocutor's, then he should assume the tone appropriate to what both of them recognize to be the fact of a difference in status. Anything less than that would be socially awkward and confusing to all concerned. The use of speech levels is a code of behavior based upon a hierarchical vision of society, and all speakers of Javanese are enjoined to adopt that way of perceiving and situating themselves and others.

It is important to understand that ngoko and krama are speech levels, whereas krama inggil and krama andhap are vocabulary sets that can be used when speaking in either speech level. This means that when someone is speaking ngoko plus krama inggil and krama andhap, if there exists no specific term in either of those two vocabulary sets, then he or she can *only* use the ngoko term, not the krama lugu one. So, for example, the krama lugu term *asring* cannot be substituted for the ngoko equivalent *kerep*. By the same token, if someone is speaking krama plus krama inggil and krama andhap, if there exists no specific term in either of those two vocabulary sets, then he or she can only use the krama lugu term. (Mixing ngoko and krama lugu terms within a single utterance occurs only in the speech level of madya, as discussed in Lesson 16.)

sepéda montor: Aside from the nasalization of roots, which will be discussed below, there is a tendency in Javanese to nasalize consonants in other words, so that *motor*, for example, becomes *montor*. The Javanese themselves joke about their inclination to call the city of Bandung, *Mbandung*, Bali, *pulo Mbali*, and Sumatra, *Sumantra*.

waé/kémawon: implies "(just) x rather than y." Mas Tarna/Mas Bawa asks why Pak Cerma/Mas Yadi isn't riding his motor bike, rather than a minibus. *Waé/kémawon* also often implies "settling for x," so "just" with a minimizing effect. Pak Cerma/Mas Yadi implies in his answer that he has to settle for riding minibusses, since his motorbike, really more convenient, is in need of repair.

4a. *Agèk/saweg*: *Agèk* is a shortened form of *lagi* (*lagi/saweg*).

Kuwi apa Dhik?/Punika punapa Dhik?: Note that this simple question follows the pattern of posting a topic and then elaborating on it. The intonation pattern rises, thereby marking the topic, as is characteristic of topics posted in this way.

6. *sok natah*: *Sok* means "on occasion," "from time to time." Linked to a verb, it is usually simply *sok*, as here, but if it stands alone, it is doubled, as in 8a. below.

Ya mung soksok Dhik.
Inggih namung soksok Dhik.

natah: Wayang are made by cutting intricate designs in leather with a number of different *tatah*, pointed iron instruments of varying sizes that are tapped with a wooden mallot. *Natah* means to use such instruments.

7a. *Jané/Sejatosipun*: The precise krama equivalent of *jané* is *janipun*, both formed from the invariable *jan*, meaning "real," while the precise ngoko equivalent of *sejatosipun* is *sejatiné*, formed from *jati/jatos*, also meaning "real" or "genuine." However, *jané* is more common in ngoko, and *sejatosipun* occurs more frequently than *janipun* in krama.

dudu/sanès: negates a noun or nominal phrase. It is important to learn to distinguish between *dudu/sanès* and *ora/mboten*, the latter applying to predicates. Contrast:

Aku dudu wong Bali.
Kula sanès tiyang Bali.
wong/tiyang: person
I'm not Balinese.

with

Aku ora isa basa Bali.
Kula mboten saged basa Bali.
isa/saged: to be able to
basa: language
I can't speak Balinese.

However, many instances are not altogether clear-cut. When in doubt, it is advisable to use *ora/mboten*.

8a-b. By denying that he performs often, Pak Cerma/Mas Yadi responds to his interlocutor's flattering implication that he is much in demand with the self-effacement Javanese etiquette prescribes. A person who has been complimented on his or her skills, dress, intelligence, etc., responds with an emphatic denial, often in the vein of "This old thing?," but without any of the thanks that etiquette then enjoins English-speakers to express.

11b. *lucu banget/lucu sanget*: To emphasize or exaggerate a word in Javanese, one can stress and lengthen the last syllable. Often a person's voice breaks into the upper register, as well.

On Verbs: Paired and Unpaired Verbs; Nasalized Prefixes

There are two basic classes of verbs in Javanese.[2]

1) One class I will call *unpaired*. Most members of this class take one of three forms. They may consist of a root alone, as in *tindak*, *lunga*, *bali* and *tepung*. They may consist of a root plus an affix, usually *m-*, such as *manggon*, *medhun*, *and mandhap*.[3] Or they may consist of a nasalized form of a root: that is, the initial phoneme of the root is nasalized, such as in *m>bengok* (to yell) and *n>jerit* (to scream). Most unpaired verbs take either no object, or only an indefinite object.[4]

2) In contrast to the unpaired class is the class of verbs that have *paired* forms: an active form, in which the initial phoneme is nasalized; and a passive form, with a prefix which indicates the person (first, second or third) of the agent. The verbs in this class can take definite objects, indefinite ones and/or no object at all. A definite object is one that has been in some way distinguished from other objects. It has been referred

---

[2]The following remarks are intended as a practical guide, not as an exhaustive analysis. Here and elsewhere, I present certain generalizations about Javanese grammar that sacrifice nuance and precision for the purposes of clarity. For a more complete understanding of Javanese grammar, I must direct the interested learner to the work of several linguists in the field. In the case at hand, E. M. Uhlenbeck's analysis of "The Javanese Verb System," *Studies*, 127-35, discusses the topic in detail. That essay, and others collected in his *Studies in Javanese Morphology*, provide a thorough picture of the workings of the Javanese verb. Gloria Poedjosoedarmo has alerted me particularly to patterns in the relations between classes of verbs and definite and indefinite objects in Javanese, and I have also drawn extensively on her counsel in formulating the following remarks.

[3]The affix *m-* is reduced from the archaic infix *-um-*. But the *-um-* infix is now obsolete: it occurs in only a few words in colloquial speech, plus a few other literary or ceremonial terms.

[4]The class I have called unpaired corresponds generally to Uhlenbeck's Class II, though he provides further divisions and subclasses. See his *Studies*, 127-35.

to in previous utterances, contains a possessive suffix, is modified by a *sing/ingkang* phrase, and/or is otherwise implicitly or explicitly specified.[5]

3) A variety of prefixes and suffixes can be applied to roots in both classes to obtain derived forms with diverse meanings. These affixes will be introduced over a number of lessons.

4) The following regular nasalizations in the active form of verbs in the paired class have occurred in this and the preceding lessons:

b → mb	*bekta*	→	*mbekta*
d → nd	*damel*	→	*ndamel*
	duwé	→	*nduwé*
g → ngg	*gawa*	→	*nggawa*
	gawé	→	*nggawé*
r → ngr	*ringgit*	→	*ngringgit*
t → n	*tatah*	→	*natah*
	titih	→	*nitih*
	tumpak	→	*numpak*
w → m	*wayang*	→	*mayang*

The above transformations are regular and predictable. Any root beginning with *t*, for example, that changes in the active form, changes to *n*. Note, however, that not all roots do change. For example, *tepung/tepang* as a member of the unpaired class, does not change. One must learn which roots are members of the unpaired class by rote.

---

[5]This class of paired verbs corresponds generally to what Uhlenbeck labels Class I. See "The Javanese Verb System," in his *Studies*, 127-35, and in particular the summary charts on pp. 134-35. Uhlenbeck is cautious, however, in generalizing about the relations between verb classes and objects, perhaps because in fact these relations can only be stated as generalizations, not as rules.

The other consonants, when found in initial position of roots, are nasalized as follows:

c → *ny* *cokot* → *nyokot* (to bite)

j → *nj* *jaluk* → *njaluk* (ng, to ask for)

k → *ng* *klabang* → *nglabang* (to braid hair)

l → *ngl* *layat* → *nglayat* (to attend a funeral)

p → *m* *palu* → *malu* (to hammer)

s → *ny* *suwèk* → *nyuwèk* (to rip something)

Roots in the paired class that begin with a vowel take the prefix *ng*:

a → *nga* *asta* → *ngasta* (ki, to carry)

Note: roots in which the first and second syllables both begin with either *c* or *s* are nasalized by the substitution of *n*.

cicil → *nicil* (to pay in installments)
susul → *nusul* (to follow after someone who has left previously)

The same transformation applies to roots in which the first syllable begins with *s*, and the second with *j*.

séjé → *néjé* (to do something different, to stand apart)

On Intonation

Intonation is one of the hardest aspects of any language for a student to learn. Acquiring appropriate intonation patterns depends less on directed effort than on hearing a great deal of a language over an extended period of time. Nevertheless, a student can benefit by noting certain recurrent patterns in Javanese intonation. Native speakers, of course, use a great variety of different patterns. But as Gloria Poedjosoedarmo has noted, three basic intonation contours can be distinguished.

An utterance may consist of one or more information units.
Each information unit is marked by an intonation contour.

> The three possible intonation contours are rising ↗, rising-falling ↗↘, and flat →. Each of these intonation contours indicates a particular kind of information unit. A unit with rising intonation is *anticipatory*. It suggests that something else will follow. A unit with rising-falling intonation is *focal*. It contains the information which the speaker feels is most informative within the utterance. A unit with flat intonation is *supplementary*. It contains information which the speaker feels might optionally be deleted, either because it can probably be deduced from context, or because it is not important. Each utterance contains one and only one focal unit. Supplementary units always follow it.[6]

Poedjosoedarmo's "information units" correspond to Uhlenbeck's "sentence segments." (See *On Topics and Word Order*, Lesson One.) Sentence 7b. in this lesson divides into two sentence segments:

↗↘ →
Bapakku / sing ngasta.
Bapak kula / ingkang ngasta.

These could be reversed, yielding:

↗ ↗↘
Sing ngasta / bapakku.
Ingkang ngasta / bapak kula.

Note that the most important information retains basically the same "focal" intonation contour. But the other sentence segment exhibits different intonation depending on whether it precedes or follows the focal one.

Supplementary Examples

The same is true in more complex sentences. Sentence 7b., for example, could be divided into sentence segments and marked for intonation as follows:

---

[6]G. Poedjosoedarmo, "Thematization," 39. Author's emphasis.

Jané / dudu aku / sing nggawé / Mas.
Sejatosipun / sanès kula / ingkang ndamel / Pak.

The first segment is anticipatory, the second—which contains the most important information in the sentence—is focal, and the third and fourth are both supplementary.

If the order of the sentence segments was altered, then the intonation contours would also shift:

Jané / sing nggawé / dudu aku / Mas.
Sejatosipun / ingkang ndamel / sanès kula / Pak.

Dudu aku / jané / sing nggawé / Mas.
Sanès kula / sejatosipun / ingkang ndamel / Pak.

Once again, the sentence segment with information stress retains the same basic intonation contour no matter where it is placed. But other segments are pronounced with different intonation according to their position relative to that most important segment—anticipatory if they precede it, supplementary if they follow it.

On Numbers: One Through Ten

Most numbers in Javanese have ngoko and krama forms.

	ngoko	*krama*
1	*siji*	*setunggal*
2	*loro*	*kalih*
3	*telu*	*tiga*
4	*papat*	*sekawan*
5	*lima*	*gangsal*
6	*enem*	*enem*
7	*pitu*	*pitu*
8	*wolu*	*wolu*
9	*sanga*	*sanga*
10	*sepuluh*	*sedasa*

Note that *siji/setunggal* and *sepuluh/sedasa* contain the prefix *s-* or *se-*, indicating "one."

When counting a series of things in ngoko, the words for one through six are reduced as follows:

ji
ro
lu
pat
ma
nem

Krama numbers are invariable.

Vocabulary List for Lesson Three

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
agèk	saweg			current action
banget	sanget			very
basa				language
bener	leres			correct, true
dudu	sanès			negative particle for nominals
dhalang				puppeteer
enem				six
gapit				puppet handles
ng>gawa	m>bekta		ng>asta	to carry
ng>gawé	n>damel		ng>asta	to make, do
Inggeris				English
isih	taksih			still
jan				real
jati	jatos			genuine; teak
kanggo	kanggé		kagem	for
kapeksa				necessarily
kerep	asring			often

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
lima	gangsal			five
loro	kalih			two
lucu				funny
mangkel				to feel annoyed
montor				motor
n>tumpak			n>titih	to ride
papat	sekawan			four
pitu				seven
pulo				island
rusak	risak			broken, in disrepair
sanga				nine
seneng	remen			happy
seneng karo	remen kaliyan			to like, s.t.
sepuluh	sedasa			ten
siji	setunggal			one
sok				sometimes
soksok				sometimes
tatah				a pick
n>tatah				to use a pick
telu	tiga			three
tuku	tumbas		m>pundhut	to buy
waé	kémawon			just, rather
m>wayang	ng>ringgit			to perform a shadow play
wolu				eight
wong	tiyang			person

Lesson 4

FRIENDS (II)

Conversation

A. Krama

1. Mas Tarna:

   Bektanipun dipunpangku kémawon inggih Pak.

2. Pak Cerma:

   a) Inggih, saged.

   b) Nanging sampun ngantos dipunwalik lho Dhik.

   c) Mangké ndhak risak.

3. Mas Tarna:

   Ingkang penjenengan asta

   punapa Pak?

4. Pak Cerma:

   a) Namung dolanan, kanggé kepénakan.

   b) Kula tumbas wonten Klaten wau.

   c) Pelayanipun kula kèn milih.

   d) Badhé kula pilih piyambak,

kok sajak rekaos.

e) Saking kathahipun.

5. Mas Tarna:

a) Inggih,

menawi dèrèng kulina,

mila angèl.

b) Kula piyambak,

yèn pados angsal-angsal kanggé anak kula,

sok gojag-gajeg.

B. Ngoko

1. Mas Bawa:

Gawané dipangku waé ya Mas.

2. Mas Yadi:

a) Ya, isa.

b) Nanging aja nganti diwalik lho Dhik.

c) Mengko ndhak rusak.

3. Mas Bawa:

Sing penjenengan asta

apa Mas?

4. Mas Yadi:

a) Mung dolanan, kanggo keponakan.

b) Tak tuku nèng Klaten mau.

c) Pelayané tak kon milih.

d) Arep tak pilih dhéwé

kok sajak rekasa.

e) Saka akèhé.

5. Mas Bawa:

a) Iya,

yèn durung kulina,

mula angèl.

b) Aku dhéwé,

yèn golèk olèh-olèh kanggo anakku,

sok gojag-gajeg.

Translations

1. Mas Tarna:

Hold your things on your lap, okay, Pak?

gawan/bektan: the thing(s) one is carrying
m>pangku: to hold something on your lap

2. Pak Cerma:

a) Yes, I can do that.

b) But don't turn it upside down, Dhik.

aja/sampun: don't (a negative imperative form)
nganti/ngantos: until, to the point that

c) Or it will break.

mengko/mangké: later

mengko ndhak/mangké ndhak: lest....
rusak/risak: to break

3. Mas Tarna:

   What are you carrying Pak?

4. Pak Cerma:

   a) Just a toy, for a niece of mine.

      dolanan: a toy

   b) I bought it in Klaten earlier.

   c) I told the salesperson to choose it.

      pelayan (Ind): salesperson
      kon/kèn/n>dhawuhi ki: to order (s.o. to do s.t.)
      m>pilih: to choose

   d) I was going to choose myself, but it seemed (surprisingly) difficult.

      dhéwé/piyambak: oneself
      sajak: to appear, seem
      rekasa/rekaos: difficult

   e) Because there were so many.

      saka/saking: from; due to
      saka -é/saking -ipun: due to

5. Mas Tarna:

   a) Yes, if you're not used to it, it's difficult.

      menawa/menawi: if
      yèn: if
      durung/dèrèng: not yet
      kulina: accustomed to s.t.; used to doing s.t.
      mula/mila: indeed
      angèl: difficult

b) I myself, when I'm looking for gifts for my children, am sometimes hesitant.

golèk/pados: to look for
olèh-olèh/angsal-angsal: gifts people take to others who stayed at home, or to people they are visiting
gojag-gajeg: to hesitate, to feel torn between alternatives

Notes

1. *gawan/bektan*: Nouns can be formed from certain roots by the addition of the suffix *-an* to the root. In this lesson, nouns are formed from three verbal roots: from the ngoko and krama roots *gawa* and *bekta*, "to carry;" and from the invariable root *dolan*, "to play." The force of the suffix varies according to the sense of the root. *Gawan/bektan* means "that which is carried." *Dolanan* means "toy" or "game."

The addition of the suffix *-an* to a root ending in a vowel gives rise to irregularities. For the most part, certain rules of sandhi apply.

a + an = an

gawa → gawan
bekta → bektan

é + an = èn

ombé (ng, to drink) → *ombèn* (ng, a drink)

i + an = èn

saji (ng, to offer food) → *sajèn* (spirit offerings)

o + an = on

gadho (to eat s.t. w.o. rice) → *gadhon* (s.t. eaten w.o. rice)

u + an = on

adu (ng, to pit x against y) → *adon* (opponents)

However, there are exceptions that must be learned individually. For example:

gawé (ng, to work, do) → *gawéan* (ng. product)

dipangku/dipunpangku: is in the passive. (See **On Verbs** below.) It was mentioned in Lesson One that *-é/-ipun* is sometimes used instead of a second person possessive as a refined substitute for the words for "your." (See notes to Lesson One, Sentence 3.) Similarly, the passive in the third person is often used as a mild imperative. In sentence 1.,

Gawané dipangku waé ya Mas.
Bektanipun dipunpangku kémawon inggih Pak.

the use of the passive form of the verb in the third person constitutes just such a mild imperative, less direct and therefore more polite than the true imperative forms that will be considered later.

Aja nganti/sampun ngantos: means "be sure not to," or "don't let something happen." It is frequently the case, as here, that the verb that follows is in the passive form and the subject is understood.

2c. *mengko ndhak/mangké ndhak*: would translate into formal English "lest," more colloquially "or," as in "or it'll break." The complete expression is *mengko mundhak/mangké mindhak*, but it is almost always abbreviated, as here, or further reduced simply to *ndhak*.

3. *sing penjenengan asta apa?/ingkang penjenengan asta punapa?*: Note that the active version of this question,

Penjenengan ngasta apa?
Penjenengan ngasta punapa?

would be perfectly correct. But the tendency in Javanese is to use a passive instead. Here, *sing/ingkang* nominalizes the action and formulates a topic: what is being carried. Phrases beginning with *sing/ingkang* often post a topic at the start of an utterance in this way.

4c. *Pelayané tak kon milih/Pelayanipun kula kèn milih*: Note that *pelayané/pelayanipun* is the object of the verb *kon/kèn*, but the subject of the verb *pilih*. Since *pelayan* is definite, the verb *kon/kèn* is in the passive. But the implied object of *pilih*, namely *dolanan*, is indefinite. So *pilih* is in the active form, *milih*. (See **On Verbs** below.)

4d. *Arep tak pilih dhéwé/Badhé kula pilih piyambak*: With neither tenses nor conditionals available in Javanese, a speaker of Western languages

often feels at a loss when trying to express intentions in the past that were frustrated or altered. The word *arep/badhé* can often be used in a way similar to "(I) was going to..., but...." in English.

5a. *kulina*: means "to be accustomed to something." The Indonesian word *biasa* is often used in Javanese speech now (usually pronounced as in Indonesian, not as in Javanese) meaning "common" or "normal." (The Javanese equivalent to *biasa* in this sense is *lumrah/limrah*.) But *biasa* is not used, as it is in Indonesian, to mean "to be accustomed to something."

5b. *olèh-olèh/angsal-angsal*: are gifts taken to people either on visiting them at their home, or on returning to one's own home from a trip. Snacks are the usual *olèh-olèh/angsal- angsal*, particularly snacks associated with a particular place or area. But toys for children, or even clothes, can be called by the same name as well.

gojag-gajeg: Roots are often doubled in Javanese. When they are doubled as is, the doubling implies a repeated or continuous action, or movement without direction or aim.

Aku mau arep nyang nggoné kancaku, kepeksa takon-takon nèng dalan.
Kula wau badhé dhateng panggènanipun kanca kula, kepeksa takèn-takèn wonten margi.
dalan/margi: road, street
When I was going to my friend's place, I had to ask (for directions) several times over along the way.

Wayah soré, aku seneng mlaku-mlaku.
Wekdal sonten, kula remen mlampah-mlampah.
soré/sonten: late afternoon, early evening
Late in the day, I like to walk about.

The doubled form may introduce vowel changes. The most common pattern places the usual form second, preceded by a variant form containing the same consonants but altered vowels. The vowel in the second syllable of this made-up form is *a*. The *a* is pronounced *a*, not *aw*, even if this second syllable is open. When doubling is accompanied with such vowel shifts, it takes on an emotional coloring, often suggesting

surprise, impatience and/or irritation. It is more common in ngoko than in krama.[1]

Anaké méla-mèlu waé.
mèlu/tumut/n>dhèrèk ka: to accompany, to follow
His child keeps following (people) around.

Kok tokan-takon waé.
takon/takèn/ny>suwun pirsa ka/*m>pundhut pirsa* ki: to ask
Why do you keep asking questions?

Kolé mondhag-mandheg nèng dalan. Mangkel aku, wis wengi.
mandheg/kèndel: to stop
mangkel: to be annoyed
wengi/dalu: late (in the day)
The minibus kept stopping along the road. I was annoyed (since) it was late.

Bocahé bengak-bengok nèng latar.
bocah/laré: child
m>bengok: to shout
latar: yard
The children keep shouting in the yard.

Bisé sedina wira-wiri Yogja-Sala.
bis: bus
sedina/sedinten: the whole day
wira-wiri: to go back and forth
The bus goes back and forth between Jogja and Sala all day long.

Tiyangipun sajak bingung, linggih lingak-linguk kémawon.
wong/tiyang: person
sajak: to appear
bingung: confused, upset
lungguh/linggih/lenggah ki: to sit
lingak-linguk: to look from side to side

---

[1]For a complete discussion of these patterns, see E. M. Uhlenbeck, "De Structuur van het Javaanse Morpheem," *Verhandelingen van het Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen*, vol. 78 (Bandoeng: A. C. Nix, 1949), 220-25. Uhlenbeck also touches on the subject in "Duplication in the Morphology of the Javanese Verb," in *Studies*, 98-116.

The person appears upset, just sitting there looking from side to side.

On Verbs: Simple Passive Forms

Roots in the second, paired class of verbs mentioned in the preceding lesson have, in addition to simple active forms, passive forms.

Formation

The formation of the passive requires the root form, preceded by a prefix or pronoun indicating person.[2]

1) In ngoko, for the first and second person there are special forms indicating the agent: *tak* and *kok*.

Dolanan sing tak tuku.
The toy which I bought.

Dolanan sing kok gawa.
The toy which you are carrying.

In the third person in ngoko, *di-* is prefixed to the root.

Dolanan sing dipangku.
The toy which he is carrying on his lap.

2) In krama, the first and second person pronouns are placed immediately before the verb.

Dolanan ingkang kula tumbas.
The toy which I bought.

Dolanan ingkang penjenengan asta.
The toy which you are carrying.

[2]In passive forms, *tak*, *kok*, *kula*, *sampéyan* and *penjenengan* act as prefixes, comparable to *di-* in the third person. However, the convention in Java today is to write them as separate words, so I will refer to them as agent pronouns.

In the third person in krama, *dipun-* is prefixed to the root.

Dolanan ingkang dipunpangku.
The toy which he is carrying on his lap.

3) In krama and ngoko alike, the agent in the third person *can* be named, if desired. In this case it follows the verb.

Dolanan sing dituku Mas Bawa.
Dolanan ingkang dipuntumbas Mas Bawa.
The toy which Mas Bawa bought.

More completely, and formally, one can include the word *déning*:

Dolanan sing dituku déning Mas Bawa.
Dolanan ingkang dipuntumbas déning Mas Bawa.
The toy which Mas Bawa bought.

Sometimes *karo/kaliyan* is used in the same way as *déning*. The use of either, however, is quite rare in speech.

4) Often the third person passive construction is used and the agent left vague. This impersonal third person enables the speaker to avoid specifying any agent—the agent could be the first or second person, as well as a third person. Such a tactic is particularly useful in krama, since in speaking krama dissimulating the agent is often appropriate.

5) In clauses containing a modal auxilliary (*arep/badhé*, "to want, intend," *isa/saged*, "to be able to," or *kudu/kedah*, "to have to,") and a verb in the passive, the modal auxilliary precedes both the agent prefix or pronoun and the main verb.

Arep tak pilih dhéwé...
Badhé kula pilih piyambak...
I was going to choose (some) myself.

Dolanané ora isa tak gawa.
Dolananipun mboten saged kula bekta.
I couldn't bring the toys.

Bukuné kudu diwalik dhisik.
Bukunipun kedah dipunwalik rumiyin.
The book has to be turned over first.

Usage

The crucial point about the use of the passive in Javanese is that it is almost always used when the object of the action is definite, rather than general.[3]

1) This means, for one thing, that any verb that refers to a previously mentioned object will usually be in the passive, whether the object was mentioned in that same utterance or in an earlier one. So, for example, Mas Yadi/Pak Cerma uses the passive in 4b-d., because all the verbs refer to the toys mentioned in 4a. Mas Bawa/Mas Tarna, however, uses the active form when he speaks of looking for gifts for his children, in 5b., because he has not yet alluded to such gifts, and they are therefore indefinite.

2) However, the use of the passive is not determined by the position of the object relative to the verb. Even when the object has not been mentioned, if it is definite, then the verb is usually in the passive.

Tak jupuk sik, ya, wayangé?
Kula pendhet rumiyin, inggih, ringgitipun?
n>jupuk/m>pendhet/m>pundhut ki: to take
I'll get the wayang, okay?

This could be said even if no previous mention of wayang had been made.

3) Note that whereas in English a relative clause such as "which you're carrying" can be active, in Javanese it must be passive. This is so because such a clause presumes a definite object. In sentence 3., Mas Bawa/Mas Tarna uses the passive (*kok gawa/penjenengan asta*) because *apa/punapa* is definite: it is made so by the phrase *sing kok gawa/ingkang penjenengan asta*.

4) It is worth noting how passive and active constructions might occur within close proximity to each other.

Dolanané ora isa tak-tuku. Lha, ora nduwé dhuwit. Terang aku ora isa tuku dolanan.

[3]Note that the "object of the action" is often the grammatical subject of a passive verb. It is the semantic, not the grammatical, dimension that matters here.

Dolananipun mboten saged kula tumbas. Lha, mboten gadhah arta. Terang kula mobten saged tumbas dolanan.
Dhuwit/arta: money
I can't buy the toy. I'm broke. Of course I can't buy toys.

5) Topics posted at the beginning of a Javanese utterance call for the passive if they constitute, as they often do, the object of the action that follows. As mentioned previously, the passive occurs much more frequently in Javanese than in English, and English speakers must resist the inclination to make most utterances active. Gloria Poedjosoedarmo has written about Indonesian, and the same applies to Javanese, that,

> There is a tendency for active verbs to have indefinite objects and passive verbs to have definite objects, or stated another way, there is a tendency, when the patient is definite, for verbs to be passive, and when the patient is indefinite, for verbs to be active.[4]

Poedjosoedarmo stresses that these are only tendencies, not rules, but they are prevalent enough to warrant careful attention.

6) One exception to the usual linkage between definite objects and passive constructions is when an utterance contains a definite object but the focus of the utterance is on the agent rather than that object.

Dolanan sing rusak kuwi, rak Mas Tarno ta, sing nggawa?
Dolanan ingkang risak punika, rak Mas Tarno inggih, ingkang mbekta?
It's Mas Tarno who's carrying that broken toy, isn't it?

On Numbers: Eleven Through Twenty

The numbers from eleven through twenty are as follows:

	ngoko	*krama*
11	*sewelas*	*sewelas*
12	*rolas*	*kalihwelas*
13	*telulas*	*tigawelas*

[4]G. Poedjosoedarmo, "Subject Selection and Subject Shifting in Indonesian." Manuscript in author's possession.

14	*patbelas*	*kawanwelas*
15	*limalas*	*gangsalwelas*
16	*nembelas*	*nembelas*
17	*pitulas*	*pitulas*
18	*wolulas*	*wolulas*
19	*sangalas*	*sangalas*
20	*rongpuluh*	*kalihdasa*

Vocabulary List for Lesson Four

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
aja	sampun			don't
angèl				difficult
m>bengok				to yell
bingung				confused, upset
bocah	laré			child, young person
dina	dinten			day
dolan				to play
dolanan				toy
durung	dèrèng			not yet
dhéwé	piyambak			oneself
ma>andheg	kèndel			to stop
ng>gawa	m>bekta		ng>asta	to carry
gawan	bektan			s.t. carried
gojag-gajeg				to hesitate, feel torn
golèk	pados			to look for
n>jupuk	m>pendhet		m>pundhut	to take
kongkon (di>kon)	kèngkèn (dipun>kèn)		n>dhawuhi	to order
kudu	kedah			must

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
kulina				accustomed to
latar				yard
limalas	gangsalwelas			fifteen
lingak-linguk				to look from side to side
lungguh	linggih		lenggah	to sit
mau	wau			earlier
mula	mila			indeed
mundhak (ndhak)	mindhak			lest
nembelas				sixteen
nganti	ngantos			till, to the point
olèh	angsal			to receive, get
olèh-olèh	angsal-angsal			little gifts
pangku				lap
m>pangku				to carry on one's lap
patbelas	kawanwelas			fourteen
m>pilih				to choose
pitulas				seventeen
rekasa	rekaos			difficult
rolas	kalihwelas			twelve
rongpuluh	kalihdasa			twenty
rusak	risak			broken
sedina	sedinten			a day
sajak				appearance
saka	saking			from; due to

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
sangalas				nineteen
sewelas				eleven
takon	takèn	ny>suwun pirsa	m>pundhut pirsa	to ask
telulas	tigawelas			thirteen
m>walik				to turn upside down
wira-wiri				back and forth
wolulas				eighteen

Lesson 5

A FORMAL VISIT (I)

Conversation

The three conversations that follow, in this lesson and the next two, are in complete krama, with krama andhap and krama inggil vocabulary items. They represent a formal visit between people who have not met before. Many formulaic phrases essential to polite conversation are used in the course of them.

1. Mas Setyaji:

   Kula nuwun.

2. Pak Cerma:

   Mangga.

3. Mas Setyaji:

   Nuwun

4. Pak Cerma:

   a) Mangga Pak.

   b) Mriki, mriki, lenggah mriki Pak.

   c) Ngaturaken sugeng.

5. Mas Setyaji:

   Wilujeng, pangèstunipun.

6. Pak Cerma:

   Tepangaken. Cermadikrama.

7. Mas Setyaji:

   Setyaji.

8. Pak Cerma:

   Pak... sinten Pak?

9. Mas Setyaji:

   Setyaji.

10. Pak Cerma:

    O, Pak Setyaji. Saking?

11. Mas Setyaji:

    a) Kula saking Manjungan Pak.

    b) Kula punika

       adhinipun Mas Darmanta Pak.

12. Pak Cerma:

    a) O, rayinipun Dhik Darmanta ta?

    b) Inggih, syukur.

    c) Anu Dhik,

       punapa mboten nglebetaken kendaraanipun rumiyin

       Dhik?

13. Mas Setyaji:

    a) Sampun Pak,

wonten ngriku kémawon,

mboten punapa-punapa.

b) Keparenga kula matur sekedhap Pak.

14. Pak Cerma:

Inggih.

15. Mas Setyaji:

a) Mbok menawi mangké wonten lepat kula,

kula nyuwun pangapunten.

16. Pak Cerma:

Inggih, sami-sami.

17. Mas Setyaji:

a) Mbénjing Rebo Paing

kangmas kula badhé ngislamaken anakipun sareng kalih.

b) Gandhèng kaliyan punika,

Mas Dar badhé ngawontenaken tetingalan ringgit purwa.

c) Lha, kula kepurih nyuwunaken pitulungan penjenengan,

ngasta ringgit.

18. Pak Cerma:

Kersanipun supados kula ngringgit Dhik?

19. Mas Setyaji:

Inggih, mekaten Pak.

20. Pak Cerma:

    a) Inggih, cobi Dhik.

    b) Dados malem Rebo Paing,

    punapa Rebo Paing sonten?

21. Mas Setyaji:

    Malem Rebo Paing Pak.

22. Pak Cerma:

    a) Kula temtu nakèkaken punika Dhik.

    b) Mangké ndhak seling serap, inggih ta?

23. Mas Setyaji:

    Inggih, prayogi Pak.

Translations

1. Mas Setyaji:

   Kula nuwun. (See notes.)

2. Pak Cerma:

   Mangga. (See notes.)

3. Mas Setyaji:

   Nuwun. (See notes.)

4. Pak Cerma:

   a) Please come in Pak.

   b) Here, here, sit here, Pak.

c) I hope you are well.

m>wènèhaké/ny>sukakaken/ngaturaken ka/*m>paringaken*
ki: to offer, to give
slamet/wilujeng/sugeng ki: to be in good health, well

5. Mas Setyaji:

(I) am well, thanks to your good wishes.

pangèstu: blessing, good wishes

6. Pak Cerma:

Let me introduce myself. (My name is) Cermadikrama.

tepung/tepang: to be acquainted
n>tepungaké/n>tepangaken: to introduce one person to another

7. Mas Setyaji:

Setyaji.

8. Pak Cerma:

Pak...what was your name, Pak?

sapa/sinten: who?

9. Mas Setyaji:

Setyaji.

10. Pak Cerma:

Oh, Pak Setyaji. From?

11. Mas Setyaji:

a) I am from Manjungan, Pak.

b) I am the younger brother of Mas Darmanta, Pak.

12. Pak Cerma:

    a) Oh, you're the younger brother of Dhik Darmanta?

    adhi/rayi ki: younger sibling

    b) Fine.

    syukur: an exclamation of congratulation or relief

    c) Say, won't you put your motor bike inside?

    anu: a filler particle, without specific meaning
    m>lebu/m>lebet: to enter
    ng>lebokaké/ng>lebetaken: to put something inside
    kendaraan (Ind.): any motorized vehicle

13. Mas Setyaji:

    a) That's all right, Pak, (let it stay) there. That's fine.

    wis/sampun: no matter, let it be
    kana/ngriku: there, over there
    ora apa-apa/mboten punapa-punapa: there's no problem

    b) Permit me to say a few words Pak.

    kena/kénging/kepareng ka: to have permission, may
    keparenga ka: (irrealis form of *kepareng*) permit me
    kandha/criyos/matur ka/*ngendika* ki: to say, to speak

14. Pak Cerma:

    Yes.

15. Mas Setyaji:

    a) If I commit any errors, please forgive me.

    mbok menawa/mbok menawi: maybe, perhaps, if
    luput/lepat: error, fault

n>jaluk/n>tedha/ny>suwun ka/*m>pundhut* ki: to ask for, request
pangapura/pangapunten: forgiveness

16. Pak Cerma:

Yes, and I ask the same in turn.

padha-padha/sami-sami: the same in return

17. Mas Setyaji:

a) Next Wednesday Paing my older brother is going to circumcize two of his sons.

mbésuk/mbénjing: next (with a time expression)
Rebo: Wednesday
kakang/kangmas/raka ki: older brother
Islam: Islam, Muslim
ng>islamaké/ng>islamaken: to circumcize
anak/putra ki: child, offspring
lanang/jaler/kakung ki: male
bareng/sareng: together
loro/kalih: two
bareng loro/sareng kalih: two together

b) In connection with that, Mas Dar is going to put on a wayang performance.

gandhèng: joined, connected, linked
ana/wonten: there is, there are
ng>anakaké/nga>wontenaken: to put on, present
n>tonton/n>tingali/m>pirsani ki: to watch
tontonan/tetingalan: performance
purwa: origin, beginning
wayang purwa/ringgit purwa: shadow puppets

c) So I have been asked to request your assistance, to perform the wayang.

kepurih: to be asked to do something
n>jalukaké/n>tedhakaken/ny>suwunaken ka/
m>pundhutaken ki:
to ask for something on someone else's behalf
tulung: help, aid
pitulungan: aid, assistance

18. Pak Cerma:

You wish me to perform the wayang, Dhik?

karep/kajeng/kersa ki: wish, desire
supaya/supados: in order that

19. Mas Setyaji:

Yes, that's right, Pak.

mengkono/mekaten: in that way

20. Pak Cerma:

a) All right, let's see, Dhik.

coba/cobi: to try; let's see

b) So, the eve of Wednesday Paing, or Wednesday Paing evening?

malem Rebo Paing: the eve of Wednesday Paing (= Tuesday Legi night)

21. Mas Setyaji:

The eve of Wednesday Paing, Pak.

22. Pak Cerma:

a) I always ask about that, Dhik.

temtu: for sure, certain

b) Otherwise there might be a misunderstanding, isn't that right?

seling surup/seling serap: to misunderstand one another

23. Mas Setyaji:

Yes, that's a good idea, Pak.

prayoga/prayogi: advisable, suitable

Notes

1-4. As one approaches a house in Java, one calls out *Kula nuwun* in a loud voice, extending the final syllable of *nuwun* with the long, flat intonation characteristic of polite formulas in krama. One repeats the phrase, at intervals, till one hears the response, *Mangga*, from someone inside the house. One should knock at the door only after having called out *Kula nuwun* a few times and gotten no response. With people one knows well, one can call out the person's name (with an appropriate title) after saying *Kula nuwun*.

When someone comes to the door, he or she again says *Mangga*, inviting guests to enter. The latter then often say *Nuwun* again as they cross the threshold. The host will again say *Mangga* and invite them to sit. Most Javanese homes have a front room with a set of four chairs placed about a small table. Traditionally, a Javanese house faces north or south, and the chairs are placed in the cardinal points. A single guest usually takes the chair nearest the door, the host takes the chair nearest the inner part of the house. For example, if the house faces south, the guest usually takes the chair in the south. He could certainly also sit in the east or west. But it would be quite unusual and awkward for him to sit in the chair in the north, properly the host's seat.

A guest does not enter any other part of the house unless specifically invited by the host. Even when so invited, it is appropriate again to say *Nuwun* as one crosses the threshold into the inner part of the house.

4-5. After the guest and host have both been seated, the host says *Ngaturaken sugeng*, an invariable phrase. The answer is *Wilujeng, pangèstunipun*, or simply *Pangèstunipun*. The phrases, being formulaic, are not really amenable to translation. But *slamet/wilujeng/sugeng* ki is the state of uneventful, untroubled well-being which the Javanese greatly value, and it is this condition that the host wishes for his guest. The guest replies that he is indeed enjoying this state (*wilujeng*) due to the good wishes of

his host. The complete phrase, *Saking pangèstu penjenengan*, is usually reduced to *Pangèstu* or *Pangèstunipun*. (A guest of clearly superior status relative to his host might say *Wilujeng* only, leaving off the too-deferential *pangèstunipun*.)

6-10. *Tepangaken*: One says this word—which is probably a translation from Indonesian *Kenalkan*—while extending one's hand. People do not make introductions between guests in Java. On shaking hands, one murmurs one's name indistinctly. It is almost impossible to learn another person's name in this way, unless one makes a point of asking someone to repeat it. One may then repeat one's own name in turn. One does not use any title in reference to oneself (see sentence 9.): to do so would be arrogant. But one must be careful to use a title in pronouncing another person's name in his presence (see sentence 10.).

8. *sapa/sinten*: As in Indonesian, one always asks who, not what, a person's name is.

> *Sapa jenengé?*
> *Sinten naminipun?*
> *Sinten asmanipun?*
> *jeneng/nami/asma* ki: name[1]
> What is your/his/her/their name?

10-11. Since Javanese have single names which make no reference to kin groups, names do little to identify a person contextually. Place is more informative in this regard, and a host will usually wish to know at once where a guest is from. Mas Setyaji abbreviates the process of seeking out links by referring to a person known to his host and related to himself. Pak Cerma then shifts to a more appropriate term of address, in accordance with his own and his guest's respective relationships with the mediating figure of Darmanta.

12c. *Anu*: *Anu* is a filler word used in both ngoko and krama to replace any word or words, like "what's-his-name" or "whatchamacallit" in English. Here, it expresses some degree of hesitancy on making a suggestion, a polite gesture in deference to a guest.

---

[1]The krama *nami* is relatively new, and some older speakers reject it, preferring the older form, *nama*.

13a. *kana/ngriku*: fits into a series (*kéné/ngriki*; *kono/ngriku*; *kana/ngrika*) that distinguishes increasing distance from the speaker, in parallel with the series *kéné...*, and *mréné...*, that were discussed in Lesson Two. (See notes to Lesson Two, Sentence 1.)

13b. *Keparenga*: The final *a* suffix makes this an irrealis form, a form that will be considered in a later lesson. Here, the term is formulaic.

Mas Setyaji shifts to a very formal tone and makes a conventionalized opening statement when he is about to broach the topic which has occasioned his visit. Often much more small talk would precede the explanation of a visitor's purpose. The abrupt alteration in tone is the same in any case, though. Javanese do not feel any embarrassment about adopting such a formal manner in the course of a conversation, even with people they know well.

15. The gesture of asking forgiveness for any errors one might make is a mainstay of Javanese politesse and the more formal the occasion, the more frequently one makes it. The phrase *Kula nyuwun pangapunten* can be further embellished to *Kula nyuwun gunging pangapunten* (*gung*: a literary form meaning "great"), or *Kula nyuwun samudra gunging pangapunten* (*samudra*: a literary word for "ocean"), which is a phrase taken from wayang. *Pangapunten* also has a more florid form, *pangaksami*. All of these literary forms reflect the linguistic inflation in refinement characteristic of formal Javanese speech.

Be careful to distinguish the words *nuwun*, as in the phrase said upon entering a house, "*Kula nuwun*," and *nyuwun*, as in the phrases just mentioned.

17. Mas Setyaji has come as an emissary of his brother. Negotiations which are liable to be delicate, such as ones in which someone's services are being requested and a price must be settled upon, are frequently carried out through delegates. This reduces the possibility of clear disagreement, while leaving open the convenient hatch of "going to check with so-and-so" about an offer made.

(Mbé)suk Rebo Paing/Mbénjing Rebo Paing: *(Mbé)suk/mbénjing* followed by a day, month or year means "next...." Used alone, it refers vaguely to some time in the future.

Bukuné tak tuku mbésuk waé, nèk nduwé dhuwit.
Bukunipun kula tumbas mbénjing kémawon, yèn gadhah arta.
buku: book

dhuwit/arta: money
I'll buy the book sometime when I have the money.

The Javanese calendar draws on a seven-day and a five-day cycle. The names of the days in the seven-day cycle are as follows:

Jemuah	Friday
Setu	Saturday
Minggu or *Ngaad*	Sunday
Senèn	Monday
Slasa	Tuesday
Rebo	Wednesday
Kemis	Thursday

The five-day cycle is used in setting the market days and is called *pasaran/pekenan*, from *pasar/peken*, "market." The series is as follows:

Legi
Paing
Pon
Wagé
Kliwon

As a mnemonic device, note that the *pasaran* happen to be in alphabetical order, if one starts from *Kliwon*.

Most dates for ceremonial occasions, and many other dates as well, are named not by date in the month, but by the conjunction of seven and five day cycles. The selection of such a date requires careful numerological figuring in order to find an auspicious day and time. People often consult specialists in such matters, and any misfortune that occurs at the time of a ceremony or following it is likely to be attributed to a poorly chosen date.

17a. *ngislamaké/ngislamaken*: The verb derived from the root *Islam* means to circumcize a son, or to go through some form of a clitorectomy (or probably more often its mock-up) for a daughter.

17b. *Gandhèng karo kuwi/Gandhèng kaliyan punika*: This linking phrase has a formal ring to it. In informal speech, such explicit connectives are less common.

wayang purwa/ringgit purwa: The shadow play is called *wayang kulit/ringgit cucal* or *wayang purwa/ringgit purwa*. *Kulit/cucal* means "leather," which is what the puppets are made of, whereas *purwa* refers to the era, the *jaman kapurwan*, "original era," in which the stories of the performances take place.

kepurih: provides one way of expressing a command. Because it is impersonal, it is often used in krama in reporting an order. For example:

Mbakyuné kepurih maca buku iki.
Mbakyunipun kepurih maos buku punika.
m>waca/m>waos: to read
Her sister was asked to read this book.

Another person, who gave the order, may already have been named. But by using *kepurih* nothing is implied as to the relative status of the giver and receiver of the command. Using the verb "to order," *kongkon/ kèngkèn/n>dhawuhi* ki, would necessitate making such an estimation of relative status explicit, through the selection of krama, krama andhap and/or krama inggil forms.

pitulungan: is a noun formed from the root *tulung*, meaning "help." There are also some nouns formed by the addition of *pi-* alone.

m>wulang/m>wucal: to teach → *piwulang*: teaching

tuduh/tedah: to point → *pituduh*: advice

ng>andel: to believe → *piandel*: belief

Note that even when there are ngoko and krama forms of the root, there may be only one, invariant form for the affixed noun form.

18. *karep/kajeng* (*pikajeng*)/*kersa* (*karsa*) ki: means "wish" or "intention." With the suffix *-é/-ipun*, it can mean "what he means is, what he wants is...." Here, *kersanipun* could refer either to Mas Darmanta or to Mas Setyaji, because *kersanipun* is often used in reference to the second person, in accordance with the deferential shift to the third person mentioned earlier.

karepé supaya/(pi)kajengipun supados/ kersanipun supados: is a set phrase, implying intention, wish or a mild command.

Karepku supaya gelis rampung.
Pikajeng kula supados énggal rampung.
gelis/énggal: quickly
rampung: completed, finished
I wanted to finish quickly.

Karepé piyé?
Kersanipun kados pundi?
piyé/kados pundi: what, how, how about
What is it you wish?

Karepé supaya kowé mèlu.
Kajengipun supados sampéyan tumut.
He wants you to go along.

20b. *malem Rebo Paing*: *Malem* means "the eve of ...." So *malem Rebo Paing* means "the eve of Wednesday Paing," which is Tuesday Legi night. *Rebo Paing soré/Rebo Paing sonten* means "Wednesday Paing evening."

On Verbs: the -aké/-aken Suffix

The *-aké/-aken* suffix is one of two very important verbal suffixes in Javanese.

Formation

1) Usually, a root that ends in a consonant simply adds the suffix *-aké/-aken*. Except in the imperative mode, the active form is always nasalized regardless of whether the root is a member of the paired or unpaired class of verbs, that is, whether the simple active form of the root is nasalized or not. So the roots *tepung/tepang*, which are of the unpaired class, take the suffix *-aké/-aken* directly after the root, and *are* nasalized.

Aku durung tepung karo dhèwèké.
Kula dèrèng tepang kaliyan piyambakipun.
I am not acquainted with him.

Aku nepungaké kancaku karo Pak Guru.
Kula nepangaken kanca kula kaliyan Pak Guru.
I introduced my friend to the teacher.

2) Roots that end in a vowel take a glottal stop between the final vowel and the suffix, the stop indicated orthographically by *k*.

ana → *nganakaké* (ng, to present)

jodho (pair) → *njodhokaké* (to marry off)

3) Note in the last example, with *jodho*, that there is a change in the value of the vowels. Roots that end in *-é*, *-i*,*-o*, or *-u*, undergo a vowel change, since the syllables become closed. (See *Pronunciation*.)

é → *è*

sadé (kr, to sell) → *nyadèkaken* (kr, to sell s.t. for s.o. else)

séndhé (to lean against s.t.) → *nyèndhèkaké* (to lean s.t. against s.t. else)[2]

i → *è*

m>ili (to flow) → *ngilèkaké* (to send s.t. downstream)

o → *o* (pronounced "aw" as in "law")

jodho → *njodhokaké*[3]

u → *o* (pronounced "aw" as in "law")

m>lebu (ng, to enter) → *nglebokaké* (ng, to put s.t. inside)

4) *Some* roots substitute a glottal stop for a final *n* in the root.

takon → *n>takokaké*
takèn → *n>takèkaken*

but

wonten → *ngawontenaken*

---

[2]A change from *é* to *è* in the last syllable of a root causes a similar change in the preceding syllable if that vowel is *é* in the root form. So the first *é* in *séndhé* changes to *è* in *nyèndhèkaké*, just as the second one does.

[3]A change in the pronunciation of *o* in the last syllable of a root causes a similar change in the preceding syllable if that vowel is an *o* in the root. So the first *o* in *njodhokaké* is pronounced "aw," just as the second one is.

5) The pronunciation of the ngoko form usually drops the *a* of the suffix. If the root ends in a consonant, then the *-aké* suffix is pronounced *-ké*, although it is never written this way. For example, *nglirihaké* is pronounced "nglirihké." If the root ends in a vowel and so takes a glottal stop before the suffix, the dropping of the *a* in speech makes the *-ké* follow the glottal stop immediately. That is, *nganakaké* is pronounced "ngana'ké" (where ' indicates a glottal stop).

Usage

Roots can take the suffix *-aké/-aken* in either the active or passive voice to serve a variety of purposes. Broadly speaking, the force of the suffix is either causative or benefactive. But the effect of the suffix really depends on the meaning of the particular root to which it is appended, so generalizations are at best provisional.

1) Causative usages: to cause something to occur to the object, or to give the object a quality or attribute related to the sense of the root.

m>lebu/m>lebet: to enter
ng>lebokaké/ng>lebetaken: to put inside

Apa ora nglebokaké kendaraané dhisik?
Punapa mboten nglebetaken kendaraanipun rumiyin?
Won't you put your motor bike inside?

Islam: Muslim
ng>islamaké/ng>islamaken: to circumcize s.o.

Pak Dar arep ngislamaké anaké lanang bareng loro.
Pak Dar badhè ngislamaken anakipun jaler sareng kalih.
Pak Dar is going to circumcize two of his sons.

ana/wonten: to be present
ng>anakaké/nga>wontenaken: to present, put on, sponsor

Pak Dar arep nganakaké tontonan wayang purwa.
Pak Dar badhé ngawontenaken tetingalan ringgit purwa.
Pak Dar is going to put on a wayang.

2) Benefactive usages: to do something for someone else

n>jaluk/n>tedha/ny>suwun ka/*m>pundhut* ki: to ask for
n>jalukaké/n>tedhakaken/ny>suwunaken ka/*m>pundhutaken* ki: to ask for something on someone's behalf

Aku kepurih nyuwunaké pitulungan penjenengan.
Kula kepurih nyuwunaken pitulungan penjenengan.
I have been asked to request your assistance.

m>pulung: to take in something left in the sun
m>pulungaké: to take in something for someone else.

Nèk udan, aku kudu mulungaké klambiné Ibu sing isih nèng jaba.
Yèn jawah, kula kedah mulungaken rasukanipun Ibu ingkang taksih wonten jawi.
udan/jawah: to rain
klambi/rasukan: clothes
jaba/jawi: outside
If it rains, I have to take in Mother's clothes that are still outside.

golèk/pados: to look for
ng>golèkaké/m>padosaken: to look for something for someone else

Mardi dikon nggolèkaké pitik sing ilang.
Mardi dipunkèn madosaken ayam ingkang ical.
pitik/ayam: chicken
ilang/ical: to disappear, be lost
Mardi was told to look for the chicken that disappeared.

Many other items are less easily categorized.

takon/takèn/ny>suwun pirsa ka/*m>pundhut pirsa* ki: to ask
n>takokaké/n>takèkaken: to ask about something

Aku temtu nakokaké kuwi.
Kula temtu nakèkaken punika.
I always ask about that.

crita/criyos: a story
ny>critakaké/ny>criyosaken: to recount s.t.

Mardi durung nyritakaké kedadéané.
Mardi dèrèng nyriyosaken kedadosanipun.
kedadéan/kedadosan: incident
Mardi hasn't told what happened yet.

perlu: need, to need
m>perlokaké/m>perlokaken: to consider necessary; to require

Guruné merlokaké buku.
Gurunipun merlokaken buku.
guru: teacher
The teacher considers books necessary.

Uhlenbeck makes the useful observation that when Class II verbs (those I have termed unpaired) take the *-aké/-aken* suffix, they are never benefactive, only causative.[4] Further discussion of the uses of the suffix will be provided in the next lesson.

On Numbers: Twenty-one Through Thirty

The numbers from twenty-one to thirty are as follows:

21	*selikur*	*selikur*
22	*rolikur*	*kalihlikur*
23	*telulikur*	*tigalikur*
24	*patlikur*	*kawanlikur*
25	*selawé*	*selangkung*
26	*nemlikur*	*nemlikur*
27	*pitulikur*	*pitulikur*
28	*wolulikur*	*wolulikur*
29	*sangalikur*	*sangalikur*
30	*telungpuluh*	*tigangdasa*

Vocabulary List for Lesson Five

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
adhi			rayi	younger sibling
ana	wonten			to exist

[4]Uhlenbeck, "The Javanese Verb System," 130.

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
anak			putra	child, offspring
ng>anakaké	nga>wonten-aken			to present, put on
ng>andel	pitados			to believe
klambi	rasukan		busana	shirt; clothes
bareng	sareng			together
ny>coba	ny>cobi			to try
dadi	dados			so, therefore
gandhèng				connection
gelis	énggal			fast, quick
guru				teacher
ilang	ical			to disappear
Islam				Islam, Muslim
ng>islamaké				to circumcize
jaba	jawi			outside
n>jaluk	n>tedha	ny>suwun	m>pundhut	to ask for
n>jalukaké	n>tedhak-aken	ny>suwun-aken	m>pundhut-aken	to request s.t. for s.o. else
Jemuah				Friday
jeneng	nama (nami)		asma	name
kandha	criyos	m>atur	ngendika	to say; speech
karep	kajeng		kersa	wish, desire
kedadéan	kedadosan			incident, event

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
Kemis				Thursday
kena	kénging	kepareng		to get; be permitted
kepurih				is asked to
kulit	cucal			leather
lanang	jaler		kakung	male
m>lebu	m>lebet			to enter
ng>lebokaké	ng>lebet-aken			to put inside
luput	lepat			wrong
malem				eve of
mbésuk	mbénjing			in the future
mbok menawa	mbok menawi			perhaps
mengkono	mekaten			in that way
Minggu				Sunday
nèk	yèn			if
nemlikur				twenty-six
Ngaad				Sunday
padha	sami			same
padha-padha	sami-sami			mutually
pangapura	pangapunten			pardon, forgive-ness
pangèstu				blessing
pasar	peken			market
pasaran	pekenan			five-day calendar
patlikur	kawanlikur			twenty-four
perlu				need

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
m>perlokaké				to require; deem impor-tant
piandel				belief
pitik	ayam			chicken
pituduh	pitedah			advice
pitulikur				twenty-seven
pitulungan				help
piwulang				teaching
piyé	kados pundi			how about
prayoga	prayogi			advisable
m>pulung				to take s.t. in from outside
purwa				origin
rampung				completed
Rebo				Wednesday
rolikur	kalihlikur			twenty-two
samudra				ocean (formal)
sangalikur				twenty-nine
sapa	sinten			who
selawé	selangkung			twenty-five
selikur				twenty-one
seling surup	seling serap			to mis-under-stand o. another
Senèn				Monday
Setu				Saturday

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
Slasa				Tuesday
supaya	supados			in order that
syukur				exclamation of relief or congratulation
takon	takèn	ny>suwun pirsa	m>pundhut pirsa	to ask
n>takokaké	n>takèkaken			to ask about
telulikur	tigalikur			twenty-three
telungpuluh	tigangdasa			thirty
temtu				certain
n>tepungaké	n>tepang-aken			to introduce
n>tonton	n>tingali		m>pirsani	to watch
tontonan	tetingalan			performance
tuduh	tedah			to point, show
tulung				help
udan	jawah			rain
m>waca	m>waos			to read
m>wènèh-aké	ny>sukak-aken	ng>atur-aken ny>caos-aken	m>paring-aken	to give
wolulikur				twenty-eight
m>wulang	m>wucal		ng>asta	to teach

Lesson 6

A FORMAL VISIT (II)

Conversation

1. Pak Cerma:

   a) Inggih Dhik.

   b) Mbénjing malem Rebo Paing kados sela.

2. Mas Setyaji:

   Inggih, keleresan Pak.

3. Pak Cerma:

   a) Lajeng ingkang dipunkersakaken

   namung kula piyambak punapa?

4. Mas Setyaji:

   a) Umpami pesindhèn saged penjenengan padosaken sisan,

   malah prayogi Pak.

5. Pak Cerma:

   Menawi gangsanipun?

6. Mas Setyaji:

   a) Menawi gangsanipun, mboten sisah Pak.

b) Kagunganipun Pak Sastra badhé dipunsambut.

c) Anu Pak,

kintenkinten pinten inggih Pak, anunipun?

7. Pak Cerma:

a) Wragadipun?

b) Mekaten Dhik.

c) Menawi prekawis pesindhèn dipunpasrahaken dhateng kula,

biasanipun

inggih tigang dasa.

d) Nanging,

gandhèng Dhik Darmanta sampun kula anggep

kados sedhèrèk kula piyambak,

pitulikur setengah sampun cekap.

8. Mas Setyaji:

Inggih, matur nuwun Pak.

9. Pak Cerma:

Bab lampahanipun, kados pundi?

10. Mas Setyaji:

a) Dèrèng saged dipuntemtokaken Pak.

b) Mbénjing kémawon inggih?

11. Pak Cerma:

    Inggih, ngaten saged.

12. Mas Setyaji:

    a) Mangga Pak.

    b) Kula ngaturaken semanten rumiyin inggih Pak.

13. Pak Cerma:

    Wah, inggih, matur nuwun Dhik.

Translations

1. Pak Cerma:

    a) Yes Dhik.

    b) It seems next eve of Wednesday Paing is free.

    sela: free, unoccupied

2. Mas Setyaji:

    That's fortunate Pak.

    bener/leres: correct, true
    kebeneran/keleresan: fortunate, lucky

3. Pak Cerma:

    Now is what you want just me or ...?

    dikarepaké/dipunkajengaken/dipunkersakaken ki: desired, wished, intended

4. Mas Setyaji:

    a) If you could get the *pesindhèn* at the same time, that would be good.

umpama/umpami: example; if (for example)
pesindhèn: the female vocalist in a gamelan ensemble
ng>golèkaké/m>padosaken: to look for, get x for s.o.
sisan: (abbreviated from *sepisan*) at the same time

5. Pak Cerma:

(What) about the gamelan?

menawa/menawi: (before nominals) as for, on the subject of
gamelan/gangsa: the Javanese percussion orchestra

6. Mas Setyaji:

a) As for the gamelan, it's not neccesary Pak.

susah/sisah: sad, troubled

ora susah/mboten sisah: it's not necessary, no need, never mind

b) Pak Sastra's is going to be borrowed.

duwèk/gadhahan/kagungan ki: possession
ny>silih/ny>sambut/ny>suwun ngampil ka/*m>pundhut ngampil* ki: to borrow

c) Uh Pak, approximately how much Pak, will the, you know, be?

kira/kinten: thought
kirakira/kintenkinten: approximately
pira/pinten: how much

7. Pak Cerma:

a) The expenses?

wragad: expenses

b) It's like this, Dhik.

mengkéné/mekaten: like this, this way

c) If the matter of the singer is entrusted to me (to arrange), usually (it costs) thirty (thousand).

prekara/prekawis: matter, issue, problem
m>pasrahaké/m>pasrahaken: to entrust, give over, leave up to s.o.
telungpuluh/tigangdasa: thirty

d) But since I think of Dhik Darmanta as my own kinsman, twenty-seven and a half would be enough.

ng>anggep: to consider
sedulur/sedhèrèk: sibling, cousin, kinsman of one's own generation
pitulikur: twenty-seven
setengah: a half
cukup/cekap: enough

8. Mas Setyaji:

Yes, thank you, Pak.

matur nuwun: thank you

9. Pak Cerma:

About the lakon, what (would you like)?

lakon/lampahan: the story of a performance
bab: about, on the subject of

10. Mas Setyaji:

a) It hasn't been possible to decide that yet, Pak.

n>temtokaké/n>temtokaken: to specify, to establish

b) (I'll let you know) another day, if that's all right.

11. Pak Cerma:

Yes, that's fine.

ngono/ngaten: abbreviated forms for
mengkono/ mekaten

12. Mas Setyaji:

Here, Pak, let me offer you this much for now.

m>wènèhaké/ny>sukakaken/
ng>aturaken ka/*m>paringaken* ki: to give
semana/semanten: this much

13. Pak Cerma:

Oh, yes, thank you, Dhik.

Notes

1. *kaya/kados*: can mean "like," or, as here, "it seems." But its function is simply to make the statement a little less emphatic and so more refined. Any assertion can be refined in this way. In ngoko, it might well be omitted.

2. *kebeneran/keleresan*: derives from *bener/leres*, meaning "true." The affixes *ke...an* often form a nominative, as will be discussed in a later lesson, but here the meaning is "by chance, as it happens," usually with a positive connotation, so "fortunate, lucky."

4. *umpama/umpami*: The simple device of beginning a statement with *umpama/umpami* fulfills the same function in Javanese as the use of conditions in English. Whether the condition is an open one or not must be judged from context. There is usually little cause for confusion.

Umpama ora ngerti, kudu kandha.
Umpami mboten pirsa, kedah ngendika.
ngerti/ngertos/pirsa ki: to know, understand

could be translated,

If you don't know, you must say so.

or

If you didn't know, you should have said so.

Occasionally, difficulties do confront Westerners trying to express a contrary-to-fact subjunctive. An over-zealous social scientist might wish to ask a woman, "But if you lived with *your* parents, who would do the washing?" To put the question is not only difficult in Javanese, it is usually unproductive. The woman is likely to answer: "I live with my husband's parents." Much stressing of the word *umpama/umpami* might convey the speculative nature of the question. It might just tire everyone out. The Javanese do not, as a rule, find it advisable or enjoyable to pass judgment on how things might be were other things not as they are. To do so would mean taking unnecessary risks of offending people, spirits, and the world at large, and for that matter, it could only make one appear arrogant. An essential part of learning a language is learning not to want to say what you think you want to say. An essential part of learning to be a social scientist is to learn not to want to make people say what you may think you want them to say.

pesindhèn: Javanese exhibits a capacity to create new terms of inflating refinement even in the absence of differentiation into speech levels, as the words applied to the female vocalist in a gamelan demonstrate. The most insulting and also the most common term used is *lèdhèk*, from *tlèdhèk*, which refers to a woman who dances with men and serves them alcohol at a *tayuban*. This is a time-honored entertainment recently become almost extinct due to the ponderous Victorianism of the new Javanese bourgeoisie. A *tlèdhèk* sometimes sings while she dances, and she is assumed to be a prostitute. A *pesindhèn* never dances, but she sings, and she, too, is assumed to be of loose morals. Dancer or not, only a woman of easy virtue, it is felt, would engage in a profession that has her travelling about at all hours of the night. So the association with *lèdhèk* is easily made. No *pesindhèn*, however, likes the associations that come with the term *lèdhèk*, and anyone so labeled is likely to feel affronted. Even the word *pesindhèn* is felt by some to have become tainted. So now another word has become fashionable: *waranggana*, a Sanskrit loan word meaning "celestial nymph." Since its many syllables, literary ring, and above all sheer obscurity give the word a respectability the other terms lack, it is used on the radio, in speeches, and in the presence of the ladies (so much) in question. Otherwise, people go on calling singers *lèdhèk*. One's choice of words in Java always depends on social context.

6a. *ora susah/mboten sisah*: means "you needn't bother." But it is used with varying degrees of forcefulness to mean everything from, "You needn't put yourself out," to "Don't." In the latter case, it is a slightly more refined substitute for *aja/sampun*.

6c-8. Talking about money and payment is touchy in Java. It takes time and patience. Only at the market is real forthrightness about prices tolerated. Here, in a personal setting, Mas Setyaji broaches the subject gingerly. *Anu*, which can be used to replace any word in Javanese, is very useful when one wishes to avoid saying a particular word. When he uses *anunipun* rather than make any more explicit reference to cost, Mas Setyaji indicates his own refinement by appearing so delicate and even embarrassed by the subject. Pak Cerma helps out with the word "expenses," to fill the space made by the absent word "price" (*rega/regi*), or "fee" (*ongkos*). Either of the latter two terms would be far too bald for use in a personal encounter like this one.

If in this instance Mas Setyaji was not prepared to accept the sum named, he would register no reaction to Pak Cerma's words. Both men would immediately shift to another topic. Eventually, Mas Setyaji would return to the subject of money with some remark about what his brother had mentioned he was able to provide. If Pak Cerma found that sum too low, the whole issue would probably remain unsettled. After considerable amounts of chat, Mas Setyaji would excuse himself, saying that he would report the discusion to his brother. If his brother were prepared to pay Pak Cerma's fee, or if he wished to make another offer, Mas Setyaji would return a few days later. Otherwise, he would simply go off to sound out another dhalang.

The important concern in such proceedings is to dissimulate as far as possible all suggestion of bargaining. Men find bargaining demeaning. When forced to bargain, they reduce the indignity by pretending that they are doing nothing of the kind. And when they can, they will leave the whole business to their wives. I have seen dhalang call their wives away from the kitchen fire to accept or reject a sum offered.

The higher one's status, or the higher the status of the person one addresses, the more difficult speaking of money becomes. A new employee will often wait till he draws his first pay before learning what his salary is to be—to ask beforehand would appear grabby and insolent. This is not to say that the Javanese do not think about money. They do so with all the concern one would anticipate in a place as poor as Java. You can think and even do what you like about money in Java, actually, as long as you know when not to speak of it too openly.

7c. *telungpuluh/tigangdasa*: It is more refined to name a number such as "thirty," rather than to state fully "thirty thousand rupiahs." One must judge from context what the sum really is. For example, at the market, if one asks for a kilo of sugar and is told "twenty-seven," one must know that that means Rp. 270. If one were speaking about a shirt, it would mean Rp. 2,700; if a good bathik, Rp. 27,000; a used motorbike, Rp. 270,000; a house, Rp. 2,700,000.

7c-d. One is rarely expected to pay the first sum named in a negotiation. Pak Cerma names one sum and then names a second, lower one, thereby speeding up the process of bargaining and making a suitable gesture of friendship, phrased in terms of "kinship." If he were an extremely famous and expensive dhalang, however, he might simply name a figure and expect there to be no further discussion.

7d. Note that the second and third lines of sentence 7d. really constitute one long phrase. They are broken up here to make memorizing them easier, but they should be pronounced in a single long intonational unit.

9. *lakon/lampahan*: The formal structure of a performance of any of the traditional Javanese arts is set, but the particular story that is related (called the *lakon/lampahan*, from *laku/lampah*: step) can be selected by the sponsor of the performance.

Note once again that Javanese questions often reserve the interrogative section of an utterance to the end, posting a topic at the outset. So one doesn't say "How about the lakon?," but rather "On the subject of the lakon, how about it?"

12. A downpayment is called a *panjer*. Mas Setyaji would put the money down on the table. Javanese rarely pass money from hand to hand if they can avoid it, preferring to put it down so that the other person can then pick it up.

13. *matur nuwun*: Pak Cerma and Mas Setyaji both use this phrase, which translates "Thank you." Westerners should note that the phrase is appropriate to formal situations, and indeed the more impersonal the situation, or the larger the number of people one is addressing, the more frequent its use. The speaker at a large ritual gathering, for example, repeats it ceaselessly. The converse—and this is the more important point—is also true: the more personal an encounter, the less suitable saying the phrase *matur nuwun* becomes. A superior does not say it to an inferior, obviously, since both the words (krama andhap) and the sentiment are

inappropriate to their relations. An inferior's gestures of respect and his service will not be lost upon his superior. The latter will notice without remarking upon them, and he will in theory at least take them into account when he is in a position to bestow some benefit upon the inferior. True, when presented with some gift, or in some other more focused instance of an inferior's service, a superior may say, "*Ya. Tak trima.*" This means, "I have accepted (it)," and it implies that the bonds between them have been strengthened. To say "Matur nuwun," however, seems to suggest just the opposite to the Javanese: that the words substitute for, and so short-circuit, the relations which a gift or favor should establish or foster. If one says "Matur nuwun" to a friend, it implies both distance and a denial of reciprocity—and one can often watch his or her face fall as a result. It is telling that people do often say "Matur nuwun" when, as here, money changes hands, since monetary payment is also a cancellation of further implications of debt and exchange.

On Verbs: the -aké/-aken Suffix in the Passive

Formation

The formation of the passive of *-aké/-aken* forms follows the same pattern as the formation of other passives. An agent pronoun or *di-/dipun-* is prefixed to the unnasalized form of the verb. So the krama inggil root *kersa* becomes *ngersakaké/ngersakaken* in the active and *dikersakaké/ dipunkersakaken* in the passive.

Usage

1) Of the five *-aké/-aken* forms that appear in this lesson, only one is benefactive.

golèk/pados: to look for
ng>golèkaké/m>padosaken: to look for s.t. for s.o.

Umpami pesindhèn saged penjenengan padosaken sisan,...
If you could get the singer at the same time,...

2) One other is clearly causative:

temtu: definite, sure
n>temtokaké: to make definite, to specify

Dèrèng saged dipuntemtokaken Pak.
It hasn't been possible to decide that yet, Pak.

3) One case is somewhat specialized, in that the use of the *-aké/-aken* form makes a fundamental change in meaning from that of the simple active form:

kandha/criyos/matur ka/*ngendika* ki: to say,
m>wènèhaké/ny>sukakaken/ng>aturaken ka/*m>paringaken* ki: to give

Kula ngaturaken semanten rumiyin inggih Pak.
I'll give you this for now.

4) In the two other cases, *dipunkersakaken* and *dipunpasrahaken*, the difference between the simple and *-aké/-aken* forms is that the simple form, as a member of the unpaired class of verbs, takes only a general object or a verbal phrase, whereas the *-aké/-aken* form takes a definite object. It was mentioned in Lesson Four that a verb must be passive whenever the object of the action is definite. But if a verb can take no object, it cannot be made passive. There are no passive forms for *kersa* and *pasrah*. Only the transitive *-aké/-aken* forms of these verbs can be used in the passive.

arep/ajeng/kersa ki: to wish to, want to
ng>arepaké/ng>kajengaken/ng>kersakaken ki: to desire s.t.

Ingkang dipunkersakaken namung kula piyambak punapa?
Now do you just want me, or ...?

pasrah: to delegate (a task)
m>pasrahaké: to entrust s.t. to s.o., to tell s.o. to do s.t.

Menawi prekawis pesindhèn dipunpasrahaken dhateng kula....
If the matter of the singer is left to me (to arrange),...

Compare in this regard sentence 3.,

Ingkang dipunkersakaken namung kula piyambak punapa?

with the following sentence, in which the simple form of the verb is used:

Aku ora arep mangan.
Bapak mboten kersa dhahar.
m>pangan/n>tedha/dhahar ki: to eat

I don't want to eat./Bapak doesn't want to eat.

The simple form requires a verbal phrase, because it is not transitive.

5) As a matter of fact, in all five instances of *-aké/-aken* forms in this lesson, the form is transitive: it takes a direct object. *Golèk/pados* is already transitive. It often follows in such cases, as here, that the *-aké/-aken* form is then benefactive. *Temtu* is not verbal at all. It often follows in such cases, as here, that the *-aké/-aken* form is causative. But these are only general tendencies. As mentioned in Lesson Five, the force of the suffix depends on the meaning of the root. There are no isolable meanings of such suffixes.

The important thing to remember is that most *-aké/-aken* forms take a direct object. The nature of the object may be different from what it would be in English, however. For example, the object of *n>takokaké/ n>takèkaken*, as mentioned in Lesson Five, is what one asks *about*.

6) Since *-aké/-aken* forms can take definite objects, and since the presence of such objects usually calls for a passive construction, *-aké/-aken* forms occur more frequently in passive than in active constructions. For example, sentence 3.,

Ingkang dipunkersakaken namung kula piyambak punapa?

could be phrased just as colloquially with the sentence segments reversed:

Namung kula piyambak ingkang dipunkersakaken punapa?

Equally correct, but somewhat less colloquial, would be a sentence in the construction

subject + verb + object

Lajeng Pak Darmanta namung ngersakaken kula piyambak, punapa...?

Once again, English speakers must try to overcome the tendency to rely on such active constructions.

On Numbers: Thirty-one Through One Hundred

Above thirty, the numbers become more regular.

31	*telungpuluh-siji*	*tigangdasa-setunggal*
32	*telungpuluh-loro*	*tigangdasa-kalih*
33	*telungpuluh-telu*	*tigangdasa-tiga*
34	*telungpuluh-papat*	*tigangdasa-sekawan*
35	*telungpuluh-lima*	*tigangdasa-gangsal*
36	*telungpuluh-nem*	*tigangdasa-nem*
37	*telungpuluh-pitu*	*tigangdasa-pitu*
38	*telungpuluh-wolu*	*tigangdasa-wolu*
39	*telungpuluh-sanga*	*tigangdasa-sanga*
40	*patangpuluh*	*kawandasa*
41	*patangpuluh-siji*	*kawandasa-setunggal*

and so forth.[1]

50	*sèket*	*sèket*
51	*sèket-siji*	*sèket-setunggal*
60	*sewidak*	*sewidak*
70	*pitungpuluh*	*pitungdasa*
80	*wolungpuluh*	*wolungdasa*
90	*sangangpuluh*	*sangangdasa*
100	*satus*	*satus*

Vocabulary List for Lesson Six

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ng>anggep				to consider
bab				as for, about
bener	leres			correct
cukup	cekap			enough
duwèk	gadhahan		kagungan	possession

[1]Note that the *se-* in *sekawan* drops off in *kawandasa*, but not when *sekawan* is the second numeral in compound numbers such as 34, *tigangdasa-sekawan*, or 44, *kawandasa-sekawan*.

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
gamelan	gangsa			Javanese orchestra
kaya	kados			like, as
kebeneran	keleresan			as it happened; fortunately
kira	kinten			thought
kirakira	kintenkinten			approximately
laku	lampah			step
lakon	lampahan			plot, story
menawa	menawi			as for (before nominals)
mengkéné	mekaten			in this way
ngerti	ngertos		pirsa	to know, understand
ongkos				fee
m>pangan	n>tedha		dhahar	to eat
pasrah				to delegate authority
m>pasrahaké				to leave s.t to s.o to do
patangpuluh	kawandasa			forty
pesindhèn				female vocalist
pira	pinten			how much
pitungpuluh	pitungdasa			seventy
prekara	prekawis			affair, matter
rega	regi			price
sangangpuluh	sangangdasa			ninety
satus				one hundred

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
sedulur	sedhèrèk			relative, sibling
sèket				fifty
sela				free, unoccupied
semana	semanten			that much
setengah				half
sewidak				sixty
ny>silih	ny>sambut	ny>suwun ngampil	m>pundhut ngampil	to borrow
sisan				at the same time
susah	sisah			sad; trouble
tayuban				party with dancing girls
telungpuluh	tigangdasa			thirty
n>temtokaké				to specify
tlèdhèk				dancing girl
trima	trimah			to accept
umpama	umpami			example; if
wolungpuluh	wolungdasa			eighty
wragad				expense

Lesson 7

A FORMAL VISIT (III)

Conversation

1. Bu Cerma:

   Sampun dangu Nak?

2. Mas Setyaji:

   Sawetawis Bu.

3. Bu Cerma:

   Sugeng Nak?

4. Mas Setyaji:

   a) Wilujeng Bu.

   b) Kok répot-répot Bu.

5. Bu Cerma:

   a) Mboten kok.

   b) Sampun wonten kok.

   c) Mangga, dipununjuk lho Nak,

   bentèranipun.

6. Mas Setyaji:

   Inggih.

7. Bu Cerma:

   Dipunsekécakaken lho Nak.

8. Mas Setyaji:

   a) Inggih Bu.

   b) Anu Pak, kula madosi Mas Warna wau,

   criyosipun sampun pindhah.

   c) Punapa leres punika?

9. Pak Cerma:

   a) Inggih, sampun pindhah dhateng Sumatra Dhik.

   b) Wetawis kalih wulan ingkang kepengker.

   c) Nanging sémahipun

   kepurih ngentosi wonten mriki rumiyin.

10. Mas Setyaji:

   a) Pindhah

   kok mboten ngabari kula.

11. Pak Cerma:

   a) Tepangipun kaliyan Nak Warna

   wonten pundi Dhik?

12. Mas Setyaji:

   a) Wonten SMP Pak.

b) Lajeng bibar punika,

piyambakipun sok ngancani kula

ningali bioskop.

13. Pak Cerma:

a) O, lha inggih,

Nak Warna mila remen kaliyan filem.

b) Mangga lho Dhik. Unjukanipun.

14. Mas Setyaji:

a) Inggih Pak.

---

b) Kados sampun cekap atur kula Pak.

c) Menawi kepareng,

badhé nyuwun pamit.

15. Pak Cerma:

a) Kondur Dhik?

b) Kok énggal-énggal?

16. Mas Setyaji:

Inggih Pak.

17. Pak Cerma:

Inggih, mangga, ndhèrèkaken sugeng tindak.

18. Mas Setyaji:

Kepareng...

19. Pak Cerma:

    Mangga.

Translations

1. Bu Cerma:

   Have you been here long, Nak?

   suwé/dangu: a long time
   Nak: a term of direct address, from the term *anak* (*anak/putra* ki), "child"

2. Mas Setyaji:

   A while, Bu.

   sawetara/sawetawis: some, a few; a while

3. Bu Cerma:

   I hope you're well, Nak?

4. Mas Setyaji:

   a) Yes, I'm well, Bu.

   b) What a lot of trouble you've gone to!

   répot: trouble, effort
   répot-répot: to go to some effort, to be busy doing s.t.

5. Bu Cerma:

   a) Not at all.

   b) These were all ready.

   c) Please, go ahead and drink the tea, Nak.

   ng>ombé/ng>unjuk ki: to drink
   panas/bentèr: hot
   wédang/bentèran: a hot drink (usually tea)

6. Mas Setyaji:

   Thank you.

7. Bu Cerma:

   Make yourself at home, Nak.

   énak/éca: delicious

   kepénak/sekéca: comfortable, pleasant
   dikepénakaké/dipunsekécakaken: to make oneself at home; (as a polite imperative) make yourself at home.

8. Mas Setyjai:

   a) Thank you, Bu.

   b) Pak, I was looking for Mas Warna earlier, but they say he has moved.

      pindhah: to move

   c) Is that true?

9. Pak Cerma:

   a) Yes, he has moved to Sumatra, Dhik.

   b) About two months ago.

      wetara/wetawis: about, approximately
      sing kepungkur/ingkang kepengker: ago.

   c) But he told his wife to wait here for a while.

      ng>entèni/ng>entosi (or *ng>antosi*): to wait for someone or something

10. Mas Setyaji:

    He moved and he didn't even let me know!

kabar: news
ng>kabari: to let s.o. know about s.t.

11. Pak Cerma:

Where did you get to know Nak Warna, Dhik?

12. Mas Setyaji:

a) In junior high school, Pak.

SMP = Sekolah Menengah Pertama (Ind.): First Middle School, equivalent to American junior high school

b) And then after that, he often went with me to the movies.

bubar/bibar: to disperse; finished, over, at an end; after
bubar kuwi/bibar punika: after that, afterwards
kanca: friend
ng>kancani: to accompany, join s.o. doing s.t.
n>tonton/n>tingali/m>pirsani ki: to see a performance
bioskop: the movies

13. Pak Cerma:

a) O, sure, Nak Warna really likes movies.

filem: a movie
seneng/remen: happy
seneng karo/remen kaliyan: to like s.t.

b) Please, Dhik, have something to drink.

ombèn/unjukan ki: something to drink, a drink

14. Mas Setyaji:

a) Thank you, Pak.

---

b) I believe that's all for now, Pak.

cukup/cekap: enough
kandha/criyos/atur ka/*pangendikan* ki: speech, what one says

c) With your permission, I'll take my leave.

kena/kénging/kepareng ka: to be permitted to do s.t.
pamit: one's leave

15. Pak Cerma:

a) Are you going home?

m>pulih/m>antuk/kondur ki: to go home

b) So soon?

gelis/énggal: quickly, fast
gelis-gelis/énggal-énggal: hurriedly, quickly

16. Mas Setyaji:

Yes, Pak.

17. Pak Cerma:

Yes, go right ahead, have a good trip.

18. Mas Setyaji:

With your permission....

19. Pak Cerma:

Please.

Notes

1. When a person—another guest or a relative of the host—enters a room in which a guest is already being received, he or she usually asks the guest if he has been there long. The response is either *Nembé waé/Saweg kémawon*, "I just got here," or *Sawetara/Sawetawis*, "A little while."

Once Bu Cerma has sat down, she goes on to extend the usual greeting (called *mbagèkaké tamu*) of *Ngaturaken sugeng*. (She reduces it to *Sugeng?*, making it a little less formal.) She addresses Mas Setyaji as *Nak*, from *anak* (*anak/putra* ki), "child." A woman uses this term much more freely than a man. It is less respectful but friendlier, even a shade playful, for a middle-aged woman to use this term, rather than *Mas* or *Dhik*, with a young man who is not a relative.

4-5. Bu Cerma has entered carrying a tray of tea and snacks. Mas Setyaji exclaims over what a lot of trouble she has gone to. She disclaims having gone to any effort. (This is similar to the fact, mentioned in the note to Sentence 8, Lesson Three, that the proper response to any sort of compliment in Javanese is an emphatic denial.)

Bu Cerma sets the glasses of tea on the table and then invites Mas Setyaji to drink. He does nothing of the kind. Not only must one not drink or eat anything one is given till having been explicitly invited to do so, it is also poor form to act on the first invitation if a fair interval has not elapsed since the snacks were put out. Were Pak Cerma himself immediately to take up his glass and start drinking, then Mas Setyaji could follow suit. Otherwise, guests say *Inggih*, as here, and make no move—no matter how thirsty they may be. In so doing, they prove themselves unswayed by mere bodily appetites, attentive instead to the need to protect the dignity of their own persons by observing the elegant patterns of polite encounter.

On a first visit, a male guest is likely to bring along a pack of cigarettes, which he puts on the low table around which he and his host sit. He may take cigarettes from the pack in the course of the visit, but he often leaves the pack—even if unopened—on the table when he leaves. (If his host reminds him to take the cigarettes with him, he answers *Kersanipun*, meaning "That's fine" or "Never mind.") On a later, social visit, guests often bring *olèh-olèh/angsal-angsal*, snacks of some sort. If a man and woman go visiting together, the woman can go into the kitchen and take the *olèh-olèh* with her. A man alone is less likely to bring *olèh-olèh*, but if he does so, he can give them (always discreetly wrapped) to the hostess, child or servant who brings out the tea. He would not give them directly to the host. These *olèh-olèh* may or may not reappear soon after. If they do, guests wait to be invited to partake of them as they would any snacks offered. In a month in which many people *nduwé gawé* and the hostess must make many contributions of money and snacks, *olèh-olèh* often don't reappear. Then, especially if the guests have brought their favorite variety of munchies, they obtain a lesson in *iklas*, "being without attachment to the things of this world."

7. *Dikepénakaké/Dipunsekécakaken*: One excuses oneself from any group by telling people to make themselves comfortable. Bu Cerma might stay around to talk, but she has fulfilled her obligations and can leave without affront to a younger guest. High status guests must be *ditunggu/ dipuntengga* by their host, that is, one must sit in their presence for as long as they wish to stay. But a woman can always go off to the kitchen if she needs or wants to.

Guests, incidentally, cannot be told that they have come at an inopportune time, not at least if they have any status to speak of, and this gives rise to a certain amount of awkwardness and subterfuge. Officially, a host should sit there calmly, dissembling any impatience, till guests decide to take their leave. Certain alternatives do present themselves, though. If one is completely dressed to go out, one can sit somewhat stiffly and wait for guests to notice. Even if one was only about to get dressed, one can hope that the fact that no tea appears will make it clear to guests that something is up. Some hosts will eventually go so far as to allude to what plans they had, without mentioning that they were going to do it now. All this means that guests must be alert to hints. If they begin to suspect that their visit is ill-timed, they can ask "*Bapak mbok menawi wonten perlu inggih*?" This leading question enables the host to speak a little more frankly. He may at first say "Oh no," but then a little while later allude to his plans, saying they really weren't important. In view of all these delicacies, one can appreciate why a person who has something pressing to do may hide in the back of the house and have someone tell guests he is not at home.

8. Mas Setyaji goes on to chat about things unrelated to the purpose of his visit. This is standard in polite visits and could easily go on for quite a while.

9. *wetara/wetawis*: means "approximately, about." *Sawetara/sawetawis* means "some" or "a few." In sentence 2., it refers implicitly to time, so it means "a little while." Other expressions meaning "approximately" are *kira-kira/kinten-kinten* (from *kira/kinten*: thought), and *kiwatengené/ kiwatengenipun*, meaning "to the left or right of."

rong sasi sing kepungkur/kalih wulan ingkang kepengker: A time expression followed by *sing kepungkur/ingkang kepengker* means "...ago." It derives from *pungkur/pengker*, meaning "back, rear." The *sing/ingkang* can be omitted.

Mas Warna pindhah kira-kira rong sasi sing kepungkur.
Mas Warna pindhah kinten-kinten kalih wulan ingkang kepengker.
Mas Warna moved about two months ago.[1]

A time expression in the construction:

dhèk/kala + time word + *sing kepungkur/ingkang kepengker*

means, "last ...." So *dhèk sasi sing kepungkur/kala wulan ingkang kepengker* means "last month."

Aku dolan nyang nggoné dhèk minggu sing kepungkur.
Kula dolan dhateng panggènanipun kala minggu ingkang kepengker.
dolan/ameng-ameng ki: to go on an outing
minggu: week
I went visiting at his place last week.

Mas Jaka budhal nyang Sulawesi dhèk sasi Januari sing kepungkur.
Mas Jaka bidhal dhateng Sulawesi kala wulan Januari ingkang kepengker.
budhal/bidhal: to depart
Mas Jaka left for Sulawesi last January.

9c. *bojo/sémah/garwa* ki: can be used about a third person's spouse. As mentioned in Lesson One, euphemisms are in order when speaking of one's own or one's addresses's spouse, especially when speaking krama.

10. *kok*: Mas Setyaji inserts the particle *kok* to express his surprise that his friend Mas Warna didn't notify him before moving to Sumatra. The particle always occurs at the *beginning* of the phrase or clause about which one wishes to express surprise. Contrast the uses of *kok* in 4b. and 5b. above. In 4b.,

Kok répot-répot Bu.

Mas Setyaji expresses surprise at Bu Cerma's efforts, so he puts *kok* at the beginning. She answers emphatically in 5a.,

Mboten kok.

---

[1]On the ngoko form *rong*, see **On Numbers** below.

that she has gone to no trouble, and so she puts *kok* at the end.

11. *tepungé/tepangipun*: Some verbs, particularly those in the unpaired class, can be nominalized by the simple expedient of adding *-é/-ipun*. This is not possible, however, with verbs ending in *-aké/-aken* or *-i*, and only rarely with verbs prefixed with *di-/dipun-*. (Another method of nominalizing verbs—with *olèhé/anggènipun*—will be considered in a later lesson.)

12b. *bubar kuwi/bibar punika*: "After x" can be rendered in a number of ways. Most literally, one can say *sawisé x/sasampunipun x* (with a glottal stop after *sa-*). More frequently, though, one says *sabubaré x/sabibaripun x* (also with a glottal stop after *sa-*), or simply *bubar x/bibar x*, from the word *bubar/bibar*, meaning "to scatter, to disperse," and by extension "finished, ended." In ngoko, the expression can be further reduced to *bar x*.

13b. *ombèn/unjukan* ki: It was mentioned in Lesson Four (notes to sentence 1.) that nouns can be made from certain verbal roots by the addition of the suffix *-an*. *Ombèn/unjukan* is an example, based on the verb *ng>ombé/ng>unjuk* ki, meaning "to drink." However, the suffix *-an* can also be applied to other sorts of roots to form nouns. *Bentèran* (from *wédang/bentèran*) is formed by the addition of the suffix *-an* to the root *bentèr* (*panas/bentèr*: hot).

Pak Cerma now invites Mas Setyaji to drink. Mas Setyaji might hang back till his host took up his glass. To hold back still longer would make Mas Setyaji appear all the more refined but also, in some people's eyes, somewhat insufferable. However, if there are snacks, a guest will not often take a second or third cookie or whatever unless invited to. (Cigarettes are different: one can take as many of one's own or one's host's as one wishes, without invitation.) It is more refined to take a snack with one's right hand, pass it to one's left and break off bite-sized pieces of it with one's right, than to bite into it with one's teeth.

As almost everywhere in Asia, one must always give and receive objects with one's right hand, while the left hand is used in cleaning oneself after defecation. If circumstances make the use of the left hand unavoidable in either taking or offering something, then one must say *amit/nuwun sèwu* ka, as one does so. At other times, one can hold something in one's left hand, without actually proffering it, and wait for the other person to take it. This means that one has not insulted him by suggesting that he should take something from one's left hand, rather that he has chosen to do so.

The word *kiwa*, "left," can be used to refer to what is sinister, suspect, or frightening. *Papan sing kiwa/papan ingkang kiwa* refers to a

place that is quiet and isolated, and often, by extension, frightening. *Ng>kiwa* can mean "to use black magic."

Occasionally, one is also invited to eat during a visit. The Javanese do not usually talk much during a meal. Nor does one drink during it. Instead, one waits till one has finished eating, then takes a long draught of water or tea. Eating is generally thought embarrassing, something to get through fairly quickly, especially if in the presence of people other than one's intimates. If one is given a plate full of rice, one can put some back in the rice bowl before taking any *lawuh* (side dishes) without giving offense. A guest who eats heartily pleases a Javanese host and hostess as such behavior pleases people everywhere. However, eating little shows far more refinement and is better for one's prestige, in that it demonstrates one's resistance to mere pleasure and self-indulgence. Suit yourself.

14b-19. Mas Setyaji would of course continue to make polite conversation while he and his host drank tea, had snacks and smoked. Sentence 14b. therefore would follow only after a fair amount of further talk.

Javanese visits end in formulas just as they begin with them. All of the sentences given here are conventional. Pak Cerma's protestations (*Kok énggal-énggal*) need elicit no excuses: Mas Setyaji just says *Inggih*, and that's fine. Pak Cerma might summon his wife to take part in the formalities of departure, but he might let it go. The phrases *Mangga, ndhèrèkaken sugeng tindak*, are all pronounced with the long, flat intonation which Javanese consider polite. So is *Kepareng...*, which is taken from the phrase Mas Setyaji has aleady used (in 14c.) but which can be repeated as many times as necessary. A guest is seen to the door and the host stands in front of the house as he departs. The guest and host often bow (the depth of the bow depending on the status of each) at the actual moment of departure.

On Verbs: the -i Suffix

Six verbs in this lesson have the suffix *-i*, the second important verbal suffix in Javanese, in addition to *-aké/-aken*.

Formation:

An active *-i* form requires a nasalized prefix except when it is in the imperative mode. A root that starts with a vowel always takes the prefix *ng-*. The *-i* suffix is added to any root that ends in a consonant without any change. If the root ends in a vowel, then *-ni* is added to the root. The vowels *a*, *é*, *i*, and *u* change when *-ni* is added to a root, *o* does not.

a in a final open syllable, or in a final and a penultimate open syllable changes in value from "aw" as in English "law" to "a" as in "father" when *-ni* is added.

a + ni = ani *kanca + i = ng>kancani*

é in a final open syllable changes to *è* when *-ni* is added.

é + ni = èni *séndhé + i = ny>sèndhèni*[2]

i in a final open syllable changes to *è* when *-ni* is added.

i + ni = èni *bali + i = m>balèni*

u in a final open syllable changes to *o*, pronounced "aw" in English "law," when *-ni* is added.

u + i = oni *sangu + i = ny>sangoni*

o in a final open syllable remains *o*, pronounced "o" as in English "hope," when *-ni* is added.

o + i = oni *pindho + i = m>pindhoni*

Usage:

1) The *-i* suffix is usually termed locative, and it does sometimes situate an action relative to a place.

lungguh/linggih/lenggah ki: to sit
ng>lungguhi/ng>linggihi/ng>lenggahi ki: to sit on s.t.

Aja nglungguhi kucingé lho.
Sampun nglinggihi kucingipun lho.
kucing: cat
Don't sit on the cat.

ng>uyuh/sené ki: to urinate
ng>uyuhi: to urinate on something

[2]See the note on the change from *é* to *è* in the first syllable of *nyèndhèkaké* in the notes **On Verbs**, Lesson Five.

Bocahé nguyuhi watu.
Larénipun nguyuhi séla.
watu/séla: stone, rock
The child urinated on a rock.

But this "original" locative sense becomes greatly expanded in practice. It is perhaps helpful simply to think of the *-i* suffix as another means of relating roots to objects. It can be applied to roots that are primarily nominal, or adjectival, as well as those that are more clearly verbal. But no general description can take into account all the many uses to which the *-i* suffix is put. Examples of some of the major uses are provided below and in later lessons. But to try to make an exhaustive list in the end would only prove confusing.

2) Indirect objects often call for *-i* forms of verbs.

kabar: news *ng>kabari*: to let s.o. know

Kok ora ngabari aku.
Kok mboten ngabari kula.
It's funny he didn't let me know.

kandha/criyos/matur ka/*ngendika* ki: to say
ngandhani/nyriyosi: to tell s.o s.t.

Aja ngandhani adhimu.
Sampun nyriyosi adhi sampéyan.
Don't tell your younger brother/sister.

3) But the disinction between indirect and direct objects is difficult to maintain in Javanese. Sometimes no clear object is specified.

kanca: friend *ng>kancani*: to join s.o. doing s.t.

Dhèwèké sok ngancani aku.
Piyambakipun sok ngancani kula.
He sometimes goes with me.

ng>entèni/ng>entosi: to wait, wait for

Bojoné kepurih ngentèni nèng kéné.
Sémahipun kepurih ngentosi wonten mriki.
He told his wife to wait here.

4) Many roots can be used as verbs *only* in the *-i* form. Such is the case for *kanca* and *kabar* above. In other cases, simple and *-i* forms exist, but the simple form is a member of the unpaired class and can take no definite object, whereas the *-i* form can. For example, *golèk/pados* is an unpaired form meaning "to look for." It is used to speak of looking for things and people in general. But when looking for a particular person or thing, that is, when the object is definite, then one uses *ng>golèki/ m>padosi.*

Nèk arep menyang gunung, beciké golèk kanca sik.
Menawi badhé tindak redi, prayoginipun pados kanca rumiyin.
gunung/redi: mountain
sik: = *dhisik* (*dhisik/rumiyin*)
If you're going to the mountains, it's a good idea to find someone to go with you.

Aku golèk buku tulis, kok ora ana.
Kula pados buku tulis, kok mboten wonten.
buku tulis (Ind.): a notebook
I looked for a notebook, but there weren't any.

Aku mau nggolèki buku tulisku, kok ora ketemu.
Kula wau madosi buku tulis kula, kok mboten kepanggih.
ketemu/kepanggih: to find, come upon
I was looking for my notebook, but I didn't find it.

Aku nggolèki Mas Warna mau, kok wis pindhah.
Kula madosi Mas Warna wau, kok sampun pindhah.
I looked for Mas Warna, but he has moved.

5) Often, when a verb is a member of the paired class and can take a direct object, then the *-i* form implies a plural object.

n>jupuk/m>pendhet/m>pundhut ki: to take
n>jupuki/m>pendheti/m>pundhuti ki: to take several x

Aku mau njupuk pelem.
Kula wau mendhet pelem.
I took a manggo.

Aku mau njupuki pelem.
Kula wau mendheti pelem.
I took some (several) manggoes.

ng>kumbah/ng>girah: to wash an article of clothing
ng>kumbahi/ng>girahi: to wash clothes, do the laundry

Si Marna lagi ngumbah sarungé.
Pun Marna saweg nggirah sandénipun.
si/pun: precedes kinship terms and names, indicating an informal relation between speaker and the person named
sarung/sandé: sarong (a cylinder of cloth worn by men)
Marna is washing his sarung.

Si Marna lagi ngumbahi klambiné.
Pun Marna saweg nggirahi rasukanipun.
klambi/rasukan/busana ki: clothes
Marna is washing his clothes.

6) The *-i* form of a paired verb which is already transitive can also indicate repeated action.

ng>idak: to step on s.t.
ng>idaki: to step on s.t. repeatedly

Aja ngidak cikalé!
Sampun ngidak cikalipun!
cikal: a coconut shoot
Don't step on the coconut shoot.

Bocah kuwi kok ngidaki buku.
Laré punika kok ngidaki buku.
That child keeps stepping on the books!

7) In a very few cases, ngoko and krama words with the same sense differ in form, one simple, the other an *-i* form.

n>tonton/n>tingali/m>pirsani ki: to watch

Aku seneng nonton filem.
Kula remen ningali filem.
Bapak remen mirsani filem.
I like/Bapak likes to go see movies.

In this particular case, *nontoni* has a special meaning: to go to people's home to observe their daughter when considering requesting her in marriage for one's son.

8) The difference between *-aké/-aken* and *-i* forms of a particular root sometimes follows a clear distinction between a benefactive form and one that can take a direct and/or an indirect object. In other cases, the differences are idiosyncratic.

takon/takèn: to ask
n>takokaké/n>takèkaken: to ask about s.t.
n>takoni/n>takèni: to ask s.o. s.t.[3]

Aku wis takon mau.
Kula sampun takèn wau.
I already asked.

Aku nakokaké Sriyanto.
Kula nakèkaken Sriyanto.
I asked about Sriyanto.

Aku nakoni Sri bab kuwi.
Kula nakèni Sri bab punika.
I asked Sri about that.

padha/sami: the same
m>padhakaké/ny>samèkaken: to treat as or think equivalent
m>padhani/ny>samèni: to imitate, resemble

Rupané mèh padha.
Rupinipun mèh sami.
rupa/rupi: appearance
mèh: almost
They look almost the same.

Aku ora seneng dipadhakaké wong liya.
Kula mboten remen dipunsamèkaken tiyang sanès.
liya/sanès: other
I don't like being thought the same as other people.

Jaman mbiyèn, wong cilik ora kena madhani para priyayi.
Jaman rumiyin, tiyang alit mboten kénging nyamèni para priyantun.

---

[3]I am leaving aside the krama andhap and krama inggil forms of this verb, because they are two word verbs and so act somewhat differently. They will be considered in another lesson.

jaman: era
mbiyèn/rumiyin: long ago, a while back
cilik/alit: little
wong cilik/tiyang alit: common folk
kena/kénging/kepareng ka: to be permitted to do s.t.
priyayi/priyantun: aristocrats, people of high status
In the old days, commoners weren't allowed to assume the ways of the nobility.

Contrasting uses of *-aké/-aken* and *-i* forms will be taken up again in the next lesson.

On Numbers: Counters

Naming a specific quantity of objects introduces certain complications in counting.

1) Usually, the numeral follows the noun.

Aku nggawa buku siji.
Kula mbekta buku setunggal.
I brought one book.

Dhèwèké tuku balpoin loro.
Piyambakipun tumbas balpoin kalih.
balpoin: a pen
He bought two pens.

2) When a noun takes another noun as a counter (e.g., two liters of gas, two packs of cigarettes), then the numeral comes between the two nouns, that is, between the object and its counter in the construction:

object + number + counter

When, as in this case, the numerals precede a noun, some take on special forms.

Aku tuku bènsin saliter.[4]
rong liter.
telung liter.

[4]Note the glottal stop after "*sa-*."

patang liter.
limang liter.
nem liter.
pitung liter.
wolung liter.
sangang liter.
sepuluh liter.

Kula tumbas bènsin setunggal liter.
kalih liter.
tigang liter.
sekawan liter.
gangsal liter.
nem liter.
pitung liter.
wolung liter.
sangang liter.
sedasa liter.

I bought one liter of gas, (etc.).

3) In time expressions, in counting money, and in compound numbers that include counters (such as *-puluh* or *-atus*), the numeral always precedes the noun, and so these special forms are again used.

Rong minggu sing kepungkur.
Kalih minggu ingkang kepengker.
Two weeks ago.

Ès, regané limang rupiah.
Ès, reginipun gangsal rupiah.
An ice costs Rp. 5.

Pitku regané rong puluh èwu rupiah.
Pit kula reginipun kalih dasa èwu rupiah.
rega/regi: price
pit: bicycle
My bicycle cost Rp. 20,000.

Vocabulary List for Lesson Seven

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
amit		nuwun sèwu		excuse me
m>bagèkaké				to greet
balpoin				ball point
becik	saé			good
bènsin				gasoline
bioskop				the movies
bubar	bibar			scattered; over
cikal				coconut shoot
cilik	alit			small, little
énak	éca			delicious
ng>entèni	ng>entosi			to wait, wait for
filem				movie
gelis-gelis	énggal-énggal			hurriedly, quickly
gunung	redi			mountain
idak				step
ng>idak				to step on
n>jupuk	m>pendhet		m>pundhut	to take
kabar				news
ng>kabari				to inform s.o.
kanca				friend
ng>kancani				to accompany
kandha	criyos	atur	pangendikan	what one says
kendho				slack

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
kepénak	sekéca			comfortable, pleasant
kepungkur	kepengker			past; last ...
kiwa				left
kiwatengené				approximately
klambi	rasukan		busana	clothes
kucing				cat
ng>kumbah	ng>girah			to wash a garment
ng>kumbahi	ng>girahi			to wash several garments
lawuh				side dishes
liya	sanès			other
ng>lungguhi	ng>linggihi		ng>lenggahi	to sit on
mbiyèn	rumiyin			formerly, long ago
mèh				almost
Nak				term of address for younger person
ng>ombé			ng>unjuk	to drink
ombèn			unjukan	s.t. to drink
m>padhakaké	ny>samèkaken			to treat as equivalent
m>padhani	ny>samèni			to resemble; imitate
pamit				one's leave
pelem				manggo
pindhah				to move

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
priyayi	priyantun			aristocrat; high-status person
répot				trouble, effort
répot-répot				to go to some effort
rupa	rupi			appearance
sarung	sandé			man's cylindrical garment
sawetara	sawetawis			a while
si	pun			precedes names and kin terms (indicates informal relationship to speaker)
suwé	dangu			a long time
tamu				guest
tengen				right
n>tontoni				to observe a prospective bride
tunggu	tengga			to wait
n>tunggu	n>tengga			to wait upon s.o.
ng>uyuh			sené	to urinate
watu	séla			stone, rock
wédang	bentèran			hot drink
wetara	wetawis			some; about

Lesson 8

BROTHERS

Conversation

Two of Pak Cerma's sons, Ratna and Rasa, speak to each other in ngoko. The two brothers use the casual, often somewhat brusque tone of Javanese youths.

1. Ratna:

   Sing digolèki mau sapa?

2. Rasa:

   Bapak.

3. Ratna:

   Sing nggolèki?

4. Rasa:

   Wong Manjungan.

5. Ratna:

   Karepé?

6. Rasa:

   Bapak disuwun mayang.

7. Ratna:

   Suk kapan?

8. Rasa:

   Suk malem Rebo Paing.

9. Ratna:

   Sarombongan?

10. Rasa:

    Hm-hm.

11. Ratna:

    Piyé?

12. Rasa:

    a) *Iya*.

    b) Wong dikandhani ndadak takon menèh.

13. Ratna:

    Lha, uniné ora cetha,

    piyé manèh?

14. Rasa:

    a) Aku ki diarani juru penerangan apa?

    b) Kok tokan-takon waé.

15. Ratna:

    Wong ditakoni kok nesu.

16. Rasa:

    a) Ya mèn.

    b) É, bocah-bocah wis kok parani durung?

c) Bab klenèngané sésuk.

17. Ratna:

a) Wis.

b) Mung Mas Harta sing durung.

18. Rasa:

Kok durung?

19. Ratna:

a) Lha, tak entèni nèng nggoné mau, ora bali-bali.

b) Nganti pakéwuh aku, wong disuguhi terus.

20. Rasa:

a) Kok ora ditinggali layang waé?

b) Goblogé.

c) Mengko diparani menèh lho.

21. Ratna:

a) Wegah.

b) Mengko diarani adhiné sing tak golèki, dudu Mas Hartané.

22. Rasa:

a) É, cah ora nggenah.

b) Alesané warna-warna.

c) Ya wis bèn.

d) Mengko tak kabari dhéwé.

Translations

1. Ratna:

   Who was that guy looking for?

2. Rasa:

   Dad.

3. Ratna:

   Who was it?

4. Rasa:

   Someone from Manjungan.

5. Ratna:

   What did he want?

6. Rasa:

   He asked Dad to perform a shadow play.

7. Ratna:

   When?

8. Rasa:

   Next eve of Wednesday Paing.

9. Ratna:

   With the full group of musicians?

rombongan (Ind.): a group, team
sarombongan: together with the group (of players) (Note the glottal stop after *sa-*.)

10. Rasa:

    Uh-huh.

11. Ratna:

    What?

12. Rasa:

    a) *Yes.*

    b) I just told you and here you ask again!

    wong/tiyang: particle (see notes)
    ndadak: verbal auxiliary that expresses the speaker's surprise

13. Ratna:

    a) You don't speak clearly, so what else do you expect?

    uni/ungel: sound
    piyé manèh/kados pundi malih: What alternative is there? What do you want me to do? What else do you expect?

14. Rasa:

    a) You think I'm a government spokesman or something?

    aran/wasta: name (usually applied to things, not people)
    ng>arani/m>wastani: to label, believe, suppose

    b) You keep asking so many questions.

15. Ratna:

    I ask you a simple question and you get mad.

    nesu/duka ki: angry

16. Rasa:

a) Yep.

ya mèn : that's how it is; let it be

b) Say, have you been round to the guys yet or not?

paran/purug: destination
m>parani/m>purugi: to go to see someone or someplace

c) About the concert tomorrow?

klenèngan: a gamelan concert

17. Ratna:

a) Yes, I have.

b) Mas Harta is the only one I haven't (contacted) yet.

18. Rasa:

How come?

19. Ratna:

a) I waited for him at his place, but he didn't come back for a long time.

b) To the point that it got to be embarrassing, here they kept offering me food.

pakéwuh/pakèwed: to feel embarrassed
wong/tiyang: here..., in view of the fact that....
ny>suguhi/ny>segahi: to offer s.o. food

20. Rasa:

a) How come you didn't just leave him a note?

n>tinggali/n>tilari: to leave s.t. for s.o.
layang/serat: a letter, note

b) Idiot.

goblog: (kasar) stupid

c) Be sure you go see him later.

21. Ratna:

a) I can't be bothered.

wegah: to feel aversion to doing s.t.

b) They'll say it's his younger sister I'm after, not Mas Harta.

22. Rasa:

a) This kid's a pain.

cah: abbreviated from *bocah* (*bocah/laré*)
genah: place; in place, clear, orderly
ora (ng)genah/mboten genah: disorderly, unclear, irresponsible

b) He has all kinds of excuses.

alesan: excuse, alibi, justification, secret motive

c) Okay, have it your way.

d) I'll let him know myself.

Notes

Rasa and Ratna speak ngoko to each other in this conversation. Siblings usually do speak ngoko with one another, at least as long as they are unmarried and living in the same house. After they marry and move out, a younger sibling may use a very low madya with an older one, but this is only sometimes true. Only in aristocratic families is the use of refined language with an older sibling considered essential.

1. *Sing digolèki mau sapa?/Ingkang dipunpadosi wau sinten?*: Note that this is a bipartite sentence, in which the use of *sing/ingkang* nominalizes the

first part. A literal translation would be, "The one who has been asked to perform is who?" The two parts could be reversed, with changes in intonation but no essential change in meaning.

6. *disuwun/dipunsuwun*: The son of a dhalang, Rasa uses krama inggil about his father. In addition, he attributes krama andhap to a third person addressing his father. The son of a lower-status or less literate father might be less careful about using honorifics in the third person.

9. *sarombongan*: The prefix *sa-* (pronounced with a glottal stop) expresses "together with x."

Aku sakanca mrana ésuk mau.
Kula sakanca mrika énjing wau.
I went there together with my friends this morning.

When a noun is followed by *sa-...-é/sa-...-ipun*, the meaning is "together with its x."

Bocah kuwi mangan jeruk sakulité.
Laré punika nedha jeram sakulitipun.
jeruk/jeram: any of several kinds of citrus fruit
kulit: skin
That child ate a jeruk complete with its skin.

Aku ngundang kancaku saseduluré.
Kula ngundang kanca kula sasedhèrèkipun.
ng>undang/ng>aturi ka/*n>timbali* ki: to invite s.o. to a ritual or other gathering
sedulur/sedhèrèk: sibling, cousin, relative
I invited my friend along with his relatives.

Sa- used with a counter implies "the entire x," or "a whole x."

Wong saomah dha bengak-bengok kabèh.
Tiyang sagriya sami bengak-bengok sadaya.

m>bengok: to shout
kabèh/sedaya: all
Everybody in the house kept yelling.

Aku yèn ngelak ngombé tèh saporong durung karuwan nèk cukup.
Kula yèn ngelak ngombé tèh saporong dèrèng kantenan yèn cekap.

ngelak/salit ki: thirsty
porong: tea pot
durung karuwan/dèrèng kantenan: unclear, not certain
When I'm thirsty, drinking a whole pot of tea may not be enough.

Note that *ngombé tèh saporongé/tèh saporongipun* would mean "drinking tea and the tea pot."

10. *hm-hm*: The Javanese equivalent to the English "uh-huh" (affirmative) is pronounced with an initial *h*, a pepet, a glottal stop, and a final *pepet*. The lips may be open or closed. The conventional spelling is *hm-hm*. The first syllable is higher pitched than the second, and it is this falling intonation pattern which makes it sound more like the English "uh-uh" (negative) to an English-speaker. Stressing the second syllable rather than the first is particularly emphatic. There is no equivalent to "uh-uh" in Javanese, though, only *ra*, from *ora*. Of course, these short forms are only acceptable in ngoko.

11. *piyé/kados pundi*: One asks someone to repeat something he has just said with this expression. In ngoko, one can say *Hm*?, with a rising intonation.

12b. *wong dikandhani ndadak takon menèh/tiyang dipuncriyosi ndadak takèn malih*: *Wong/tiyang* here does not mean "person," but rather is a particle that introduces information in view of which other information seems surprising or contradictory. It corresponds roughly to the use of "here" in some English phrases, as in the translations provided.

Wong wis kasèp, ndadak mampir-mampir.
Tiyang sampun kasèp, ndadak mampir-mampir.
kasèp: to be late
m>ampir/pinarak ki: to stop round
Here she's already late, yet she keeps stopping by to see people.

ndadak: is used, usually at the beginning of the second of two phrases, to express surprise and some consternation. Its sense might be rendered, "that A should go so far as to...," or in other cases "that A should need to...."

Mung arep umbah-umbah, ndadak golèk kanca.
Namung badhé girah-girah, ndadak pados kanca.
umbah-umbah/girah-girah: to do the laundry
All you're doing is going to do the laundry, why do you need to find someone to do it with?

Jariké wis garing, ndadak dipé menèh, kanggo apa?
Sinjangipun sampun garing, ndadak dipunpé malih, kanggé punapa?
jarik/sinjang: a bathik skirt worn by a woman
nge>pé: to dry s.t. in the sun
The cloth is already dry, so why are you putting it out to dry again?

13. *piyé manèh/kados pundi malih*: The phrase expresses being without options: "What choice is there?" The *a* in *manèh* is usually reduced to *e* (the pepet) in speech. But in this exclamatory phrase, it maintains its full value.

14. *juru penerangan*: derives from *juru*, which refers to a specialist or a person charged with a particular duty, and the Indonesian word *terang*, meaning "clear." A *juru penerangan* is a government official whose job consists of giving entertaining speeches about whatever the government wishes the masses to know. He must speak fluidly and with much animation. He usually begins in extravagantly florid krama but as he gets into jokes and stories, he shifts to madya. I once heard such an official take care of family planning, rice pests, Indonesian Independence Day celebrations, village cleanliness, and East Timor, all in just over half an hour.

16a. *ya mèn*: could be translated fairly directly as "let it be," or "so be it." Its force runs from "I don't care what you say"—which can be very rude in Javanese, on the order of "Get off my back"—to "All right, I give up," with the implication that one has resigned oneself to another person's failings. The related phrase *ya wis bèn*, as in 22c. below, expresses the latter sentiment more specifically. Less dramatically, both phrases can simply express a feeling of having done with a subject, and a desire to move on to a different one. The krama equivalent, *kajengipun*, is of course milder. The krama inggil equivalent, *kersanipun*, can mean "Please think nothing of it."

19a. *ora bali-bali/mboten mantuk-mantuk*: A reduplicated word following *ora/mboten* or *durung/dèrèng* implies the frustrated expectation of some occurrence.

Bapak ngendika arep kondur jam lima, kok durung kondur-kondur.
Bapak ngendika badhé kondur jam gangsal, kok dèrèng kondur-kondur.
Dad said he was coming home at five, but he still hasn't come home yet.

Bocahé diajari ping pirang-pirang, durung isa-isa.
Larénipun dipunajari kaping pinten-pinten, dèrèng saged-saged.
ng>ajari: to teach s.o. s.t.
ping or *kaping/kaping*: time(s)
pirang-pirang/pinten-pinten: several
The child has been told how to do it several times over, but he still can't do it.

Wédang diwènèhi gula semana akèhé, kok durung legi-legi.
Bentèran dipunsukani gendhis semanten kathahipun, kok dèrèng manis-manis.
m>wènèhi/ny>sukani: (lit, to give); to add, put in
gula/gendhis: sugar
akèh/kathah: much, many, a lot
legi/manis: sweet
All that sugar has been put in the tea, but it still isn't sweet.

19b. *wong/tiyang*: could once again be translated "here," but in this usage it means "for the reason that." It always begins the phrase in which the reason is given. It often implies that the reason is obvious, and sometimes it corresponds to the English phrase, "After all...."

Ya cetha wegah nyambut-gawé, wong dhuwité wis akèh.
Inggih cetha wegah nyambut-damel, tiyang artanipun sampun kathah.
cetha: clear
nyambut-gawé/nyambut-damel/ng>asta ki: to work
dhuwit/arta: money
Sure he has no wish to work. After all he's already rich.

Aku ora mangkat, wong mentas melèk sewengi. Arip kok.
Kula mboten mangkat, tiyang mentas melèk sedalu. Arip kok.
mentas: just (did s.t.)
melèk/wungu ki: to stay up late
wengi/dalu: night
sewengi/sedalu: all night
arip: tired, in need of sleep
I'm not going. After all, I was up all night and I'm tired.

Nèk ngelèh ya ngelèh, wong wis suwé ora mangan apa-apa.
Yèn luwé inggih luwé, tiyang sampun dangu mboten nedha punapa-punapa.
ngelèh/luwé: hungry

As for being hungry, of course he is, here he hasn't eaten anything in a long time.

20b. *goblogé*: *Goblog* is from the kasar vocabulary set (see *Introduction*). It is probably the most frequently used of those words, and for that reason a little less offensive than others. The ngoko and krama equivalent is *bodho*, but this term can imply ignorance rather than out and out stupidity, which is what *goblog* refers to.

Any adjective/adverb with the affix *-é/-ipun* can be used as an exclamation:

Wadhuh, leginé!
Wadhuh, manisipun!
Man, is that sweet!

Wah, pénaké!
Wah, sekécanipun!
(ke)pénak/sekéca: comfortable; pleasurable
That feels great!

21a. *Wegah*: expresses feelings of aversion or reluctance. There is rarely any point pleading or arguing with someone who professes himself *wegah* to do something.

ng>arani/m>wastani: can be used to mean "to label," "to think x is y" (as in 14a. above), or "to think, to say that...."

Wong isih warisé ratu diarani bangsa ningrat.
Tiyang taksih warisipun ratu dipunwastani bangsa ningrat.
waris: inheritance; a relative
bangsa: type, kind
ningrat: popular term for "aristocrat" (because it is a part of many aristocratic names, derived from *rat*, "the world")
People who are related to the king are called "ningrat".

Si Mardi diarani adhimu, jebulané kakangmu iya ta?
Pun Mardi dipunwastani rayi penjenengan, jebulanipun raka penjenengan inggih ta?
jebulané/jebulanipun: when on the contrary...
He thinks Mardi is your younger brother, when actually he's your older brother, isn't that right?

Aku diarani ora cocog karo dhèwèké.
Kula dipunwastani mboten cocog kaliyan piyambakipun.
cocog: to fit; to get along with
They say I don't get along with him.

21c. *Mas Hartané*: *-é/-ipun* is not usually suffixed to proper names, but here Ratna uses it, colloquially, in parallel construction with *adhiné*.

On Verbs: -i Forms in the Passive; Multiple Objects

Formation

-I forms are made passive in the same way as simple and *-aké/-aken* forms: by the placing of an agent pronoun or *di-/ dipun-* before the unnasalized form of the verb.

Usage

Direct and/or indirect objects are often used with *-i* forms in the passive.[1] *-Aké/-aken* forms can occasionally take more than one object, as well.

The account that follows is fairly intricate, because there are several different patterns, and because each pattern is illustrated with several examples. Bear in mind, however, that the passive constructions are more frequently used than the active ones, so they deserve particularly careful attention.

1) Once again, the presence of a definite object—whether direct or indirect—usually implies the use of the passive. Sentence 20a.,

Kok ora ditinggali layang waé?

contains an understood indirect object (Mas Harta), and a direct object (*layang*). The indirect object, if stated, would normally precede the verb:

Mas Harta kok ora ditinggali layang waé?
Mas Harta kok mboten dipuntilari serat kémawon?

[1]Actually, the distinction between direct and indirect objects is not always a pertinent one in Javanese. Nevertheless, use of the terms can clarify the capacity of some *-i* forms to take more than one object.

The pattern that this sentence illustrates, namely,

indirect object + *-i* form in the passive + direct object

is an important one. It is the simplest and most common way in which verbs can take both an indirect and a direct object. Three other verbs that appear in this lesson can take two objects in this way as well.

Aku durung dikandhani karepé.
Kula dèrèng dipuncriyosi kajengipun.
He hasn't told me yet what it is he wants.

Kancaku disuguhi nyamikan karo si Mbok.
Kanca kula dipunsegahi nyamikan kaliyan pun Mbok.
nyamikan: snacks
Mom served my friends snacks.

Mbakyuné ditakoni jenengé, ora gelem sumaur.
Mbakyunipun dipuntakèni naminipun, mboten purun sumaur.
sumaur: to answer, respond
gelem/purun/kersa ki: to want to
They asked her older sister her name, but she wouldn't answer.

Other verbs can appear in the same pattern:

Aku diwènèhi buku karo Pak Marta.
Kula dipunsukani buku kaliyan Pak Marta.
m>wènèhi/ny>sukani/ny>caosi ka/ *m>paringi* ki: to give s.o. s.t.
Pak Marta gave me a book.

Mbakyuku disilihi dhuwit akèh.
Mbakyu kula dipunsambuti arta kathah.
ny>silih/ny>sambut/(ny>suwun ngampil ka/*m>pundhut ngampil* ki): to borrow[2]
My sister was loaned a lot of money.

[2]The forms given in parentheses here are two word verbs that will be considered in another lesson.

Rasa tak critani lakon kethoprak.
Rasa kula criyosi lampahan kethoprak.
I told Rasa a kethoprak plot.[3]

In the case of the three verbs used in these examples, active constructions are also possible, particularly when, as here, the direct object is not definite.

Pak Marta mènèhi aku buku.
Pak Marta nyukani kula buku.

Bu Sastra nyilihi mbakyuku dhuwit akèh.
Bu Sastra nyambuti mbakyu kula arta kathah.

Aku nyritani Rasa lakon kethoprak.
Kula nyriyosi Rasa lampahan kethoprak.

But these are somewhat less common than the passive constructions because the indirect object is definite and so would more often evoke a passive construction.

2) When the simple form of a verb is *not* transitive, and/or when the *-aké/-aken* form is *not* specifically benefactive, then another passive construction, using an *-aké/-aken* form, can also accomodate both an indirect and a direct object. In this case, the *direct* object, which is usually definite, normally precedes the verb, and the *indirect* object follows it.

Bukuné diwènèhaké aku (*karo Pak Marta*).
Bukunipun dipunsukakaken kula (*kaliyan Pak Marta*).

Dhuwit akèh disilihaké mbakyuku (*déning Bu Sastra*).
Arta kathah dipunsambutaken mbakyu kula (*déning Bu Sastra*).

---

[3]As per the discussion in the notes to Lesson One, the above pattern is the neutral one, but the order of the sentence segments is not invariable. The sentence, *Aku / diwènèhi buku / karo Pak Marto*, could be rearranged in several ways:

Diwènèhi buku / aku / karo Pak Marto.
Diwènèhi buku / karo Pak Marto / aku.
Karo Pak Marto / diwènèhi buku / aku.

Lakoné kethoprak tak critakaké Rasa.
Lampahanipun kethoprak kula criyosaken Rasa.

However, in active constructions, the *-aké/-aken* form requires that the recipient be named in a prepositional phrase.

Pak Marta mènèhaké buku marang aku.
Pak Marta nyukakaken buku dhateng kula.

Bu Sastra nyilihaké dhuwit akèh marang mbakyuku.
Bu Sastra nyambutaken arta kathah dhateng mbakyu kula.

Aku nyritakaké lakon kethoprak marang Rasa.
Kula nyriyosaken lampahan kethoprak dhateng Rasa.

Note that the active construction usually apples to an indefinite object, whereas in the passive construction it is usually definite. Either it has been mentioned earlier in the conversation, or it is in some way limited.

To summarize points 1) and 2), the sentence "I told Rasa a kethoprak lakon" could be rendered either in the active,

Aku nyritani Rasa lakon kethoprak.
Kula nyriyosi Rasa lampahan kethoprak.

or, more idiomatically, since the indirect object is definite, by placing "Rasa" before the *-i* form of the verb in a passive construction:

Rasa tak critani lakon kethoprak.
Rasa kula criyosi lampahan kethoprak.

An active construction using *-aké/-aken* is possible only if "Rasa" is put in a prepositional phrase, and it is likely only if the direct object is indefinite:

Aku nyritakaké lakon kethoprak marang Rasa.
Kula nyriyosaken lampahan kethoprak dhateng Rasa.

But if someone has already mentioned having gone to see kethoprak and then goes on to say, "I told Rasa the lakon (which I saw last night)," then the passive construction using *lakoné kethoprak* preceding an *-aké/-aken* form would be possible.

Lakoné kethoprak tak critakaké Rasa.
Lampahanipun kethoprak kula criyosaken Rasa.

3) When the *-aké/-aken* form of a verb *is* benefactive, then the person on whose behalf the action is performed can be named before the verb.

Aku digolèkaké buku basa Arab (karo Pak Marta).
Kula dipunpadosaken buku basa Arab (kaliyan Pak Marta).
Pak Marta looked for an Arabic book for me.

Bocah-bocah ditukokaké olèh-olèh karo mbokné.
Laré-laré dipuntumbasaken angsal-angsal kaliyan ibunipun.
Their mother bought the children snacks.

Kancaku tak jupukaké pelem.
Kanca kula kula pendhetaken pelem.
I got my friend some manggoes.

Once again, an active construction would require a prepositional phrase to indicate the person who benefits from the action.

Pak Marta nggolèkaké buku basa Arab kanggo aku.
Pak Marta madosaken buku basa Arab kanggé kula.

Mbokné nukokaké olèh-olèh kanggo bocah-bocah.
Ibunipun numbasaken angsal-angsal kanggé laré-laré.

Aku njupukaké pelem kanggo kancaku.
Kula mendhetaken pelem kanggé kanca kula.

Supplementary Notes

The following remarks apply to fairly specialized cases in which *-i* forms of verbs occur. They are provided for reference, to alert a student to the many different ways simple and *-i* forms can function relative to one another.

4) It was mentioned in the preceding lesson that *golèk/pados* and *ng>golèki/m>padosi* differ in usage in the active according to whether the object is definite or not. In the passive, one can only use the *-i* form, since the object is always definite.

Golèk dhuwit saiki angèl.
Pados arta sapunika angèl.
It's hard to get money these days.

Dhuwit sing kok golèki mau duwèké sapa?
Arta ingkang sampéyan padosi wau gadhahanipun sinten?
Whose money was that you were looking for earlier?

5) Some simple forms of paired verbs can take direct objects in the active and passive. In such cases, the *-i* form *may* imply repeated action or a plural object, as mentioned in the last lesson.

Gelangé Ibu tak suwun.
Gelangipun Ibu kula suwun.
gelang/binggel ki: bracelet
I asked for Mother's bracelet.

Gelangé Ibu tak suwuni.
Gelangipun Ibu kula suwuni.
I asked for Mother's bracelet repeatedly.
or
I asked for Mother's bracelets.

6) Sometimes both the simple form plus preposition, and an active *-i* form are available in the active, with little or no difference in meaning.

Aku takon karo si Sri mau.
Kula takèn kaliyan pun Sri wau.
I asked Sri earlier.

Aku nakoni si Sri mau.
Kula nakèni pun Sri wau.
I asked si Sri earlier.

The first option, using the simple form plus a preposition, is more common. But the passive construction requires the *-i* form.

Si Sri tak takoni mau.
Pun Sri kula takèni wau.

7) Sometimes the simple form plus preposition and the *-i* form have different connotations in the active. But because the simple form cannot

be made passive, these connotations can be sensed in the passive only from context.

Aku wis kandha karo kowé yèn aku ora isa teka, ya ta?
Kula sampun criyos kaliyan sampéyan yèn kula mboten saged dhateng, inggih ta?
I already told you that I couldn't come, didn't I?

Aku ngandhani bocahé sing apik-apik, kok nékad waé.
Kula nyriyosi larénipun ingkang saé-saé, kok nékad kémawon.
sing apik-apik/ingkang saé-saé: nicely, carefully
n>tékad: to persist in doing s.t., insist on having o's way
I gave the child lots of good advice, but he just keeps doing as he pleases.

In the active, *kandha karo/criyos kaliyan* means "to tell s.o. s.t," whereas *ngandhani/nyriyosi* implies giving someone a good talking to, or giving him advice as an older person to a younger one. This distinction is lost in the passive, except in so far as one can discern from context.

Wis tak kandhani yèn aku ora isa teka, ya ta?
Sampun kula criyosi yèn kula mboten saged dhateng, inggih ta?
I already told you I couldn't come, didn't I?

Tak kandhani ya Lé?
Kula criyosi inggih Enggèr?
Lé/Enggèr: affectionate term of direct address for a boy
I'm going to tell you something, okay, son?

On Numbers: Compound Numbers with Counters

It was noted in Lesson Seven that when numbers precede a noun, they take a special form. Note that in the words for forty, seventy, eighty and ninety, these same forms precede the counter for ten (*puluh/dasa*). However, they are *not* used in the second numeral in compound numbers such as 31, 42, etc., even when they precede a noun.

Aku nggawa beras pitung kilo.
Kula mbekta uwos pitung kilo.
beras/uwos: uncooked rice
I brought seven kilos of rice.

but

Aku nggawa beras telung-puluh pitu kilo.
Kula mbekta uwos tigangdasa-pitu kilo.
I brought thirty-seven kilos of rice.

Vocabulary List for Lesson Eight

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ng>ajari				to teach s.o.
akèh	kathah			many
alesan				excuse, alibi, motive
aran	wasta		asma	name; label
ng>arani	m>wastani			to deem, label
arip				sleepy, in need of sleep
beras	uwos			uncooked rice
cetha				clear
cocog				to fit, accord
dhuwit	arta			money
gelang			binggel	bracelet
gelem	purun		kersa	to want to
genah				place; clear
goblog				idiot (kasar)
gula	gendhis			sugar
jarik	sinjang		nyamping	skirt worn by a woman
jebulané	jebulanipun			on the contrary
jeruk	jeram			citrus fruit
kabèh	sedaya			all
kaping				time(s)
karuwan	kantenan			certain, clear

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ketemu	kepanggih			to meet; find
kethoprak				folk drama
klenèngan				gamelan concert
kulit				skin
layang	serat			letter
Lé			Enggèr	affectionate term of address to a boy
legi	manis			sweet
me>lèk			wungu	to stay awake
manèh	malih			again
mentas				just (did s.t.)
nesu			duka	angry
ngelak			salit	thirsty
ngelèh	luwé			hungry
nyamikan				snacks
pakéwuh	pakèwed			troubled, embarrassed
paran	purug			destination
m>parani	m>purugi			to approach
nge>pé				to dry in the sun
porong				tea pot
sewengi	sedalu			all night
ny>silihi	ny>sambuti	ng>aturi ngampil	m>paringi ngampil	to lend s.o. s.t.
ny>suguhi	ny>segahi			to offer a guest refreshment

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
sumaur				to respond, answer
tinggal	tilar			to leave
n>tinggali	n>tilari			to leave s.o. s.t.
umbah-umbah	girah-girah			to do the laundry
ng>undang		ng>aturi	n>timbali	to invite, call
uni	ungel			sound
m>uni	m>ungel			to make a sound; say
wegah				averse to doing s.t.

Lesson 9

A GAMELAN PRACTICE (I)

Conversation

A gamelan teacher, Pak Candra, and several youths have gathered for a *latihan karawitan* (*latihan* Ind.: practice; *karawitan*: the art of gamelan). The students and their teacher speak to each other in krama, but the students, all old friends, speak ngoko among themselves.

1. Pak Candra:

   Sapunika, cobi gendhing *Onang-onang*.

2. Warta:

   É, Di,

   bukumu cathetan tak silih sik ya?

3. Nardi:

   a) Bukuku ora ènèng.

   b) Tak golèki mau,

   ora ketemu jé.

4. Warta:

   Lho, kélangan bukumu gendhing ta?

5. Nardi:

   Ya, ora ilang,

   mung ketlingsut.

6. Rasa:

   a) Gendhing punapa Pak?

   b) Kula mboten mireng.

7. Jaka:

   a) Ya mèmper.

   b) Wong crigis waé,

      terang ora krungu swarané wong liya.

8. Rasa:

   a) Désa kéné

      umpamané diilangi jakané siji,

      rak ora apa-apa ta?

9. Pak Candra:

   a) Gendhing *Onang-onang* Dhik.

   b) Pélog pathet nem.

10. Nardi:

   a) É, pélog ta?

   b) Tak arani sléndro,

      jebulané pélog.

   c) Sejatosipun gendhing sléndro dipunpélogaken,

      punapa kados pundi Pak?

11. Pak Candra:

   a) Sanès.

b) Dhasaripun pélog.

12. Nardi:

a) Wah, kudu bali madhep ngidul menèh.

b) Mangka awakku agèk kesel.

13. Jaka:

a) Wah, mesakaké ya?

b) Ora dhing.

c) Sing dipikir mung kathoké dhing.

14. Nardi:

Ya éman-éman no, nèk bolong.

15. Rasa:

Mangké mawi endheg-endhegan mboten Pak?

16. Pak Candra:

Mboten sisah mawon.

17. Jaka:

a) Awas lho Di.

b) Iki mengko aja mandheg lho.

c) Ndhak ketabrak.

Translations

1. Pak Candra:

Now, try gendhing *Onang-onang*.

gendhing: a musical piece played on the gamelan
ny>coba/ny>cobi: to try

2. Warta:

Say, Di, let me borrow your notebook a minute, okay?

ny>cathet: to note down
cathetan: note, that which is noted down

3. Nardi:

a) I haven't got my book.

ènèng: variant for ngoko *ana* (*ana/wonten*)

b) I looked for it earlier, but I couldn't find it.

ketemu/kepanggih: to find, meet
jé: abbreviated from *jaré* (see notes)

4. Warta:

You mean you've lost your book of gendhing notes?

kélangan/kécalan: to suffer the loss of s.t. (from *ilang/ical*)

5. Nardi:

It isn't lost, just mislaid.

ilang/ical: to disappear
ketlingsut: to be covered over by papers or bric-a-brac.

6. Rasa:

a) What gendhing, Pak?

b) I didn't hear.

krungu/m>pireng: to hear

7. Jaka:

   a) That stands to reason.

      mèmper: to make sense, be reasonable

   b) A person who talks all the time, clearly he doesn't hear anybody else.

      crigis: to talk without stopping
      terang: clear
      krungu/kepireng: audible
      swara/swanten: voice
      wong liya/tiyang sanès: s.o. else

8. Rasa:

   If this village were relieved of one bachelor, it wouldn't matter, would it?

   désa/dhusun: village
   ng>ilangi/ng>icali: to remove, rid, relieve s.t. of s.t. else
   jaka: bachelor, young man

9. Pak Candra:

   a) Gendhing *Onang-onang*, Dhik.

   b) Pélog pathet nem.

      pélog pathet nem: musical terms (see notes)

10. Nardi:

   a) Oh, pélog is it?

   b) I thought it was sléndro, but it's pélog.

      jebulané/jebulanipun: whereas in fact

   c) Is it actually a sléndro piece made pélog, or what, Pak?

di>pélogaké: rendered into the pélog mode

11. Pak Candra:

No, it's pélog originally.

dhasar: base
dhasaré/dhasaripun: essentially, basically

12. Nardi:

a) Now I have to turn facing south again.

m>adhep or *m>arep/m>ajeng*: to face
kidul: south
ng>kidul: toward the south

b) And what's more I'm tired.

mangka: when the fact is, moreover
awak/badan/slira ki: body
agèk: variant for ngoko *lagi* (*lagi/saweg*)
kesel/sayah: tired, sore

13. Jaka:

a) It's heartbreaking, isn't it?

mesakaké: touching, saddening

b) Or no it's not.

dhing: exclamatory particle, used when correcting oneself (see notes)

c) All he's worried about is his trousers (getting worn through).

kathok/sruwal/lancingan ki: trousers or shorts

14. Nardi:

Well, it would be a shame if they got a hole.

éman-éman: to be too bad, a shame
no: in that way (abbreviated from ngoko *ngono* (*mengkono/mekaten*)
bolong: to have a hole

15. Rasa:

Will we use pauses or not, Pak?

mawa/mawi: to use, have, include
ma>endheg/kèndel: to stop
endheg-endhegan: pauses in a gendhing, when the pesindhèn sings alone (Some speakers use *kèndelan* as a krama equivalent.)

16. Pak Candra:

No, that's not necessary.

susah/sisah: sad, unhappy
ora susah/mboten sisah: not necessary, no need

17. Jaka:

a) Watch out, Di.

awas(Ind.): look out, watch out

b) Don't stop.

c) Or you'll get run over.

n>tabrak: to run into s.t.
ketabrak: to get run over

Notes

2. *bukumu cathetan/buku cathetan penjenengan*: In ngoko, possessive suffixes are often added to the first of two words which name a single

object. In krama, the possessive pronoun would normally follow the second word. So ***bukumu cathetan*** and ***buku cathetanmu*** are both acceptable, but ***buku cathetan penjenengan*** would be the usual form in krama.

3b. *ora ketemu jé/mboten kepanggih*: ***Jé***, ***jaré*** or ***é*** at the end of an utterance adds emphasis. It differs from final ***lho*** in that the latter often carries with it some element of warning. It is relatively rare in krama, since it is informal in tone.

> ***Wédangé panas banget lho.***
> ***Bentèranipun bentèr sanget lho.***
> (Watch out) the tea is really hot.
>
> ***Wédangé panas banget jé.***
> ***Bentèranipun bentèr sanget.***
> The tea is *really* hot.

7b. One can be quite insulting to a person one knows well even in the presence of someone to whom one must show respect. This is because speech is primarily a one-to-one encounter for Javanese, so that what happens between one pair of speakers hardly affects what happens between another such pair.

8. Rasa is punning on the word ***jaka***, which is a common name in Java and also the word for "youth" or "unmarried male."

9b. ***Pélog pathet nem***: Gamelan music has two different scales (***laras***): ***sléndro*** and ***pélog***. Each of these is further divided into three modes (***pathet***). ***Onang-onang*** is in the laras pélog, and the pathet ***nem***. The pélog scale is closer to a Western minor scale and Westerners usually prefer it to sléndro. Javanese say that pélog is beautiful but that one tires of it more quickly than sléndro.

10. Nardi is speaking to himself in 10b., and so he speaks in ngoko. But then he shifts to krama to address Pak Candra, in 10c.

10b. ***jebulané/jebulanipun***: This word implies that what one thought or anticipated was incorrect. It always opens the phrase in which the correct information is stated.

> ***Tak arani arep teka dina Minggu, jebulané dina Senèn.***
> ***Kula wastani badhé dhateng dinten Minggu, jebulanipun dinten Senèn.***
> I thought he was coming Sunday, but actually he's coming Monday.

Pelemé diunèkaké legi, jebulané kecut banget.
Pelemipun dipunungelaken manis, jebulanipun kecut sanget.
m>uni/m>ungel: (colloquial) to say
ng>unèkaké/ng>ungelaken: to say s.t. is ...
kecut: sour
They said the manggoes were sweet, when actually they're very sour.

12a. The sléndro and pélog scales are played on two different sets of instruments, placed at right angles to each other. Nardi is complaining jokingly of having to shift position, from facing one direction to facing the other.

13a. *Mesakaké/Mesakaken*: This word is peculiar in that it is an *-aké/-aken* form derived from no root extant in modern Javanese. It can be used by itself, or it can be linked to the object of one's pity.

Mesakaké ya? Lé sinau ya sregep, meksa ora lulus ujian.
Mesakaken inggih? Anggènipun sinau inggih sregep, meksa mboten lulus ujian.
sinau: to study
sregep: industrious, hard-working
meksa: nevertheless
lulus ujian (Ind.): to pass an exam
It's a shame, isn't it? He studied hard, still he didn't pass his exam.

Mesakaké wong tuwané, jané. Dhuwit semono akèhé ora tumanja.
Mesakaken tiyang sepuhipun, sejatosipun. Arta semanten kathahipun mboten tumanja.
tuwa/sepuh: old
wong tuwa/tiyang sepuh: parent(s)
tumanja: to be effective, useful
Actually, it makes you feel sorry for his parents, laying out all that money with no result.

13b. *ora dhing/mboten dhing*: When speakers correct themselves, they add a *dhing* at the end of the phrase or phrases containing the correct information. There is an invariable, high intonation pattern used in pronouncing this word.

Dina iki rak Setu? É, dudu dhing. Minggu dhing.
Dinten punika rak Setu? É, sanès dhing. Minggu dhing.
Today's Saturday, right? Or no, of course it's not, it's Sunday.

14. *Éman-éman*: This word differs from *mesakaké/mesakaken* in that it refers to *objects* whose loss or disrepair would be a misfortune, whereas *mesakaké/mesakaken* refers to the feelings aroused at the sight of a *person's* misfortune.

Éman-éman ya? Jariké isih anyar, wis suwèk.
Éman-éman inggih? Sinjangipun taksih énggal, sampun suwèk.
suwèk: to be torn
It's a shame, isn't it? The bathik is still new but it's already torn.

Mesakaké ya? Mbak Narsih nembé waé tuku jarik, njur suwèk.
Mesakaken inggih? Mbak Narsih nembé kémawon tumbas sinjang, lajeng suwèk.
nembé waé/nembé kémawon: just now
It makes you feel sorry (for Mbak Narsih), doesn't it? Here she just bought a bathik and right away it tore.

One can specify an object in using *éman-éman*:

Pité montor ora usah dienggo menyang gunung. Éman-éman bané.
Pit montoripun mboten sisah dipunanggé dhateng redi. Éman-éman banipun.
ban: tires
It's better not to use the motorbike to go to the mountains. It's hard on the tires.

15. *endheg-endhegan*: A few nouns are formed by the addition of an *-an* suffix to a reduplicated root. There is usually only one, invariant form, even when the root has different ngoko and krama and/or krama inggil forms. So although *endheg-endhegan* derives from *ma>endheg/kèndel*, it is invariant. (Some speakers do, however, use *kèndelan* as a krama equivalent.)

On Verbs: the Accidental Passive

Several verbs in this lesson have the prefix *k(e)-*, or the affixes *k(e)-...-an*. These forms indicate an accidental passive. They suggest that the subject of the verb suffers rather than realizes the action.

Formation:

1) Uhlenbeck writes about the formation of the accidental passive: "The prefix takes the form *ke-* if the stem begins with a consonant other

than *w*, *l* or *r*, and the form *k*- if it begins with a vowel."[1] He notes that in spoken Javanese a stem that begins with *l* or *r* usually takes *k*-, while a stem beginning in *w*- can often take either *ku*- or *ke*-. For example,

cekel (ng, grasp) → *kecekel* (ng, grasped, attained)

rasa (ng, feeling) → *krasa* (ng, felt, sensed)

m>abur (to fly) → *kabur* (to get blown by the wind)

2) Some verbs that begin with a vowel in the root and that can be included for the present purposes in the category of accidental passives do show a vowel change when the *k(e)*- prefix is added.[2] For example:

m>ili (to flow) → *kèli* (to get carried downstream)

ng>ulu (to swallow) → *kolu* (to be swallowed)

ucap (speech) → *kocap* (stated, mentioned)

3) In the case of *k(e)*-...-an forms, *ke*-...-*an* are affixed directly to the root if it begins and ends in a consonant. If the root begins with a vowel, the prefix is *k*-, but a change in the vowel sometimes occurs.[3]

ciprat (splash) → *kecipratan* (to get splashed)

rina (day) → *kerinan* (to oversleep)

maling (thief) → *kemalingan* (to get robbed)

---

[1]E.M. Uhlenbeck, "On Word Formation in Javanese," *Studies*, 71-73.

[2]Uhlenbeck excludes these forms from the category of accidental passives for morphological reasons. I will include them here because they fit the broad characterization of these forms given above. But it should be understood that such a broad category, while a helpful heuristic device, actually covers a great range of distinct linguistic phenomena. This diversity of elements prevents the formulation of clear rules about the words' formation.

[3]Once again, *ke*-...-*an* forms actually include words in which a great range of linguistic processes are at work, so that it is impossible in the present context to make general statements about all cases.

entèk (ng, used up) → *kentèkan* (ng, to run out of s.t.)

édan (ng, insane) → *kédanan* (ng, crazy about)

éling (ng, conscious) → *kèlingan* (ng, to remember s.t.)

ènget (kr, conscious) → *kèngetan* (kr, to remember s.t.)

ilang (ng, disappear) → *kélangan* (ng, to lose s.t.)

Usage

1) The accidental passive, as mentioned above, can take a grammatical subject but the subject suffers the action rather than instigating it.

Ya ora ilang, mung ketlingsut.
Inggih mboten ical, namung ketlingsut.
It isn't really lost, just misplaced.

Senadyan mlaku alon-alon, nanging aku tetep kejeglong.
Sinaosa mlampah alon-alon, nanging kula tetep kejeglong.
senadyan/sinaosa: even though
nanging: but
kejeglong: to fall into a ditch
Even though I was walking slowly, I still fell into a ditch.

Nèng alas, wong kerep keblasuk.
Wonten wana, tiyang asring keblasuk.
alas/wana: forest
keblasuk: to get lost
People often get lost in the forest.

Tak golèki mau, ora ketemu-ketemu jé.
Kula padosi wau, mboten kepanggih-kepanggih.
I looked for it, but I didn't find it.

Swarané wong liya terang ora krungu.
Swantenipun tiyang sanès terang mboten kepireng.
Of course you don't hear other people's voices.

Pupuné dicethot, nanging ora krasa.
Wentisipun dipuncethot, nanging mboten kraos.
pupu/wentis ki: thigh

ny>cethot: to pinch
rasa/raos: taste, touch, feeling
krasa/kraos: to feel, sense s.t.
She got pinched on the thigh but didn't feel it.

2) Note that in each of the above examples, the prefix *ke-* or *k-*, like the prefix *di-*, is applied directly to the root. The difference is that a passive in *k(e)-* emphasizes the person who suffers the action and/or the condition brought about by the action, whereas the *di-* form stresses the action itself and/or makes it possible to specify the agent. Many roots can take only *ke-* or *di-*, not both. None of the roots in the above examples can take *di-* unless a suffix is added. So, for example, there exists *keblasuk* and *diblasukaké*, but no *di-* form for *blasuk* alone.

3) The *ke-...-an* forms also put less emphasis on an agent than on the person or thing that suffers or experiences the action. But the kinds of information that *ke-...-an* forms can accomodate, and the order in which such information is provided, vary considerably and must be learned individually. Here are some examples:

Bocahé kecipratan banyu, njur nangis.
Larénipun kecipratan toya, lajeng nangis.
ny>ciprati: to splash s.o. or s.t.
kecipratan: to get splashed
banyu/toya: water
nangis/muwun ki: to cry, weep
The child got splashed with water and started crying.

Lho, kélangan bukumu gendhing ta?
Lho, kécalan buku gendhing sampéyan ta?
What, have you lost your gendhing notebook?

Aku wis ora kèlingan jenengé.
Kula sampun mboten kèngetan naminipun.
éling/ènget: to remember, be conscious
kèlingan/kèngetan: to remember s.t.
I no longer remember their names.

Ibu, wis wengi, ketekan dhayoh.
Ibu, sampun dalu, kedhatengan dhayoh.
ketekan/kedhatengan: to be visited (usually unexpectedly)
dhayoh: guest
Ibu had guests show up late at night.

4) Note in the following examples that the *di-* and *di-...-i* forms suggest a deliberate act, whereas the *k(e)-* and *k(e)-...-an* forms suggest an act which was either unintended, or intended by an unclear agent.

Tomo ngepit ketabrak trek.
Tomo ngepit ketabrak trek.
ketabrak: run over (by accident)
trek: a truck
A truck hit Tomo while he was riding a bike.

Tomo ditabrak adhiné sing ngepit.
Tomo dipuntabrak adhinipun ingkang ngepit.
n>tabrak: to hit (perhaps intentionally)
Tomo's younger brother ran him over on his bike.

Lampuné diilangi krudhuké.
Lampunipun dipunicali krudhukipun.
lampu: light, lamp
krudhuk: lampshade
The lampshade was removed from the lamp.

Aku kélangan dhompètku.
Kula kécalan dhompèt kula.
dhompèt: wallet
I've lost my wallet.

On Verbs: the Formal Passive

The accidental passive must be distinguished from another, formal passive formed by prefixing *ka-* to a root.

Formation

There is no vowel change when *ka-* is prefixed to a root no matter whether it begins in a consonant or a vowel. Use of the *ka-* prefix does not affect the use of the *-aké/-aken* suffix. But it does entail the substitution of *-an* for *-i* in *-i* form verbs, and the usual rules of sandhi apply to the suffixation of *-an* in such cases.

ng>gawa → *kagawa* (ng, due to)

ng>utus → *kautus* (delegated to take a message)

m>pundhutaké → *kapundhutaké*

m>paringi → *kaparingan*

Usage

The *ka-* prefix differs from the *di-* prefix only in the greater formality it lends an utterance. It is rare in speech, except in a very few set expressions and in very formal pronouncements.

Putrané putri kaaturaké marang Pangéran Mangkubumi dhèk isih timur.
Putranipun putri kaaturaken dhateng Pangéran Mangkubumi nalika taksih timur.
They gave their daughter to Pangéran Mangkubumi when she was still young.

Jiwané wis kapundhut déning Tuhan.
Jiwanipun sampun kapundhut déning Tuhan.
jiwa: soul
His soul was taken by God.

Kagawa saka kuwi, aku kepeksa nyuwun pamit.
Kabekta saking punika, kula kepeksa nyuwun pamit.
On that account, I must take my leave.

Aku kaparingan ganjaran sing linuwih.
Kula kaparingan ganjaran ingkang linangkung.
ganjaran: boon
linuwih/linangkung: outstanding, surpassing
I have been granted an outstanding boon.

On Verbs: Two-word Verbs

A few high frequency verbs in krama inggil and krama andhap consist of two words, unlike their single word ngoko and krama equivalents. For example,

takon/takèn/ny>suwun pirsa ka/*m>pundhut pirsa* ki

ny>silih/ny>sambut/ny>suwun ngampil ka/*m>pundhut ngampil* ki

ny>silihaké/ny>sambutaken/ng>aturaken ngampil ka/*m>paringi ngampil* ki

Note that when these compound forms take an *-aké/-aken* or *-i* suffix, the suffix is added to the first, not the second of the two words.

Aku dipundhuti pirsa karo Bapak.
Kula dipunpundhuti pirsa kaliyan Bapak.
Father asked me.

Buku kuwi tak aturaké ngampil marang guruku.
Buku punika kula aturaken ngampil dhateng guru kula.
I lent the book to my teacher.

On Numbers: Numbers Above One Hundred

The numbers above one hundred simply combine the counter for hundred, thousand, etc., plus the rest of the number, without any conjunction.

100	*satus*	*satus*
101	*satus*	*satus setunggal*
119	*satus*	*satus sangalas*
200	*rong*	*kalih atus*
300	*telung*	*tigang atus*
1,000		*sèwu*
1,550	*sèwu limang atus sèket*	*sèwu gangsal atus sèket*
2,000	*rong*	*kalih èwu*
100,000	*satus*	*satus èwu*

The Javanese word for "one million" is *sayuta*, but the Indonsian word *sejuta*, pronounced as in Indonesian, is often used instead.

Vocabulary List for Lesson Nine

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
alas	wana			forest
m>adhep, m>arep	m>ajeng			to face
atus				hundred
awak	badan		slira	body
banyu	toya			water, fluid
bolong				hole
ny>cathet				to note
cathetan				notes
ny>cethot				to pinch
ny>ciprati				to splash, splatter
ny>colong				to steal
crigis				to talk too much
dhayoh				guest
désa	dhusun			village
dhasar				basis
dhompèt				wallet
éman-éman				a shame, too bad
m>èmper				to resemble; make sense
endheg-endhegan				pause
èwu				thousand
ganjaran				boon granted an inferior
gendhing				gamelan composition

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ilang	ical			to disappear
ng>ilangi	ng>icali			to remove s.t.
jaka				youth, bachelor
karawitan				the art of gamelan
kathok	sruwal		lancingan	trousers
keblasuk				to get lost
kecipratan				splashed
kecut				sour
kejeglong				to fall into a ditch
kélangan	kécalan			to suffer the loss of s.t.
kèlingan	kèngetan			to remember s.t.
ketabrak				to get run over
ketemu	kepanggih			to meet; find
ketlingsut				misplaced, covered over
kidul				south
krasa	kraos			to feel s.t.
krudhuk				shade, cover
krungu	kepireng			audible
lampu				light, lamp
luwih	langkung			more
linuwih	linangkung			outstanding
mangka				moreover, as a matter of fact

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
mawa	mawi			to include, have
meksa				nevertheless
mesakaké				to make o. feel sorry for s.o.
pathet				musical mode
payung			songsong	parasol, umbrella
pélog				musical scale
pupu			wentis	thigh
rasa	raos			feeling
satus				one hundred
sayuta				one million
senadyan	sinaosa			although
sèwu				one thousand
sléndro				musical scale
sregep				industrious, hard-working
suwèk				a tear; torn
ny>suwèk				to tear s.t.
swara	swanten			voice
n>tabrak				to run into s.t.
n>tangis			muwun	to weep
trek				truck
tumanja				to be effective
ng>unèkaké	ng>ungelaken			to describe s.t. as

Lesson 10

A GAMELAN PRACTICE (II)

Conversation

1. Pak Candra:

   a) Wiramanipun sampun ngantos kekencengen lho Dhik.

   b) Cara Sala kaliyan Ngayogja,

      mila kenceng Sala.

   c) Nanging menawi kekencengen,

      kirang sekéca.

2. Rasa:

   a) O, inggih Pak.

   b) Nanging, mlampahipun

      rak bibar kenong sepisan, inggih ta?

3. Pak Candra:

   a) Inggih, leres.

   b) Lajeng bonanganipun,

      sampun ngantos keseron.

4. Jaka:

   a) Soalipun,

ingkang mbonang

mentas ngombé beras kencur Pak.

b) Dados anggènipun nabuh,

peng-pengan saèstu.

5. Nardi:

a) Sing marahi dudu berasé kencur.

b) Sing marahi ki

lé kèlingan bakulé.

c) Njut kemrungsung.

6. Warta:

O Allah,

karo bakul wis tuwèk

diarani kepéncut.

7. Rasa:

a) Gendhing apa menèh yo!

b) Umpami gendhing dolanan kémawon,

kados pundi Pak?

8. Pak Candra:

a) Gendhing dolanan inggih saged.

b) Gendhing *Kagok Semarangan* sampun kecepeng

punapa dèrèng?

9. Nardi:

   a) Wah, *Kagok Semarangan*

      gendhing sing angèl dhéwé, rumangsaku.

   b) Kebanteren, soalé.

10. Pak Candra:

    Jola-jali?

11. Nardi:

    a) Wah, sami angèlipun Pak.

    b) Nanging sanès wiramanipun,

       lagunipun ingkang angèl.

12. Pak Candra:

    Lha, sagedipun punapa?

13. Nardi:

    a) Cara klasiek mawon Pak.

    b) *Uler-uler kambang* mawon Pak.

Translations

1. Pak Candra:

   a) Don't let the tempo get too fast, Dhik.

      kenceng: taut; (in music) fast
      kekencengen: too taut; too fast

   b) It's true that Solonese playing is faster than Jogjanese.

mula/mila: indeed, truly
cara/(cari): manner, way, style (The krama *cari* is not a universally accepted form.)

c) But if it's too fast, it's not enjoyable.

kepénak/sekéca: comfortable, pleasant

2. Rasa:

a) Oh, right, Pak.

b) But the rhythm *mlampah* begins after the first *kenong*, isn't that right?

kenong: a set of standing gongs
sepisan/(sepindhah): the first (The krama *sepindhah* is not a universally accepted form.)
kenong sepisan: the first time the kenong is struck

3. Pak Candra:

a) Yes, that's right.

bener/leres: correct

b) And the *bonang* shouldn't be too loud.

bonang: an instrument consisting of several inverted bronze pots
bonangan: the manner of playing the bonang
seru: loud
keseron: too loud

4. Jaka:

a) The thing is that the bonang player just drank some *beras kencur.*

mbonang: to play the bonang
soal (Ind.): problem; reason
mentas: just (did s.t.)

beras kencur: an herbal drink made of many different ingredients, including the root *kencur* and raw rice (*beras/uwos*). It is a mild stimulant.

b) So his playing is very vigorous.

olèhé/anggènipun: a nominalizing particle (see notes)
n>tabuh: to play certain instruments in the gamelan
peng-pengan: enthusiastic, vigorous
tenan/saèstu: real, true; really

5. Nardi:

a) It isn't the beras kencur that's causing it.

sing marahi/ingkang murugaken: that which causes

b) It's that he keeps thinking of the peddler.

ki: abbreviation of ngoko *iki* (*iki/punika*)
bakul: a seller at the market; a peddler

c) So he's excited.

njut: = *njur* (abbreviated from *banjur* (*banjur/lajeng*)
kemrungsung: describes water about to come to a boil, and by extension, a person who is anxious or excited about s.t.

6. Warta:

a) Oh God, saying I've fallen for a decrepit market seller.

Allah: God
tuwèk: (kasar) from *tuwa/sepuh*, meaning "old."
kepéncut: taken with s.o., infatuated

7. Rasa:

a) What gendhing now? Let's go.

yo: from *ayo/mangga*, meaning "Let's go"

b) How about if we play a gendhing *dolanan*, Pak?

dolan: to play
gendhing dolanan: a light, short gendhing

8. Pak Candra:

a) A gendhing dolanan would be all right.

b) Have you got *Kagok Semarangan* down yet?

ny>cekel/ny>cepeng/ng>asta ki: to hold, grasp
kecekel/kecepeng: in one's grasp; to have s.t. down, memorized, accomplished

9. Nardi:

a) *Kagok Semarangan* is the hardest gendhing there is, it seems to me.

angèl: hard, difficult
sing angèl dhéwé/ingkang angèl piyambak: the hardest
rumangsa/rumaos: to have the impression, to feel that

b) The thing is it's so fast.

banter: swift, speedy; loud
kebanteren: too fast; too loud

10. Pak Candra:

Jola-jali?

11. Nardi:

a) That's just as hard, Pak.

padha/sami: the same, equally
padha...-é/sami...-ipun: equally x

b) But it's not the tempo, it's the tune that's hard.

lagu (Ind.): tune, melody

12. Pak Candra:

So what can you play?

13. Nardi:

a) Better something classical, Pak.

mawon: abbreviated form of *kémawon* (*waé/kémawon*)
klasiek: old-fashioned, classical

b) Better *Uler-uler kambang*, Pak.

uler: caterpillar
kambang: to float

Notes

1a. *wirama*: translates roughly as "tempo," but it determines not just the speed at which the music is played, but also the relationship between the various instruments. That is, it determines how many notes are played on certain instruments relative to one note played on certain others. For every note played on the *slenthem* (a row of bronze bars suspended over individual resonating chambers), for example, the *bonang* will play two, four, eight or sixteen notes, depending on the wirama. The wirama is governed by the *kendhang* (drum).

kekencengen: The affixes *k(e)-...-(e)n* are often added to words to form adjectives and/or adverbs—once again, such distinctions hardly fit Javanese—to express excess.

Aja nganti kadohen lé mlayu.
Sampun ngantos ketebihen anggènipun mlajeng.
adoh/tebih: far
Don't run too far.

If the root ends in a vowel, either *-n* or *-nen* is suffixed. (Sometimes either form is acceptable.) A final *é* changes to *è*.

Yèn kambanen garisé, kétoké èlèk.
Yèn kewiyaren garisipun, ketingalipun èlèk.
amba/wiyar: wide
garis: line
If the line is too wide, it looks bad.

Taliné kedawan. Kendho dadiné.
Tangsulipun kepanjangen. Kendho dadosipun.
tali/tangsul: rope
dawa/panjang: long
kendho: slack
The rope is too long. So it's slack.

Klambiné kegedhèn, kudu dibalèkaké.
Rasukanipun kagengen, kedah dipunwangsulaken.
gedhé/ageng: big
kudu/kedah: to have to
m>balèkaké/m>wangsulaken: to return s.t.
The shirt is too large and has to be returned.

Note that the suffix *-en* changes the value of *i* or *u* in the preceding syllable if it is closed. (See Note 4 in *Pronunciation*.)

Nèk kapiken lé dandan, mengko kancané isin.
Yèn kesaèn anggènipun dandos, mangké kancanipun lingsem.
apik/saé: good, well
dandan/dandos/busana ki: to dress
isin/lingsem: to feel shame, embarrassment
If you get too dressed up, your friends will feel shown up.

The cardinal directions are exceptional in that the *k(e)-...-(e)n* affixes are added to the simple active forms of the verbs derived from the roots, not to the roots themselves. The forms are: *kengétanen*, meaning "too far east," *kengidulen*, "too far south," *kengulonen/kengilènen*, "too far west," and *kengaloren/kengalèren*, "too far north."

Yèn cagaké kengidulen, taliné mengko ora tekan.
Yèn cagakipun kengidulen, tangsulipun mangké mboten dugi.
cagak: post
tekan/dugi: to reach, get there
If the post is too far south, the rope won't reach.

1b. *cara Sala karo Yogja/cara Sala kaliyan Ngayogja*: Jogja and Sala developed somewhat different specialities in gamelan. Sala is famous for its vocal music and refined gendhing, Jogja for its martial music. The Solonese tradition is now the more popular and dominant one. Its tempos are characteristically a little faster than those in Jogja.

See below for notes on comparative constructions in Javanese.

2b. *mlampah*: The term refers in gamelan to a particular wirama. (In Sala, mlampah is also called *mipil*.)

A gendhing is organized formally by the incidence of strokes on three different types of gongs: the *kenong*, the *kempul*, and the *gong ageng*. Usually, four *kenongan* (intervals ending in a stroke on the kenong) make up one *gongan* (intervals ending in a stroke on the gong ageng).

3b. *bonangan*: derives from the word *bonang*, an instrument consisting of two rows of bronze pots. The *-an* suffix can be applied to the root of the verb *mbonang*, "to play the bonang," to form a noun meaning "the playing of the bonang" or "how someone plays the bonang." The suffix *-an* can also be applied to the root to mean "what the bonang plays." Note that the formal similarity covers two different uses of the suffix *-an*.

Bonangané Mas Jaka apik banget.
Bonanganipun Mas Jaka saé sanget.
Mas Jaka plays the bonang really well.

Bonangané gendhing Gonjang-ganjing rada angèl.
Bonanganipun gendhing Gonjang-ganjing radi angèl.

The bonang part for the gendhing *Gonjang-ganjing* is rather hard.

Other examples of these two different applications of the *-an* suffix are as follows:

cekelan/cepengan: how one holds s.t.; a handle

Cekelané kudu kenceng, ndhak mrucut.
Cepenganipun kedah kenceng, ndhak mrucut.
m>prucut: to slip from one's grasp
You have to hold on to it tight, or you'll drop it.

Tas iki angèl digawa. Cekelan ora ènèng, soalé.
Tas punika angèl dipunbekta. Cepengan mboten wonten, soalipun.
This suitcase is hard to carry, since there aren't any handles.

ng>apal: to memorize s.t., learn by heart
apalan: memorizing s.t.; s.t. one memorizes

Apalané donga iki kok angèl, rumangsaku.
Apalanipun donga punika kok angèl, rumaos kula.
Memorizing this prayer seems hard to me.

Wong dadi dhalang, kudu pepak apalané.
Tiyang dados dhalang, kedah pepak apalanipun.
pepak: complete, all accounted for
For a person to be a dhalang, he has to have a lot of things memorized.

4a. *soalé/soalipun*: The word *soal* is from Indonesian, meaning "problem." But it is often used in Javanese, as in Indonesian, to mean "the reason is ...."

4b. *olèhé nabuh/anggènipun nabuh*: *Olèh/anggèn* plus a possessive suffix is used in conjunction with a verb in the active form to make a verbal noun phrase. It could be rendered here "his playing" or "the way he plays." The very frequent use of this construction further attests to the pervasive tendency in Javanese to nominalize verbal ideas.

The ngoko equivalent of *anggèn* is, strictly speaking, *enggon*. But another word, *olèh/angsal*, is used in the same way. *Olèh* (often reduced to *lèh* or *lé*) plus a possessive prefix is the more commonly used word in ngoko, *anggèn* plus a possessive prefix is the more commonly used one in krama. The reduced ngoko forms are as follows: *lèhku*, *lèhmu*, *lèhé*, or alternatively, *léku*, *lému*, *lé*.

Léku teka rada ésuk.
Anggèn kula dhateng radi énjing.
ésuk/énjing: morning
I came rather early.

Lému mangan kok mung saipit.
Anggèn penjenengan dhahar kok namung sekedhik.
saipit: a tiny bit
sethithik/sekedhik: a little
You only ate a tiny bit.

Aku mung ora seneng karo lé lékoh kuwi.
Kula namung mboten remen kaliyan anggènipun lékoh punika.
lékoh: vulgar, obscene language; to use vulgar language
I only object to his use of vulgar words.

4b. *peng-pengan*: The word *endheg-endhegan* in Lesson Nine illustrated the pattern of a duplicated verbal root plus the suffix *-an* used to form a noun. The *-an* suffix can also be applied to a duplicated root to produce a word with a verbal or adverbial meaning.

jor-joran: to do s.t. competitively

Bocahé dha jor-joran ngrebut juara.
Larénipun sami jor-joran ngrebat juara.
(pa)dha/sami: plural marker for predicates
ng>rebut/ng>rebat: to wrest, grab for s.t.
juara (Ind.): championship
The children are competing for the championship.

uyel-uyelan: in a large, pressing crowd

Wong nonton uyel-uyelan.
Tiyang ningali uyel-uyelan.
There was a big crowd of spectators.

édan/éwah: mad, insane
édan-édanan: like a mad person

Lé numpak sepéda montor kok édan-édanan.
Anggènipun numpak sepéda montor kok édan-édanan.
He rides a motor bike like a madman.

5a. *sing marahi/ingkang murugaken*: This phrase is equivalent to the phrase *sing marakaké*, also meaning "what the cause is, what's causing s.t." But the *-i* form is the more common one in ngoko. In krama, on the other hand, *ingkang murugaken* is more frequent than *ingkang murugi*, perhaps because *m>purugi*, as the krama equivalent of *m>parani*, means "to pay a call" or "to go to a particular place."

Sing marahi panas, lé mendhung tanpa udan kuwi.
Ingkang murugaken bentèr, anggènipun mendhung tanpa jawah punika.
mendhung: to be cloudy, overcast
tanpa: without
udan/jawah: to rain
What makes it hot is that it's cloudy but it doesn't rain.

5-7a. These remarks are addressed by the youths to each other, which is the reason they are in ngoko.

6. The order of the phrases here reflects the exclamatory nature of the utterance. The neutral order would place *diarani kepéncut* before *karo bakul wis tuwèk*.

7b. *gendhing dolanan*: These are short, light gendhing, usually exhibiting a much clearer melodic line than the longer, slower gendhing of the classical repertoire. They are played at the end of a series of pieces in a concert of gamelan music, or as an interlude in a performance of wayang or kethoprak.

9a-b. Nardi speaks as though exclaiming to himself or to his friends, therefore in ngoko. Only when he is explicitly responding to Pak Candra (in 11a-b.) does he revert to krama.

angèl dhéwé/angèl piyambak: See notes on superlative constructions below.

11a. *padha angèlé/sami angèlipun*: See notes on the expression of equality below.

On Comparisons and Superlatives

1) Comparisons can be made in several ways in Javanese. One is to use the words *luwih/langkung*, meaning "more," and *tinimbang*, meaning "than" (from *n>timbang*: to weigh, balance).

Sirsat kuwi luwih kecut tinimbang rambutan.
Sirsat punika langkung kecut tinimbang rambutan.
sirsat, rambutan: two kinds of fruit[1]
kecut: sour
Sirsat are more sour than rambutan.

Another, more common way is to post the two objects being compared, separated by *karo/kaliyan*, and then to name the superior one:

Sirsat karo rambutan, kecut sirsat.
Sirsat kaliyan rambutan, kecut sirsat.

This is sometimes reduced to:

---

[1]*Sirsat* (or *sirsak*) is the Javanese rendering of the Dutch *zuursak*, "sour sack." The "indigenous" Javanese term for it is *nangka sabrang*, meaning "jackfruit from across the sea," or maybe better, to keep the flavor of *sabrang* in Javanese, "jackfruit manqué."

Kecut sirsat karo rambutan.
Kecut sirsat kaliyan rambutan.

2) A superlative in Javanese is expressed by the use of a descriptive term followed by *dhéwé/piyambak.*

Basa Arab kuwi basa sing angèl dhéwé.
Basa Arab punika basa ingkang angèl piyambak.
Arabic is the hardest language.

Nèk caraku, durèn woh sing énak dhéwé.
Yèn cara kula, durèn woh ingkang éca piyambak.
woh: fruit
I think durian is the most delicious fruit there is.

Sing pinter dhéwé njogèd alusan, Mas Harta.
Ingkang pinter piyambak mbeksa alusan, Mas Harta.
pinter: clever, accomplished
n>jogèd/m>beksa: to dance
alusan: a style of classical dance
Mas Harta is the best dancer of the refined style.

The use of the Indonesian construction *paling* ... is also common.

Basa Arab basa sing paling angèl.
Basa Arab basa ingkang paling angèl.

3) The construction *padha ...-é/sami ...-ipun* is used to express equality.

Nanas karo jeruk keprok, padha kecuté.
Nanas kaliyan jeram keprok, sami kecutipun.
nanas: pineapple
jeruk keprok/jeram keprok: small, sour citrus fruit
Pineapples and jeruk keprok are equally sour.

4) Sometimes inferiority is expressed by *kalah/kawon*, lit., "to be defeated," followed by the quality at issue:

Aku kalah dhuwur karo Mas Darta.
Kula kawon inggil kaliyan Mas Darta.
dhuwur/inggil: high, tall
I'm not as tall as Mas Darta.

This could also be expressed:

Aku karo Mas Darta, dhuwur Mas Darta.
Kula kaliyan Mas Darta, inggil Mas Darta.
Mas Darta is taller than I am.

or

Dhuwur Mas Darta karo aku.
Inggil Mas Darta kaliyan kula.

5) To ask that a comparison be made, one uses the words (*sing*) *endi*/(*ingkang*) *pundi* about objects, and *sapa*/*sinten* about persons:

Sirsat karo rambutan, kecut sing endi?
Sirsat kaliyan rambutan, kecut ingkang pundi?
Which is more sour, sirsat or rambutan?

Aku karo kowé, tuwa sapa?
Kula kaliyan sampéyan, sepuh sinten?
Who's older, you or I?

On Numbers: Ordinal Numbers

1) In sentence 2b.,

Nanging, mlampahipun rak bibar kenong sepisan, inggih ta?

Rasa speaks of *kenong sepisan*, meaning "the first time the kenong is struck." The complete form would be: *kenong sing sepisan*/*kenong ingkang sepisan*. (Some speakers use *sepindhah* in krama, reserving *sepisan* for ngoko. More conservative speakers, however, reject this new krama form.) Except for this special phrase for "first," ordinal numbers in Javanese are formed by the phrase *sing ping x*/*ingkang kaping x*.

Léku mrana sing ping telu numpak sepur.
Anggèn kula mrika ingkang kaping tiga numpak sepur.
sepur: train
The third time I went there I took the train.

The only other irregular form is the nogko expression for "twice," which is *ping pindho*.

Sing ping pindho luwih gedhé.
Ingkang kaping kalih langkung ageng.
gedhé/ageng: big, large
The second one is larger.

2) Somewhat more classically, one can drop the word *ping/kaping* and prefix the syllable *ka-* to the numeral.

Gendhing sing katelu ya iku Gendhing Kutut Manggung.
Gendhing ingkang katiga inggih punika Gendhing Kutut Manggung.
The third gendhing is *Kutut Manggung.*

But this occurs only in very flowery speech.[2]

3) Still another possibility is to use *nomer* followed by a numeral.

Gambar nomer lima wis payu.
Gambar nomer gangsal sampun pajeng.
payu/pajeng: sold
The fifth picture is already sold.

This expression can also be used, however, to mean "number x."

Sing éntuk nomer sepuluh, sapa?
Ingkang angsal nomer sedasa, sinten?
Who got number ten?

Omahku sing nomer telu. Tegesé dudu sing ping telu saka prapatan, nanging sing ana nomeré telu nèng lawang.
Griya kula ingkang nomer tiga. Tegesipun sanès ingkang kaping tiga saking prasekawanan, nanging ingkang wonten nomeripun tiga wonten konten.
teges: meaning
lawang/konten: door
prapatan/prasekawanan: four-corners, crossroad
My house is number three. That is, not the third one from the corner, but the one with the number three on the door.

---

[2]It also occurs in the expression *mangsa katiga*, which originally meant the third Javanese solar month (late August-early September), but now refers globally to the dry season, in contrast to *mangsa rendheng*, "the wet season."

Vocabulary List for Lesson Ten

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
adoh	tebih			far
amba	wiyar			wide
apal				memorized
ng>apal				to memorize s.t.
apalan				s.t. memorized; memorizing
apik	saé			good
ayo	mangga			let's go
m>balèkaké	m>wangsulaken			to return s.t.
banter				fast, speedy
bonang				a musical instrument
cagak				wooden post
cara	(cari)			way, manner
ny>cekel	ny>cepeng		ng>asta	to grasp, hold
cekelan	cepengan			handle; grasp
dandan	dandos			to dress, be dressed
dawa	panjang			long
donga				prayer
dhuwur	inggil			tall, high
édan	éwah			insane
édan-édanan				crazily
èlèk				ugly

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
garis				line
gedhé	ageng			big
gong				gong
isin	lingsem			ashamed, embarrassed
n>jogèd	m>beksa			to dance
jor-joran				competitively
kalah	kawon			to be defeated
kambang				to float
kecekel	kecepeng			attained, grasped
kemrungsung				about to boil; excited
kenceng				tight, taut
kencur				k.o. root
kendho				slack
kétok	ketingal			to appear; appearance
kenong				k.o. gong
kepéncut				infatuated
keseron				too loud
lékoh				vulgar, foul-mouthed
marahi	murugaken			to cause
mendhung				cloudy
mentas				just (did s.t.)
payu	pajeng			sold

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
peng-pengan				vigorously
pepak				complete
prapatan	prasekawanan			intersection
m>prucut				to slip from one's grasp
ng>rebut	ng>rebat			to try to wrest; compete for
rumangsa	rumaos			to feel, sense
saipit	sekedhik			a little bit
sepisan				first
sepur				train
seru				loud
sethithik	sekedhik			a little
sirsat				k.o. fruit
tabuh				mallot
n>tabuh				to play an instrument
tali	tangsul			rope, string
tanpa				without
tekan	dugi			to reach, arrive
tenan	saèstu			real
timbang				scale for weighing
n>timbang				to weigh s.t.
tinimbang				than
tuwèk				old (kasar)
uler				caterpillar

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
uyah	sarem			salt
uyel-uyelan				in a crowd
woh				fruit

Lesson 11

COPING WITH THE BUREAUCRACY (I)

Conversation

Pak Cerma receives a visit from one of the *bayan* or *kebayan* (lesser village officials who act as assistants to the *lurah* (village headman) and the *carik* (executive secretary). Pak Cerma and his wife speak to each other in ngoko, but Pak Cerma and Pak Bayan speak to each other in krama.

1. Pak Cerma:

   É, Mbokné, kaé,

   Pak Bayan teka.

2. Bu Cerma:

   Arep ngapa ta?

3. Pak Cerma:

   a) Ya mbuh.

   b) Mangga Pak Bayan,

   mriki, lenggah mriki.

   c) Ngaturaken sugeng Pak.

4. Pak Bayan:

   a) Inggih, wilujeng.

   b) Mboten tindak Pak?

5. Pak Cerma:

   a) Saweg mantuk malahan.

   b) Saking sabin.

6. Pak Bayan:

   Wonten sabin saweg punapa?

7. Pak Cerma:

   a) Punika wau nanem.

   b) Mawi winih saking Pertanian.

   c) Nemlikur.

8. Pak Bayan:

   Kok mboten mawi ingkang énggal kémawon,

   kados ta, tiga nem utawi tiga wolu?

9. Pak Cerma:

   a) Wah, mboten Pak.

   b) Sepriki taksih dèrèng patos cetha

   sepinten kasilipun, ingkang murugaken.

   c) Mengko, nèk kasilé mung sethithik,

   gèk piyé?

   d) Kula ngaten.

10. Pak Bayan:

   a) Inggih leres,

   bab hasilipun,

terang kathah piyambak nemlikur.

b) Nanging nemlikur kaliyan tiga nem,

éca tiga nem rakan?

11. Pak Cerma:

a) Lha inggih.

b) Nemlikur mila kirang éca.

12. Pak Bayan:

Nanging pokokipun

mriki rak mboten nanem bangsa nol nem

utawi sanèsipun

ingkang gampil kénging wereng?

13. Pak Cerma:

a) Wah, mboten Pak, terang mboten wantun.

b) Punapa malih pantun jawi,

rak saya ringkih inggih ta?

14. Pak Bayan:

a) Inggih, langkung ringkih malih.

b) Miturut pemerintah,

semua taneman padi jawa harus dihapuskan,

karena gampang kena wereng.

c) Walaupun rugi,

tetapi terpaksa demikian.

15. Pak Cerma:

    Wah, awrat lho punika.

16. Pak Bayan:

    a) Awrat!

    b) Nanging kados pundi malih?

    c) Tinimbang sedaya sabin keserang wereng.

    d) Inggih ta?

17. Pak Cerma:

    a) Lha inggih.

    b) Wereng punika,

    menawi sampun ngradin,

    angèl ical-icalanipun.

18. Pak Bayan:

    a) Angèl sanget.

    b) Akibatnya tidak ada orang mendapat panèn apa saja.

Translations

1. Pak Cerma:

   Say, dear, there's Pak Bayan coming this way.

   Mbokné: abbreviated from *Mbokné tholé* or *Mbokné gendhuk*
   (See note to sentence 5c., Lesson Two.)
   kaé/punika: there, that

2. Bu Cerma:

   What does he want?

   ng>apa/punapa: to do what?

3. Pak Cerma:

   a) I don't know.

      mbuh/kilap/duka ka: I don't know

   b) Please (come in), Pak Bayan.

   c) Here, have a seat here.

   d) I hope you are well.

4. Pak Bayan:

   a) Yes, I am.

   b) You aren't going out, Pak?

5. Pak Cerma:

   a) I've just gotten home, actually.

      malahan: from *malah* (see notes)

   b) From the rice fields.

      sawah/sabin: irrigated rice field

6. Pak Bayan:

   What are you doing in the fields now, Pak?

7. Pak Cerma:

   a) We were transplanting seedlings just now.

      n>tandur/n>tanem: to plant; to transplant seedlings

b) We're using seeds from the Department of Agriculture.

Departemen Pertanian (Ind.): Department of Agriculture

c) Twenty-six.

nemlikur: one of the new strains of rice, many of which are designated by numbers

8. Pak Bayan:

Why aren't you using one of the new ones, such as 36 or 38?

kaya/kados: like
kaya ta/kados ta: such as

9. Pak Cerma:

a) Oh, no.

b) Because it's still unclear how much the yield is for them.

sepréné/sepriki: up till now
pati/patos: quite, rather
cetha: clear
sepira/sepinten: how much
kasil: yield, result

c) If it turns out the yield is only a little, then what'll I do?

sethithik/sekedhik: a little
gèk piyé/lajeng kados pundi: then what?

d) That's what I asked myself.

aku ngono/kula ngaten: I thought to myself, I said to myself

10. Pak Bayan:

a) It's true about the yield, 26 clearly yields the most.

bab: about, regarding
hasil (Ind.): yield, result
terang: clear; sunny

b) But 36 tastes better than 26, doesn't it?

énak/éca: delicious
rakan: from *rak* (see notes)

11. Pak Cerma:

a) Yes, certainly.

b) 26 doesn't taste all that good, it's true.

mula/mila: indeed, agreed
kurang/kirang: less, insufficient

12. Pak Bayan:

But the important thing is that here you're not using 06 or other types that are subject to pest, are you?

pokok (Ind.): main, major
bangsa: sort, variety; of that sort, like
gampang/gampil: easy
kena/kénging: to suffer x; to be affected by x
wereng: pests

13. Pak Cerma:

a) Oh no, Pak. I certainly wouldn't have the nerve to do that.

wani/wantun: to dare to do s.t. (The more old-fashioned krama form is *purun*.)

b) Let alone traditional strains—they're even less resistant, isn't that so?

apa menèh/punapa malih: let alone, not to mention
pari/pantun: rice (the plant, or the grain while still on the stalk)

pari jawa/pantun jawi: traditional strains of rice grown in Java
saya: even more ...
ringkih: weak
saya ringkih: even weaker

14. Pak Bayan:

a) Yes, they're even less resistant.

luwih ... menèh/langkung ... malih: still more

b) According to the government, all traditional rice plants have to be done away with, because they are easily attacked by pests.

miturut: according

(The rest of this and the following is in Indonesian.)

c) Although this causes loss, it is necessary.

15. Pak Cerma:

That's really rough.

abot/awrat: heavy; difficult, burdensome

16. Pak Bayan:

a) You bet it's rough.

b) But what choice is there?

c) Rather than let all rice fields be attacked by pests, right?

tinimbang: rather than
kabèh/sedaya: all
ny>serang: to invade
keserang: to be invaded

17. Pak Cerma:

    a) Yes, of course.

    b) Pests, once they've spread, are very hard to get rid of.

    rata/wradin: even, flat
    ng>rata/ng>radin: to spread, be distributed evenly

18. Pak Bayan:

    a) Very hard.

    b) The result is that no one has any harvest at all.

    (The sentence is in Indonesian.)

Notes

1. *Mbokné* or *Ibuné*: can be used by a man as a term of direct address to his spouse, although a man will often use some short form of his wife's name instead. A woman will often use *Pakné*, from *Pakné tholé* or *Pakné gendhuk*, or *Pak*, or if they are both still young, *Mas*, when addressing her husband. She will not use any form of his name, however, as this would not befit her lower status. (See note on sentence 5c., Lesson Two.)

Pak Bayan: Any official capacity can be used in place of a person's name. (If there is any possibility of confusion, one can use both title and name, e.g., Pak Bayan Sastra, to distinguish him from the other *bayan*.) Pak Guru (teacher), Pak Lurah (village headman), Pak Dhalang (puppeteer), are all common terms of reference and address. Using a title in this way is more respectful than using a person's name.

Pak Cerma would use krama inggil about any village official in a public situation (*"Pak Bayan rawuh"*, *teka/dhateng/rawuh* ki: to come). But speaking in private with his wife, he doesn't bother.

5a. *malahan*: Any word, such as *malah*, *ya/inggih*, *rak*, *wis/sampun*, placed at the end of the predicate rather than in its usual position before the verb, takes the suffix *-an*. (See also *rakan* in 10b. below.) The pattern is a somewhat informal and/or "rustic" turn of phrase, not thought truly appropriate by some for use when speaking krama. Other examples:

Ayo mangkat. Adhem aku wisan.
Mangga. Asrep kula sampunan.
Let's go. I'm cold already.

Bocahé ya pinter rakan?
Larénipun inggih pinter rakan?
He's a clever kid, isn't that right?

5b. *sawah/sabin*: refers to irrigated rice land. *Tegal/tegil* (unirrigated fields) are far less valuable, except in areas where such high-priced produce as cloves or coffee can be grown. Peasants often refer to all non-irrigated land as *alas/wana*, which means literally "forest" or "jungle." That seems a little dramatic when applied, as it often is, to some small plot of land with a few cassava plants on it.

6. *ngapa/punapa*: From the context, it is clear that Pak Bayan is using *punapa* as a verb. The ngoko form, *ng>apa*, which appeared in sentence 2. above, is clearly verbal because of the nasalized prefix. Since *punapa* is pronounced with an initial nasal in any case (*menapa*), its verbal form is indistinguishable from the root. *Apa/punapa* with the *-aké/-aken* suffix, *ng>apakaké/punapakaken*, means "to do what to s.t?" The passive in ngoko is irregular, *di>kapakaké/dipunpunapakaken*.

Adhimu dikapakaké, kok nangis?
Adhi sampéyan dipunpunapakaken, kok nangis?
What did you do to your younger sister to make her cry?

7a. *nandur/nanem*: Men scatter rice seeds in a seedbed, and women then transplant the seedlings. This transplanting is called *n>tandur/n>tanem*, though the word otherwise means "to plant." Bu Cerma would have organized, or had another woman organize for her, a group of generally low-status women to transplant the rice seedlings. These same women are then guaranteed the right to join in the havesting of the crop at its maturity, unless the crop is sold on the stalk to a *panebas* (a rice trader), as is increasingly the case in Java today.

Pak Cerma anticipates questions about the seeds used. There have been terrible problems in recent years with rice pests, and farmers have had to be ready to change from one new strain of "miracle" rice to another several times over. The national government has made many decrees on this subject, and it is the responsibility of the village officials to make sure that these decrees are carried out. Pak Cerma easily divines that this is the purpose of Pak Bayan's visit—to make sure that he is planting one of the approved strains. Incidentally, it is probable that Pak

Bayan knew perfectly well what Pak Cerma was just doing in the fields. Asking questions to which you already know the answers is a good way to start any conversation in Java. Then there is no risk of anyone getting thrown off or made uncomfortable before the real matter at hand has been broached.

9b. *sepira kasilé/sepinten kasilipun*: *Pira/pinten* means "how much?" and can be used about money or any counter. But "how far?," "how long?," etc., used without any counter, require the construction *sepira ...-é/sepinten ...-ipun*.

Aku ora ngerti sepira adohé saka kéné.
Kula mboten ngertos sepinten tebihipun saking ngriki.
I don't know how far it is from here.

Gedhong kuwi sepira dhuwuré?
Gedhong punika sepinten inggilipun?
gedhong: building
dhuwur/inggil: tall, high
How high is that building?

But

Dhuwitmu pira?
Arta penjenengan pinten?
How much money do you have?

Kowé tuku bènsin pirang liter mau?
Penjenengan mundhut bènsin pinten liter wau?
bènsin: gasoline
How many liters of gas did you buy?

9b. *sing marahi/ingkang murugaken*: This phrase could introduce the sentence or come at the end, as here. In either case, it is bracketed off by intonation.

9c-d. Pak Cerma quotes himself wondering what would happen if he used a newer rice strain and the yield was small. Since he was thinking to himself, and people think in ngoko, he quotes himself in ngoko. He then adds in krama, *Kula ngaten*, addressed to Pak Bayan, to indicate that that was what he said to himself. Such shifting back and forth between ngoko and krama is very common, and one must note the shifts carefully since sometimes the signal *kula ngaten* or its equivalent is omitted.

12. ***kéné/mriki***: here means "you." *Mriki* and *ngriku*, meaning "here" and "there," are sometimes used to mean "you" and "they," respectively, in order to avoid appearing forward with one's addressee, by naming him, or naming names when talking about others.[1]

13b. *saya ringkih*: The complete form of *saya* is *sangsaya*, but this form is commonly used only when it stands alone. For example:

Gedhang doyan? Doyan.
Durèn? Sangsaya
Pisang kersa? Purun.
Durèn? Sangsaya
gedhang/pisang: banana
doyan/(purun)/(kersa) ki to like (s.t. edible)
Do you like bananas? Yes, I do.
What about durian? All the more.

13a-b. In these sentences, Pak Cerma moves the topic of conversation onto a point of clear agreement. Everyone knows that the traditional strains of rice grown in Java are highly susceptible to pests. So he and Pak Bayan can exclaim over that point together and any dissension or disappointment caused by Pak Cerma's use of something other than the latest government-promoted strain of rice can be dispelled, or at least dissembled. The Javanese habit of telling each other what they aleady know, such as that the best Javanese is spoken in Jogja and Sala, or that their staple food is rice, is at first somewhat startling. But it is an important part of making everyone feel that they are in comfortable accord.

14b. Pak Bayan now takes a common tack and launches into Indonesian to voice important (though again in no way surprising) sentiments. The more contact Javanese have with the bureaucracy, the military, or higher education, the more likely they are to shift into Indonesian in this way. The danger of pomposity is real, and it is a danger clowns in the Javanese arts use to hilarious effect. But this dissuades few people from indulging in the practice.

---

[1]Properly, the form *mriki* corresponds to ngoko *mréné*, meaning "to here," as opposed to *kéné/ngriki*. However, many and perhaps most Javanese speakers use *mriki* as equivalent to both *kéné* and *mréné*. Such a habitual deflection from linguistic rules is called *salah kaprah* by Javanese (*salah*: wrong, in error; *kaprah*: common).

16a. *Abot!/Awrat!*: Repeating another person's words with an emphatic intonation implies something more than agreement. "You bet it's rough!" is the effect of the repetition of *awrat* here.

17. Pak Cerma again answers with a remark of impeccable correctness, stated even rather piously. Javanese of course adopt this tone particularly frequently when speaking with officials. Bureaucrats in Java, as everywhere, must be treated with caution and deference. To speak in this way is unlikely to be deemed fawning. To speak in brazen defiance would be thought only foolhardy. If someone does wish to resist pressure brought to bear upon him by an interlocutor, then he need only agree—and pay no attention, if he can afford to, once the other person leaves.

17b. *ilang-ilangané/ical-icalanipun*: An *-i* form can be nominalized by the addition of the suffix *-ané/-anipun*. It is often used in this form following a modifier describing the action.

Korèk, wayah seméné, angèl golèkané.
Korèk, wekdal semanten, angèl padosanipun.
korèk: matches
wayah/wekdal: time (of day or night)
wayah seméné/wekdal semanten: at this time (of day or night)
It's hard to find matches at this hour.

Titel sawah saiki ruwet banget urusané.
Titel sabin sapunika ruwet sanget urusanipun.
titel (Dutch) : deed
ruwet: complicated, tricky
ng>urusi: to take care of s.t.
Taking care of deeds for rice land is very complicated now.

On Numbers: Fractions

Fractions are formed in Javanese by the addition of affixes to the number in its ngoko or krama form. The affixes are in some cases *pra-...-an* (with the usual rules of sandhi governing the suffixing of *-an* to a root ending in a vowel), in other cases the prefix *pra-* alone.

1) Fractions are counted by the prefixing of the appropriate numeral in its counting form.

telu	→	*sepratelon*	one third
tiga	→	*sepratigan*	
		rong pratelon	two thirds
		kalih pratigan	
papat	→	*seprapat*	one fourth
sekawan	→	*seprasekawan*	
		telung prapat	three fourths
		tigang prasekawan	
lima	→	*sepraliman*	one fifth
gangsal	→	*sepragangsal*	
		patang praliman	four fifths
		sekawan pragangsal	
nem	→	*sepranem*	one sixth
pitu	→	*seprapitu*	one seventh
wolu	→	*seprawolon*	one eighth
sanga	→	*seprasanga*	one ninth
sepuluh	→	*seprasepuluh*	one tenth
sedasa	→	*seprasedasan*	

2) "One half" is expressed in two different ways, depending on its use. When it stands alone, without any counter, it is expressed *separo/sepalih*.

Aku njaluk dhuwité separo.
Kula nyuwun artanipun sepalih.
I asked for half the money.

Kopiné mung kari separo.
Kopinipun namung kantun sepalih.
kopi: coffee
kari/kantun: to remain
Only half the coffee is left.

But used with a counter, it is expressed *setengah*.

Aku tuku setengah kilo.
Kula tumbas setengah kilo.
I bought half a kilo.

Bakulé mung adol endhog setengah losin.
Bakulipun namung sadé tigan setengah losin.
bakul: a seller
adol/sadé: to sell
endhog/tigan: egg
losin: a dozen
The seller only sold half a dozen eggs.

Kopiné mung kari setengah on.
Kopinipun namung kantun setengah on.
on: ounce (one ounce = 100 grams)
There's only half an ounce of coffee left.

3) A fraction precedes a counter if it is used without any whole integer.

Adhiku tuku iwak seprapat kilo.
Adhi kula tumbas ulam seprasekawan kilo.
iwak/ulam: meat or fish
My younger sister bought a quarter kilo of meat.

Bènsiné wis entèk telung prapat liter.
Bènsinipun sampun telas tigang prasekawan liter.
entèk/telas: used up
Three quarters of a liter of gas have been used up.

However, the fraction follows the counter if it is part of a larger number.

Adhiku tuku iwak rong kilo seprapat.
Adhi kula tumbas ulam kalih kilo seprasekawan.
My younger brother bought two and a quarter kilos of meat.

Bènsiné wis entèk saliter telung prapat.
Bènsinipun sampun telas saliter tigang prasekawan.
One and three quarters of a liter of gas have been used up.

4) One particularly tricky usage uses a phrase from the language of the market, *karo tengah/kalih tengah*, followed by a counter, to express "one and a half."

Lé pindhah saka kéné wis ana karo tengah taun.
Pindhahipun saking ngriki sampun wonten kalih tengah taun.
It's been a year and a half since they moved away from here.

5) Javanese often express fractions relative to the nearest whole integer. So they will say not "one and two thirds," but rather "two minus a third."

Si Mbok tuku susu rong liter kurang sepratelon.
Si Mbok tumbas susu kalih liter kirang sepratigan.
Mother bought one and two thirds liters of milk.

Pelemé regané rong èwu kurang seprapat.
Pelemipun reginipun kalih èwu kirang seprasekawan.
The manggoes cost Rp. 1750.

This discussion of fractions completes the presentation of the Javanese numeral system. A systematic discussion of the entire system, including some points not included in this text, can be found in E. M. Uhlenbeck's "The Javanese Numeral System," in *Studies in Javanese Morphology*, pp. 176-209.

Vocabulary List for Lesson Eleven

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
abot	awrat			heavy, difficult
adol	sadé			to sell
ng>apa	punapa			to do what
bab				about
bangsa				sort, kind of
bayan				= kebayan
carik				village executive secretary
cetha				clear
doyan	(purun)		(kersa)	to like s.t. edible
dhuwit	arta			money

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
endhog	tigan			egg
entèk	telas			used up
gampang	gampil			easy
gedhang	pisang			banana
gedhong				building
iwak	ulam			meat or fish
kabèh	sedaya			all
kasil				yield
kaya	kados			like
kaya ta	kados ta			such as
kebayan				lesser village official
kena	kénging			to suffer from s.t.
kopi				coffee
korèk				matches
losin				dozen
lurah				village headman
mbuh	kilap	duka		I don't know
miturut				according to
on				ounce (a hundred grams)
panebas				rice trader
pari	pantun			rice plant, rice on the stalk
pati	patos			quite, rather
rata	wradin			even
ng>rata	ng>wradin			to spread

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ringkih				weak
ruwet				tricky, tangled, complex
sawah	sabin			irrigated rice field
saya				even more
separo	sepalih			a half of s.t.
sepira	sepinten			how much
sepréné	sepriki			up till now
ng>serang				to invade
setengah				half an x
susu				milk
n>tandur	n>tanem			to plant; to transplant seedlings
titel				deed, title
ng>urusi				to take care of s.t.
wani	wantun			to dare to do s.t.
wayah	wekdal			time of day or night

Lesson 12

CHILDCARE

Conversation

Bu Cerma and one of her sons, Rasa, sit in front of the house talking. Rasa speaks ngoko to his mother. Bu Cerma addresses her son and also a grandaughter who lives with them, Prapti, in ngoko. A daughter-in-law, Mbak Tuti, and her son, Jaka, are visiting, too.

1. Rasa:

   Selak udan.

2. Bu Cerma:

   Piyé?

3. Rasa:

   É, sajaké selak udan.

4. Bu Cerma:

   a) Tiek. Tiek.

   b) Méméané pulungana sik,

      ndhak kodanan.

5. Rasa:

   a) Pirang-pirang dina ora tau panas.

   b) Lé garing suk kapan iki?

   c) Wis, wis.

6. Bu Cerma:

   a) Tiek, rénéa.

   b) Adhimu dolanana.

   c) Gilo, agèk nangis.

   d) Kok nangis, ana apa ta Lé?

7. Rasa:

   a) Lé tiba mau apa!

   b) Wis tak kandhani

      ora usah mlayu nèng nggon lunyu.

   c) Nékad, tiba mak gludhug,

      nembé kapok.

8. Bu Cerma:

   a) Tiek kok durung teka-teka.

   b) Tiek, jupukna wayangé adhimu.

   c) Gawanen mréné.

   d) Sing gelis lho.

9. Rasa:

   a) Meneng Lé, meneng.

   b) Mengko tak tukokaké kembang gula, wis.

10. Bu Cerma:

   a) Mrénéa Lé,

      tak géndhong.

b) Rénéa.

11. Rasa:

a) É, kaé ana jaran nèng dalan lho.

b) Deloken.

c) Guedhé buanget jé.

d) Deloken.

12. Bu Cerma:

a) Mbokmu golèkana Lé,

nèng mburi kana,

nèng pawon.

b) Tiek, Tiek,

adhimu eterna nyang mburi Tiek.

13. Mbak Tuti:

a) Bocah kok ora meneng-meneng,

piyé ta iki?

b) Ayo meneng!

c) Tak suntik lho.

d) Ora....

Translations

1. Rasa:

It's about to rain.

selak: to be about to do s.t.

udan/jawah: to rain

2. Bu Cerma:

   What's that?

3. Rasa:

   I say it looks like it's going to rain.

   sajaké/sajakipun: it looks like ...

4. Bu Cerma:

   a) Tiek, Tiek.

      Tiek: a nickname, abbreviated from a girl's name ending in "-ti." The spelling *ie* is used to keep the same vowel sound despite the addition of the glottal stop indicated by *k*.

   b) Take in the clothes that are drying, or they'll get rained on.

      pépé: to sit in the sun
      mémé (*dipé*): to dry s.t. in the sun
      méméan: things put out to dry in the sun
      m>pulung: to take s.t. in out of the sun
      m>pulungi: to take several things in out of the sun
      pulungana: imperative form of *dipulungi*
      kodanan/kejawahan: to get rained on

5. Rasa:

   a) It hasn't been sunny for several days.

      pirang-pirang/pinten-pinten: several
      panas/bentèr: hot; sunny, clear
      tau/naté: ever, once
      ora tau/mboten naté: never

b) When will these things ever get dry?

garing: dry
suk kapan/mbénjing punapa: when? (about the future)

c) What a mess.

wis, wis: an exclamation of consternation

6. Bu Cerma:

a) Tiek, come here.

rénéa: imperative of *mréné*

b) Play with your younger brother.

n>dolani: to play with, amuse s.o.
dolanana: imperative form of *didolani*

c) Look, he's crying.

gilo: here, look, see
nangis/muwun ki: to cry, weep

d) Why are you crying, child?

7. Rasa:

a) It's because he fell.

tiba/dhawah: to fall.

b) I told him not to run where it's slippery.

m>playu/m>plajeng: to run
lunyu: slippery

c) He persisted, fell with a thud, and only then did he give it up.

tékad: intention, will
n>tékad: to persist (usually with a negative connotation)

mak gludhug: description of falling
kapok: to get discouraged, to learn one's lesson

8. Bu Cerma:

   a) How come Tiek hasn't come yet?

   b) Tiek, get your younger brother's wayang.

      jupukna: imperative form of *dijupukaké*

   c) Bring them here.

      gawanen: imperative form of *digawa*

   d) Quickly.

      gelis/énggal: quick; soon

9. Rasa:

   a) Be quiet, child.

      meneng/kèndel: to be quiet

   b) Later I'll buy you some candy.

      kembang/sekar: a flower
      gula/gendhis: sugar
      kembang gula: candy

10. Bu Cerma:

   a) Come here, child.

   b) I'll pick you up.

      ng>géndhong: to carry on one's back; to carry a child on one's hip or back

   c) Come here.

11. Rasa:

    a) Say, there's a horse in the road.

    jaran/kapal: horse
    dalan/margi: road

    b) Look.

    n>delok/n>tingali/m>pirsani ki: to look
    deloken: imperative form of *didelok*

    c) It's really big.

    guedhé/agueng (or *uageng*): emphatic form of *gedhé/ageng*
    banget/sanget: very
    buanget/suanget: emphatic pronunciation of *banget/sanget*

    d) Look.

12. Bu Cerma:

    a) Go look for your mother, child, in the back, in the kitchen.

    golèkana: imperative form of *digolèki*
    mburi/wingking: the back, rear
    kana/ngriku: there
    awu: ashes
    pawon: kitchen

    b) Tiek, Tiek, take your brother to the back, Tiek.

    ng>eteraké/n>dhèrèkaké ka: to take s.o. somewhere
    eterna: imperative form of *dieteraké*

13. Mbak Tuti:

    a) This kid won't quiet down, what is it?

    b) Quiet, or I'll give you a shot.

suntik: a shot, vaccination
ny>suntik: to give s.o. a shot

c) You hear?

ora...: general expression of impatience

Notes

1. In a higher status family in town, a grown son might speak to his mother in madya, or in aristocratic circles, even in complete krama. Among villagers, however, mothers and children normally speak ngoko reciprocally.

3. *É*: When a person is asked to repeat what he has just said, he often begins with this exclamation, said with a long, rising intonation. The same sound, but with a short, low intonation, is used when one corrects oneself.

4. Grandparents often take charge of one or more grandchildren. They then take full financial responsibility for the child's care and schooling. A granddaughter will be helpmate to everyone in the family and will be expected to perform the chores a servant would do in a wealthier household: dish-washing, laundry, sweeping, small shopping trips, baby-sitting and any other small jobs that arise. A grandson will be pampered and far less put upon, although he will also be expected to run errands and perhaps eventually to help out in the fields.

5a. *panas/bentèr*: means "hot," but also "clear" or "sunny." It may have been very hot over the preceding days—cloudy days are usually much more uncomfortable than sunny ones in Java—but Rasa means that there has been little sun.[1]

5b. *lé garing/anggènipun garing*: The use of *lé* implies that *garing*, "dry," is used as a verb which *lé* nominalizes. Using it in this way, Rasa uses the word to mean "to get dry," "to become dry." Incidentally, the krama equivalent of this expression would properly be expressed *anggènipun garing*. However, if the verb is a simple form in krama, Javanese speakers often use the suffix *-ipun* added to the root itself, rather than the

[1]Gloria Poedjosoedarmo relates that when Javanese friends first experienced cold, bright winter days in Ithaca, New York, they remarked "*Panas kok adhem*!"

anggènipun construction. So the phrase in krama might be rendered, *Garingipun mbénjing punapa*?

5c. *wis, wis*: is an exclamation, often accompanied by a clicking of the tongue, that expresses consternation. The first *wis* is pronounced with a rising intonation, the second, falling.

6b. *Adhimu*: Every Javanese child must learn early that he or she is responsible for a younger sibling's general happiness. Any time the younger child cries, the older one (who may only be three or four years old) is expected to come running to pick up, amuse, and quiet the child. No amount of provocation or obstreperousness on the younger child's part is considered grounds for impatience or inattentiveness on the part of the older one. The most an older sibling can get away with is an occasional, overly "affectionate" bear hug, which causes the younger child to start wailing.

dolanana: See notes **On Verbs** below.

7a. *lé tiba/anggènipun dhawah*: *Lé* in this sentence is an abbreviated form of *olèhé* and goes with *tiba*. It must be distinguished from the *Lé* in the immediately preceding sentence,

Kok nangis, ana apa ta Lé?

which is abbreviated from *tholé* and is used as an affectionate term of address for a small boy.

lé tiba mau apa/anggènipun dhawah wau punapa: The use of *apa/punapa* at the end of an utterance can express discovery of something one has sought, or revelation of something's cause.

Bukuku nèng ngendi ya? *O, iki apa.*
Buku kula wonten pundi inggih? *O, punika punapa.*
Where's my book, do you suppose? Oh, here it is.

Tomo kétoké kok susah.
Lé kélangan pit apa!
Tomo ketingalipun kok sisah.
Anggènipun kécalan pit punapa!
kétok/ketingal: to appear; appearance
susah/sisah: sad, unhappy; difficult
pit: bicycle

Why does Tomo look upset?
His bike got stolen.

In the latter case, the implication is that the explanation is obvious. Note the intonation pattern here, which contrasts the use of *apa/punapa* in final position here from the interrogative use of the same construction.

7b. *wis tak kandhani/sampun kula criyosi*: Rasa is using the word *ng>kandhani/ny>criyosi* in the sense of giving advice as an older person to a younger one.

ora usah/mboten sisah: As mentioned in Lesson Six, this phrase often carries more force than simply "there's no need to," implying rather "Don't ...." But it is somewhat gentler than *aja/sampun* ....

Mas, mengko nèk nyang pasar, aku mèlu ya?
Ora usah waé.
Mas, mangkè menawi dhateng peken, kula tumut inggih?
Mboten sisah mawon.
Mas, when you go to the market, I'll come along, okay?
Better not this time.

Andhuké tak gawa mulih ya?
Aja, isih arep kanggo kok.
Andhukipun kula bekta mantuk inggih?
Sampun, taksih badhé kanggé kok.
I'll take the towel home, okay?
Don't, it's still needed.

7c. *tiba mak gludhug*: Certain types of actions or events are represented in Javanese by means of a combination of the particle *mak* plus a descriptive word, often of an onomatopoiec nature. Uhlenbeck (who argues that *mak* is a prefix, though the contemporary convention in Java is to write it as a separate word) has written about these forms that,

> they indicate a sudden, unexpected occurrence of a sound, a vivid movement or a swiftly executed action or process.... The *maq*-forms are rarely used in ceremonial speech and polite discourse among educated people, the general idea being that one should abstain from strongly emotionally coloured and vivid speech. However, one should not conclude from this that the *maq*-forms have a flavour of vulgarity or coarseness.

> In natural spontaneous speech among equals and among children, they are frequently used.[2]

Other examples:

> *tangi/wungu* ki: to get up
> *tangi mak grégah*: to get up with a start
>
> *meneng mak klakep*: to fall suddenly silent
>
> *mlayu mak brubut*: to run fast
>
> *lunga mak klépat*: to depart without taking one's leave

8d. *sing gelis lho/ingkang énggal lho*: *Sing/ingkang* can be used to introduce an adverbial phrase in an imperative or hortatory construction.

> *Aja omong sing seru.*
> *Sampun wicanten ingkang seru.*
> *seru*: loud
> Don't speak loudly.
>
> *Lé mangan sing akèh lho.*
> *Anggènipun dhahar ingkang kathah lho.*
> Please eat heartily.

The adverbial idea may make it unnecessary to specify the verb.

> *Nèk wis wengi, kudu sing ati-ati.*
> *Yèn sampun dalu, kedah ingkang atos-atos.*
> At night, you have to be careful.

9.-13. Most Javanese cannot bear to see a young child cry and will use every strategem they can think of to quiet him or her. Often, as the child continues to wail, more and more people will gather, patting and fondling the child and speaking louder and louder as they issue invitations and spew promises in a great crescendo of excitement. Rarely do people grow impatient and simply say, "Oh well, go ahead and cry," as some Westerners might. Instead the child will finally agree to stop crying in

---

[2]Uhlenbeck, "Peripheral Verb Categories in Modern Javanese," in *Studies*, 141.

return for candy, ice cream, a bicycle ride, or some other bribe. And if he has started crying because he has been told, for example, he must stay home rather than go someplace, the decision will usually be reversed and he will be permitted to go along. It is true, however, that such indulgence of a child lasts longer in the case of a male child than a female one, and it usually diminishes once a younger sibling has been born.

10a. *tak géndhong/kula géndhong*: To *nggéndhong* actually means "to carry on one's back," but in reference to children it can also mean "to carry on one's hip," usually with the child supported with a *sléndhang* (a long, narrow piece of bathik or other cloth). A Javanese child, especially the youngest in a family, will demand to be *digéndhong* for years, sometimes till the age of six or seven. His mother or siblings will usually comply.

11c. *guedhé buanget/uageng suanget*: To strengthen an exclamation in Javanese, one can infix *u* (usually pronounced *uw*), or sometimes *iy*, between the first consonant and the following vowel. Like all techniques of exclamation, this one is more frequently used in ngoko than in krama, although *uageng suanget* is certainly acceptable.

12a. *pawon*: means "kitchen" and is derived from *awu*, meaning "ashes." Words for places are sometimes constructed by the use of *pa-...-an* affixed to a root in this way. Other examples:

turu/tilem/saré ki: to sleep
paturon/patileman/pasaréan ki: bed, sleeping platform
(*pasaréan*: cemetery)

omah/griya/dalem ki: house
pomahan/pémahan: lot for a house

adus/siram ki: to bathe
padusan/pasiraman ki: a place to bathe

Bu Cerma tires of trying to quiet the child and tells him to go look for his mother. Some grandmothers never lose their patience, but others, like Bu Cerma, finally leave it up to someone else to try to divert the child.

13. The child's mother, hearing his crying, finally comes out herself to fetch him. The child's mother is the one person likely to lose all patience and show it. But while she may make threats of such violence that a post-Spockian Westerner can only tremble for the child's mental health, the

mother will simultaneously pick the child up, fondle him, give him something to eat or do whatever else is needed to quiet him.

Other examples of what an impatient mother might say are:

Mengko dipangan gendruwo lho.
gendruwo: a monstrous spirit
A gendruwo is going to eat you.

Or to a male child:

Tak tetaki lho!
n>tetaki/ny>supiti: to circumcize someone
I'll circumcize you!

Or in the presence of a Westerner:

Disrengeni landané lho!
landa/landi: Dutchman
ny>srengeni: to tell s.o. off
The Dutchman is going to scold you.

On Verbs: Imperatives

Imperative forms for verbs in ngoko are many, depending on whether they are simple, *-aké/-aken* or *-i* forms, and whether they are active or passive. In krama, no real imperatives are available.

Imperatives in ngoko

1) Simple forms in the active take the nasalized prefix in the imperative if they do in the indicative. All roots take the suffix *-a*. Note that this *-a* suffix changes the value of final *i* or *u* in a final closed syllable in the root. (See Note 4 in *Pronunciation*.) If the root ends in *a*, then the pronunciation of the first *a* shifts to *o* as in "hope" when the imperative *-a* is appended, although the spelling remains *aa*.

Mlakua.
Walk.

Tiek, rénéa.
Tiek, come here.

Tangia. Wis awan.
tangi/wungu ki: to get up
Get up. It's late.

Nulisa jenengmu sing cetha.
n>tulis/ny>serat: to write
Write your name clearly.

Kandhaa[3] *karo adhimu nèk kowé lara.*
Tell your brother you're sick.

2) Simple forms in the passive take the suffix *-en*, or if the root ends in a vowel, *-nen*, appended to the root. The root is not nasalized. Note that this suffix changes the value of *i* or *u* in a final closed syllable in the root. (See Note 4 in *Pronunciation*.)

Wayangé gawanen mréné.
Bring the wayang here.

Ana jaran nèng dalan lho. Deloken.
Look, there are horses in the road.

Pitku enggonen sik.
Use my bike.

Tulisen sik, ndhak lali.
lali/kesupèn: to forget
Write it down before you forget.

Enya. Jupuken.
enya/mangga: here (when offering s.t.)
Here. Take it.

3) *-Aké* forms drop the suffix and substitute *-na*, whether in the active or passive. The root is not nasalized. If the root ends in a vowel or *n*, then a glottal stop, indicated by *k*, precedes the *-na*. Note that this suffix does not affect the value of *i* or *u* in a final closed syllable.

Jupukna wayangé adhimu.
Get your younger brother's wayang.

---

[3]Pronounced "kandhoa."

Dandakna pitku.
n>dandakaké/n>dandosaken: to repair
Repair my bike.

Méjané sèlèhna nèng arepan waé.
méja: table
ny>sèlèhaké: to put, place
Just put the table in the front.

4) *-I* forms drop the *-i* and substitute *-ana*, whether in the active or passive. The root is not nasalized. Note that this suffix changes the value of *i* or *u* in a final closed syllable.

Méméané pulungana.
Take in the wash that's drying.

Adhimu dolanana.
Play with your younger brother.

Isènana gendul iki.
isi: contents
ng>isèni: to fill
gendul: bottle
Fill up this bottle.

5) It should be noted, though, that except for the simple, active imperatives, these imperative forms are often passed over in ngoko. Instead, a passive form in the third person with *di-* is used. This is a milder imperative, especially if *ya?* is appended to the utterance.

Wayangé digawa mréné.
Bring the wayang here.

Pitku didandakaké ya?
Please fix my bike for me.

Méméané dipulungi sik.
Take in the wash that's drying.

Gendul iki diisèni.
Fill up this bottle.

Imperatives in krama

6) In krama, there is no true imperative form. A person to whom one uses krama inggil can be at most *invited* to do something, expressed by the word *di>aturi/dipun>aturi.*

Penjenengan kula aturi mundhutaken ringgitipun.
I request that you get the puppets (for me).

The *penjenengan* can be omitted.

Kula aturi tindak sapunika.
I invite you to go now.

7) In situations calling for less refinement, the strategem of the third person passive is often used.

Ringgitpun dipunpundhutaken inggih?
Would you get the wayang for me?

Kanca kula mangké dipunpadosi inggih?
Please look for my friend, okay?

Sekaripun dipunpethili kémawon.
Just pick the flowers.

Reported commands

8) Reporting a command involves a speaker in the ticklish business of comparing the statuses of a second and a third person. If the addressee is unequivocally of superior status, *diaturi/dipunaturi* can still be used.

Penjenengan dipunaturi mundhutaken buku kaliyan Mas Toni.
Mas Toni asks that you get his books.

9) If neither the addressee nor the third person is of clearly higher status, then *kepurih* is often employed.

Penjenengan kepurih mundhutaken buku kanggé Mas Toni.
You are asked to get the books for Mas Toni.

Supados is sometimes used in the same way as *kepurih* here.

10) In ngoko, *diaturi* and *kepurih* are both available. But among people who use only ngoko with each other, *dikon* is frequent.

Kowé dikon njupukaké wayang.
You've been ordered to get the wayang.

Penjenengan diaturi dhahar.
Please have something to eat.

Vocabulary for Lesson Twelve

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
adus			siram	to bathe
andhuk				towel
arepan	ajengan			the front area
ati	manah		penggalih	liver; "heart" (seat of the emotions)
ati-ati	atos-atos			careful
awu				ashes
banget	sanget			very
brubut				description of running fast
dalan	margi			road
n>dandakaké	n>dandosaken			to repair s.t.
n>delok	n>tingali		m>prisani, m>pirsani	to look at
n>dolani				to play with, amuse
enya	mangga			here (take it)
garing				dry
gelis	énggal			quick; soon

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
gendruwo				monstrous spirit
gendul				bottle
ng>géndhong				to carry on one's back
gilo	punika lho			here it is
gludhug				description of a fall
grégah				description of waking with a start
gula	gendhis			sugar
isi				contents
ng>isèni				to fill s.t.
jaran	kapal			horse
n>jupuk	m>pendhet		m>pundhut	to take
ng>kandhani	ng>criyosi		ngendikani	to give s.o. advice
kapok				to get discouraged
kembang	sekar			flower
kembang gula				candy
kétok	ketingal			appears; appearance
klakep				description of falling silent
klépat				description of departing rudely
kodanan	kejawahan			to get rained on
lali	kesupèn			to forget

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
landa	landi			Dutchman
lara	sakit		gerah	sick
mburi	wingking			back
méja				table
mémé (dipé)				to dry s.t. in the sun
m>eneng	kèndel			to keep quiet
m>playu	m>plajeng			to run
ora tau	mboten naté			never
padusan			pasiraman	place to bathe
panas	bentèr			hot; sunny
pasaréan				cemetery
paturon	patileman		pasaréan	bed
pawon				kitchen
pépé				to sit in the sun
m>pethil				to pick a flower
pirang-pirang	pinten-pinten			several
pit				bicycle
pomahan	pémahan			lot for a house
m>pulung				to take s.t. in out of the sun
sajaké	sajakipun			it looks like
selak				to be about to
ny>sèlèhaké				to put s.t. down

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ny>srengeni				to scold s.o.
suk kapan	mbénjing punapa			when? (about the future)
ny>suntik				to give s.o. a shot, to vaccinate
tangi			wungu	to wake up
n>tangis			muwun	to cry, weep
tau	naté			ever
tékad				intention
n>tékad				to persist
n>tetaki			ny>supiti	to circumcize a male
tiba	dhawah			to fall
turu	tilem		saré	to sleep
udan	jawah			rain

Lesson 13

SCHEDULES

Conversation

Rasa chats with his sister Aniek, in ngoko.

1. Rasa:

   Kok ana tèp muni,

   sing nduwé gawé sapa Niek?

2. Aniek:

   a) Lik Wirya.

   b) Selapanan bayi.

3. Rasa:

   Apa wis ana selapan dina iki?

4. Aniek:

   a) Uwis.

   b) Lé bayèn

   rak dhèk malem Setu Kliwon.

5. Rasa:

   a) Lho.

b) Bu Nata babaran dhèk kapan?

6. Aniek:

Lik Wirya dhèk malem Setu Kliwon,

njur let sepasar Bu Nata.

7. Rasa:

a) O iya dhing.

b) Luwih dhisik Lik Wirya ya,

karo Bu Nata,

lé bayèn?

c) Dadiné, limang dina engkas,

ana jagongan menèh ya?

8. Aniek:

a) Iya.

b) Njur suk mbèn,

sing éwuh Pak Carik.

c) Mantu.

9. Rasa:

a) Suk kapan?

b) Pendhaké wingi rakan?

10. Aniek:

a) Pendhaké dhèk wingènané.

b) Mangka aku durung tuku kado lho.

c) É Mas, mengko soré

aku dieteraké nyang Yogja ya?

d) Hadiahé tak-tukuné dina iki waé.

11. Rasa:

a) Mengko soré aku répot.

b) Mbésuk waé.

12. Aniek:

a) Répot piyé?

b) Ya, rada awan ya kena.

c) Nèk nganti kewengèn nèng kutha,

aku ya wegah.

d) Bocah-bocah dha ugal-ugalan.

e) Isin aku,

diunèkaké sing ora-ora.

13. Rasa:

Rada awan

tegesé jam pira?

14. Aniek:

Antarané jam setengah lima ngono.

15. Rasa:

a) Wira-wiri nyang kutha,

megahi jé.

b) Mau bengi dikon ndhèrèkaké Bapak,

saiki kowé.

16. Aniek:

a) Wong lanang dikèki sepeda montor,

mesakaké ya?

b) Kangèlan terus.

17. Rasa:

Kok ngécé.

Translations

1. Rasa:

a) Say, there's a tape recorder going.

tèp: tape recorder
uni/ungel: a sound
m>uni/m>ungel: to make sound

b) Who's having a celebration, Niek?

2. Aniek:

a) Lik Wirya.

b) The thirty-fifth day ceremony following the birth of a child.

-lapan: period of thirty-five days (A counter, the word always occurs with a numeral.)
bayi: baby
selapanan bayi: the slametan held on the thirty-fifth day after a baby's birth

3. Rasa:

   Has it been thirty-five days already?

4. Aniek:

   a) Sure it has.

      uwis: emphatic form of *wis* (*wis/sampun*)

   b) Lik Wirya gave birth last eve of Saturday Kliwon.

      bayèn/babaran ki: to give birth (in reference to humans only)

5. Rasa:

   a) Really?

   b) When did Bu Nata have her baby?

      dhèk kapan/kala punapa: when? (in reference to the past)

6. Aniek:

   Lik Wirya gave birth the eve of Saturday Kliwon, and Bu Nata five days later.

   let: an interval; after an interval of ...

7. Rasa:

   a) Oh, that's right.

   b) Lik Wirya gave birth before Bu Nata, didn't she?

   c) So five days from now, there will be another evening gathering, right?

      dadiné/dadosipun: so, as a result
      engkas: from now (time expression)
      jagongan: evening gathering of males following a ritual
      n>jagong: to attend a *jagongan*

8. Aniek:

   a) Yes.

   b) And then in a few days, Pak Carik has a ceremony.

      suk mbèn/mbénjing mbèn: the day after tomorrow; in a few days
      Pak Carik: village executive secretary
      éwuh/èwed: to be busy; to have a ceremony, celebration

   c) A wedding.

      mantu: a wedding; son- or daughter-in-law

9. Rasa:

   a) When?

   b) A week from yesterday, right?

      pendhak: each, every
      pendhaké/pendhakipun: a week from; a year from (depending on the time expression that follows)
      wingi: yesterday

10. Aniek:

   a) No, a week from the day before yesterday.

      dhèk wingènané/kala wingènanipun: the day before yesterday

   b) And as a matter of fact, I haven't bought a gift yet.

      mangka: what's more, as a matter of fact
      kado (Ind.): a gift (from the French *cadeau*, via Dutch)

   c) Say, Mas, take me to Jogja later, okay?

   d) I'll buy the present today.

hadiah (Ind.): a gift
dina iki/dinten punika: today

11. Rasa:

a) I'm busy later.

répot: busy, have things to do

b) Some other day instead.

mbésuk/mbénjing: some time in the near future

12. Aniek:

a) Busy with what?

b) All right. Earlier in the afternoon would be okay.

rada/radi: rather, quite
awan/siyang: daytime; noon; afternoon
kena/kénging: to be okay, acceptable

c) If it gets to be late in town, I don't like it myself.

wengi/dalu: late (at night)
kewengèn/kedalon: too late at night, to be overtaken by night

d) The guys get fresh.

ugal-ugalan: fresh, rambunctious, mischievous

e) It's embarrassing, having such things said about you.

isin/lingsem: to feel shame, embarrassment
ng>unèkaké/ng>ungelaken: to label s.t.; to call s.o. names
sing ora-ora/ingkang mboten-mboten: s.t. rude, untoward, illicit, illegal, or nonsensical

13. Rasa:

    Earlier in the afternoon means what time?

    teges: meaning, definition
    jam pira/jam pinten: what time?

14. Aniek:

    Around four-thirty or so.

    antara/antawis: between
    antaranè/antawisipun: about, approximately
    setengah lima/setengah gangsal: four-thirty

15. Rasa:

    a) I'm getting tired of going back and forth to town.

    wira-wiri: to go back and forth
    m>wegahi: to make s.o. feel *wegah* (reluctant to do s.t.), to make s.o. feel fed up

    b) Last night I had to take Bapak someplace, now you.

    mau bengi/wau dalu: last night
    kongkon(dikon)/kèngkèn(dipunkèn)/n>dhawuhi ki: to order s.o. to do s.t.

16. Aniek:

    a) It's pitiful, isn't it?

    b) A guy's given a motor bike.

    dikèki: variant form of ngoko *diwènèhi*
    lanang/jaler/kakung ki: male

    c) And has no end of trouble.

    kangèlan: to undergo difficulty

17. Rasa:

Don't get smart.

ngécé: to be sarcastic, derisive

Notes

1. *ana tèp muni/wonten tep mungel*: A majority of Javanese peasants, when they hold a ritual celebration, now rent a tape recorder and loudspeaker rather than sponsor a performance. (Those that do sponsor a performance also rent loudspeakers, to broadcast the performance when it's on, and to play tapes all the rest of the time.) The tapes begin blaring in the early morning and are played almost without interruption till dawn of the next day. On a day found particularly auspicious by Javanese reckoning, several tape recorders and loudspeakers may all be playing at full volume in the same village. The Javanese countryside should not be idealized as idyllically peaceful.

2b. *selapanan bayi*: A Javanese birthday, *weton/tingalan* ki, is the particular conjunction of the seven and five day calendars on which a person was born. A *lapan* is a period of thirty-five days, since that is the number of days (7 x 5) it takes till that conjunction recurs. Traditionally, after a woman gave birth, a *jagongan* (a gathering of males whose presence wards off evil influences, in this case those threatening the woman and baby) was held every night for one *lapan*. Now few people hold jagongan for that long. But in any case, a slametan is always held at the end of this first lapan of a person's life.

3. *wis ana/sampun wonten*: can refer to a period of time which has elapsed, as in the following examples:

Wis ana telung taun dhèwèké ora tau mréné.
Sampun wonten tigang taun piyambakipun mboten naté mriki.
He hasn't been here for three years now.

Lé pindhah saka kéné wis ana rong sasi.
Anggènipun pindhah saking ngriki sampun wonten kalih wulan.
He moved away from here two months ago.

4a. *Uwis*: This emphatic form of *wis* has no krama equivalent. One can only say *Sampun* with particular emphasis.

4b. ***dhèk malem Setu Kliwon/kala malem Setu Kliwon***: The complete expression would add ***sing kepungkur/ingkang kepengker***. But as it stands, the meaning "last eve of Saturday Kliwon" is already clear.

5b. ***dhèk kapan/kala punapa***: is used to ask "when?" only about an event in the past. Contrast it to the question "when?" about a future event, expressed ***suk kapan/mbénjing punapa***, in sentence 9a. below.

6. ***let sepasar/let sepeken***: ***Sepasar/sepeken*** means "one period of the five-day cycle," so "five days." ***Let*** can refer to an interval of time or space. Some speakers use ***setunggal***, not ***se-***, when speaking krama. So they say ***let setunggal peken***, or ***setunggal wulan ingkang kepengker***. Other speakers find this usage unnecessary, however.

> *Let seminggu, dhèwèké mréné menèh.*
> *Let seminggu, piyambakipun mriki malih.*
> A week later, he came back here again.

> *Omahku nèng pojok wétan, njur let rong surup, nggoné Mas Harta.*
> *Griya kula wonten pojok wétan, lajeng let kalih serap, panggènanipun Mas Harta.*
> *pojok*: corner
> *surup/serap*: to enter; entrance to a house; counter for houseyards
> My house is on the eastern end, and then Mas Harta's is the third one after mine.

7b. ***lé bayèn/anggènipun babaran*** ki: Note how Rasa nominalizes the action and reserves it till the end of the utterance, without sentence stress, in order to concentrate on the issue of who gave birth first. (He could for that matter omit ***lé bayèn*** altogether, since it is fairly clear from the context.) He also keeps the terms of the comparison, Lik Wirya and Bu Nata, in close juxtapostion, a preferred pattern in making comparisons in Javanese.

7c. ***limang dina engkas/gangsal dinten engkas***: A time expression plus ***engkas*** means "(time) from now."

> *Sajam engkas bisé wis mangkat.*
> *Sajam engkas bisipun sampun mangkat.*
> In an hour the bus will have left.

Limang taun engkas si Jaka mesthiné wis gedhé.
Gangsal taun engkas pun Jaka mesthinipun sampun ageng.
Five years from now, Jaka should already be grown up.

8c. *Mantu*: The word means "to hold a wedding," usually the largest social function any Javanese family puts on. It can also mean "son-" or "daughter-in-law," as an abbreviated form of *anak mantu/putra mantu* ki.

9b. *Pendhaké (dhèk) wingi/Pendhakipun (kala) wingi*: *Pendhak* means "each time, the return of the same time," but with the suffix *-é/-ipun* plus a day it means "a week from x." One can use it twice over to express "two weeks from x," as follows:

Pendhaké pendhaké sésuk.
Pendhakipun pendhakipun mbénjing-énjing.
Two weeks from tomorrow.

But if the next day were Tuesday, for example, one could more easily say:

Suk dina Slasa mburi.
Mbénjing dinten Slasa wingking.
The Tuesday after next.

This refers to the second Tuesday as standing behind the one approaching.

Pendhaké/pendhakipun can also mean "a year from," that is, the annual return of a particular date.

Pendhaké lé ora ana sésuk.
Pendhakipun anggènipun mboten wonten mbénjing-énjing.
It will be a year tomorrow that he died.

10a. *dhèk wingènané/kala wingènanipun*: means "the day before yesterday." The vaguer expression *dhèk mbèn/kala mbèn* refers to some time "a few days ago" or "a little while back."

10b. *kado*: It has become fashionable among bourgeois Javanese to give wedding presents, in addition to the traditional contributions of money and foodstuffs made prior to the ceremony itself. Younger villagers are always ready to imitate city ways, and the wealthier ones among them now also bring wrapped gifts to a wedding.

Javanese speakers pronounce all *d*'s in Indonesian like the post-alveolar Javanese *d* (spelled *dh* in Javanese), so *kado* is pronounced *kadho*. (They pronounce all *t*'s in Indonesian like the dental Javanese *t*, however.)

12b. *rada awan/radi siyang*: Since time periods in the day are relative, one can use them to mean "early" or "late" relative to one another. That is, when Aniek says *mengko soré*, she refers to the period from late afternoon around four till around nine in the evening. But by saying *rada awan* in the context of *soré*, she refers to the earlier part of the period of *soré*. If, on the other hand, the conversation concerned doing something in the morning (*ésuk/énjing*), to say *rada awan/radi siyang* would mean "late in the period of *ésuk/énjing*." So about an office worker, for example, one might say,

Lé mlebu nyambut-gawé kok awan banget.
Anggènipun mlebet nyambut-damel kok siyang sanget.
He comes to work really late.

But about eating dinner, something one does in the *soré*, one might say,

Lé mangan kok awan banget.
Anggènipun nedha kok siyang sanget.
He eats really early.

About taking a nap, *soré* implies lateness:

Aku mau turu nganti soré.
Kula wau tilem ngantos sonten.
turu/tilem/saré ki: to sleep
I slept till late (this afternoon).

But about making plans to go out, it means early:

Nèk arep mèlu nonton bioskop, isih soré kudu wis tekan kéné.
Yèn badhé tumut ningali bioskop, taksih sonten kedah sampun dugi mriki.
tekan/dugi: arrived, present
If you're going to come with us to the movies, you have to get here early (in the evening).

The only time period for which a distinct term meaning "late" exists is "night," and then only in ngoko. The ngoko word for night is *bengi*, but

to say "late at night" the term used is *wengi*. Both terms, however, are expressed *dalu* in krama.

Aku nginep nèng Semarang rong bengi.
Kula nyipeng wonten Semarang kalih dalu.
ng>inep/ny>sipeng/ny>saré ki: to stay overnight
I stayed over two nights in Semarang.

Mengko bengi, aku arep nonton wayang.
Mangké dalu, kula badhé ningali ringgit.
I'm going to go see a wayang tonight.

Lé mulih wis wengi.
Anggènipun mantuk sampun dalu.
He came home late.

Léku nonton nganti wengi.
Anggèn kula ningali ngantos dalu.
I watched till late.

12e. *sing ora-ora/ingkang mboten-mboten*: is an idiomatic expression. But it is patterned after the use of *sing/ingkang* plus a modifier to form a nominal phrase.

Njupuka sing gedhé.
Mendhet ingkang ageng.
Take a big one.

Aku seneng sing ijo, dhèwèké sing abang.
Kula remen ingkang ijem, piyambakipun ingkang abrit.
ijo/ijem: green
abang/abrit: red
I like green ones, he likes red ones.

14. *jam setengah lima/jam setengah gangsal*: Javanese tell time in relation to each half hour. That is, they do not speak of "one forty-three," but of either "seventeen minutes to two" or "thirteen minutes past one-thirty." The half hour is expressed "half of x (the approaching hour)." That is, "1:30" is expressed *setengah loro/setengah kalih*. This causes an English speaker no little confusion at first. But then, people are pretty casual about time in Java generally, so there is little reason to worry about being an hour off one way or the other.

1:00 *jam siji*
jam setunggal

1:15 *jam siji liwat seprapat*
jam setunggal langkung seprasekawan

1:30 *jam setengah loro*
jam setengah kalih

1:45 *jam loro kurang seprapat*
jam kalih kirang seprasekawan

1:10 *jam siji liwat sepuluh*
jam setunggal langkung sedasa

1:20 *jam siji liwat rongpuluh*
jam setunggal langkung kalih dasa
or
jam setengah loro kurang sepuluh
jam setengah kalih kirang sedasa

1:40 *jam loro kurang rongpuluh*
jam kalih kirang kalihdasa
or
jam setengah loro liwat sepuluh
jam setengah kalih langkung sedasa

Actually, Javanese usually round the time off to the nearest quarter or even half hour. So 1:40 is likely to be called 1:45 or even 1:30.

15b. *mau bengi/wau dalu*: Since the Javanese figure the beginning of a day at sunset, "last night" is earlier the same day, and so the use of the word *mau/wau* is appropriate. *Wingi bengi/wingi dalu* means "the night before last."

On Verbs: the -an Suffix

The *-an* suffix is used in two different ways in this lesson.

1) In 7c., the word *jagongan* is a noun, derived from the verb *n>jagong*, "to join an evening gathering of males in observance of some occasion." Other examples of the use of the *-an* suffix to nominalize verbal roots that have appeared in earlier lessons are:

gawan/bektan: things that one is carrying

ombèn/unjukan ki: drinks

2) In 12d., the *-an* suffix appears in the word *ugal-ugalan*, which is verbal. The *-an* suffix can be applied to a root to imply engaging in some activity over a period of time, rather than to denote a single action. A monosyllabic root is always doubled when *-an* is added. Other examples:

pit: bicycle
nge>pit: to ride a bicycle
pitpitan: to bike around

Bocah cilik seneng pitpitan nèng latar.
Laré alit remen pitpitan wonten latar.
latar: yard
Little children like to ride their bikes about in the yard.

prau/baita: a boat
praon: to go boating

Aku pendhak dina Minggu praon nèng kali.
Kula pendhak dinten Minggu praon wonten lèpèn.
kali/lèpèn: river, stream
I go boating every Sunday on the river.

bal: a ball
balbalan: a soccer game; to play ball

Aja balbalan nèng kéné. Mbrebegi wong.
Sampun balbalan wonten mriki. Mbrebegi tiyang.
mbrebegi: to be so noisy that it disturbs people
Don't play soccer here, the noise disturbs people.

nga>dol/sadé: to sell
dodolan/sesadéan: to sell goods at a stall or in an open area

Akèh bakul dha dodolan cedhak panggung.
Kathah bakul sami sesadéan celak panggung.
cedhak/celak: near, close
panggung: stage
A lot of sellers are selling things near the stage.

Note that in the case of the last two roots, *dol/sadé* and *bal*, there are two different *-an* formations with the reduplicated root, one verbal, the other nominal. *Dodolan/sesadéan* can mean "what is being sold" or "to sell things;" *balbalan* can mean "a soccer match" or "to play soccer."

Expressions of Intention

In the first person, simple, *-aké/-aken* and *-i* forms of verbs can take words that emphasize the speaker's willingness or intention to perform some action.

1) In the active, this form exists only in ngoko. It is formed by the insertion of *tak* immediately before the active form of the verb.

Aku tak medhun kéné waé.
Kula mandhap mriki kémawon.
I'll just get off here.

Aku tak nulis layang sik ya?
Kula nyerat serat rumiyin inggih?
I'll write a letter first, okay?

Aku tak njupukaké koran.
Kula mendhetaken koran.
koran: newspaper
I'll get a newspaper.

Aku tak nggolèki kancamu nèng toko.
Kula madosi kanca sampéyan wonten toko.
I'll look for your friend at the store.

2) In the passive of a simple form, the expression of intention is possible by a special construction in krama as well as ngoko. The usual *tak/kula* required in any first person passive construction is retained, but the verb takes a suffix as well. For simple verbs, the suffix is *-(n)é/-(n)ipun*.

Businé tak gantiné waé.
Businipun kula gantosipun kémawon.
busi (from French *bougie*, via Dutch): spark plug
I'll go ahead and change the spark plug.

3) For *-aké/-aken* forms in the passive, in ngoko the suffix is dropped and replaced by *-né* or *-kné* (the *k* indicating a glottal stop) if the root ends in a vowel. No special krama form exists.

Lakoné tak critakné.
Lampahanipun kula criyosaken.
I'll recount the plot.

4) *-I* forms in the passive take the suffix *-ané/-anipun*, in place of the *-i*.

Kunciné tak golèkané.
Kuncinipun kula padosanipun.
I'll look for the key.

Vocabulary List for Lesson Thirteen

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
abang	abrit			red
antara	antawis			between
antarané	antawisipun			approxi-mately
awan	siyang			daylight; noontime; afternoon
bal				ball
balbalan				to play soccer
bayi				baby
bayèn			babaran	to give birth
m>brebegi				(noise) to disturb s.o.
busi				spark plug
cedhak	celak			near
dina	dinten			day
dina iki	dinten punika			today

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
dodolan	sesadéan			to sell goods at stall
dhèk kapan	kala punapa			when? (about past)
dhèk wingènané	kala wingènanipun			the day before yesterday
engkas	(malih)			from now
ijo	ijem			green
ng>inep	ny>sipeng		ny>saré	to stay over-night
isin	lingsem			to feel shame
n>jagong				to talk together
jagongan				evening gathering of males
jam				hour
jam pira	jam pinten			at what time?
kangèlan				to undergo difficulty
kena	kénging			to be acceptable
kewengèn	kedalon			too late at night
koran				newspaper
lanang	jaler		kakung	male
lapan				period of 35 days
latar				yard

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
let				interval
mangka				what's more
mantu				wedding; son- or daughter-in-law
mau bengi	wau dalu			last night
mbésuk	mbénjing			some time in the near future
ngécé				to be sarcastic
nyambut-gawé	nyambut-damel		ngasta	to work
panggung				stage
pendhak				each
pitpitan				to bike around
pojok				corner
prau	baita			small boat
praon				to go boating
rada	radi			quite
répot				busy
sepasar	sepeken			period of five days
surup	serap			to enter; entrance to a house
taun				year
teges				meaning
tekan	dugi			arrived
tèp				tape recorder

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
toko				store
ugal-ugalan				fresh, rambunc-tious
uni	ungel			sound
uwis	sampun			emphatic form of "wis"
m>wegahi				to cause to feel averse
wengi	dalu			late (at night)
weton			tingalan	Javanese birthday
wingi	kala wingi			yesterday
wira-wiri				to go back and forth

Lesson 14

COPING WITH THE BUREAUCRACY (II)

Conversation

Rasa and another youth in the village chat about Rasa's recent trip to a government office.

1. Jaka:

   Kowé nyang ngendi mau Sa?

2. Rasa:

   Nyang Kantor Kecamatan.

3. Jaka:

   Karo sapa?

4. Rasa:

   a) Ora karo sapa-sapa kok.

   b) Mung ijèn kok.

5. Jaka:

   Ora wedi?

6. Rasa:

   a) Wedi karo apané?

b) Nèk aku,

nyang kantor apa waé,

wani kok.

c) Mung sowan kantor ndadak golèk kanca.

7. Jaka:

Urusané apa?

8. Rasa:

Golèk ijin mbangun omah.

9. Jaka:

Éntuk?

10. Rasa:

a) Éntuk apa?

b) Pokoké nèk keperluan kantor,

kudu sabar.

c) Nèk durung mara ping pat,

ya apesé ping telu,

durung éntuk apa-apa.

d) Wis mesthi lho kuwi.

11. Jaka:

Njur piyé mau?

12. Rasa:

a) Kula nyuwun pirsa inggih Pak?

b) Aku ngono.

c) Wonten punapa Dhik?

d) Anu Pak,

menawi badhé mbangun griya,

syaratipun kados pundi Pak?

e) Ngaten Dhik.

f) Sampéyan kedah mbekta serat saking kalurahan

minangka bukti sitinipun gadhahanipun piyambak.

g) Tambah serat sampun syah mbayar pajeg.

h) Dipunpotocopy, rangkep gangsal.

i) Punika sedaya dipunaturaken mriki

kaliyan mèterai gangsal atusan,

sedasa iji.

j) Ngono.

k) Lajeng medalipun

mbénjing punapa Pak?

l) Menawi sampun lengkap,

mboten ngantos dangu Dhik.

m) Saged ugi mbénjing dinten Kemis.

n) Saged ugi lho.

13. Jaka:

Kok larang ya?

14. Rasa:

    a) Wah, golèk ijin saiki

       didol larang kok.

    b) Limang èwu mbuh cukup,

       mbuh ora mengko.

    c) Coba mbésuk.

    d) Nèk mung kélangan dhuwit semana akèhé,

       aku rumangsa begja banget.

Translations

1. Jaka:

   Where did you go earlier, Sa?

   Sa: nickname abbreviated from "Rasa"

2. Rasa:

   To the Kecamatan office.

   kantor: (from Dutch) office
   camat: an official in the government hierarchy, the lowest ranking official on the government payroll
   kecamatan: district

3. Jaka:

   Who'd you go with?

4. Rasa:

   a) Nobody.

      sapa-sapa: anybody

b) I went by myself.

ijèn/piyambakan: alone

5. Jaka:

You weren't intimidated?

wedi/ajrih: fear; fearful, intimidated; respectful

6. Rasa:

a) Intimidated by what?

b) I'm not afraid of going to any office.

wani/wantun: to have the nerve to do s.t.

c) To think of having to find someone just to go to an office with you.

7. Jaka:

What did you want to take care of?

ng>urusi: to take care of, attend to s.t.
urusan: anything that requires attending to

8. Rasa:

Getting a permit to do construction on a house.

ijin (Ind.): a permit; permission (The Javanese term is *idin*, but the Indonesian term is often used instead.)
m>bangun: to build, do construction

9. Jaka:

Did you get it?

éntuk/angsal: to get, receive s.t.; to be permitted to do s.t.

10. Rasa:

    a) Are you kidding?

    b) The important thing is, if you have business with a government office, you have to be patient.

    perlu: to need s.t.
    keperluan (Ind.): a need; to have some need
    kudu/kedah: must, have to
    sabar: patient

    c) If you haven't gone there four times, or at least three times, you won't get anything at all.

    m>para: to approach, go somewhere
    pat: abbreviated form of ngoko *papat* (*papat/sekawan*)
    apes: unfortunate, dire
    apesé/apesipun: at the least

    d) That's certain.

    pesthi: fate
    mesthi: for certain

11. Jaka:

    So what happened?

12. Rasa:

    a) I'd like to ask a question, Pak.

    b) That's what I said.

    c) What is it, Dhik?

    d) Uh, if you're going to do construction on a house, what are the requirements?

    syarat: requirement, condition

    e) It's like this, Dhik.

f) You have to bring a letter from the kalurhan office, as proof that the land is your own.

minangka: as, by way of
bukti: proof
tanah/siti: land
duwèk/gadhahan/kagungan ki: possession, property

g) Plus a letter showing that you have paid your taxes in full.

tambah (Ind.): to add
syah (Ind.): fulfilled, completed, paid in full
m>bayar: to pay
pajeg: tax

h) Photocopy them, making five copies.

m>potocopy: photocopy
rangkep: copy

i) Bring all those in, with ten government fee stamps, worth Rp. 500 each.

mèterai (Ind.): the stamps affixed to government documents. Most government fees, official ones that is, are paid by purchasing these stamps.
limang atusan/gangsal atusan: of Rp. 500 denomination

j) That's what he said.

k) And when will it be ready?

m>wetu/m>wedal/m>wiyos ki: to come out; to be handed down, to be made available

l) Once you've got everything together, it won't take long.

lengkap (Ind.): complete

m) Maybe next Thursday.

n) Maybe, mind you.

13. Jaka:

Boy, it's expensive, isn't it?

14. Rasa:

a) Hey if you need a permit these days, they charge a lot for it.

nga>dol/sadé: to sell
larang/awis: expensive; rare

b) I don't know if Rp. 5,000 is going to be enough.

mbuh/kilap/duka ka: I don't know
cukup/cekap: enough

c) We'll have to wait and see.

d) If it only costs me that much, I'll feel lucky.

begja: lucky, fortunate

Notes

2. *Kantor Kecamatan*: The Indonesian bureaucracy is huge. The steps in the hierarchy are as follows: *nagara* (nation), *propinsi* (province), *kerèsidènan* (residency), *kewedanan*, *kecamatan*, and *kalurahan*. The last term is usually rendered "village" in English, but it is composed of several *dhukuh* (hamlets), each of which may have a *kepala dhukuh* (headman).

4a. *ora karo sapa-sapa/mboten kaliyan sinten-sinten*: The Javanese equivalents of the English "anyone," "anything" and "anywhere" are formed either by the duplication of the words *sapa/sinten*, *apa/punapa*, or *ngendi/pundi*, or alternatively, by the use of *waé/kémawon* after whichever of these words pertains. Generally, in positive statements the latter pattern—with *waé/kémawon*—is used; in negative ones ("no one," "nothing," "nowhere"), the reduplicated form is more frequent.

Sapa waé isa nonton gratis.
Sinten kémawon saged ningali gratis.
gratis: for free
Anyone can watch for free.

Takon bab apa waé, mesthi digetak.
Takèn bab punapa kémawon, mesthi dipungetak.
ng>getak: to snap at s.o.
Ask about anything at all and you're sure to get snapped at.

Anggeré gelem mlaku isa nyang ngendi waé.
Ugeripun purun mlampah saged dhateng pundi kémawon.
anggeré/ugeripun: provided that
As long as you're willing to walk, you can get anywhere.

Aja kandha karo sapa-sapa ya?
Sampun criyos kaliyan sinten-sinten inggih?
Don't tell anyone, okay?

Ana apa ta?
Ora apa-apa.
Wonten punapa ta?
Mboten punapa-punapa.
What's the matter?
Nothing.

Yèn durung waras tenan, aja nyang ngendi-endi.
Yen dèrèng dhangan saèstu, sampun tindak dhateng pundi-pundi.
waras/saras/dhangan ki: to be well, in good health
If you're not completely well, don't go anywhere.

5. *Ora wedi?/Mboten ajrih?*: Many Javanese, especially villagers, are easily intimidated by situations in which they must address people in positions of authority. They are not ashamed to call their feelings "fear" (*wedi/ajrih*). But the word also covers what in English is called "respect." One says, for example,

Anak kudu wedi karo wong tuwa.
Anak kedah ajrih kaliyan tiyang sepuh.
A child must fear/respect his parents.

This means that a child must be obedient and never talk back.

6b. *Nèk aku/Yèn kula*: *Menawa/menawi, nèk* (ngoko), or *yèn* (invariant) can be used to post a topic, further demarcated by the standard device of a rising intonation pattern.

6c. *sowan kantor* ka: Rasa has been saying simply *menyang kantor*, but here he uses the krama andhap word *sowan*. He is under no constraints to show such deference to government authority when speaking to a friend, and out of official earshot. But he uses the expression by dint of habit. To any higher-up he would always say *sowan kantor*. Doing so here, he belies the bit of bravado in his tone.

9. *Éntuk?/Angsal?*: Note that the pronunciation of the first vowel in *éntuk* is *é*, not *è*. This is possible because the *n* is assimilated to the second syllable, making the first syllable an open one. (See the first footnote in *Pronunciation*.)

12. Rasa here launches into a quotation—one might more aptly call it a reenactment—of his conversation with an official at the kecamatan office. The Javanese almost never use indirect quotation ("he said he would..."), preferring to render information by quoting people directly—or at least attributing words to people as though quoting them directly. This maintains speech levels and terms of address, crucial elements in any exchange. The quotations are often punctuated by a phrase such as *aku ngono/kula ngaten*, meaning "that's what I said." Differences in speech levels and/or in terms of direct address are clues to listeners when there has been a change of speaker in the reported speech. And while people will usually quote themselves speaking in the past in a normal speaking tone, they will often quote any interlocutor as speaking in some highly stylized manner: extraordinarily polite, or wildly insolent, or shrilly curious. The past in Java turns into *kethoprak* (folk drama) almost instantly.

Despite all these devices, it is easy to get confused when listening to a reported conversation, and it may take listeners some effort to sort out precisely who it was that said what. They can check up by asking, *Sing ngono kowé?/Ingkang ngaten penjenengan*? Javanese can get thrown off the track just as non-native speakers can, and I have seen listeners put the question and get told no, no, they had it all wrong.

Here, Rasa uses ngoko when he is speaking to Jaka, that is, in providing quotation marks in the form of phrases such as *Aku ngono*, or *Ngono*. But he quotes himself and the official speaking krama. He addresses the official as *Pak*, while the official addresses him *Dhik* and *sampéyan*, and uses krama without krama inggil (e.g., *mbekta* rather than *ngasta*). All of this, plus the sense, indicates who was speaking when.

12i. *diaturaké/dipunaturaken*: The official uses a krama andhap term with reference to Rasa, stressing Rasa's position as a suppliant before the authority of the office. Javanese officialdom tends to see all members of the public as equally inferior before the bureaucracy.

mèterai limang atusan sepuluh iji/mèterai gangsal atusan sedasa iji: Denominations of monetary bills, weights or distances can be indicated by the suffix *-an* added to a number or counter. Another numeral plus a counter, such as *iji* here, indicates how many of them. The counter can be omitted however. Here, it would be sufficient to say *mèterai gangsal atusan sedasa*.

prangko satus sèketan rong iji
prangko satus sèketan kalih iji
or
prangko satus sèketan loro
prangko satus sèketan kalih
two Rp. 150 stamps

kalèng bubuk susu rong kilonan lima
kalèng bubuk susu kalih kilonan gangsal
kalèng: a tin
bubuk: powder
five two kg. containers of milk powder

dhuwit limang éwon telung lembar[1]
arta gangsal éwon tigang lembar
lembar: counter for paper and leaves
three Rp. 5,000 notes

Contrast:

mèterai limang atus
mèterai gangsal atus
five hundred fee stamps

with

mèterai limang atusan siji
mèterai gangsal atusan setunggal
one Rp. 500 fee stamp

14a. *golèk ijin saiki didol larang/pados ijin sapunika dipunsadé awis*: This utterance uses a single word, *ijin*, as object of the active verb *golèk*, and the subject of the passive verb, *didol*. It is a somewhat irregular

[1]Note that the first vowel in *éwon* is *é*, whereas it is *è* in *sèwu*.

construction, occasioned by Rasa's exclamatory tone, but it would not be thought incorrect by a Javanese.

14b. *mbuh cukup, mbuh ora/kilap cekap, kilap mboten/duka cekap, duka mboten* ka: This parallel construction means "I don't know whether x or y." Parallel constructions of this sort are quite common in Javanese.

Dhèké teka mengko, teka sésuk, padha waé dadiné.
Piyambakipun dhateng mangké, dhateng mbénjing-énjing, sami kémawon dadosipun.
It's just the same whether he comes later or tomorrow.

Often the second phrase differs slightly by the inclusion of *ya/inggih*.

Anaké diajak bareng emoh, ditinggal lunga ya emoh.
Anakipun dipunajak sareng mboten purun, dipuntilar késah inggih mboten purun.
emoh/mboten purun/mboten kersa ki: to not want
His child wants neither to come along nor to be left behind.

Jaka manggis doyan, blimbing ya doyan.
Jaka manggis purun, blimbing inggih purun.[2]
Jaka likes both mangosteens and blimbing.

14d. *rumangsaku/rumaos kula*: The verb exhibits a classical infix, *-um*, between the first consonant and vowel. Now rare in colloquial Javanese with the exception of a very few words such as this one, it still occurs in literary and very formal Javanese.

Vocabulary List for Lesson Fourteen

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ng>ajak		ng>aturi		to invite (s.o. to join others)
anggeré	ugeripun			provided that
apes				unfortunate

[2]Some speakers consider *doyan* invariant, others consider it ngoko and use *purun* and *kersa* as krama and krama inggil equivalents, respectively.

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
apesé				at least
m>bangun				to do construction
m>bayar				to pay
begja				fortunate, lucky
bubuk				powder
bukti				proof
duwèk	gadhahan		kagungan	possession
éntuk	angsal	kepareng		to get, receive; be permitted
gelem	purun		kersa	to want to
gratis				for free
ijèn	piyambakan			alone, by oneself
kalèng				tin container
kantor				office
larang	awis			expensive
mbuh	kilap	duka		I don't know
mesthi	(temtu)			for certain
minangka				as, by way of
pesthi				fate
prangko				postage stamp
rangkep				copy
syarat				requirement
tanah	siti			land, earth
urusan				s.t. that must be attended to

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ng>urusi				to attend to s.t.
wani	wantun			to dare, have the nerve
waras	saras		dhangan	healthy
wedi	ajrih			to feel afraid
m>wetu	m>wedal		m>wiyos	to come out, go out

Lesson 15

AN INVITATION

Conversation

Tarmin, a teen-ager, comes to Pak Cerma's home to invite him to a *kendhurèn* (a ritual held in the early evening) which is about to take place at a neighbor's home. Pak Cerma and Tarmin speak to each other in ngoko and madya, respectively, except for the formal remarks, which are in complete krama.

1. Tarmin:

   Kula nuwun.

2. Pak Cerma:

   Mangga Nak, kéné Nak.

3. Tarmin:

   Nuwun.

4. Pak Cerma:

   Bapakmu wis mulih saka Klaten Nak?

5. Tarmin:

   a) Empun Pak.

   b) Wau énjing empunan.

   c) Keparenga kula matur sawetawis.

d) Mbok bilih wonten atur kula ingkang kirang prayogi,
sadèrèng saha sasampunipun
kula nyuwun gunging pangapunten.

6. Pak Cerma:

Inggih, sami-sami.

7. Tarmin:

a) Anggèn kula sowan mriki,
dipundhawuhi Bapak Martadinama
supados ngaturi penjenengan,
mugi-mugi kersaa rawuh angèstrèni
anggènipun wonten perlu sawetawis,
inggih punika,
kendhurèn sèwu dinten
sédanipun ibunipun swargi.

8. Pak Cerma:

a) Inggih, matur nuwun.

b) Lému ngundang-undang agèk wiwit,
apa entèk-entèkané iki?

9. Tarmin:

Sampun komplit Pak.

10. Pak Cerma:

a) O nèk ngono wis dha mangkat ya?

b) Ya, sadhéla engkas tak susul.

c) Mar, jupukna manci Mar.

11. Tarmin:

a) Kados sampun cekap atur kula Pak.

b) Menawi wonten klénta-klèntuning atur kula,

kula nyuwun pangapunten,

tuwin nyuwun pamit.

12. Pak Cerma:

Inggih, mangga.

Translations

1. Tarmin:

Kula nuwun.

2. Pak Cerma:

Please, Son, come here.

3. Tarmin:

Nuwun.

4. Pak Cerma:

Has your father gotten back from Klaten yet?

5. Tarmin:

a) Yea, he got back this morning.

empun: madya form of *wis/sampun*

b) Please permit me to say something.

keparenga ka: (irrealis) permit me

c) If I should say anything inappropriate,

mbok bilih: perhaps (a fancy version of krama *mbok menawi*, from *mbok menawa/mbok menawi*)

I ask your forgiveness before and afterwards.

sadurungé/sadèrèngipun: beforehand
sawisé/sasampunipun: afterwards
saha: a formal synonym of *lan/kaliyan*, meaning "together with"
gung: an archaic word for "great"

6. Pak Cerma:

Yes, I ask the same.

7. Tarmin:

I have come here in order to fulfill the command of Bapak Martadinama, that I invite you,

ng>undang/ng>aturi ka/*n>timbali* ki: to invite people to a gathering at one's home

hoping that you will be kind enough to attend the ceremony he is holding,

muga-muga/mugi-mugi: it is hoped that
kersaa ki: subjunctive of krama inggil *kersa*
angèstrèni (literary Javanese): to attend, to honor by one's presence
kendhurèn: ritual meal (equivalent to *slametan/wilujengan*)

namely, the thousand day ceremony following the death of his mother.

ya kuwi/inggih punika: namely, that is
mati/pejah/séda ki: to die
swargi: the late ...

8. Pak Cerma:

   a) Yes, thank you.

   b) Have you just started the rounds inviting people, or are you finishing up?

      ng>undang-undang: to go to several people's homes to invite them to a ritual
      wiwit: to begin
      entèk/telas: to run out, come to an end
      entèk-entèkan/telas-telasan: the end, the last bit

9. Tarmin:

   I've finished now.

   komplit: complete, completed, finished (from Dutch *compleet*)

10. Pak Cerma:

    a) Oh, in that case everybody's on their way, right?

    b) Okay, I'll be along in a minute.

       Ya: note the heavy *y* sound, signalling agreement or compliance.
       n>susul: to follow after s.o. who has gone on ahead

    c) Mar, get me a bowl, Mar.

       manci: a metal bowl

11. Tarmin:

    a) I believe that is all, Pak.

b) If I have said anything wrong, I ask your forgiveness and ask to take my leave.

klèru/klèntu: to err
kléra-klèru/klénta-klèntu: to make many errors
tuwin: literary synonym for *lan/kaliyan*

12. Pak Cerma:

Yes, please go right ahead.

Notes

Every hamlet is divided into clusters of households among which invitations to *slametan/wilujengan* (ritual meals that mark rites of passage and other events) are exchanged. Households among which one or many people *neng-nengan* (do not speak to each other, due to some dispute) will nevertheless continue to participate in each other's slametan. No breaks in the flow of exchanges among neighbors are tolerated. One male from each household attends the ritual. In a household without any males to attend the ritual, a bowl will be sent along with a male from some other household and the bowl will be returned containing an equal share of the rice and side dishes divided up at the slametan.

Most slametan take place between six and seven in the evening. Shortly after sundown, a youth or other low status male who is a neighbor of the slametan's sponsors visits each of the houses in the vicinity to invite people to the ritual meal. (High status males are not expected to perform a task that implies offering as much deference to all the neighbors as the gesture and especially the conventionalized message necessarily convey.) Because the person who invites people to the slametan is young, or at least of low status, he is likely to be addressed in ngoko or perhaps madya by most male heads of households in his neighborhood, and he is likely to address them in madya in turn. (Madya will be discussed further in the next lesson.) However, the actual invitation and the invitee's response are in very formal, in fact quite unconversational krama. Here Pak Cerma and Tarmin speak to each other as they normally would, one in ngoko, the other in high madya, in sentences 2-5b., and 8b-10b. But in the other sentences, they speak in highly conventionalized, florid phrases. These sudden shifts in and out of a colloquial tone do not embarrass the Javanese and require no dissimulation.

5a-b. *empun, empunan*:[1] The madya form for *wis/sampun* is one of about forty specifically madya forms, several of which will be introduced in the next four lessons. Note the suffix *-an* occasioned by the position of *empunan* after the verb.

5c. *keparenga*: The *-a* makes this an irrealis form. The word could be translated "Might I be permitted to ...."

5d. *mbok bilih*: This very formal expression is used in place of the usual krama expression *mbok menawi*. The whole sentence is conventional, expressing a sentiment repeated ceaselessly on all formal occasions.

7. *angèstrèni*: The verb *ngèstrèni*, "to attend," already very formal and almost never used in colloquial speech, is made all the more formal by the use of the archaic form of the nasalized prefix, *ang-*, instead of the usual *ng-*.

kendhurèn sèwu dinten: Slametan are held on the day of a person's death, and on the third, fortieth, and hundredth days, first and second anniversaries, and the thousandth day following it. These rituals are believed to speed the deceased's spirit on its way to heaven.

swargi: "The late ..." is expressed with this word, which can precede or follow the person's name.

11b. *klénta-klèntuning atur kula*: The suffix *-(n)ing* is literary, or at least very formal. In literary Javanese, it replaces a double use of *-é/-ipun*, so that, for example, *rainé anaké/pasuryanipun putranipun* (*rai/pasuryan* ki: face) can be reduced to *raining anak/pasuryaning putra*. However, it is rarely used in speech.

Notice that the first vowel in *kléra-klèru/klénta-klèntu* is *é*, the second *è*, following the pattern of vowel changes in reduplicated roots discussed in an earlier lesson.

On Verbs: Subjunctives

In the phrase *mugi-mugi kersaa*, the *-a* suffix is subjunctive. The subjunctive has several functions in Javanese: optative, concessional and

---

[1]In this and the remaining lessons, the phrases with which notes are keyed to the conversation are provided only as they appear in the conversation, without ngoko, krama or madya equivalents.

prohibitive. Any part of speech can take the subjunctive *-a*, but it is appended most often to verbal roots. The use of the subjunctive is fairly rare in colloquial speech. It adds an elegant air to formal statements, but in conversation it is not often used, except in a few conventional phrases.

Formation

Simple verb forms take *-a*; *-aké/-aken* forms take *-(k)na*; and *-i* forms take *-(n)ana* in the subjunctive.

Like the imperative *-a*, the subjunctive *-a* alters the pronunciation of *-a* in a final open syllable from *aw* as in "law" to *o* as in "hope." So *kersaa* is pronounced "kersoa." However, the addition of a subjunctive or imperative *-a* does not affect the pronunciation of the *a* in a final, closed syllable in a root. For example, the addition of the subjunctive *-a* to the root *énggal* does not affect the pronunciation of the *a* in the second syllable of *énggala*.

Usage

1) The optative subjunctive often follows the word *muga-muga/mugi-mugi*, meaning "it is hoped that." But any implication of hope, prayer, etc., can accomodate the form.

Muga-muga isaa ketekan apa sing dadi gegayuhanmu.
Mugi-mugi sageda kedumugèn punapa ingkang dados gegayuhan penjenengan.
ketekan/kedumugèn: attained, achieved
gegayuhan: goal, aspiration
It is to be hoped that you may attain whatever goals you have.

Aku tansah nenuwun supaya putra penjenengan gelisa dadi bocah sing utama.
Kula tansah nenuwun supados putra penjenengan énggala dados laré ingkang utami.
tansah: constantly, always
nenuwun: to pray, request
utama/utami: noble, special
I constantly pray that your child may soon become a noble youth.

2) The concessional uses of the subjunctive resemble the English, "though x be ..." or "whether he be x or y."

Arepa piyé-piyé, tetep ora isa kelakon.
Badhéa kados pundi, tetep mboten saged kelampahan.

kelakon/kelampahan: to be accomplished
Do what you like, it will remain impossible.

Manungsa gedhéa dikaya ngapa, nanging kepeksa kalah rosa karo macan.
Manungsa agenga dipunkados punapa, nanging kepeksa kawon rosa kaliyan sima.
kepeksa: necessarily
rosa: physically strong
macan/sima: tiger
A person, no matter how big, still isn't as strong as a tiger.

Wong nggayuh ngèlmu, sugiha mlarata, kudu wani prihatin.
Tiyang nggayuh ngèlmu, sugiha mlarata, kedah wantun prihatos.
ngèlmu: mystical wisdom
sugih: rich
mlarat: to be poor
prihatin/prihatos: hardship; to undergo hardship
Anyone who seeks mystical wisdom, be he rich or poor, must be willing to undergo hardship.

3) The prohibitive uses of the subjunctive follow a word meaning "it is impossible that..." or "it is unthinkable that...," such as *mokal* or *tangèh*. However, the use of these words does not require the use of the subjunctive, and in colloquial speech the subjunctive affixes do not often appear.

Priyayi gedhé, mokal yèn kersaa nyaré nèng kéné.
Priyantun ageng, mokal yèn kersaa nyaré wonten mriki.
priyayi/priyantun: aristocrat, high-status person
It's unthinkable that a high status person would wish to stay the night here.

Tangèh yèn akua sing dadi ratu.
Tangèh yèn kulaa ingkang dados ratu.
ratu: king
No way I could become king.

The most common instance of this prohibitive usage is in the phrase *mangsa bodhoa* (*mangsa*: impossible; *bodho*: ignorant, stupid), meaning "It is unthinkable that you/he (etc.) not know best," in other words "You know best" or "It's up to you." It usually implies just the opposite, more like "It's your funeral."

Yèn kowé nékad main, mangsa bodhoa.
Yèn sampéyan nékad main, mangsa bodhoa.
main: to play; to gamble
If you're going to go on gambling, that's your business.

Vocabulary List for Lesson Fifteen

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
entèk	telas			used up
entèk-entèkan	telas-telasan			the end, last bit
ng>èstrèni				to honor by attending
gegayuhan				goal, aspiration
gung				great (formal)
kelakon	kelampahan			to be accomplished
ketekan	kedumugèn			attained, achieved
klèru	klèntu			to err
komplit				complete, finished
macan				tiger
main				to gamble
manci				metal bowl
mati	pejah		séda	to die
mlarat				to be poor
mokal				it is impossible
muga-muga	mugi-mugi			it is hoped that
nenuwun				to pray, request

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ngèlmu				mystical wisdom
prihatin	prihatos			to undergo hardship
rai			pasuryan	face
ratu				king
rosa				strong, physically powerful
sadurungé	sadèrèngipun			beforehand
saha				together with (formal)
sawisé	sasampunipun			afterwards
sugih				rich
n>susul				to follow after s.o. who has gone ahead
swargi...				the late...
tangèh				it is impossible
tansah				always
tuwin				together with (formal)
ng>undang		ng>aturi	n>timbali	to invite people to a gathering
utama	utami			noble, special
wiwit				to begin

Lesson 16

A FUNERAL

Conversation

Pak Cerma and his neighbors in the village speak in madya.

1. Bu Paira:

   Ndhèrèk langkung.

2. Pak Cerma:

   Inggih. Tindak pundi Bu?

3. Bu Paira:

   Ajeng nglayat Pak.

4. Pak Cerma:

   Lho. Sing kesripahan sinten?

5. Bu Paira:

   a) Pak Marta.

   b) Mbokné sampun mboten onten.

6. Pak Cerma:

   a) O. Enggih mèmper,

   wong lé gerah wiwit riyin.

b) Saploké Warta mantuk saking Sumatra.

c) Inggih, mangga.

---

7. Pak Cerma:

Kula ndhèrèk béla sungkawa Mas.

8. Pak Marta:

a) Inggih, matur nuwun.

b) Mila sampun dumugi titi wancinipun.

9. Pak Cerma:

a) Lha inggih.

b) Sedayaning manungsa punika,

mesthi dipuntimbali wonten ngarsanipun Gusti Allah.

c) Dados menawi ibunipun sampun dipunparingi swarga,

punika saged dipunwastani kemirahaning Pangéran.

10. Pak Marta:

Inggih, leres Pak.

---

11. Pak Harja:

a) Lenggah riki mawon Pak.

b) Tesih sela kok.

12. Pak Cerma:

a) Inggih.

b) Dinten niki dinten napa ta?

13. Pak Adi:

a) Slasa Kliwon.

b) Sami geblagé bésan kula sing setri.

14. Pak Cerma:

a) Slasa Kliwon.

b) Dadiné telung dinané sésuk soré, Kemis Paing.

c) Pitung dinané Senèn Legi.

d) Mangkaté mangké jam pinten?

15. Pak Harja:

a) Jam kalih jaré.

b) Sadhèrèké manggèné rak tebih-tebih.

c) Nèk késuken lé mangkat,

kathah sing dha dèrèng dugi ngaten.

16. Pak Adi:

Ajeng disarèkaké teng pundi?

17. Pak Harja:

a) Teng kidul riku.

b) Swargi Mbah Wirya kakung enggih teng riku.

18. Pak Cerma:

Nanging rak pegatan ta, riyin?

19. Pak Harja:

    a) Pisah kebo kok, namungan.

    b) Saniki wis ora padon manèh.

20. Pak Cerma:

    a) Muga-muga waé.

    b) Ndhak mbribèni kancané!

Translations

1. Bu Paira:

   Permit me to pass.

   liwat/langkung: to pass

2. Pak Cerma:

   Yes. Where are you going?

3. Bu Paira:

   I'm going to attend a funeral, Pak.

   ajeng: madya form of *arep/badhé*
   ng>layat: to attend a funeral

4. Pak Cerma:

   Really? Who has had a death in the family?

   sripah: a death
   kesripahan: to suffer the death of a relative

5. Bu Paira:

   a) Pak Marta.

b) His mother has passed away.

wis ora ana/sampun mboten wonten: has passed away
onten: madya form of *ana/wonten*

6. Pak Cerma:

a) Oh. Yes, that's not surprising, here she was sick a long time.

lara/sakit/gerah ki: to be sick
wiwit: to begin; beginning, since
riyin: madya form of *mbiyèn/rumiyin*
wiwit mbiyèn/wiwit rumiyin: since long ago

b) Since Warta came back from Sumatra.

saploké: since x, starting from the time

c) Yes, please go ahead.

---

7. Pak Cerma:

I join you in your grief, Mas.

m>béla: to defend; to share an unpleasant or sad experience
sungkawa: grief
(mèlu/tumut)/ndhèrèk béla sungkawa ka: a conventional phrase, expressing one's condolences

8. Pak Marta:

a) Yes, thank you.

b) The time had indeed come.

mula/mila: indeed
titi wanci: the time, season for s.t.

9. Pak Cerma:

   a) Yes, certainly.

   b) All humans are sure to be called before Gusti Allah.

      ngarsa: (literary) before, in front of

   c) So that if your mother has already been given a place in heaven, that can be called the Lord's generosity.

      swarga: heaven (A krama form, *swargi*, is used by some speakers.)
      diparingi swarga: to be received into heaven
      murah/mirah: inexpensive
      kemurahan/kemirahan: generosity, grace
      pangéran: lord

10. Pak Marta:

    Yes, that's true.

---

11. Pak Harja:

    a) Sit here, Pak.

    b) There's still room.

       riki: madya form of *kéné/ngriki*
       mawon: madya form of *waé/kémawon*
       tesih: madya form of *isih/taksih*
       sela: free, unoccupied

12. Pak Cerma:

    a) Thanks.

    b) What day is it today?

       napa: madya form of *apa/punapa*

13. Pak Harja:

    a) Tuesday Kliwon.

    b) The same day as the day of the death of my child's mother-in-law.

    gegeblag: to slip and fall on one's back
    geblagé/geblagipun: the date of a person's death
    bésan: the parents-in-law of one's offspring
    setri: madya form of *wédok/èstri/putri* ki

14. Pak Cerma:

    a) Tuesday Kliwon

    b) So the third day ceremony will be tomorrow evening, Thursday Paing.

    c) The seven day ceremony will be on Monday Legi.

    d) What time will they leave for the cemetery?

    mangkat: to leave; (here) to leave the house bearing the coffin to the cemetery

15. Pak Harja:

    a) Two o'clock.

    b) You know the relatives live far away.

    c) So if they left too early, many wouldn't have gotten here yet.

    padha/sami: plural marker for predicates
    dha: abbreviated form of ngoko *padha*

16. Pak Adi:

    Where will she be buried?

turu/tilem/saré ki: to sleep
ny>sarèkaké/ny>sarèkaken: to bury a person's body

17. Pak Harja:

a) In the cemetery to the south.

b) (Her husband) Mbah Wirya is there.

lanang/jaler/kakung ki: male

18. Pak Cerma:

But they were divorced, weren't they?

pegat/pisah: to separate, break; to get a divorce
pegatan/pisahan: to be divorced

19. Pak Harja:

a) They were only separated.

kebo/maésa: water buffalo
pisah kebo: to be separated but not legally divorced

b) Now they won't fight anymore.

saniki: madya form of *saiki/sapunika*
padu/paben: to fight, argue
padon/pabenan: to have fights

20. Pak Cerma:

a) Let's hope not, anyway.

b) Or they'll wake up their neighbors.

m>bribèni: to wake s.o. up by making too much noise

Notes

The speakers in this conversation use madya. All inhabitants of the same village, they have known each other for years, but they are not relatives (except perhaps rather distantly). A male villager may speak ngoko to some of his closest friends. But he will speak to the vast majority of people in the village in madya, starting from the time when they are in elementary school together. Women speak ngoko among themselves more than men do. But they too use madya in the majority of their relationships, even if it is often a very low madya.

Madya is in fact the speech level used with greatest frequency by most Javanese speakers, because it is suitable to a range of relationships. Fellow villagers use it among themselves and with people whom they do not know personally but who are of low status, such as sellers at the market, laborers, bécak drivers, etc. High status speakers will use it to low status speakers, and the latter usually reciprocate in madya as well, unless the difference in status is truly great (e.g., a servant to his master, or a peasant to a government official from outside the village, with whom they must speak complete krama). High status speakers—members of the educated elite in town, or the aristocracy—are sometimes reluctant to use madya, especially with other high status people, on the grounds that they would then sound like peasants. But in many situations it remains the most appropriate level, such as when speaking with someone one has known a long time but whom one does not know well. So high-status speakers often have recourse to madya, too.

Madya suits so many types of relations because it can express considerations of status and familiarity with greater nuance than either ngoko or krama. Speakers using madya can draw on all vocabulary sets in the language, combining words and affixes from any of them in whatever proportion they feel appropriate. When speaking madya, specifically madya forms such as *niki*, *niku* (for *iki/punika* and *kuwi/punika*) are almost always used.[1] There are only about forty specifically madya terms, and the most frequently used among them are demonstrative adjectives and pronouns, and modals. In the absence of a madya term, one must choose among ngoko, krama, krama andhap and krama inggil ones.

In general, it is the overall percentage of ngoko and krama items that matters, so that krama and ngoko terms with the same meaning may

---

[1]The second person pronoun is an exception. Madya forms (*samang* or *mang*) exist, but they are often passed over in favor of the krama *sampéyan* or the krama inggil *penjenengan*. *Penjenengan* may be used even when no other honorifics are. *Kowé* is almost never used in madya. With anyone one can address *kowé*, one speaks ngoko.

occur even in a single utterance. Some patterns do appear in the selection of krama and ngoko terms, however, indicating a higher or lower madya. If one imagines a "descent" into lower forms of madya, some words are likely to shift sooner than others. Words directly concerning one's interlocutor or the relations between two speakers are attended to carefully, and they are the last terms to change, but affixes and more neutral words shift easily. Even in very high madya, affixes usually appear in the ngoko form, although they may be applied to krama stems. *Dipun-* is almost always replaced by *di-*, and *-aké* replaces *-aken*. *-É* occurs far more frequently than *-ipun*. Among words, *ingkang* almost never appears in madya, replaced by *sing*. *Layang* substitutes easily for *serat*. But *ngendi* would replace *pundi* only in a rather low madya. What might be termed minimal madya, the lowest madya before pure ngoko, such as an older person might use to a much younger non-relative, for example, would retain *kula*, *enggih*, *sanès* and *mboten*, but perhaps little other non-ngoko vocabulary.

People speaking to each other in pure ngoko, or in krama plus honorifics, usually do so reciprocally. Madya's flexibility, though, makes it suitable to situations in which speakers must show somewhat greater respect to their interlocutor than they receive, or when they can assume that they will receive greater deference than they need proffer. For example, a high status woman who goes to the market will speak in a very low madya, while sellers will address her in higher madya plus honorifics. A woman who goes to the market and speaks exclusively ngoko will be thought arrogant, unless she is quite elderly. In any version of madya, no matter how low, a speaker will usually include at least one non-ngoko term in almost every utterance, to indicate that it is madya, not ngoko, that he or she is using.

What one must understand about madya is that it reduces, without completely effacing, the pertinence of speech levels at the level of single vocabulary items, and shifts it to the level of an entire utterance or even several utterances. As a result, for the student of Javanese madya is certainly the most difficult level to master. For one thing, it undercuts the rigorous distinction of vocabulary items into sets on which a grasp of Javanese depends. In fact, if one has learned vocabulary with sufficient attention to level, then mixing items seems at first cavalier, if not downright wrong. Further, maintaining sufficient control of the grade of madya one uses takes experience, as does coming to sense which words are liable to shift down when. Of course, the greatest difficultly of all is sensing when madya is appropriate, and when it is so, what degree of madya is called for.

In view of all these pitfalls, students are advised to avoid using madya until their command of ngoko, krama and krama andhap and

krama inggil is quite thorough. Once high frequency items in these sets have been mastered, they are unlikely to become confused in the apparently—but only apparently—less rule-bound domain of madya. A student can in the meantime speak krama in situations in which madya would really be more suitable, such as at the market, although krama terms would be preferable at these times to the use of krama inggil and krama andhap.

1. *Ndhèrèk langkung*: One says this phrase, in the long flat intonation of all polite formulas, as one passes in front of people who are on the road, or standing in front of their houses, etc. *Kula nuwun* can also be used in this way. The response is *Inggih* or *Mangga*.

3. When a person dies in a Javanese village, neighbors immediately gather and begin helping the family prepare for the funeral. The body must be washed, a coffin constructed, the house cleaned and mats or chairs set out for the guests. People are sent in all directions to notify kin and friends of the funeral arrangements. If the deceased has few relations, the funeral may be held the day of his or her death. But often it is put off till the following day, permitting word to be spread further and relations to arrive from wherever they live.

Guests arrive in the course of the morning of the day of the funeral. Bowls may be set out in which guests can put small cash contributions, although high status people are sometimes too proud to solicit money in this way. Women gather inside the house, men in the yard in front. They make idle chat, joke and act precisely as they do at any ritual gathering. It is thought unseemly for men to gamble at a *playatan*, as this gathering of guests for a funeral is called, but it is by no means unknown. There is hardly such a thing as a funereal atmosphere in Java. There is, and should be, only the usual diffuse and low-keyed atmosphere characteristic of any ritual occasion. It is hoped that even close kin of the deceased will be able to maintain their composure throughout the day's constant activity. Weeping is not thought in any way therapeutic but rather indicative of a dangerous lack of control, one which invites the intervention of spirits.

The time at which the body is to be *diangkaták* (borne from the house to the cemetery) is set usually for one or two o'clock in the afternoon. The departure is preceded by speeches and a prayer. Relations are not expected to accompany the body to the cemetery: it is thought too wrenching for them to see the coffin lowered into the ground. Nor do most guests go to the cemetery. Rather, once the pall-bearers and a few young people carry the coffin away from the house yard, the guests take their leave.

7-10. Pak Cerma speaks to his neighbor, Pak Marta, in pure krama here, although in everyday interaction they would speak to each other in madya. It is the formal and conventional nature of Pak Cerma's remarks, as well as the delicacy of the moment, which evokes such formality in his speech.

Pak Cerma's sentiments are stereotypical and deliberately so. The Javanese mark rites of passage with conventional phrases. Situations which might give rise to mental upset require concerted effort to stave off the expression—and as much as possible the experience—of strong and troubling emotions. Men especially must resist grief. The constant repetition of conventionalized remarks is one part of this effort to keep everyone's emotional balance. So one tends to console grieving survivors in Java by urging them to be *iklas* (accepting, unafflicted by loss) rather than simply by expressing sympathy for their sorrow.

9c. *Pangéran*: means "lord" or "prince." It is based on the word *ngèr*, "to wait upon," plus the affixes *pa-...-an*. It is used to refer to God by people of all religious persuasions in Java. The term *Gusti Allah* is felt to be more specifically Islamic, and Christians, Hindus and Buddhists sometimes avoid it, even rather laboriously. The pronunciation of "Allah" with throaty *l*'s in imitation of Arabic, on the other hand, marks a strict, often a modernist Muslim. *Tuhan* (also meaning "lord" but used exclusively in reference to God), while used by all groups in Java, is probably more often used by Christians than Muslims when speaking Javanese, although in Indonesian it is standard.

More generally, Javanese have become sufficiently self-conscious about religious preference over the years, especially since 1965, to have a tendency to demonstrate their membership in one or another faith through the way they speak. The greater or lesser proportion of Arabic words in one's conversation, and certain aspects of pronunciation, often make it possible to distinguish a strict Muslim from a less fervent one. Literary but modern borrowings from Sanskrit (usually pronounced with *a*'s intact, not as modified according to Javanese pronunciation) often mark the Hindu, or anyone particularly interested in the newer forms of organized mysticism. Christians will pop in a few words of Latin and are more likely to cling to what Dutch is still about when they speak. The point is not that religious ideas are necessarily so important to contemporary Javanese (though to some people they are), rather that religious persuasion consists to a large degree in style, a style which is expressed most obviously in how one speaks.

11-20. Pak Cerma joins other men sitting in front of the house and they proceed to speak in madya.

13b. *Sami geblagé bésan kula sing setri*: *Gegeblag* means "to fall on one's back." *Dina geblagé/dinten geblagipun*, or just *geblagé/geblagipun* means "the day (conjunction of seven and five day calendars) of a person's death." The two *geblag* of one's parents must be avoided whenever one wishes to hold a ritual celebration or to begin any important undertaking. A couple I know will always rue the time their turn to irrigate their fields fell on the woman's father's *geblag*, forcing them to plant then. This was why, in their view, the rice husks were then empty at harvest time. Such considerations make the calculation of a mystically auspicious day on which to do something, *pétungan/pétangan* (from *ng>étung/ng>étang*: to count), very complicated.

14. Pak Cerma goes about figuring when further funerary rites, consisting of slametan, will take place. Speaking as though to himself, he speaks in ngoko (in 14b. and c.), not in madya. He reverts to madya in 14d. because he is addressing a question to the people he is sitting with.

Since the Javanese day starts at sundown, if a person dies at eleven o'clock Tuesday morning, then the third-day slametan will take place Wednesday evening. By Javanese reckoning, this is already Thursday.

18-19a. *pegatan/pisahan*: refers to a formal divorce, whereas *pisah kebo* means the couple have separated without any formal arrangements. Often *pisah kebo* means only that a man and a woman no longer cook at the same hearth and that they live in two different parts of the same house. Divorces have gotten more expensive recently, especially since the passage of new legislation designed to decrease the high divorce rate in Java, and one suspects this will cause even more couples to *pisah kebo* rather than get divorced.

19b-20. The two speakers break into ngoko because they are joking. Jokes often depend for their effect on a sudden shift into ngoko.

Vocabulary List for Lesson Sixteen

Note that in the following list, no krama andhap or krama inggil forms are provided (only one item, *wédok*, has a krama inggil form in any case) so that madya equivalents can be listed instead.

Ngoko	*Krama*	*Madya*	
ana	wonten	onten	exists
apa	punapa	napa	what
arep	badhé	ajeng	will, want to

Ngoko	*Krama*	*Madya*	
m>béla			to defend; to share s.o.'s sad experience
bésan			parents-in-law of one's offspring
m>bribèni			to wake s.o. by making too much noise
dhisik	rumiyin	riyin	formerly, in the past
ng>étung	ng>étang		to count
geblagé			date of person's death
gegeblag			to slip and fall on one's back
iklas			accepting, unafflicted
isih	taksih	tesih	still
iya	inggih	enggih	yes
kebo	maésa		water buffalo
kemurahan	kemirahan		generosity, grace
kéné	ngriki	riki	here
kesripahan			to suffer the death of a relative
kowé	sampéyan	samang, mang	you
ng>layat			to attend a funeral
liwat	langkung		to pass
mangkat			to depart
mula	mila		cheap
murah	mirah		inexpensive
ngarsa			before (formal)
padu	paben		to fight, quarrel
padon	pabenan		to have fights
pangéran			lord
pegat			to separate; to divorce

Ngoko	*Krama*	*Madya*	
pétungan	pétangan		numerological calculations
pisah kebo			separated but not legally divorced
playatan			funeral gathering
saploké			since, starting from the time
ng>sarèkaké			to bury a body
sela			free, unoccupied
sripah			a death
swarga	(swargi)		heaven
titi wanci			time, season
waé	kémawon	mawon	just, rather
wédok	èstri	setri	woman, female

Lesson 17

AT THE MARKET

Conversation

Pak Cerma and his wife are in town together. They speak ngoko with each other. Bu Cerma speaks a very low madya to a seller at the market. The seller responds in a high madya. A younger friend, Bu Warna, then addresses Bu Cerma in a rather high madya, while Bu Cerma responds in a middle madya.

1. Bu Cerma:

   a) Aku arep tuku jeruk sik Pak.

   b) Kanggo nambani Ratna,

      lé pilek.

2. Pak Cerma:

   a) Lé tuku nèng pasar?

   b) Ya, aku tak ngentèni nèng jaba waé.

---

3. Bu Cerma:

   Jeruké keprok minten Yu?

4. Bakul:

   a) Gangsal ringgit Bu, setunggal.

b) Sekilo kalih atus.

5. Bu Cerma:

Lho, kok larang temen!

6. Bakul:

a) Saniki awis-awis ènten Bu.

b) Kénging ama soalé.

c) Nanging niki apik lho Bu.

d) Kathah toyané.

7. Bu Cerma:

Sepuluh sèket rak olèh ta?

8. Bakul:

Mboten angsal Bu.

9. Bu Cerma:

Lha, pira?

10. Bakul:

Maringi satus mawon Bu.

11. Bu Cerma:

a) Satus!

b) Mangka ciliké kaya ngono.

c) Sewidak.

12. Bakul:

Mboten saged Bu.

---

13. Bu Cerma:

    Sepuluh pitu-lima empun.

14. Bakul:

    a) Wah, nèk semanten

    kula mboten bathi lho Bu.

    b) Saèstu.

    c) Lé kulak semanten kok.

---

15. Bakul:

    Inggih.

16. Bu Cerma:

    a) Dikèkaké riki mawon,

    nèng tas kéné.

17. Bu Warna:

    Mundhut napa Bu Cerma?

18. Bu Cerma:

    a) Jeruk keprok.

    b) Niki napa.

19. Bu Warna:

    Angsal pinten?

20. Bu Cerma:

    a) Sepuluh pitu-lima.

    b) Kula ngenyang sewidak,

    mboten olèh.

    c) Rumaos kula kok larang.

21. Bu Warna:

    a) Inggih, mung nanas thok

    sing radi mirah saniki.

    b) Kala mbèn kula tumbas salak,

    reginé larang,

    sepet kabèh.

    c) Napa mboten kapok?

Translations

1. Bu Cerma:

    a) I'm going to buy some jeruk, Pak.

    b) To cure Ratna's cold.

    tamba/jampi: (herbal or traditional) medicine, cure
    n>tambani/n>jampèni: to cure, treat

2. Pak Cerma:

    a) You're going to buy them at the market?

    b) Okay, I'll wait outside.

    jaba/jawi: outside

---

3. Bu Cerma:

   How much are the jeruk keprok, Yu?

   jeruk keprok/jeram keprok: small, very sour jeruk, used for medicine
   mira/minten: how much apiece?

4. Seller:

   a) Five ringgit each, Bu.

      ringgit: two and a half rupiahs

   b) A kilo is two hundred rupiahs.

5. Bu Cerma:

   So expensive!

   larang/awis: expensive; rare
   temen/saèstu: true, real; very

6. Seller:

   a) At this time there are very few, Bu.

      saniki: madya form of *saiki/sapunika*

      arang-arang/awis-awis: rarely
      ènten: madya form of *ana/wonten*

   b) Because they've suffered a blight.

      ama: a blight

   c) But these are good, Bu.

   d) They have a lot of juice.

      banyu/toya: water; juice

7. Bu Cerma:

   Ten for fifty rupiahs will do, won't it?

   olèh/angsal: to obtain, gain

8. Seller:

   No, that's not enough, Bu.

9. Bu Cerma:

   So how much?

10. Seller:

    Just give me a hundred rupiahs, Bu.

11. Bu Cerma:

    a) A hundred rupiahs!

    b) When they're as little as this?

       mangka: despite the fact, when as a matter of fact
       cilik/alit: little, small

    c) Sixty rupiahs.

12. Seller:

    That's impossible, Bu.

---

13. Bu Cerma:

    Ten for seventy-five rupiahs, that's my last offer.

14. Seller:

    a) At that price I wouldn't make any profit, Bu.

bathi: a profit; to make a profit

b) Really.

tenan/saèstu: really

c) I paid that much myself for the stock.

kulak/kilak: to buy goods for trading

---

15. Seller:

Okay.

16. Bu Cerma:

Just put them in this bag.

di>kèkaké: (variant form of ngoko *di>wènèhaké*) to give; to put
tas: bag

17. Bu Warna:

What are you buying, Bu Cerma?

18. Bu Cerma:

a) Jeruk keprok.

b) Here they are.

19. Bu Warna:

How much did you get them for?

20. Bu Cerma:

a) Ten for seventy-five rupiahs.

b) I offered sixty, but didn't get them for that price.

nge>nyang/ng>awis: to offer a price

c) They seem expensive to me.

21. Bu Warna:

a) Yes, only pineapples are rather cheap now.

nanas: pineapples
thok: only
murah/mirah: inexpensive

b) The other day I bought some salak. They were expensive, and they all turned out to be *sepet*.

salak: a small fruit with a firm, white meat and rough brown skin
kabèh/sedaya: all
sepet: alum, the taste and/or texture of a fruit, such as an unripe banana, that causes one's mouth to pucker

c) Isn't that the limit?

kapok: discouraged, to have learned one's lesson

Notes

1b. *Ratna, lé pilek*: The construction

person + *olèhé..../anggènipun....*

is a way to link a noun and a nominalized verb together. These nominalized forms can act as subjects or objects.

Ibuku ngrasani tanggané, lé ora gelem nyumbang.
Ibu kula ngraosi tangginipun, anggènipun mboten purun nyumbang.
ng>rasani/ng>raosi: to talk about, gossip about
tangga/(tanggi)=: neighbor[1]

[1]Some speakers reject *tanggi*, considering *tangga* invariant.

ny>sumbang: to give contributions at a ritual
My mother was talking about the neighbors' not wanting to make contributions.

Pak Lurah nacad Mas Warta, lé kereng main.
Pak Lurah nacad Mas Warta, anggènipun kereng main.
cacad: defect, fault
n>cacad: to criticize
kereng: enthusiastic, devoted (usually to a bad activity)
Pak Lurah criticized Mas Warta for being such a gambler.

Bapak, lé tindak, wis wiwit ésuk mau.
Bapak, anggènipun tindak, sampun wiwit énjing wau.
Bapak has been out since this morning.

2b. Pak Cerma says he'll wait outside because he finds the business of bargaining an embarrassment. That his own wife should pinch pennies as fiercely as she surely will, and that she should go through the whole performance of bargaining with such high seriousness, is a discomforting reflection on their wealth and status—and only as things should be. Men are often willing to pay more for things than their wives would in order to save their dignity. Their wives cluck but understand their husbands' priorities.

3. *mira/minten*: To ask the price of one out of several similar objects, such as one of several manggoes of the same size, one uses the term *mira/minten*, rather than *pira/pinten*. By the same token, one can name the price of each of a group of similar objects by nasalizing the number, e.g., *pelemé nyèket/pelemipun nyèket*, "the manggoes cost Rp. 50 apiece."

Yu: see note on sentence 1., Lesson One.

4a. *gangsal ringgit*: One *ringgit* equals two and a half rupiahs. The term is used often in the market, sometimes even for larger sums. For example, some people will say *séket ringgit*, rather than *satus selawé/satus selangkung*, for Rp. 125.

4b. *sekilo kalih atus*: Most fruit can be bought either by quantity or weight.

5. *Lho, kok larang temen*: Bu Cerma expresses consternation. Using ngoko reflects her shock. The performance begins with the seller's inflated

price, which she knows she can't get. But the theatrics start with Bu Cerma's outrage.

6a-b. The seller can either contradict the buyer's assertion that the first request is too high with a comment such as ***Mboten, biasa Bu***, "No, that's the usual price," or come up with some justification, as she does here.

7. Bu Cerma makes an offer, knowing that it is unlikely to be accepted, but by starting good and low she tries to make sure that when she starts moving her price up, she won't have to go too high.

8. The seller rejects Bu Cerma's offer. This is usually accompanied with a condescending smile. If the going gets tough, a seller and her friends (sellers selling the same produce ally with each other to keep the price up) will use derisive laughter to persuade buyers that they have little grip on reality if they are serious in offering such a low sum.

9. If Bu Cerma wanted to test out the price she has offerred, she would have to start walking away. But after a first offer, a buyer usually expects to have to make a second, higher one. So Bu Cerma asks the seller for a second offer. If either buyer or seller refuses to budge from a first offer, the proceedings are likely to break off. Even if a seller feels a first offer acceptable, he or she is unlikely to accept it simply because it is the first offer, and a higher one is probably obtainable.

10. The seller uses the krama inggil ***maringi***. This refinement, and the whole phrase, with ***mawon*** and a rather obsequious intonation, urge friendly settlement instead of further bickering.

11. Bu Cerma is not taken in. She maintains her outraged pose and manages to find fault with the merchandise, always a good tactic. She makes a second offer, none too cordially.

12-13. The seller refuses the second offer and now Bu Cerma tests the price by starting to walk away. This is the critical moment in bargaining. The buyer must look absolutely determined not to give the goods another thought. Then the seller either indicates her willingness to accept the last price offerred by calling the buyer back, or lets the buyer go on. If the seller does not call the buyer back, the latter can either start the process again with another seller (but at some distance away because few sellers are willing to undercut their immediate neighbors) or go back to continue haggling with the first seller. On returning to the seller, Bu Cerma could

simply say "Enggih," signalling her agreement to the seller's last offer, or she could make a third offer, as here.

13. By adding *empun*, Bu Cerma makes it clear that this is her last offer, implying "Take it or leave it." Actually, she might conceivably make still another offer. But she increases the pressure on the seller by threatening to pull out.

14a-c. The seller insists she would make no profit, claiming the jeruk cost *her* that much. That she then accepts Bu Cerma's offer makes it clear that this was not the case, but no one expects strict adherence to fact in the marketplace.

Bu Cerma now starts to walk off again, this time—her disdainful air makes clear—for real. The seller then calls her back, and all the previous carrying-on is immediately forgotten.

Bargaining well requires a certain dramatic flair. One must appear unimpressed with the most delicious manggoes one has every tasted—one can always have a sample taste when buying fruit—or only casually interested in exactly the cloth one has been trying to find for months. One must walk off in rejection of an inflated price as though one took such a misestimation of one's discernment as a personal affront. Yet one must, in fact, not really feel that way at all. Getting impatient or angry is disastrous to effective bargaining. One must remain cool-headed and of course one must be willing to take the time to go through the performance. Incidentally, aside from righteous indignation, joking and cajoling can also be effective. But in any case, walking away remains basic. Finally, and this is what takes the most getting used to, one must realize that for either a buyer or seller to accept a price which just a minute ago he or she was rejecting as preposterous is not the least bit demeaning. Having walked off in a huge huff, one can go ten yards, turn on one's heel and go back and pay the seller's last offer without explanation or loss of face. Bargaining, as everyone knows, is a performance.

One cannot, as a buyer, reduce an offer one has made, unless one decides to increase the quantity of one's purchase. It is considered dishonorable, once one has made an offer, not to complete the transaction if the seller accepts it. By buying frequently from the same seller, a person can become a *lengganan*, a "subscriber" or regular customer, and the price will remain steady while supply is fairly constant.

16. *Dikèkaké riki mawon*: The verb *m>wènèhaké/ny>sukakaken/ m>paringaken* ki means "to put" or "to place," as well as "to give." (The verb *m>wènèhi/ny>sukani/m>paringi* ki means "to give," but can

also mean "to add s.t. to s.t else," such as ingredients to a dish or handles to a box.)[2]

19. *Angsal pinten*?: It is common for people to ask others, including strangers, what they have just paid a seller for a purchase. The seller will usually agree to accept that price again.

20b. *Kula ngenyang sewidak*: The verb *ng>enyang/ng>awis* means "to make an offer for something." It can take a direct object—the thing one wishes to purchase—but no indirect object. (One cannot "offer someone a price.")

Pelemé tak nyang sekilo satus, ora éntuk.
Pelemipun kula awis setunggal kilo satus, mboten angsal.
I offerred Rp. 100 for a kilo of manggoes, but I didn't get them for that price.

21a. *mung nanas thok*: In ngoko, *namung* and *thok* often bracket a single word or phrase to stress the meaning "only," usually in reference to a single thing or category. The word *thok* is rather informal, so it is not often used in krama.

Aku mung njukuk sing cilik thok.
Kula namung mendhet ingkang alit.
I only took little ones.

Sing tindak Bapak karo Ibu, apa mung Bapak thok?
Ingkang tindak Bapak kaliyan Ibu, punapa namung Bapak?
Did Bapak and Ibu both go, or just Bapak?

Léku blanja ora suwé kok, mengko. Mung arep tuku sabun thok.
Anggèn kula blanja mboten dangu kok, mangké. Namung badhé tumbas sabun.
blanja: to shop
sabun: soap
I won't be shopping long. I'm just going to buy soap.

Thok can also be used by itself in nogko.

---

[2]The krama andhap forms *ng>aturaké* and *ng>aturi* are less likely to be used in these extended senses, since the action here is not really interpersonal.

Lé teka karo adhiné thok.
He only came with his younger brother.

21b. The sentence, containing three clauses without connectives of any sort, typifies the way that paratactic constructions are used in Javanese to rhetorical effect. The three clauses could be linked as follows:

Kula tumbas salak, mangka reginé larang, nanging sepet kabèh.

But the dénouement—that they all turned out to be *sepet*—has greater impact for the bare statement of the facts.

Vocabulary List for Lesson Seventeen

Ngoko	*Krama*	*Madya*	
ama			blight, pest
ana	wonten	ènten	exists
arang	awis		few, rare
arang-arang	awis-awis		rarely
banyu	toya		water
bathi			profit
cacad			defect
n>cacad			to criticize
cilik	alit		little, small
jaba	jawi		outside
kabèh	sedaya		all
kereng			enthusiastic, devoted to
kulak	kilak		to buy goods for trade
larang	awis		expensive
mira	minten		how much apiece?
nanas			pineapples
nge>nyang	ng>awis		to offer a price
ng>rasani	ng>raosi		to talk about, gossip
ringgit			two and a half rupiahs

Ngoko	*Krama*	*Madya*	
sabun			soap
salak			k.o. fruit
sepet			alum
ny>sumbang			to contribute
tamba	jampi		herbal or traditional medicine
n>tambani	n>jampèni		to cure, treat
tangga	(tanggi)		neighbor
tas			bag
temen	saèstu		true, real
thok			only

Lesson 18

PUBLIC HEALTH

Conversation

Pak Cerma and a younger man, Mas Tekad, meet and talk in a *warung*, a stall where drinks, snacks and sometimes rice or noodles are sold.[1] Pak Cerma, as a dhalang and an older man, receives greater deference than he need show his younger, lower status addressee. Mas Tekad therefore speaks to him in a high madya, and Pak Cerma responds in a lower madya.

1. Pak Cerma:

   a) Nuwun.

   b) É, Dhik Tekad.

   c) Pun dangu Dhik?

2. Mas Tekad:

   a) Nembé mawon inggihan.

   b) Saking tindak pundi niki Pak?

3. Pak Cerma:

   a) Saking nggèné gendhuk.

   b) Agèk kirang kepénak jaré.

---

[1]The name "Tekad" is pronounced *tékad*, but accents are not written in proper names in Javanese.

c) Kula tiliki.

d) Kopi Yu.

4. Mas Tekad:

Kirang sekéca pripun Pak?

5. Pak Cerma:

a) Padharané rada mblabag.

b) Mangsuk angin pokoké.

c) Nanging saniki empun mari.

6. Mas Tekad:

a) Dèrèng dangu niki,

weteng kula inggih mbeseseg.

b) Teng kali inggih kerep.

7. Pak Cerma:

Panas awaké?

8. Mas Tekad:

a) Bentèr.

b) Njur ilat lumpangen.

c) Awak pegel.

d) Wah, bingung kula.

9. Pak Cerma:

Dipriksakaké mboten?

10. Mas Tekad:

    a) Mboten Pak.

    b) Diparingi ganjaran karo Pangéran,

    aku mung kari matur nuwun.

    c) Kula ngaten.

11. Pak Cerma:

    a) Gendhuk kula kon mriksakaké,

    inggih mogok.

    b) Éman-éman dhité, lé muni.

    c) Lajeng lé mari

    bar pinten dinten Dhik?

12. Mas Tekad:

    a) Seminggu punjul Pak.

    b) Sepriki tesih lemes.

13. Pak Cerma:

    a) Gendhuk inggih ngoten.

    b) Sambaté aras-arasen,

    mboten isa napa-napa.

14. Mas Tekad:

    Lha, anaké pripun?

15. Pak Cerma:

    a) Ndilalah nèng kéné,

ndhèrèk mbahné putri.

b) Dadiné ora apa-apa.

c) Nanging sajaké nagih pilek.

d) Niki wau

mbahné kula kèn ngeroki.

16. Mas Tekad:

Napa purun dikeroki?

17. Pak Cerma:

a) Emoh.

b) Dijiyat no.

c) Nèk ora dikeroki,

tambanané piyé?

Translations

1. Pak Cerma:

a) Nuwun.

b) Oh, Dhik Tekad.

c) Have you been here long?

2. Mas Tekad:

a) I just got here myself.

yoan/inggihan: (informal) too, for that matter

b) Where are you coming from, Pak?

3. Pak Cerma:

   a) From my daughter's place.

   b) She's not feeling well, she says.

   c) (So) I looked in on her.

      tilik/tuwi: to visit
      n>tiliki/n>tuwèni: to visit s.o.

   d) Coffee, Yu.

4. Mas Tekad:

   What's she got?

   pripun: (abbreviated from *kepripun*) madya form of *piyé/kados pundi*

5. Pak Cerma:

   a) She has a bit of a stomach ache.

      rada/radi: rather, quite
      weteng/padharan ki: stomach, belly
      blabag: a board
      mblabag: for one's belly to feel hard like a board

   b) Under the weather, basically.

      mangsuk: Javanized form of Indonesian *masuk*, "to enter"
      angin: wind
      mangsuk angin: a general term for ill health

   c) But now she's recovered.

      mari/mantun/dhangan ki: to be recovered, restored to health

6. Mas Tekad:

   a) Not long ago, I had a belly ache, too.

mbeseseg: to have an upset stomach

b) I had to go to the stream often.

kali/lèpèn: stream, river
nyang kali/dhateng lèpèn/tindak lèpèn ki: a euphemism, equivalent to the English "to go to the bathroom"

7. Pak Cerma:

Did you have a fever?

awak/badan/slira ki: body

8. Mas Tekad:

a) Yes, I did.

b) And fever sores on my tongue.

ilat/lidhah ki: tongue
lumpang: the hollowed tree trunk in which rice is hulled; mortar
lumpangen: to have fever sores

c) My body was sore.

pegel: sore, achy

d) I was really upset.

9. Pak Cerma:

Did you go to the doctor?

di>priksakaké: to be examined; to have a medical examination

10. Mas Tekad:

a) No, if I am granted gifts by God, all that's left for me to do is to thank him.

ganjaran: a boon, gift from a superior to a subordinate
kari/kantun: to be left, remaining

b) That's what I said to myself.

11. Pak Cerma:

a) I told my daughter to go to the doctor, but she didn't either.

mogok: to refuse to go on; to resist an order; to go on strike

b) She didn't want to spend the money, she said.

dhit: abbreviated from ngoko *dhuwit* (*dhuwit/arta*)

c) So then how long was it till you got well?

bar: abbreviated from ngoko *bubar* (*bubar/bibar*)

12. Mas Tekad:

a) Over a week, Pak.

punjul: more than, over

b) Up till now, I'm still weak.

sepréné/sepriki: to the present time
lemes: flexible, soft, weak

13. Pak Cerma:

a) It's like that for my daughter, too.

ngoten: madya equivalent of *ngaten* (*mengkono/mekaten*)

b) She complains of feeling lethargic, and can't do anything.

sambat: complaint, expression of discomfort
aras-arasen: to feel lethargic, drained, without energy
napa-napa: madya form of *apa-apa/punapa-punapa*

14. Mas Tekad:

    And how about her child?

15. Pak Cerma:

    a) As it happened he was here, staying with his grandmother.

    ndilalah: by chance, as it happened
    mèlu/tumut/ndhèrèk ka: to follow; (by extension) to stay with

    b) So there was no problem.

    c) But it looks like he's getting a cold.

    n>tagih: to dun; to be on the verge of

    d) I told his grandmother to give him the coin treatment.

    ng>keroki: to rub s.o. down with a coin (see notes)

16. Mas Tekad:

    Is he willing to be given that treatment?

17. Pak Cerma:

    a) Nope.

    emoh/mboten purun/mboten kersa ki: not to want to

    b) He's got to be forced, obviously.

    n>jiyat: to force, compel, overcome by force
    no: abbreviated from ngoko *mengkono* (*mengkono/mekaten*)

    c) If he weren't given the treatment, how could he be cured?

    n>tambani/n>jampèni: to cure, treat
    tambanané/jampènanipun: the way of curing

Notes

2a. *Nembé mawon*: *Nembé*, and *lagi/saweg* indicate current action when they stand alone. Coupled with *waé/kémawon*, they indicate an action just completed.

Dhik Tékad ana?
Lagi adus.
Dhik Tékad wonten?
Saweg adus.
Is Dhik Tékad here?
He's bathing.

Lé bali kapan Dhik?
Aku nembé waé teka Mas.
Anggènipun wangsul kala punapa Dhik?
Kula saweg kémawon dhateng Mas.
When did you get back, Dhik?
I just came, Mas.

Pak Cerma ana?
O, lagi tindak. Lagi waé budhal yoan.
Pak Cerma wonten?
O, saweg tindak. Saweg kémawon bidhal inggihan.
budhal/bidhal/(jengkar ki): to depart, set out[2]
Is Pak Cerma at home?
Oh, he's out. He only just left, actually.

inggihan: means "too, also" here. It has an *-an* suffix because it follows the verb. The ngoko equivalent is *yoan*, the *a* in *ya* changing in both pronunciation and writing to *o*.

3b. *kurang kepénak*: The Javanese often use *kurang x/kirang x* in place of positive expressions. The device is particularly useful in softening what might be taken to be a critical remark. For example, one might say

Swarané kurang landhung.
Swantenipun kirang landhung.
swara/swanten: voice

[2]The krama inggil term is used only about royalty.

landhung: (about clothes) long; (about voices) powerful
His voice isn't very powerful.

This would be less absolute and therefore more refined than,

Swarané cekak.
Swantenipun cekak
cekak: too short; (about voices) weak
His voice is weak.

In ngoko, such discretion is less important than in krama, of course. But having critical opinions, or at least expressing them very strongly, is too self-assertive for polite interaction. So while in ngoko one might say,

Lé ura-ura kok èlèk banget.
ura-ura: to sing w.o. accompaniment
His singing is awful.

in krama one might say,

Anggènipun ura-ura kok kirang saé.

In this instance, Pak Cerma is not being critical but he is conveying unfortunate news, and he chooses to diminish its force by using a round-about èxpression. He does this not so much out of deference to his addressee as out of a concern for what is appropriate in an older person's speech. An older person should never speak in extremes. This is particularly true because speech is thought to have effective, rather than simply expressive, power in Java. The words pronounced by an older person especially are thought likely to cause, even unintentionally, what they are intended only to describe. So Pak Cerma speaks of his daughter's sickness circumspectly.

5-8. The Javanese react in two distinct ways to sickness: with resolute denial, and/or with enthusiastic recitation of their aches and pains. Pak Cerma insists that his daughter was only a little bit sick, that she was afflicted by the culturally standardized sickness of *mangsuk angin*, and that in any case she is now all better. One reason he describes her illness so unemphatically, as mentioned above, is to avoid any unwonted repercussions his own speech might have. In addition, sickness tends to imply a degree of weakness in the sufferer. The Javanese are much concerned with vulnerability and resistance, determined in large part by one's degree of spiritual power. Sickness tends to indicate a lack of such power.

Furthermore, sickness can be thought—however vaguely—to represent some kind of divine retribution. All these considerations induce many Javanese to minimize sickness, whether their own or a relative's.

At the same time, however, suffering in silence strikes some as only a further burden, and they may launch into a detailed account of their trials. Mas Tekad does this all the more confidently in light of his recovery. Illness in Java often attacks in several ways at once—I suspect that generally poor diet, in particular an appalling lack of protein, contributes to the virulence of many incidents of "minor" illness. Another exacerbating factor is the Javanese tendency to deny that rest is an appropriate response to ill-health. A more typical reaction is to claim that one is no longer ill.

Two terms, *pilek* and *plu* (the latter of foreign origin), are often used to label sickness, and they might appear to correspond to the English categories "a cold" and "the flu." Actually, the understanding and use of these two terms vary enormously, even more than their English "equivalents." More frequently used is the blanket term *masuk angin* (from Indonesian, often Javanized as *mangsuk angin*. The Javanese term *kanginan* is hardly ever used now). The Javanese take the phrase, which accounts for almost all symptoms of sickness at least until they assume really dangerous proportions, very literally. To protect themselves from the ill-effects of wind, they dress very warmly whenever there is any threat of a breeze, such as when travelling on a bus or a train. Motorbike drivers almost never wear helmets, but many cover their mouths with a handkerchief as they ride. Actually, the fear of wind fits into a more general concern for resistance to any external influence, whether physical, mystical or emotional. It is fear of the mysterious power of speech that caused Pak Cerma to speak circumspectly about his daughter's illness above.

5a. *padharan*: is shortened from *pa-dhahar-an*, "the place where food is kept." Pak Cerma uses the krama inggil *padharan*, rather than the ngoko/krama term *weteng* for "belly," not out of deference to his daughter's status but out of delicacy in mentioning any part of the body. One cannot of course use krama inggil in reference to oneself. But when distinct ngoko, krama and krama inggil terms for a part of the body exist (such as *mata/mripat/paningal* ki for "eye," and *endhas/sirah/mustaka* ki for "head"), in speaking ngoko many people choose to use the krama term, even in reference to themselves. So they will say, for example, *sirahé* and *mripatku*. The ngoko terms carry with them associations of insulting epithets.

6a-b. *inggih*: Note the two different uses of *inggih* here. In 6a.,

Dèrèng dangu niki, weteng kula inggih mbeseseg.

inggih means "*my* stomach, too (like Pak Cerma's daughter's)." In 6b.,

Teng kali inggih kerep.

inggih means "in addition to (the preceding symptom)."

6b. *teng kali*: Few Javanese houses outside of town have toilets, and to defecate one goes to any nearby stream: whence the euphemism "to go to the stream." Men urinate in the yard, but women will go to a stream to urinate if it's close by, or to the cubicle where one bathes in the house if there is one. If a house has both a wc and a cubicle for bathing, most people prefer to urinate on the floor of the bath area and wash it down with water rather than urinate into the wc, which they find smelly and offensive. In town, one says *nyang mburi/dhateng wingking*, "to go to the back" (which is where the bathroom is usually located), instead of *nyang kali/dhateng lèpèn*. Generally, Javanese are less burdened with modesty about relieving themselves than Westerners, although higher status does imply greater fussiness about all bodily functions.

8b. *ilat lumpangen*: The Javanese often suffer, sometimes quite painfully, from what Americans call "fever sores" and I believe the English call "ulcers on the tongue." Even in mild cases, such sores are considered signs of poor health and are taken as signals that one must take special care of oneself.

A noun plus the suffix *-en* can indicate a physical condition. Other examples:

korèng: a boil
korèngen: to have boils

gudhig: a skin disease
gudhigen: to suffer from gudhig

glègèk: a belch
glègèken: to belch

kapal: a blister
kapalen: to get blisters, have blisters

The *-en* suffix appears in a few other, less easily categorized words. A couple of examples:

rungonen/mirengen: (from *rungu/pireng*: "hearing") means "to keep hearing s.t. in your mind," "to get music stuck in your head."

mata dhuwiten: (from *mata/mripat/paningal* ki: eye; and *dhuwit/arta*: money) means "avaricious."

Note also *aras-arasen* in 13b.

9. *dipriksakaké*: Medical facilities in Java remain sparse, but even the facilities available are remarkably little used. Relatively educated and affluent villagers may go to the local *mantri* (para-medical professional) to get an injection (either vitamins or an anti-biotic, usually administered without regard to symptoms). Most people do not avail themselves of this service. At present, only wealthy townspeople and a few desperate villagers visit doctors or hospitals in town.

10. Mas Tekad repeats a standard reaction to sickness: that it is a gift from God. In taking such an accepting attitude, a person hopes to win God's favor and be granted a quick recovery.

Mas Tekad seeks a certain effect, common in Javanese conversation, by means of this statement. It is a virtue to be patient, accepting, submissive to God's will—or other people's, for that matter, even when they are being unreasonable. So in laying claim to such qualities, Mas Tekad portrays himself in a culturally approved manner.

12a. *seminggu punjul*: *Punjul* expresses "more than" when it follows an expression of quantity or time. *Kliwat/klangkung* can also be used in this way.

13b. *sambaté*: *Nyambat* alone means "to ask for help." Followed by any negative circumstance, it means "to complain of ...." However, *sambatan* means "to hold *or* to attend a gathering of neighbors working voluntarily for the sponsor's benefit," e.g., to raise the central pillars of a house under construction or to set up for a ritual.

15a. *ndhèrèk mbahné*: Pak Cerma uses krama andhap in reference to his grandchild and krama inggil in reference to his wife. He does so because of the habitual way Javanese speak to small children: using krama andhap in reference to children, and krama inggil about themselves or other elders. The practice is called *mbasakaké*, and its purpose is to teach the

child to use the right forms in speaking. For example, a father might say to his four-year old child named Tomo,

> *Tomo adus sik. Bapak arep siram mengko.*
> *adus/siram* ki: to take a bath
> You bathe first, Tomo. Daddy's going to bathe later.

> *Yèn kowé arep ndhèrèk Bapak, kudu nyuwun pamit karo Mbah Putri sik.*
> If you want to come with Daddy, you have to take your leave of Grandmother first.

In each case, the father breaches the rules, using krama inggil in reference to himself (*siram*), and krama andhap in reference to his addressee (*ndhèrèk, nyuwun*). Teachers in elementary school speak in the same way, using krama inggil about themselves and krama andhap to the children.[3] It is not expected that children will understand how speech levels work (and far be it from most Javanese to begin to be able to explain how they work). Instead, children are taught to link the right words with the proper person by this practice of *mbasakaké*. The theory is that the child will then come to learn to associate, for example, *siram* with *Bapak*, and *ndhèrèk* with *aku*. So it is a teaching method based on linguistic patterning rather than conceptual understanding, and it could be compared with the way that a Javanese dance teacher demonstrates a gesture by manipulating a student's hand rather than explaining it to him or her.

15c. *nagih pilek*: The primary use of the verb *n>tagih* is in the phrase *nagih utang*, "to ask someone to pay back a debt." The verb is used more widely, often with implications of insistence or threat. In other situations, though, it can mean simply "requires, demands."

> *Ngepit nyang Parangritis nagih suwé.*
> *Ngepit dhateng Parangtritis nagih dangu.*
> *ngepit*: to ride a bike
> It takes a long time to bike to Parangtritis.

"To be hooked on s.t." is expressed *ketagihen*.

---

[3]I have also seen doctors speak in this way to low-status young people. One time a village youth of about twenty went to a health clinic in Klaten and said that he did not wish to stay in the hospital but requested instead a prescription for medicine he could take at home (*obat jalan*). The doctor, a woman of about forty, said: "*Bu Dokter emoh maringi obat jalan.*"

Aku ora tau nguntal pil, ndhak ketagihen. Wong pil ki larang banget regané.
Kula mboten naté nguntal pil, ndhak ketagihen. Tiyang pil punika awis sanget reginipun.

ng>untal/dhahar ki: to swallow, take
I never take pills. I might get into the habit, and pills are expensive.

15d. *ngeroki*: *Kerokan*, the Javanese home remedy *par excellence*, means rubbing oil on a person's neck, chest and back, then taking a metal coin (heavy coins from the Dutch era are favored) and scraping its edge along the patient's skin. What we would term fever, colds, grippe, etc., and what the Javanese label *masuk angin*, all call for *kerokan*. It induces intense sweating, and while I am told that an expert can *ngeroki* people without causing them any pain, I remain sceptical. The treatment leaves zebra stripes on the patient's irritated skin for days.[4]

It was mentioned in an earlier lesson that Javanese are much distressed to see a child cry. A stunning exception is in circumstances calling for *kerokan*. A Javanese mother or grandmother, no matter how doting, will corner a child in need of *kerokan* and proceed with what appears to be, in view of the child's wails, dire torture. Mothers can sometimes be seen chasing their feverish, terrified children around the yard till they lay their hands on them—and the treatment commences. The justification of course is that it works. I've never met a Javanese who didn't swear by its efficacy, although a very few Javanese admit that they are just as happy to stay sick as to be *dikeroki*.

17c. *tambanané/jampènanipun*: is formed from the noun *tamba/jampi*, meaning "medicine." The *-i* form, *n>tambani/n>jampèni*, means "to treat a sickness, to cure." The *-i* form can then be nominalized by the addition of *-(n)an*, as here.

Vocabulary List for Lesson Eighteen

Ngoko	*Krama*	*Krama inggil*	*Madya*	
angin				wind

[4]Bare-chested classical dancers sometimes fail to cover traces of *kerokan* sufficiently with make-up, thereby implying that even the mighty Bima, for example, though an incarnation of the god of the winds, was not invulnerable to *masuk angin*.

Ngoko	*Krama*	*Krama inggil*	*Madya*	
aras-arasen				lethargic, without energy
awak	badan	slira		body
bar	bibar			= bubar
blabag				a board
m>blabag				(belly) to fell hard like a board
cekak				short; (voice) weak
dhit	arta			= dhuwit
emoh	mboten purun	mboten kersa		not to want to
endhas	sirah	mustaka		head
ganjaran				boon, gift from a superior
glègèk				belch
glègèken				to belch
gudhig				k.o. skin disease
ilat	lidhah			tongue
kali	lèpèn			river, stream
kepriyé, piyé	kados pundi		kepripun, pripun	what about
ng>keroki				to rub s.o. with a coin
korèng				boils

Ngoko	*Krama*	*Krama inggil*	*Madya*	
korèngen				to have a boil
landhung				long; (voice) powerful
lemes				soft, flexible, weak
lumpang				mortar; rice hulling log
lumpangen				to suffer fever sores
mangsuk angin				general term for ill-health
mari	mantun	dhangan		recovered
mata	mripat	paningal		eye
mbeseseg				to be swollen
mengkéné	mekaten		ngoten	in this way
mogok				to resist, go on strike
ndilalah				by chance, as it happened
pegel				sore, achy
pilek				a cold
m>priksakaké				to examine
punjul				more than
rungonen	(mirengen)			to hear s.t. running through your head
ny>sambat				to complain

Ngoko	*Krama*	*Krama inggil*	*Madya*	
sepréné	sepriki			to the present time
n>tagih				to dun; be on the verge of
tamba	jampi			herbal or traditional medicine or cure
n>tambani	n>jampèni			to cure, treat
tilik	tuwi			to visit
n>tiliki	n>tuwèni			to visit s.o.
ura-ura				to sing (using Javanese scales)
weteng		padharan		stomach, belly
yoan	inggihan		enggihan	too, also

Lesson 19

AT A WAYANG

Conversation

Two youths, Jaka and Nardi, meet up at a performance of wayang. They speak to each other in ngoko, but a man in the audience, a stranger to them both, speaks to them in madya. Nardi answers in madya, but a slightly higher degree of madya, in view of his own relative youth.

1. Jaka:

   Lakoné apa Nar?

2. Nardi:

   a) Embuh.

   b) Aku ya lagi waé teka.

3. Jaka:

   Sajaké lakon tuwa ya?

4. Pak Yasa:

   a) Lakoné mbok menawi *Pandhu jumeneng ratu* Dhik.

   b) Mbok menawi lho.

   c) Kula dèrèng dhong niki.

5. Nardi:

   a) O inggih mèmper Pak.

b) Niku rak wandané Pandhu tesih nèm.

c) Inggih ta Pak?

d) Aku ki kok pangling.

6. Jaka:

a) Nèk Pak Cerma sing mayang,
mula lakon kuna-kuna sing metu,
biasané.

b) Wong senengané dhalang tuwa ngono.

7. Nardi:

a) Nèk mung Kurawa karo Pandhawa,
jelèh jaré.

b) Rak ngaten ta Pak?

8. Pak Yasa:

a) Inggih.

b) Béda karo cah nom saniki niki.

c) Nèk Gathutkaca ora metu,
ora marem jaréné.

9. Nardi:

a) Soalé sanèsé dereng apal Pak.

b) Umpami empun apal,
inggih remen mesthiné.

10. Jaka:

    a) Sing sowan niku,

       sing kulon dhéwé niku,

       sapa Pak?

    b) Patihé apa?

11. Pak Yasa:

    a) Sanès.

    b) Tamu saking nagara sabrang.

    c) Niki mangké

       ajeng ngrebut nagara Ngastina.

    d) Dadi ramé.

12. Jaka:

    a) Nagara Ngastina ki

       kok dadi rebutané wong pirang-pirang,

       sing marahi apa ya?

    b) Wong sajagad dha mélik.

13. Nardi:

    a) Lé gemah-ripah loh-jinawi kuwi yaké.

    b) Nèk dhaérah bangsané Gunung Kidul kono,

       dinengaké waé.

    c) Ngendi lakoné *Bedhah Wanasari*?

14. Jaka:

    Mangka putriné ayu-ayu ya?

15. Nardi:

    a) O Allah,

    sing dipikir mung wong wédok waé.

    b) Ya, ranaa,

    rebuten sik, salah siji.

    c) É, loro dhing,

    aku mèn oman.

Translations

1. Jaka:

    What's the lakon, Nar?

    lakon/lampahan: the title and plot of a particular performance of wayang or other performing art

2. Nardi:

    a) I don't know.

    b) I just got here myself.

3. Jaka:

    It seems like it's an old lakon, doesn't it?

4. Pak Yasa:

    a) The lakon may be *Pandhu's coronation*, Dhik.

    m>adeg/jumeneng ki: to assume a post, to be crowned (from *ng>adeg/n>jeneng* ki: to stand, to stand up)

nata: (literary) king

b) Maybe, mind you.

c) I'm not clear about it yet.

dhong: to have s.t. straight, to understand

5. Nardi:

a) Oh, yes, that makes sense.

b) That's Pandhu as a young man.

wanda: shape, appearance; (in puppets) one among alternative images of a single character
nom/nèm/timur ki: young

c) Isn't that right Pak?

d) Funny I didn't recognize him.

pangling: to mistake s.o. for s.o. else; to fail to recognize s.o.

6. Jaka:

a) If it's Pak Cerma who's performing, it usually is a really old lakon.

m>wetu/m>wedal/m>wiyos ki: to come out; to appear
kuna/kina: pertaining to the past, ancient

b) That's what older dhalang like, after all.

seneng/remen: happy; to like
senengan/remenan: what one likes

7. Nardi:

a) If there are only the Kurawa and the Pandhawa, they get bored, they say.

Kurawa, Pandhawa: the cousins at the center of the *Mahabharata* epic on which most wayang lakon are based
jelèh: to be tired of s.t.; to get tired of s.t.
jaré: equivalent to *jaréné*

b) Isn't that right Pak?

8. Pak Yasa:

a) That's right.

b) Not like young people nowadays.

béda/bènten: to differ (*Bènten* is not a universally accepted krama form.)
cah: abbreviated from ngoko *bocah* (*bocah/laré*)
niki: madya form of *iki/punika*

c) If Gathutkaca doesn't appear, they're not satisfied, they say.

Gathutkaca: son of Wrekudara (one of the five Pandhawa) and one of the most popular wayang figures
m>arem: to be satisfied, contented

9. Nardi:

a) The problem is that they don't know the other characters.

apal: to be familiar with s.t.

b) If they did know others, then they'd like the other (lakon), no doubt.

mesthi/temtu: definite, for sure (*Mesthi* is often used in krama as well as ngoko.)

10. Jaka:

a) Who's that paying his respects at court, the one furthest to the west, Pak?

séba/sowan ka: to pay one's respects to a superior
niku: madya form of *kuwi/punika*

b) Is it the prime minister?

patih: prime minister at a royal court

11. Pak Yasa:

a) No, that's a guest from overseas.

tamu: guest
sabrang: across the sea

b) Later he's going to try to capture the kingdom of Ngastina.

ng>rebut/ng>rebat: to fight for
nagara/nagari: kingdom; capital; city
Ngastina: the kingdom in dispute in the *Mahabharata*

c) It's going to get lively.

12. Jaka:

a) How come Ngastina is always being fought over by so many people?

rebutan/rebatan: what people compete for

b) Everybody in the world covets it.

mélik: to feel envy for s.o. else's possessions

13. Nardi:

a) Because it's "populous, peaceful and fertile," it seems.

gemah-ripah: prosperous and full of people
loh-jinawi: (literary) fertile and well-irrigated
yaké: abbreviated form of ngoko *sajaké* (*sajaké/sajakipun*)

b) A place like Gunung Kidul gets left alone.

gunung/redi: mountain
Gunung Kidul: a limestone plateau southeast of Jogja, known for its poverty
me>neng/kèndel: to be silent
nge>nengaké/ng>kèndelaken: to leave alone; ignore

c) Who ever heard of a lakon *The Fall of Wanasari*?

bedhah: to split open; to be conquered
Wanasari: the largest town in Gunung Kidul

14. Jaka:

Even though the women are pretty, yea?

ayu: pretty

15. Nardi:

a) Oh Christ, all this guy ever thinks about is women.

b) Okay, go there and get yourself one.

ranaa: simple active imperative of *mrana* (Note the pronunciation of the second *a* as *o*, due to the addition of the suffix *-a*.)
salah siji/salah setunggal: one (among a number)

c) Or two, rather, so I can have one.

mèn/kajengipun: in order that, so that
oman: to get a share

Notes

At a village performance of wayang, invited guests sit indoors on the shadow side of the screen, while other, uninvited spectators watch from the outside, where they see the puppets, puppeteer and gamelan orchestra. The three people speaking in this lesson are among the latter. They meet up after the performance has started. (No one is compulsive about getting to an eight-hour performance "on time.") Invited guests are expected to

stay till they are fed, around midnight, and usually till the *gara-gara*, the interlude in which the clowns first appear, which takes place sometime between midnight and two in the morning. Once these guests have left, young people come streaming inside to watch, chat, gamble and snooze till the performance ends at dawn.

1. *lakon/lampahan*: is the particular story related in a performance of wayang. It is excerpted from, or at least based in some way on, either of two Indian epics, the *Ramayana* or the *Mahabharata*, which have been known in Java for centuries.

3. *lakon tuwa/lampahan sepuh*: These lakon are not "old" in the sense of having been composed earlier, but in that they relate events that take place early in whichever of the epics they are drawn from. The best-known lakon concern Sinta's abduction, in the *Ramayana*, and the conflict between the five Pandhawa and their hundred cousins, the Kurawa, in the *Mahabharata*. Lakon dealing with earlier events, before the appearance of the characters Javanese know well and can identify readily, are all deemed *tuwa/sepuh* or *kuna/kina*.

While these last two terms, *tuwa/sepuh* and *kuna/kina*, are interchangeable in the context of wayang lakon, they differ in usage otherwise. *Tuwa/sepuh* means "old, aged, or having the attributes of the old (often including wisdom.)" *Wong tuwa/tiyang sepuh* means "old person, parent and/or person in possession of spiritual power." *Kuna/kina* refers to former times and ways. *Wong kuna/tiyang kina* means "person of former times."

4. Members of an audience, whether they are acquainted with each other or not, often compare notes on what they think the lakon may be, or how it will come out. Since in this case all three speakers are villagers of modest means, as would be apparent from their dress and manner, they can speak to each other in madya. Higher status guests indoors might at least begin by speaking in krama, then shifting to madya as they continued talking.

5b. *wanda*: Some characters in wayang have several different appearances (*wanda*) according to their age, status, and even mood.

5d. *Aku ki kok pangling*: Nardi says this phrase in ngoko as though he were exclaiming to himself.

6-8. In sentences 6 through 7a., Jaka and Nardi speak to each other and so use ngoko. Pak Yasa responds in madya in 8a-b., but then uses ngoko

in 8c., as if to quote the *cah nom*, the young people he has just referred to.

None of the statements made here would be found new or informative by any of the three people present. They figure among the repertoire of standard remarks which are made about wayang and their audience. Almost any topic in Java elicits certain popularly accepted views. While not so formulaic as the phrases of polite greeting, leave taking, etc., they nevertheless are thoroughly conventionalized. They are expressive of polite aimiability, something much prized by the Javanese—often more so than original or (what might be the same thing) startling opinions.

9b. *Umpami empun apal, inggih remen mesthiné*: Note how much gets left out of this sentence but is assumed. "If (young people) knew (the other characters), then no doubt (they) would like (older lakon)."

Incidentally, the assumptions one can make in Javanese allow not only for concision, but also for vagueness, when that is desirable. The fog can get quite thick, especially since one can also say *ngono/ngaten* to refer to almost anything, and *piyé/kados pundi* to allude to everything else. An appropriate response to it all is almost always, *Inggih*.

10b. *Patihé apa*?: One can end a question with *apa?/punapa*? or in madya *napa*? in much the same way as in English one can end a question, "or who?," "or what?" Contrast the intonation and meaning of this use of *apa/punapa* in final position with those in Sentence 7a., Lesson Twelve:

Lé tiba mau apa!

11. Jaka has spoken in a very low madya, distinguishing it from ngoko only in the use of *niku*. He has failed even to use the madya *napa* instead of the ngoko *apa*. Pak Yasa finds this tone too familiar and is careful to use a higher madya in his response. He highlights the contrast between Jaka's and his own tone by responding first with *Sanès*, rather than the possible, but less formal, *Senès*. The contrast between his own and Jaka's tone should make the younger man realize that Pak Yasa expects him to show more deference.

If Jaka persisted in speaking in a manner Pak Yasa found inappropriate, however, then he, Pak Yasa, would pull out of the conversation. He would not want to continue speaking in a higher madya than Jaka, since that would imply his own inferior status. But if he adopted Jaka's minimal madya, he would admit Jaka's right to address him in this way. The only means to protect himself from the attribution of low status Jaka's tone implies, therefore, would be to withdraw from the encounter.

The difficulties which arise when two speakers do not agree upon the proper level of formality each should use in speaking to the other stem from the Javanese conviction that a person's status is reflected in the speech and behavior he or she elicits from others. If a person, A, finds an interlocutor, B, addressing him disrespectfully, that fact reflects poorly on B's breeding, it is true. But it also indicates A's inability to impress his authority and status upon B. Were A truly powerful, it is felt, then B would never presume to speak informally or casually in A's presence. In order to avoid letting people believe that he is without power, A will avoid interaction with people, such as B, whose judgment in interaction cannot be trusted.

11a. *nagara sabrang*: means "land across the sea." Like *wong sabrang*, "person from across the sea," it carries a pejorative connotation indicative of the dim view Javanese culture has traditionally taken of all non-Javanese. Most *wong sabrang* in wayang have bad skin, bulbous noses, and fangs. When you've lived in Java long enough, you come to share that impression.

11d. *Dadi ramé*: *Ramé* means "noisy" and it can be either good (lively, bustling, fun) or bad (overcrowded, chaotic, disconcerting). A first rate performance and a big quarrel are both described as *ramé*. Here Pak Yasa predicts the fight that is sure to break out between the encroaching foreigners and the people of Ngastina. Both the imminent hostilities and the pleasure they will afford the spectators make the word *ramé* appropriate here.

12a. *rebutané/rebatanipun*: is derived from *ng>rebut/ng>rebat*, "to take by force," and it means *sing direbut/ingkang dipunrebat*, "that which is taken by force, that which is wrested from someone." Similarly, *senengan/remenan* in 6b. above means *sing disenengi/ingkang dipunremeni.*

The kindgom of Ngastina, in the *Mahabharata*, is by right of inheritance the domain of the Pandhawa brothers, and the great war, the *Bharatayuda* (Javanized to *Bratayuda* or sometimes *Brangtayuda*), climaxes the Pandhawas' struggle to regain it from their cousins, the Kurawa.

12b. *sajagad*: Note the glottal stop at the end of the first syllable, indicating "the whole of something," "the entire ..." (See notes to Sentence 9, Lesson Eight.)

13a. *lé gemah-ripah, loh-jinawi kuwi*: Here Nardi mimics the conventional phrases—and in speaking he would imitate the stylized delivery—of a

dhalang's description of the kingdom, an account with which every performance of wayang begins. The stylized, archaic vocabulary used is called *Kawi* by Javanese, though this word referred originally to the person who used such vocabulary, a poet.

13c. *Bedhah Wanasari*: Several classical lakon are entitled "The Fall of ...," such as *Bedhah Ngalengka*, which recounts the collapse of Sri Langka in the *Ramayana*.

14. *putriné*: *Putri* is the krama inggil form for *wadon* (or *wédok*)/*èstri*, "woman." However, when referring to "the girls of ...," one uses *putri*—most famously in the phrase *putri Sala*.

15a. *mung wong wédok waé*: This construction, *mung ... waé/namung ... mawon*, often entails a particular intonation pattern, with lengthening, rising intonation and stress on the bracketed word. Other examples:

Lé nganggo klambi kok mung abang waé.
Anggènipun nganggé rasukan kok namung abrit mawon.
He's always wearing red shirts.

Aku ki sedina muput mung turu waé.
Kula punika sedinten muput namung tilem mawon.
sedina muput/sedinten muput: all day long
All I did today was sleep the whole day through.

Sing digolèki mung si Mbok waé.
Ingkang dipunpadosi namung si Ibu kémawon.
The only person she wants is her mother.

15b. *ranaa...rebuten sik, salah siji*: Note that Nardi uses a passive imperative, *rebuten*. The passive is appropriate because the object of *rebuten* is made definite by the phrase *salah siji*.

Vocabulary List for Lesson Nineteen

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
ng>adeg			n>jeneng	to stand up
m>adeg			jumeneng	to assume a post; to be crowned

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
m>arem				satisfied
apal				to be familiar w. s.t.
ayu				pretty
béda	(bènten)			to differ
bedhah				to split open; be conquered
dhong				to have s.t. straight, to understand
gemah-ripah				prosperous and full of people
gunung	redi			mountain
jelèh				to be tired of s.t.
kuna	kina			pertaining to the past, ancient
lakon	lampahan			plot
mélik				to covet s.t.
mèn	kajengipun		kersanipun	in order that
nagara	nagari			kingdom, capital
nata				king
nge>nengaké	ng>kèndelaken			to ignore, leave alone

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
oman				to get a share
pangling				to fail to recognize
patih				prime minister
ng>rebut	ng>rebat			to fight for s.t.
sabrang				across the sea
séba		sowan		to pay ones respects at court
seneng	remen			happy, to like
senengan	remenan			what one likes
tamu				guest
wanda				shape, appear-ance
m>wetu	m>wedal		m>wiyos	to come out, appear

Lesson 20

SITUATING PEOPLE (III)

Conversation

A young Westerner comes to visit Pak Cerma for the first time at his home in a village.

1. Aniek:

   É, ana landa teka.

2. Ratna:

   Landa? Ngendi?

3. Aniek:

   Lha, kaé?

4. Bocah-bocah:

   a) (Keplok-keplok)

   b) Min, Min. Nyang ngendi Min?

   c) Hello, Mis.

   d) Gut morning.

   e) É. Kok budheg.

   f) èsh sha so sè.

   g) Saya minta uangnya.

5. Mbok Suta:

   a) Aja nangis lho.

   b) Mengko dicokot landané lho.

6. Aniek:

   Landané kok mréné!

7. John:

   Kula nuwun.

8. Pak Cerma:

   Mangga.

9. John:

   Dalemipun Pak Cerma leres mriki Pak?

10. Pak Cerma:

    a) Iya, benar.

    b) Silahkan.

11. John:

    Nuwun.

12. Pak Cerma:

    Selamat Tuan?

13. John:

    Wilujeng, pangèstunipun.

14. Pak Cerma:

    a) É, kok wis....

b) Sampun pasèh, inggih Pak,

ngendikan cara Jawi?

15. John:

a) Wah, dèrèng Pak.

b) Malah taksih kagok sanget Pak.

16. Bu Cerma:

Sudah lama Tuan?

17. Pak Cerma:

Wis isa cara Jawa kok!

18. Bu Cerma:

a) O, tak arani durung isa.

b) Ya syukur,

wong aku basa Mlayu ora isa.

c) Saking Prambetan, nitihé napa Nak?

19. John:

Kula numpak andhong Bu.

20. Bu Cerma:

a) O Allah, kok wis mlipis ya?

b) Lé, Lé, salaman karo Oomé Lé.

c) "Sugeng Oom?" ngono.

21. Tomo:

Sugeng Oom?

22. John:

    Lho. Kok sampun pinter basa Nak!

23. Bu Cerma:

    "Dèrèng Oom."

24. Pak Cerma:

    Wonten mriki sampun dangu Mas?

25. John:

    Sampun setunggal taun Pak.

26. Pak Cerma:

    Punapa kraos?

27. John:

    Kraos Pak.

28. Bu Cerma:

    Lha, dhaharipun kados pundi?

29. John:

    Sekul Bu, biasa.

30. Bu Cerma:

    a) Mboten kagèt ta?

    b) Dhaharipun wonten ngriku punapa?

31. John:

    Roti Bu.

32. Bu Cerma:

    a) O, roti.

    b) Nèk riki rak sekul.

33. John:

    Inggih Bu.

34. Pak Cerma:

    Agaminipun punapa Mas?

35. John:

    a) Kristen Pak.

    b) Nanging, mboten fanatiek.

Translations

1. Aniek:

   Say, there's a Westerner coming this way.

   landa/landi: Dutch, Dutchman, Westerner (reduced from *wlanda/wlandi*)

2. Ratna:

   A Westerner? Where?

3. Aniek:

   See there?

4. Kids:

   a) (Clapping)

      keplok: to clap one's hands (usually to attract s.o.'s attention)

b) Min, Min, where you goin', Min?

Min: a nickname *"sing mambu désa"* (that smells of the village) because it is abbreviated from such names as Paimin or Saimin, formerly common among villagers

c) Hello.

d) Gut morning.

e) Hey, he's deaf.

budheg: *deaf*

f) èsh sha so sè.

g) Give me some money.

(The sentence is in Indonesian.)

5. Mbok Suta:

a) Don't cry or the Dutchman will bite you.

ny>cokot: *to bite*

6. Aniek:

The Westerner's coming here!

7. John:

Kula nuwun.

8. Pak Cerma:

Mangga.

9. John:

Is this Pak Cerma's house Pak?

bener/leres: correct

10. Pak Cerma:

    a) Yes, that's right.

       (The sentence is in Indonesian.)

    b) Please come in.

11. John:

       Nuwun.

12. Pak Cerma:

       Are you well, Tuan?

       (The sentence is an Indonesian rendering of *ngaturaken sugeng*.)
       Tuan: the title and term of direct address for Dutchmen

13. John:

       Yes (I am), thank you.

14. Pak Cerma:

    a) Oh, he can already....

    b) You speak Javanese fluently, don't you Pak?

       pasèh: fluent
       omong/wicanten/ngendikan ki: to speak
       (*kandha/criyos/matur* ka/*ngendika* ki: to say)
       cara Jawa/cara Jawi: Javanese

15. John:

    a) Oh no, not yet, Pak.

    b) My Javanese is still very halting.

       kagok: halting, irregular

16. Bu Cerma:

    Have you been here long, Tuan?

    (The sentence is in Indonesian.)

17. Pak Cerma:

    Can't you see he speaks Javanese?

18. Bu Cerma:

    a) Oh, I didn't think he could.

    b) Well that's lucky, since I can't speak Malay.

    c) How did you get here from Prambanan?

    Prambetan: krama désa form of *Prambanan*

19. John:

    By carriage, Bu.

    andhong: a horse-drawn carriage.

20. Bu Cerma:

    a) Goodness, his Javanese is exquisite, isn't it?

    mlipis: elegant, attractive (about apparel, especially bathik worn with well-pressed creases (*wiron*) in front); fluent, gracious (about refined speech)

    b) Son, Son, shake hands with Oom.

    salam: greetings
    salaman: to shake hands and introduce oneself
    Oom: Dutch for "uncle," used by Javanese as equivalent to
    Pak lik.

    c) (Say:) "Are you well, Oom?"

21. Tomo:

    Are you well, Oom?

22. John:

    Say, you already speak krama really well, Nak!

    basa: to speak krama and/or madya, rather than ngoko

23. Bu Cerma:

    "Not yet, Oom."

24. Pak Cerma:

    Have you lived here long, Mas?

25. John:

    A year now, Pak.

26. Pak Cerma:

    Do you feel at home?

    krasan/kraos: to feel at home, comfortable (*Kraos* is also krama for *krasa/kraos*, "to feel s.t.")

27. John:

    Yes, I do, Pak.

28. Bu Cerma:

    What about food?

29. John:

    I eat rice, Bu. That's no problem.

    sega/sekul: cooked rice

30. Bu Cerma:

    a) It isn't a shock?

    kagèt: startled, upset

    b) What's the staple food where you're from?

31. John:

    Bread, Bu.

32. Bu Cerma:

    a) Oh, bread.

    b) Here, you know, it's rice.

33. John:

    Yes, Bu.

34. Pak Cerma:

    What religion are you?

    agama/agami: religion

35. John:

    a) Protestant, Pak.

    Kristen: Protestant

    b) But not dogmatic.

Notes

1-4. The minute a Westerner is sighted in a village, the cry of *landa* goes up. Children are by far the most insistent yellers of the word, but adult men, women nursing their babies, and grandmothers are also likely to say "*landa, landa*" in a loud voice. No response is expected. The point is precisely that a landa understands nothing. One remarks upon his presence

as one would any peculiar phenomenon. However, the insistence—one is tempted to say compulsion—with which people pronounce the word does probably represent something a little more complicated than anyone's reaction to seeing, say, a rhinoceros wander into their field of vision. The Javanese feel considerable awe before the wealth and power of the West. Resentment and admiration of what is seen as Western superiority, scorn for what is seen as Western uncouthness and brashness, all enter into the reactions a Westerner elicits. One discerns, in any case, a certain need to label and so somehow overcome or neutralize the effect of a Westerner's intrusion into one's experience. The verbalization seems to diffuse an anxiety which a Westerner's appearance causes.[1]

4a-g. A great game is to try to attract a Westerner's attention. Clapping may work, or whistling. Either one is rude by Javanese standards. Yelling out "Min, Min" is good for a laugh because Min is the second syllable of many old-fashioned village names (e.g. Saimin, Tarmin), contrasting with those with a Sanskritic ring which are now fashionable (e.g. Haryana, Suryati).[2] One can call a friend by an abbreviated form of his or her name (as Aniek is called "Niek," and Nardi "Di," in earlier lessons), but it is very familiar. To attribute some low-status name to a Westerner and then call out to him as if he were a buddy or an inferior—especially if the Westerner then turns his head—is wonderfully incongruous.

"Hello" and "Gut morning" are nonsense syllables Westerners are known to respond to. They are yelled in a tone very different from the polite manner of Javanese formulas. When one fails to respond, one is pronounced deaf. Should one respond, one would be pronounced foolish, qed. In fact, in a country where hundreds of mutually unintelligible languages are spoken, to speak a Western language is found endlessly outrageous and hilarious. People delightedly mimic the peculiar sounds a Westerner makes. They often seize on the *sh* sound, perhaps because it is a sound that does exist in Javanese (so that it can be heard by a Javanese ear) but one which occurs only rarely.

---

[1]Prof. Uhlenbeck has pointed out to me that "in the Dutch period *landa* was used not merely for a Dutchman or European...but also for Dutch (including Ambonese) soldiers. They were feared, because of their often inexcusable, arrogant, improper, and disgraceful behavior. The cry *Ana landa*! was first of all a warning not only for children but also for adults, to stay in the house." (Personal correspondence, May 11, 1983.)

[2]For an analysis of patterns in Javanese naming, see Uhlenbeck's "Systematic Features of Javanese Personal Names," in *Studies*, 336-51.

Javanese children who would never, never beg from other Javanese will sometimes ask foreigners for money. Almost invariably, they use the to them feelingless language of Indonesian.

All these ploys turn on the equivocation between several aspects of the situation: interaction in what might be called the key of ngoko, which is familiar, casual, and so when inappropriate, disrespectful; the high status a Westerner's extravagant wealth would normally imply; and the impossibility of any interaction whatever, due to the Westerner's inability to speak a sensible language.

5. Javanese child-rearing, as mentioned earlier, often relies on verbal intimidation. A Westerner's strange appearance makes him resemble many part-human, part-monstrous spirits, and parents will play on that association to make a small child behave.

7-13. So few Westerners speak Javanese that Javanese assume Indonesian is the language in which to address a Westerner. Even if a Westerner is speaking Javanese, it can take a minute or two for his addressee to register that fact and make the shift. Some Javanese never can accustom themselves to speaking Javanese to a Westerner. Sometimes true of older Javanese, this is more frequently the case with younger, highly educated Javanese, who have preconceived notions about the tone and also nature of remarks appropriate to conversation with a Westerner. The bureaucratic, authoritative tone and "modern" thinking felt suitable for Westerners make Indonesian the obvious mode of expression for such people. Of course, many people also suspect that while a Westerner may know "Kula nuwun" and "Mangga," he does not really have proper control of speech levels, and they often steer clear of Javanese to avoid embarrassment on all sides—on the part of the Westerner, who risks making a fool of himself, and on their own part, who risk suffering the disrespect of inappropriate speech levels. If one has, however, mastered speech levels, then I suggest one persist in speaking Javanese.

In the conversation presented here, it is John's ability to make the proper Javanese response to Pak Cerma's rather awkward question (awkward because it is so clearly a translation into Indonesian of a Javanese formula) which breaks Pak Cerma out of Indonesian and into Javanese. One must often prove oneself in this way, but once one does so many Javanese—older ones especially—will be immensely flattered and also very solicitous about one's attempts to use and expand one's Javanese.

14a-b. Pak Cerma exclaims to himself and so speaks in ngoko, then shifts to krama to address his guest. He also shifts the term of direct address he uses with his guest. *Tuan*, *Nyonya*, and *Nona*, for "Mr.," "Mrs.," and

"Miss," respectively, were the terms used by the Javanese in speaking to and about the Dutch during the colonial period. In Central Java, those terms were still commonly used with Westerners in the 1960's, but in the last decade they have come to seem old-fashioned.[3] They have been superseded by other Dutch terms, but ones which bourgeois Javanese have also taken to using among themselves: *Oom* and *Tante*, "uncle" and "aunt." ("Oom" is often equated with *Pak lik*, and so it implies slightly lower status than *Pak*.) The irony of a Southeast Asian culture of seventy million people coming to use kinship terms borrowed from the obscure language of a little country in northwestern Europe is, unfortunately, lost upon the Javanese, whose neo-colonialist inclinations are often startling. Here Pak Cerma switches not to "Oom" but to "Pak." A less apparently fancy term than the citified "Oom," "Pak" actually conveys both greater acceptance and greater respect than "Oom." Pak Cerma is showing somewhat exaggerated deference here, though, since John is a young man. Pak Cerma shows respect for John's presumed high status, rather than out of considerations of relative age.

15a-b. The suitable response to any compliment, as mentioned in an earlier lesson, is a denial. John therefore denigrates his own capacity to speak Javanese. He does so by saying that he speaks *kagok*, "haltingly." To the Javanese of Jogja and Sala, the sound of all foreign languages, and also of other, regional varieties of Javanese, is halting, jumpy, lacking in that smoothness they consider the preeminent quality of good, that is to say, Jogjanese and Solonese, Javanese. I have also heard Solonese state that Jogjanese Javanese, while certainly good, nevertheless tends to be a little *kagok*.

16-18. Bu Cerma enters and also assumes that the Westerner should be addressed in Indonesian. Set straight by her husband, she then claims that she is unable to speak Indonesian. Like many village women, especially older ones, she refers to Indonesian as Malay, as it was called until it was made the national language of Indonesia after independence. (Bu Cerma says *Mlayu*, equating the word with the Javanese word *mlayu/mlajeng*, meaning "to run," rather than the more correct *Melayu*.) Only village women with some aspirations to modernity and status will claim or even admit to the ability to speak Indonesian. Many others can. Most women under thirty speak it some, having learned it during at least a few years of

---

[3]These terms are, however, still used in Indonesian, among Indonesians, in impersonal and bureaucratic situations. For example, when people who are waiting for prescriptions at a pharmacy are called to the counter, these are the titles used.

elementary schooling. But they will happily retreat to Javanese if given the chance.

In 18c., Bu Cerma shifts to addressing her guest in Javanese, but in a rather familiar mode, reflecting her assumption that John will be prone to the errors a child makes speaking krama. The confusion of foreigners with children is inevitable anywhere. In Java, it occasions a somewhat condescending, though also well-intentioned, linguistic solicitude. Later, on hearing John speak full and correct krama, she adjusts her own speech up. She might, however, retain the affectionate and rather playful *Nak*.

Prambetan: The use of variant forms for place names, such as *Prambetan* for *Prambanan*, in order to give invariant items krama and ngoko forms, is one of the practices that mark substandard krama, called *krama désa*. Educated and many not-so-educated Javanese love to deride all those misguided bumpkins who, failing to understand that place names are not ngoko but invariant lexical items, create pseudo-krama names by analogy with other patterns of ngoko-krama sound shifts. Other examples are *Semawis*, for Semarang, *Lèpènawis* for Kaliurang, and *Mambeng* for Malang. Actually, the practice is less prevalent than most city people believe it to be, and, following as it does upon the rules of speech levels generally, also less laughable.

Another tendency to what could be called linguistic inflation in Javanese is equally or even more apparent in town than in villages. This is the impulse to create krama forms for formerly invariant lexical items which are not proper names. For example, *kulina*, which is invariant, is now sometimes given a krama form, *kulinten*, thereby making *kulina* ngoko. The impulse is stronger in young people, and I believe particularly common among members of the new bourgeoisie. So a fifty-year old man is unlikely to say *kulinten*, but his twenty-year old son might. *Béda* went through this kind of modification longer ago, and now it is mostly older people—I would say people well past fifty—who still use *béda* as an invariant form, rather than *béda/bènten*. Aristocrats and other purists find this type of change ridiculous and lump it in with *krama désa*, oblivious to whether the villagers in question live in the boonies or the luxurious new residential districts in town.[4]

---

[4]My favorite example of this kind of new krama form is *midhèrèk*, for *miturut*, meaning "according to." The new form seems based on the phonic resemblance of *miturut* to *tumut*, from *mèlu/tumut/n>dhèrèk* ka, "to accompany." I owe this gem to an agricultural official who was sent out from town to give public talks about new strains of rice at village meetings.

20b.-22. Bu Cerma urges her grandson, Tomo, who is three years old, to shake hands with the guest. She provides him with the proper phrase, saying it with exaggeratedly polite intonation for the child to mimic. Along with the practice of *mbasakaké* discussed in Lesson Eighteen, this habit of putting words in a child's mouth is the standard way in which krama is taught. Parents start making efforts to teach their children a few words of krama almost as soon as they can speak. When an older relative or high-status person asks a child a question and the child answers in ngoko, or even before the child says anything, a parent will say, for example, "*Inggih Pak*" with very polite intonation. Children usually react first with confusion, then with some enthusiasm, since mimicking the parent will elicit huge amounts of congratulation and praise. Later, however, as the game starts to get more serious—there turns out to be more strange vocabulary than the child at first suspected, and the pressure to use it mounts—the child is liable to become wary of saying anything to people outside age-mates and the immediate family. By the time children start school, at about age six or seven, they are likely to respond to all questions put to them either with silence or an embarrassed giggle, unless a simple "*Inggih*" or "*Mboten*" will suffice.

Now that most school-age children in Java attend school for at least a few years, responsibility for teaching children krama thoroughly is left to their primary school teachers. Non-Javanese Indonesians sometimes criticize the way that Javanese is used as the medium of instruction in the first years of school in Java, rather than using Indonesian exclusively from the very outset, as is reputedly the case in Sumatra. The Javanese feel that the ability to speak krama well is an important and valuable skill, well-worth devoting much time to in the early phase of schooling.

22. *pinter basa*: *Basa* means "language" when it is linked to a place name, such as in *Basa Inggris* or *Basa Melayu*. However, used alone it refers to krama and madya, as opposed to ngoko (which is often called *omong Jawa*). Used as a verb, *basa* means "to speak krama and/or madya," and it can take the suffix *-i* to form *mbasani*, "to address s.o. in krama and/or madya." (*Mbasakaké*, as mentioned in Lesson Eighteen (see note to sentence 15a.), means to use kinship terms and vocabulary sets not relative to oneself but relative to the child whom one wishes to have learn the proper words.)

24. Pak Cerma now shifts to *Mas*, the most appropriate term of address for him to use with John, in view of John's high status but relative youth.

Incidentally, one way to force Javanese hands a bit in the matter of terms of address (if one resents, as I do, the exclusion which titles reserved for white people imply) is to take a Javanese name. A Javanese title

linked to an unpronounceable Western name like Howard or Francois strikes anyone as incongruous, whereas a Javanese name (Jono for John, Tomo for Thomas) has the opposite effect of pushing for a Javanese title.

27. Note that to reply affirmatively to a yes or no question, one usually says not "Yes," but rather repeats the key word in the question. Other examples:

Apa wis suwé nèng kéné?
Wis.
Punapa sampun dangu wonten mriki?
Sampun.
Have you lived here long?
Yes, I have.

Mrono bareng aku, wani ora?
Wani.
Mrika sareng kula, wantun mboten?
Wantun.
Do you have the nerve to go there with me?
Yes, I do.

Kantoré adoh?
Adoh.
Kantoripun tebih?
Tebih.
Is the office far?
Yes, it is.

28-31. Javanese tend to categorize people according to what they eat. They assume that everyone in the world has, as they have, a single staple food—and they assume rightly, after all, for everyone except a few thrill-mongering Westerners. So the question of what one eats is the obvious and inevitable one to address a foreigner. It is hopeless to try to bring Javanese to understand that in the West some people have opted for minimal amounts of starch, and that in a variety of forms. Far better, in answering, to choose one kind of starch and stick with it. In this way, one observes the Javanese rule of saying whatever assures conversational continuity and ease, at the expense of mere quibbling veracity, or worse, self-assertive originality. One has arrived, in Javanese, when one has come to enjoy making the obvious comment at the proper time in the appropriate tone.

34-35. Javanese Muslims fall into two broad categories: those that take the five responsibilities of Islam seriously enough to practice them, and those that don't. The latter refer to the former as *santri*, at least when they are being careful. (When they're not being careful, they call them *Islam fanatiek*.) They often refer to themselves as *wong Islam statistiek/ tiyang Islam statistiek*, a literal translation of "statistical Muslim" but one stripped of all negative connotations. (Some of those connotations cling, it is true, when the phrase is used by santri to refer to non-santri.) When they use the phrase *nanging ora fanatiek/nanging mboten fanatiek*, non-santri mean that they declare themselves Muslim when the census gets taken, and when they need a religious official for a wedding or funeral, but that they do not say the daily prayers, do not go to the mosque, and in general do not bother much about religious orthodoxy. (If they fast during the fasting month, it is usually for reasons, and with purposes, having more to do with traditional Javanese mysticism than Islamic orthodoxy—for the wrong reasons, that is, in the opinion of the religiously correct.) The phrase about fanaticism is a convenient shorthand which a Westerner whose religion is in abeyance can use to put his non-santri friends at their ease. To say that one does not believe in God is shocking and for that matter politically hazardous in Indonesia today. But a non-santri will know precisely what a "lapsed" Protestant or Catholic means when he says he's not a fanatic—and will probably laugh with pleasure and relief.

Questions about one's religion, one's age, one's father's employment, etc., which are put to Westerners constantly, often strike a foreigner as nosey and rude. Actually, they are simply ways to try—somewhat desperately—to place a Westerner in some sort of intelligible context, just as any two strangers do in Java, and as Pak Harja and Bu Marta do in a minibus in Lesson One. The day I finally turned in impatience on some man in a warung and started asking *him* about *his* family, *his* work, *his* place of origin, and *his* food, as he had been doing to me, was the day I learned to enjoy chatting in Java—and how to do research.

General Remarks

To be a Dutchman in Java—and if you are a Westerner in Java, a white one at least, then you are a Dutchman—has its special trials. In a society in which homogeneity of appearance and behavior is so much stressed as in Java, simply to *look* so different is scandalous, and like most scandal, the stuff of endless hilarity. Furthermore, as the preceding lessons should make clear, language defines people in Java, both their status and style, to a high degree. To be incapable of speaking Javanese places one outside of society because "society" consists so largely in forms of speech and gesture. (Being able to speak Indonesian puts one on somewhat

neutral ground. It will save one from some of the most uncivil reactions. It fails, however, to make one fully human.) The point is that the Javanese are taught from childhood to be very careful about how they speak. To be able to say *anything* at all with complete impunity, because the object of one's remarks will understand nothing, is an irresistible temptation to a great many Javanese. The phenomenon is not unlike the behavior of many Westerners in Indonesia, particularly tourists. The conceit of tourism, and its allure, are that it permits one to escape culture: routine, convention, the rules. That tourists do outrageous things they would never do at home stems from this impression that culture has been suspended. Few Javanese become tourists, but when a foreigner appears in their midst there obtains the same impression that anything goes. That is, when the rules of language and behavior lose their usual hold, then the Javanese cast off *basa* as Westerners on the beach in Kuta, Bali, cast off their clothes.

Nevertheless, the remarks Javanese make about passing Westerners are rarely hostile. They usually reflect amusement, curiosity, and some derision, it's true, but they are rarely aggressive or really crude. For a Westerner to maintain complete calm in the face of such comments, while making it clear through some *very* polite question that he speaks Javanese, is thought by the Javanese a stunning triumph of superior dignity and power.[5]

A Javanese-speaking Westerner presents the Javanese with an anomaly. Javanese stereotypes of Westerners do not endow them with any sensitivity to the nuances of Javanese etiquette. Yet it is impossible to speak Javanese without regard to those rules and all they imply. How, then, to speak to a Westerner who appears to be speaking Javanese? The immediate reaction of many Javanese to a non-native speaker of Javanese tends to be extreme: either far too polite, or far too familiar. There is usually a certain stiffness about shifting speech levels, and sometimes, too, an aberrant oscillation in a Javanese person's speech which would be unlikely in interaction between two Javanese.

Westerners can never expect fully to overcome the distortion their foreignness causes in Javanese encounter. They can only hope to reduce those effects by making it clear that they have some awareness of the norms. Both such an awareness and the ability to demonstrate it, of course, require experience in Java. Long after they have memorized the vocabulary sets, Westerners will continue to make mistakes, really misjudgments, as to the proper use of levels. Certainly, Javanese speakers

---

[5]With the recent enormous rise in tourism in Indonesia, many people in places on the beaten path, such as Jogja and Sala, have acquired more sophisticated though not in all cases more endearing responses to Westerners.

will show some tolerance for a foreigner's clumsiness. Further, there is only sometimes a single, correct choice of level. Personality and mood influence an individual's manipulation of speech levels, and one can rarely label a person's behavior "wrong." But a Westerner does need to recognize certain principles about interaction in Java in order to function well in a Javanese setting.

It is not chic, in the modern West, to be obviously concerned with one's status. Of course we have perfectly clear indicators of class and status, and our interaction reflects our concern with those categories. Like the Javanese, we also have a fully developed sense of our personal dignity. Yet the ideology of egalitarianism makes us hesitant to display and act too obviously on our estimation of others' and our own relative status. Americans, especially, are prone to equate an easy familiarity with all things good in this world. Not so the Javanese, who are more likely to dwell on the pleasures of deference given and received. So a Westerner in Java must realize not only that he is in possession of a particular status, but that he must attend to that status quite carefully. It feels at first like finding oneself the owner of some large beast one can't recall having ordered from the Sears catalogue. I don't mean to imply that one should adopt the cold pride of an English lord, or a colonialist. It is simply that one must show a proper concern for one's own and others' dignity, as evinced in one's comportment and in one's responses to various situations. One should, for example, avoid bending over, avoid rushing, avoid appearing carried away by any emotion. Just how far one wishes to go in adjusting one's behavior to the standards of Javanese propriety is of course an individual, also an ongoing and fluctuating, matter. But one must be as willing to dissociate oneself from someone whose familiarity is unduly quick—since that is not, in Javanese eyes, friendliness but disrespect—as to respond graciously and warmly to the well-meaning paternalism that an older Javanese will show a younger guest, foreign or not, who has proved himself deserving. Of course one can have pals. Anyone can enjoy and join in the relaxed banter of Javanese friends. But a Westerner must appreciate that what may appear righteous democracy in one's treatment of subordinates and acquaintances in the West may appear ridiculous and dishonest "familiarity" in Java. One has the option of remaining the gregarious and somewhat flatfooted *landa*. But one is well-advised to attempt, even in the spirit of a kind of serious play, to create one's own Javanese *persona*, sensitive to the considerations of status and style which motivate so much of Javanese interaction. In so doing, one may come to feel that the distance between "us" and "them" can never be fully bridged. Yet one can enjoy and learn much from this effort to make an interpersonal—it is also a quintessentially cultural—approach.

Vocabulary List for Lesson Twenty

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
agama	agami			religion
andhong				horse-drawn carriage
basa				to speak krama and/or madya
bener	leres			correct
budheg				deaf
cara Jawa	cara Jawi			Javanese
ny>cokot				to bite
kagèt				startled, shocked, upset
kagok				halting, irregular
keplok				to clap
krasan	kraos			to feel at home
Melayu	(Melajeng)			Malay
mlipis				elegant, attractive
omong	wicanten	matur	ngendikan	to speak; speech
pasèh				fluent
m>playu	m>plajeng			to run
roti				bread
salam				greetings
salaman				to shake hands
sega	sekul			cooked rice

Ngoko	*Krama*	*Krama andhap*	*Krama inggil*	
m>wiru				to crease
wiron				creases

Appendix A

PATTERN PRACTICES AND TRANSFORMATION DRILLS

Exercises contravene the emphasis on social context that is intrinsic to Javanese and that is at the crux of this textbook. Mechanical and context-free, they imply that Javanese can be spoken without concern for who's listening. As a result, I provide this appendix with some diffidence. Used cautiously, however, exercises do have some value. They enable students to drill specific intonation patterns, for one thing, and the first exercises for each lesson are designed to provide practice in such patterns. Regular changes, such as the nasalization of initial consonants in the active forms of paired verbs, can also be drilled through exercises. Furthermore, exercises can reinforce students' efforts to learn to distinguish vocabulary items by vocabulary set—to learn to distinguish ngoko, krama, krama andhap and krama inggil items—and to coordinate their use in appropriate ways. To attain these ends, most of the exercises that follow consist of two parts, one in ngoko, the other in krama, with krama inggil and krama andhap used in both parts. The last exercise in each lesson, however, focuses specifically on switching levels, so that students will become proficient in moving back and forth between them. These drills are the most difficult and will take considerable practice to attain fluency.

Exercises for Lesson One

I. A.

1. Badhé tindak dhateng pundi Bu?

(Pak)

2. Badhé tindak dhateng pundi Pak?

(Mas)

3. Badhé tindak dhateng pundi Mas?

(Mbak)

4. Badhé tindak dhateng pundi Mbak?

(Dhik)

5. Badhé tindak dhateng pundi Dhik?

(Pak Dhé)

6. Badhé tindak dhateng pundi Pak Dhé?

(Bu Marta)

7. Badhé tindak dhateng pundi Bu Marta?

(Mas Jaka)

8. Badhé tindak dhateng pundi Mas Jaka?

I. B.

1. Arep lunga nyang ngendi Mas?

(Kang)

2. Arep lunga nyang ngendi Kang?

(Mbak)

3. Arep lunga nyang ngendi Mbak?

(Dhik)

4. Arep lunga nyang ngendi Dhik?

(Nak)

5. Arep lunga nyang ngendi Nak?

(Mas Jaka)

6. Arep lunga nyang ngendi Mas Jaka?

II. A.

1. Kula badhé dhateng Klaten Pak.

(Mas)

2. Kula badhé dhateng Klaten Mas.

(Mbak)

3. Kula badhé dhateng Klaten Mbak.

(Dhik)

4. Kula badhé dhateng Klaten Dhik.

(Pak Sastra)

5. Kula badhé dhateng Klaten Pak Sastra.

(Bu Marta)

6. Kula badhé dhateng Klaten Bu Marta.

(Pak Dhé)

7. Kula badhé dhateng Klaten Pak Dhé.

II. B.

1. Aku arep nyang Klaten Mas.

(Mbak)

2. Aku arep nyang Klaten Mbak.

(Dhik)

3. Aku arep nyang Klaten Dhik.

(Kang)

4. Aku arep nyang Klaten Kang.

(Lik)

5. Aku arep nyang Klaten Lik.

III. A.

1. Aku nyang nggoné mbakyuku.

(Kowé)

2. Kowé nyang nggoné mbakyuku.

(-mu)

3. Kowé nyang nggoné mbakyumu.

(-é)

4. Kowé nyang nggoné mbakyuné.

(Dhèwèké)

5. Dhèwèké nyang nggoné mbakyuné.

(Aku)

6. Aku nyang nggoné mbakyuné.

(-ku)

7. Aku nyang nggoné mbakyuku.

III. B.

1. Kula dhateng panggènanipun mbakyu kula.

(Penjenengan)

2. Penjenengan tindak dhateng panggènanipun mbakyu kula.

(panggènanipun mbakyu penjenengan)

3. Penjenengan tindak dhateng panggènanipun mbakyu penjenengan.

(panggènanipun mbakyunipun)

4. Penjenengan tindak dhateng panggènanipun mbakyunipun.

(Piyambakipun)

5. Piyambakipun dhateng panggènanipun mbakyunipun.

(Kula)

6. Kula dhateng panggènanipun mbakyunipun.

(mbakyu kula)

7. Kula dhateng panggènanipun mbakyu kula.

IV. A.

1. Nyang nggoné mbakyu mung sedhéla kok.

(pasar)

2. Nyang pasar mung sedhéla kok.

(omah)

3. Nyang omah mung sedhéla kok.

(Jatinom)

4. Nyang Jatinom mung sedhéla kok.

(nggoné adhiku)

5. Nyang nggoné adhiku mung sedhéla kok.

(nggoné Pak Sastra)

6. Nyang nggoné Pak Sastra mung sedhéla kok.

IV. B.

1. Dhateng panggènanipun mbakyu namung sekedhap kok.

(peken)

2. Dhateng peken namung sekedhap kok.

(griya)

3. Dhateng griya namung sekedhap kok.

(Jatinom)

4. Dhateng Jatinom namung sekedhap kok.

(panggènanipun adhi kula)

5. Dhateng panggènanipun adhi kula namung sekedhap kok.

(panggènanipun Pak Sastra)

6. Dhateng panggènanipun Pak Sastra namung sekedhap kok.

V. A.

1. Sawétan pasar.

(kulon)

2. Sakulon pasar.

(omah)

3. Sakulon omah.

(wétan)

4. Sawétan omah.

(omahku)

5. Sawétan omahku.

(omahmu)

6. Sawétan omahmu.

(kulon)

7. Sakulon omahmu.

(omahé mbakyuku)

8. Sakulon omahé mbakyuku.

V. B.

1. Sawétan peken.

(kilèn)

2. Sakilèn peken.

(griya)

3. Sakilèn griya.

(wétan)

4. Sawétan griya.

(griya kula)

5. Sawétan griya kula.

(dalem penjenengan)

6. Sawétan dalem penjenengan.

(kilèn)

7. Sakilèn dalem penjenengan.

(griyanipun mbakyu kula)

8. Sakilèn griyanipun mbakyu kula.

VI.[1]

1. Aku manggon nèng Jatinom.

(Kula)

2. Kula manggèn wonten Jatinom.

(Kowé)

3. Kowé manggon nèng Jatinom.

(lenggah)

4. Penjenengan lenggah wonten Jatinom.

(Adhi kula)

---

[1]In the first two lessons, krama inggil will be used only in krama utterances, and only in reference to "penjenengan" and "Bapak." In later exercises, krama inggil will be used in ngoko utterances as well.

5. Adhi kula manggèn wonten Jatinom.

(manggon)

6. Adhiku manggon nèng Jatinom.

(Mbakyumu)

7. Mbakyumu manggon nèng Jatinom.

Exercises for Lesson Two

I. A.

1. Aku ndhisik ya Mas?

(Mbak)

2. Aku ndhisik ya Mbak?

(Nak)

3. Aku ndhisik ya Nak?

(Yu)

4. Aku ndhisik ya Yu?

(Dhik)

5. Aku ndhisik ya Dhik?

(Mbok)

6. Aku ndhisik ya Mbok?

(Lik)

7. Aku ndhisik ya Lik?

I. B.

1. Kula rumiyin inggih Pak?

(Bu)

2. Kula rumiyin inggih Bu?

(Mbah)

3. Kula rumiyin inggih Mbah?

(Pak Dhé)

4. Kula rumiyin inggih Pak Dhé?

(Mas)

5. Kula rumiyin inggih Mas?

(Pak Sastra)

6. Kula rumiyin inggih Pak Sastra?

(Pak Lurah)

7. Kula rumiyin inggih Pak Lurah?

II. A.

1. Dhèk Pak Sastra nduwé gawé kaé, kowé ya mrana?

(Mas Harta)

2. Dhèk Mas Harta nduwé gawé kaé, kowé ya mrana?

(kancamu)

3. Dhèk kancamu nduwé gawé kaé, kowé ya mrana?

(adhimu)

4. Dhèk adhimu nduwé gawé kaé, kowé ya mrana?

(anaké Yu Tumiyem)

6. Dhèk anaké Yu Tumiyem nduwé gawé kaé, kowé ya mrana?

(kakangé Mbok Harja)

7. Dhèk kakangé Mbok Harja nduwé gawé kaé, kowé ya mrana?

II. B.

1. Nalika Pak Sastra gadhah damel punika, penjenengan inggih tindak mrika?

(Mas Harta)

2. Nalika Mas Harta gadhah damel punika, penjenengan inggih tindak mrika?

(kanca penjenengan)

3. Nalika kanca penjenengan gadhah damel punika, penjenengan inggih tindak mrika?

(Bu Paira)

4. Nalika Bu Paira gadhah damel punika, penjenengan inggih tindak mrika?

(anakipun Yu Tumiyem)

5. Nalika anakipun Yu Tumiyem gadhah damel punika, penjenengan inggih tindak mrika?

(kangmasipun Pak Harja)

6. Nalika kangmasipun Pak Harja gadhah damel punika, penjenengan inggih tindak mrika?

III. A.

1. Dhèk semana, aku lagi menyang Semarang.

(bali saka Semarang)

2. Dhèk semana, aku lagi bali saka Semarang.

(menyang pasar)

3. Dhèk semana, aku lagi menyang pasar.

(mulih)

4. Dhèk semana, aku lagi mulih.

(medhun saka bis)

5. Dhèk semana, aku lagi medhun saka bis.

(nyang nggoné mbakyuku)

6. Dhèk semana, aku lagi nyang nggoné mbakyuku.

(mampir nyang nggoné mbakyuku)

7. Dhèk semana, aku lagi mampir nyang nggoné mbakyuku.

III. B.

1. Nalika semanten, kula saweg dhateng Semarang.

(wangsul saking Semarang)

2. Nalika semanten, kula saweg wangsul saking Semarang.

(dhateng peken)

3. Nalika semanten, kula saweg dhateng peken.

(mantuk)

4. Nalika semanten, kula saweg mantuk.

(mandhap saking bis)

5. Nalika semanten, kula saweg mandhap saking bis.

(dhateng panggènanipun mbakyu kula)

6. Nalika semanten, kula saweg dhateng panggènanipun mbakyu kula.

(mampir dhateng panggénanipun mbakyu kula)

7. Nalika semanten, kula saweg mampir dhateng panggènanipun mbakyu kula.

IV. A.

1. Mung bojoku sing mrana.

(anakku)

2. Mung anakku sing mrana.

(teka)

3. Mung anakku sing teka.

(menyang)

4. Mung anakku sing menyang.

(adhimu)

5. Mung adhimu sing menyang.

(isa)

6. Mung adhimu sing isa.

(mlaku)

7. Mung adhimu sing mlaku.

(keponakanku)

8. Mung keponakanku sing mlaku.

(nduwé gawé)

9. Mung keponakanku sing nduwé gawé.

(anakku)

10. Mung anakku sing nduwé gawé.

IV. B.

1. Namung ibunipun laré ingkang mrika.

(kanca kula)

2. Namung kanca kula ingkang mrika.

(penjenengan)

3. Namung penjenengan ingkang tindak mrika.

(Bapak)

4. Namung Bapak ingkang tindak mrika.

(adhi kula)

5. Namung adhi kula ingkang mrika.

(saged)

6. Namung adhi kula ingkang saged.

(mlampah)

7. Namung adhi kula ingkang mlampah.

(kepénakan kula)

8. Namung kapénakan kula ingkang mlampah.

(gadhah damel)

9. Namung kapénakan kula ingkang gadhah damel.

(anak kula)

10. Namung anak kula ingkang gadhah damel.

V.

1. Wah, gayengipun mboten jamak lho Pak.

(Dhik)

2. Wah, gayengipun mboten jamak lho Dhik.

(ora)

3. Wah, gayengé ora jamak lho Dhik.

(Mas)

4. Wah, gayengé ora jamak lho Mas.

(gayengipun)

5. Wah, gayengipun mboten jamak lho Mas.

VI.

1. O, aku medhun kéné Mas.

(kula)

2. O, kula mandhap mriki Mas.

(anakku)

3. O, anakku medhun kéné Mas.

(kancané)

4. O, kancané medhun kéné Mas.

(mriki)

5. O, kancanipun mandhap mriki Mas.

(sawétan peken)

6. O, kancanipun mandhap sawétan peken Mas.

(sampéyan)

7. O, sampéyan mandhap sawétan peken Mas.

(sakidul omahku)

8. O, kowé medhun sakidul omahku Mas.

Exercises for Lesson Three

I. A.

1. É, Dhik Tarna ta punika?

(Pak Sastra)

2. É, Pak Sastra ta punika?

(Mbak Aniek)

3. É, Mbak Aniek ta punika?

(Bu Marta)

4. É, Bu Marta ta punika?

(Dhik Rasa)

5. É, Dhik Rasa ta punika?

(Mas Yadi)

6. É, Mas Yadi ta punika?

I. B.

1. É, Dhik Bawa ta kuwi?

(Kang Jumei)

2. É, Kang Jumei ta kuwi?

(Mas Karta)

3. É, Mas Karta ta kuwi?

(Yu Harja)

4. É, Yu Harja ta kuwi?

(Nak Sri)

5. É, Nak Sri ta kuwi?

(Mbak Aniek)

6. É, Mbak Aniek ta kuwi?

II. A.

1. Kok mboten nitih sepéda montor kémawon Pak?

(bis)

2. Kok mboten nitih bis kémawon Pak?

(colt)

3. Kok mboten nitih colt kémawon Pak?

(mobil)

4. Kok mboten nitih mobil kémawon Pak?

(tindak mangké)

5. Kok mboten tindak mangké kémawon Pak?

(kondur mangké)

6. Kok mboten kondur mangké kémawon Pak?

II. B.

1. Kok ora nitih sepéda montor waé Mas?

(bis)

2. Kok ora nitih bis waé Mas?

(colt)

3. Kok ora nitih colt waé Mas?

(mobil)

4. Kok ora nitih mobil waé Mas?

(tindak mengko)

5. Kok ora tindak mengko waé Mas?

(kondur mengko)

6. Kok ora kondur mengko waé Mas?

III. A.

1. Apa kowé natah wayang?

Ora. Aku ora natah wayang.

2. Apa kowé sing natah wayang.

Dudu. Dudu aku sing natah wayang.

3. Apa kowé wong Prancis?

Dudu. Aku dudu wong Prancis.

4. Apa kowé isa basa Prancis?

Ora. Aku ora isa basa Prancis.

5. Apa kowé isa mayang?

Ora. Aku ora isa mayang.

6. Apa kowé sing nggawa barang kuwi?

Dudu. Dudu aku sing nggawa barang kuwi.

7. Apa kowé putrané Pak Marta?

Dudu. Aku dudu putrané Pak Marta.

III. B.

1. Punapa penjenengan natah ringgit?

Mboten. Kula mboten natah ringgit.

2. Punapa penjenengan ingkang natah ringgit?

Sanès. Sanès kula ingkang natah ringgit.

3. Punapa penjenengan tiyang Prancis?

Sanés. Kula sanés tiyang Prancis.

4. Punapa penjenengan saged basa Prancis?

Mboten. Kula mboten saged basa Prancis.

5. Punapa penjenengan saged ngringgit?

Mboten. Kula mboten saged ngringgit.

6. Punapa penjenengan ingkang ngasta barang punika?

Sanès. Sanès kula ingkang mbekta barang punika.

7. Punapa penjenengan putranipun Pak Marta?

Sanès. Kula sanès putranipun Pak Marta.

IV. A.

1. Kepeksa aku numpak colt waé.

(gawa gapit)

2. Kepeksa aku nggawa gapit waé.

(gawé wayang)

3. Kepeksa aku nggawé wayang waé.

(luku)

4. Kepeksa aku mluku waé.

(wayang)

5. Kepeksa aku mayang waé.

(luku gapit)

6. Kepeksa aku tuku gapit waé.

IV. B.

1. Kepeksa kula numpak colt kémawon.

(bekta gapit)

2. Kepkesa kula mbekta gapit kémawon.

(damel ringgit)

3. Kepeksa kula ndamel ringgit kémawon.

(lampah)

4. Kepeksa kula mlampah kémawon.

(ringgit)

5. Kepeksa kula ngringgit kémawon.

(tumbas gapit)

6. Kepeksa kula tumbas gapit kémawon.

V.

1. Dudu aku sing nggawé Mas.

(Sanès)

2. Sanès kula ingkang ndamel Mas.

(Bapak)

3. Sanès Bapak ingkang ngasta Mas.

(dudu)

4. Dudu Bapak sing ngasta Mas.

(kowé)

5. Dudu kowé sing nggawé Mas.

(kanca kula)

6. Sanès kanca kula ingkang ndamel Mas.

(adhiku)

7. Dudu adhiku sing nggawé Mas.

(penjenengan)

8. Dudu penjenengan sing ngasta Mas.

Exercises for Lesson Four

I. A.

1. Aja nganti diwalik lho Dhik.

(Mas)

2. Aja nganti diwalik lho Mas.

(Mbak)

3. Aja nganti diwalik lho Mbak.

(Bu)

4. Aja nganti diwalik lho Bu.

(Pak)

5. Aja nganti diwalik lho Pak.

(Pak Dhé)

6. Aja nganti diwalik lho Pak Dhé.

I. B.

1. Sampun ngantos dipunwalik lho Mas.

(Mbak)

2. Sampun ngantos dipunwalik lho Mbak.

(Bu)

3. Sampun ngantos dipunwalik lho Bu.

(Pak)

4. Sampun ngantos dipunwalik lho Pak.

(Pak Dhé)

5. Sampun ngantos dipunwalik lho Pak Dhé.

II. A.

1. Arep tak pilih dhéwé, kok sajak rekasa.

(gawé)

2. Arep tak gawé dhéwé, kok sajak rekasa.

(tatah)

3. Arep tak tatah dhéwé, kok sajak rekasa.

(gawa)

4. Arep tak gawa dhéwé, kok sajak rekasa.

(tuku)

5. Arep tak tuku dhéwé, kok sajak rekasa.

(walik)

6. Arep tak walik dhéwé, kok sajak rekasa.

(pilih)

7. Arep tak pilih dhéwé, kok sajak rekasa.

II. B.

1. Badhé kula pilih piyambak, kok sajak rekaos.

(bekta)

2. Badhé kula bekta piyambak, kok sajak rekaos.

(tatah)

3. Badhé kula tatah piyambak, kok sajak rekaos.

(damel)

4. Badhé kula damel piyambak, kok sajak rekaos.

(tumbas)

5. Badhé kula tumbas piyambak, kok sajak rekaos.

(walik)

6. Badhé kula walik piyambak, kok sajak rekaos.

(pilih)

7. Badhé kula pilih piyambak, kok sajak rekaos.

III. A.

1. Aku arep milih dhéwé...

Arep tak pilih dhéwé...

2. Dhèwèké arep milih dhéwé...

Arep dipilih dhéwé...

3. Kowé arep milih dhéwé...

Arep kok pilih dhéwé...

4. Kancaku arep milih dhéwé...

Arep dipilih kancaku dhéwé...

5. Aku arep milih dhéwé...

Arep tak pilih dhéwé...

III. B.

1. Kula badhé milih piyambak...

Badhé kula pilih piyambak...

2. Piyambakipun badhé milih piyambak...

Badhé dipunpilih piyambak...

3. Kanca kula badhé milih piyambak...

Badhé dipunpilih kanca kula piyambak...

4. Mbakyu badhé milih piyambak...

Badhé dipunpilih mbakyu piyambak...

5. Pejenenegan badhé milih piyambak...

Badhé penjenengan pilih piyambak...

6. Kula badhé milih piyambak...

Badhé kula pilih piyambak.

IV. A.

1. Pelayané tak kon milih.

(gawa)

2. Pelayané tak kon nggawa.

(walik)

3. Pelayané tak kon malik.

(gawé)

4. Pelayané tak kon nggawé.

(tuku)

5. Pelayané tak kon tuku.

(tatah)

6. Pelayané tak kon natah.

(tumpak)

7. Pelayané tak kon numpak.

(pilih)

8. Pelayané tak kon milih.

IV. B.

1. Pelayanipun kula kèn milih.

(bekta)

2. Pelayanipun kula kèn mbekta.

(walik)

3. Pelayanipun kula kèn malik.

(damel)

4. Pelayanipun kula kèn ndamel.

(tumbas)

5. Pelayanipun kula kèn tumbas.

(tatah)

6. Pelayanipun kula kèn natah.

(tumpak)

7. Pelayanipun kula kèn numpak.

(pilih)

8. Pelayanipun kula kèn milih.

V. A.

1. Aku tuku dolanan nèng Klaten mau.

Dolanané tak tuku nèng Klaten mau.

2. Aku nggawa dolanan saka Klaten mau.

Dolanané tak gawa saka Klaten mau.

3. Aku nggawé gapit mau.

Gapité tak gawé mau.

4. Aku natah wayang mau.

Wayangé tak tatah mau.

5. Aku mangku wayang mau.

Wayangé tak pangku mau.

V. B.

1. Kula tumbas dolanan wonten Klaten wau.

Dolananipun kula tumbas wonten Klaten wau.

2. Kula mbekta dolanan saking Klaten wau.

Dolananipun kula bekta saking Klaten wau.

3. Kula ndamel gapit wau.

Gapitipun kula damel wau.

4. Kula natah ringgit wau.

Ringgitipun kula tatah wau.

5. Kula mangku ringgit wau.

Ringgitipun kula pangku wau.

VI.

1. Aku tuku gapit nèng Klaten mau.

(tak tuku)

2. Gapité tak tuku nèng Klaten mau.

(Kowé)

3. Kowé tuku gapit nèng Klaten mau.

(Kula)

4. Kula tumbas gapit wonten Klaten wau.

(Penjenengan)

5. Penjenengan mundhut gapit wonten Klaten wau.

(Kancaku)

6. Kancaku tuku gapit nèng Klaten mau.

(Bapakku)

7. Bapakku mundhut gapit nèng Klaten mau.

(Mbakyu)

8. Mbakyu tuku gapit nèng Klaten mau.

(dituku)

Gapité dituku mbakyu nèng Klaten mau.

Exercises for Lesson Five

I. A.

1. Dados malem Rebo Paing, punapa Rebo Paing sonten?

(Jemuah Legi)

2. Dados malem Jemuah Legi, punapa Jemuah Legi sonten?

(Setu Paing)

3. Dados malem Setu Paing, punapa Setu Paing sonten?

(Slasa Kliwon)

4. Dados malem Slasa Kliwon, punapa Slasa Kliwon sonten?

(Rebo Wagé)

5. Dados malem Rebo Wagé, punapa Rebo Wagé sonten?

(Senèn Pon)

6. Dados malem Senèn Pon, punapa Senèn Pon sonten?

(Minggu Wagé)

7. Dados malem Minggu Wagé, punapa Minggu Wagé sonten?

(Kemis Legi)

8. Dados malem Kemis Legi, punapa Kemis Legi sonten?

I. B.

1. Dadi malem Rebo Paing, apa Rebo Paing soré?

(Jemuah Legi)

2. Dadi malem Jemuah Legi, apa Jemuah Legi soré?

(Setu Paing)

3. Dadi malem Setu Paing, apa Setu Paing soré?

(Slasa Kliwon)

4. Dadi malem Slasa Kliwon, apa Slasa Kliwon soré?

(Rebo Wagé)

5. Dadi malem Rebo Wagé, apa Rebo Wagé soré?

(Senèn Pon)

6. Dadi malem Senèn Pon, apa Senèn Pon soré?

(Minggu Wagé)

7. Dadi malem Minggu Wagé, apa Minggu Wagé soré?

(Kemis Legi)

8. Dadi malem Kemis Legi, apa Kemis Legi soré?

II. A.

1. O, rayinipun Dhik Darmanto ta?

(adhi)

2. O, adhinipun Dhik Darmanto ta?

(kangmas)

3. O, kangmasipun Dhik Darmanto ta?

(raka)

4. O, rakanipun Dhik Darmanto ta?

(putra)

5. O, putranipun Dhik Darmanto ta?

(kepénakan)

6. O, kepénakanipun Dhik Darmanto ta?

II. B.

1. O rayiné Dhik Darmanto ta?

(adhi)

2. O, adhiné Dhik Darmanto ta?

(kangmas)

3. O, kangmasé Dhik Darmanto ta?

(raka)

4. O, rakané Dhik Darmanto ta?

(putra)

5. O, putrané Dhik Darmanto ta?

(keponakan)

6. O, keponakané Dhik Darmanto ta?

III. A.

1. Sampun Pak, wonten ngriku kémawon Pak.

(mangké)

2. Sampun Pak, mangké kémawon Pak.

(wonten mriki)

3. Sampun Pak, wonten mriki kémawon Pak.

(mbénjing)

4. Sampun Pak, mbénjing kémawon Pak.

([illegible]ula piyambak)

5. Sampun Pak, kula piyambak kémawon Pak.

(mbénjing Rebo Paing)

6. Sampun Pak, mbénjing Rebo Paing kémawon Pak.

(wonten ngriku)

7. Sampun Pak, wonten ngriku kémawon Pak.

III. B.

1. Wis Dhik, nèng kana waé Dhik.

(mengko)

2. Wis Dhik, mengko waé Dhik.

(nèng kéné)

3. Wis Dhik, nèng kéné waé Dhik.

(mbésuk)

4. Wis Dhik, mbésuk waé Dhik.

(aku dhéwé)

5. Wis Dhik, aku dhéwé waé Dhik.

(suk Rebo Paing)

6. Wis Dhik, suk Rebo Paing waé Dhik.

(nèng kana)

7. Wis Dhik, nèng kana waé Dhik.

IV. A.

1. Kula nglebetaken ringgit rumiyin.

(tatah)

2. Kula natahaken ringgit rumiyin.

(tumbas)

3. Kula numbasaken ringgit rumiyin.

(pados)

4. Kula madosaken ringgit rumiyin.

(takèn)

5. Kula nakèkaken ringgit rumiyin.

IV. B.

1. Aku nglebokaké wayang dhisik.

(tatah)

2. Aku natahaké wayang dhisik.

(tuku)

3. Aku nukokaké wayang dhisik.

(golèk)

4. Aku nggolèkaké wayang dhisik.

(takon)

5. Aku nakokaké wayang dhisik.

V. A.

1. Sampéyan kepurih ngringgit.

Kajengipun supados sampéyan ngringgit.

2. Mas Setyaji kepurih nglebetaken kendaraanipun.

Kajengipun supados Mas Setyaji nglebetaken kendaraanipun.

3. Penjenengan kepurih maos buku punika.

Kajengipun supados penjenengan maos buku punika.

4. Bapak kepurih mundhutaken pit.

Kajengipun supados Bapak mundhutaken pit.

5. Kula kepurih nyuwunaken pitulungan.

Kajengipun supados kula nyuwunaken pitulungan.

V. B.

1. Kowé kepurih mayang.

Karepé supaya kowé mayang.

2. Mas Setyaji kepurih nglebokaké kendaraané.

Karepé supaya Mas Setyaji nglebokaké kendaraané.

3. Bapak kepurih mundhutaké pit.

Karepé supaya Bapak mundhutaké pit.

4. Penjenengan kepurih maca buku kuwi.

Karepé supaya penjenengan maca buku kuwi.

5. Aku kepurih nyuwunaké pitulungan.

Karepé supaya aku nyuwunaké pitulungan.

VI.

1. Kangamas kula badhé ngislamaken anakipun.

(nglebokaké kendaraané)

2. Kangmasku arep nglebokaké kendaraané.

(ngawontenaken tetingalan)

3. Kangmas kula badhé ngawontenaken tetingalan.

(Bapak kula)

4. Bapak kula badhé ngawontenaken tetingalan.

(Kancaku)

5. Kancaku arep nganakaké tontonan.

(nakokaké kuwi)

6. Kancaku arep nakokaké kuwi.

(Kula)

7. Kula badhé nakèkaken punika.

(nyuwunaké pitulungan)

8. Aku arep nyuwunaké pitulungan.

Exercises for Lesson Six

I. A.

1. Mekaten Dhik.

(Pak)

2. Mekaten Pak.

(Bu)

3. Mekaten Bu.

(Pak Ganda)

4. Mekaten Pak Ganda.

(Mas Dar)

5. Mekaten Mas Dar.

(Yu)

6. Mekaten Yu.

I. B.

1. Ngéné Dhik.

(Kang)

2. Ngéné Kang.

(Yu Paimin)

3. Ngéné Yu Paimin.

(Mas Jum)

4. Ngéné Mas Jum.

(Nak)

5. Ngéné Nak.

II. A.

1. Menawi lampahanipun, kados pundi?

(pit)

2. Menawi pitipun, kados pundi?

(bektan)

3. Menawi bektanipun, kados pundi?

(ringgit)

4. Menawi ringgitipun, kados pundi?

(grìya)

5. Menawi griyanipun, kados pundi?

(wragad)

6. Menawi wragadipun, kados pundi?

(adhi)

7. Menawi adhinipun, kados pundi?

(segawon)

8. Menawi segawonipun, kados pundi?

(lampahan)

9. Menawi lampahanipun, kados pundi?

II. A.

1. Bab lakoné, piyé?

(pit)

2. Bab pité, piyé?

(gawan)

3. Bab gawané, piyé?

(wayang)

4. Bab wayangé, piyé?

(omah)

5. Bab omahé, piyé?

(wragad)

6. Bab wragadé, piyé?

(adhi)

7. Bab adhiné, piyé?

(asu)

8. Bab asuné, piyé?

(lakon)

9. Bab lakoné, piyé?

III. A.

1. Dèrèng saged dipuntemtokaken.

(lebet)

2. Dèrèng saged dipunlebetaken.

(pados)

3. Dèrèng saged dipunpadosaken.

(Islam)

4. Dèrèng saged dipunislamaken.

(wonten)

5. Dèrèng saged dipunwontenaken.

(tumbas)

6. Dèrèng saged dipuntumbasaken.

(tumpak)

7. Dèrèng saged dipuntumpakaken.

(takèn)

8. Dèrèng saged dipuntakèkaken.

III. B.

1. Durung isa ditemtokaké.

(lebu)

2. Durung isa dilebokaké.

(golèk)

3. Durung isa digolèkaké.

(Islam)

3. Durung isa diislamaké.

(ana)

4. Durung isa dianakaké.

(tuku)

5. Durung isa ditukokaké.

(tumpak)

6. Durung isa ditumpakaké.

(takon)

7. Durung isa ditakokaké.

IV. A.

1. Penjenengan madosaken pesindhèn sisan.

Umpami pesindhènipun saged penejenengan padosaken sisan....

2. Kula madosaken kendaraan sisan.

Umpami kendaraanipun saged kula padosaken sisan....

3. Piyambakipun nemtokaken lampahanipun sisan.

Umpami lampahanipun saged dipuntemtokaken sisan....

4. Kula ngaturaken semanten rumiyin.

Umapami semanten saged kula aturaken rumiyin....

5. Adhinipun nglebetaken sepéda montoripun rumiyin.

Umpami sepéda montoripun saged dipunlebetaken adhinipun rumiyin....

6. Kula masrahaken prakawis gangsa dhateng penjenengan.

Umpami prakawis gangsa saged kula pasrahaken dhateng penjenengan....

IV. B.

1. Penjenengan nggolèkaké pesindhèn sisan.

Umpama pesindhèné isa penjenengan golèkaké sisan....

2. Aku nggolèkaké kendaraan sisan.

Umpama kendaraané isa tak golèkaké sisan....

3. Dhèwèké nemtokaké lakoné sisan.

Umpama lakoné isa ditemtokaké sisan....

4. Aku ngaturaké semana dhisik.

Umpama semana isa tak aturaké dhisik....

5. Adhiné nglebokaké sepéda montoré ndhisik.

Umpama sepéda montoré isa dilebokaké adhiné ndhisik....

6. Aku masrahaké prekara gamelan marang kowé.

Umpama prekara gamelan isa tak pasrahaké marang kowé....

V.

1. Kagunganipun Pak Sastra badhé dipunanggé.

(arep)

2. Kagungané Pak Sastra arep dienggo.

(tak)

3. Kagungané Pak Sastra arep tak enggo.

(gadhahan)

4. Gadhahanipun Pak Sastra badhé kula anggé.

(gadhahanipun kanca kula)

5. Gadhahanipun kanca kula badhé kula anggé.

(kok)

6. Duwèké kancaku arep kok enggo.

(di)

7. Duwèké kancaku arep dienggo.

Exercises for Lesson Seven

I. A.

1. Criyosipun sampun pindhah.

(kondur)

2. Criyosipun sampun kondur.

(dipuntemtokaken)

3. Criyosipun sampun dipuntemtokaken.

(tepang)

4. Criyosipun sampun tepang.

(dipunlebetaken)

5. Criyosipun sampun dipunlebetaken.

(bibar)

6. Criyosipun sampun bibar.

(dangu)

7. Criyosipun sampun dangu.

(wonten)

8. Criyosipun sampun wonten.

(cekap)

9. Criyosipun sampun cekap.

I. B.

1. Jaréné wis pindhah.

(mulih)

2. Jaréné wis mulih.

(ditemtokaké)

3. Jaréné wis ditemtokaké.

(tepung)

4. Jaréné wis tepung.

(dilebokaké)

5. Jaréné wis dilebokaké.

(bubar)

6. Jaréné wis bubar.

(suwé)

7. Jaréné wis suwé.

(ana)

8. Jaréné wis ana.

(cukup)

9. Jaréné wis cukup.

II. A.

1. Pindhah, kok mboten ngabari kula.

(gadhah damel)

2. Gadhah damel, kok mboten ngabari kula.

(wonten perlu)

3. Wonten perlu, kok mboten ngabari kula.

(pados griya)

4. Pados griya, kok mboten ngabari kula.

(èwed)

5. èwed, kok mboten ngabari kula.

(ningali filem)

6. Ningali filem, kok mboten ngabari kula.

(ngawontenaken ringgit)

7. Ngawontenaken ringgit, kok mboten ngabari kula.

(perlu arta)

8. Perlu arta, kok mboten ngabari kula.

(sowan Pak Lurah)

9. Sowan Pak Lurah, kok mboten ngabari kula.

II. B.

1. Pindhah, kok ora ngabari aku.

(nduwé gawé)

2. Nduwé gawé, kok ora ngabari aku.

(ana perlu)

3. Ana perlu, kok ora ngabari aku.

(golèk omah)

4. Golèk omah, kok ora ngabari aku.

(éwuh)

5. Éwuh, kok ora ngabari aku.

(nonton filem)

6. Nonton filem, kok ora ngabari aku.

(nganakaké wayang)

7. Nganakaké wayang, kok ora ngabari aku.

(perlu dhuwit)

8. Perlu dhuwit, kok ora ngabari aku.

(sowan Pak Lurah)

9. Sowan Pak Lurah, kok ora ngabari aku.

III. A.

1. Mas Warna sok ngancani kula.

(pados)

2. Mas Warna sok madosi kula.

(kabar)

3. Mas Warna sok ngabari kula.

(criyos)

4. Mas Warna sok nyriyosi kula.

(takèn)

5. Mas Warna sok nakèni kula.

(sami)

6. Mas Warna sok nyamèni kula.

III. B.

1. Mas Warna sok ngancani aku.

(golèk)

2. Mas Warna sok nggolèki aku.

(kabar)

3. Mas Warna sok ngabari aku.

(crita)

4. Mas Warna sok nyritani aku.

(takon)

5. Mas Warna sok nakoni aku.

(padha)

6. Mas Warna sok madhani aku.

IV. A.

1. Mas Warna pindhah kalih wulan ingkang kepengker.

(setunggal)

2. Mas Warna pindhah setunggal wulan ingkang kepengker.

(wolu)

3. Mas Warna pindhah wolung wulan ingkang kepengker.

(minggu)

4. Mas Warna pindhah wolung minggu ingkang kepengker.

(gangsal)

5. Mas Warna pindhah gangsal minggu ingkang kepengker.

(kala wulan Januari)

6. Mas Warna pindhah kala wulan Januari ingkang kepengker.

(sekawan)

7. Mas Warna pindhah sekawan wulan ingkang kepengker.

(kala dinten Jemuah)

8. Mas Warna pindhah kala dinten Jemuah ingkang kepengker.

IV. B.

1. Mas Warna pindhah dhèk sasi sing kepungkur.

(sesasi)

2. Mas Warna pindhah sesasi sing kepungkur.

(wolu)

3. Mas Warna pindhah wolung sasi sing kepungkur.

(minggu)

4. Mas Warna pindhah wolung minggu sing kepungkur.

(lima)

5. Mas Warna pindhah limang minggu sing kepungkur.

(dhèk sasi Januari)

6. Mas Warna pindhah dhèk sasi Januari sing kepungkur.

(papat)

7. Mas Warna pindhah patang sasi sing kepungkur.

(dhèk dina Jemuah)

8. Mas Warna pindhah dhèk dina Jemuah sing kepungkur.

V. A.

1. Kula madosi Mas Warna wau.

(pelem)

2. Kula pados pelem wau.

(sandé)

3. Kula pados sandé wau.

(girah)

4. Kula nggirah sandé wau.

(sandé lan rasukan)

5. Kula nggirahi sandé lan rasukan wau.

(pados)

6. Kula pados sandé lan rasukan wau.

(kanca kula)

7. Kula madosi kanca kula wau.

(takèn)

8. Kula nakèni kanca kula wau.

V. B.

1. Aku nggolèki Mas Warna mau.

(pelem)

2. Aku golèk pelem mau.

(sarung)

3. Aku golèk sarung mau.

(kumbah)

4. Aku ngumbah sarung mau.

(sarung lan klambi)

5. Aku ngumbahi sarung lan klambi mau.

(golèk)

6. Aku golèk sarung lan klambi mau.

(kancaku)

7. Aku nggolèki kancaku mau.

(takon)

8. Aku nakoni kancaku mau.

VI.

1. Kula madosi Mas Warna wau.

(Aku)

2. Aku nggolèki Mas Warna mau.

(kabar)

3. Aku ngabari Mas Warna mau.

(ngentosi)

4. Kula ngentosi Mas Warna wau.

(ningali filem)

5. Kula ningali filem wau.

(nonton)

6. Aku nonton filem mau.

(wong)

7. Aku nonton wong mau.

(Kula)

8. Kula ningali tiyang wau.

Exercises for Lesson Eight

I. A.

1. Wis diwènèhi ndadak njaluk menèh.

(tuku)

2. Wis diwènèhi ndadak tuku menèh.

(jupuk)

3. Wis diwènèhi ndadak njupuk menèh.

(golèk)

4. Wis diwènèhi ndadak golèk menèh.

(jaluk)

5. Wis diwènèhi ndadak njaluk menèh.

I. B.

1. Sampun dipunsukani ndadak nedha malih.

(tumbas)

2. Sampun dipunsukani ndadak tumbas malih.

(pendhet)

3. Sampun dipunsukani ndadak mendhet malih.

(pados)

4. Sampun dipunsukani ndadak pados malih.

(tedha)

5. Sampun dipunsukani ndadak nedha malih.

II. A.

1. Lah, uninè ora cetha, piyé manèh?

(klambiné kurang gedhé)

2. Lha, klambiné kurang gedhé, piyé manèh?

(Bapak ora kondur-kondur)

3. Lha, Bapak ora kondur-kondur, piyé manèh?

(adhiné ora nggenah)

4. Lha, adhiné ora nggenah, piyé manèh?

(dhuwité kurang)

5. Lha, dhuwité kurang, piyé manèh?

(wongé wis lunga)

6. Lha, wongé wis lunga, piyé manèh?

II. B.

1. Lha, ungelipun mboten cetha, kados pundi malih?

(rasukanipun kirang ageng)

2. Lha, rasukanipun kirang ageng, kados pundi malih?

(Bapak mboten kondur-kondur)

3. Lha, Bapak mboten kondur-kondur, kados pundi malih?

(adhinipun mboten nggenah)

4. Lha, adhinipun mboten nggenah, kados pundi malih?

(artanipun kirang)

5. Lha, artanipun kirang, kados pundi malih?

(tiyangipun sampun késah)

6. Lha, tiyangipun sampun késah, kados pundi malih?

III. A.

1. Sing digolèki mau, sapa?

(takon)

2. Sing ditakoni mau, sapa?

(kandha)

3. Sing dikandhani mau, sapa?

(crita)

4. Sing dicritani mau, sapa?

(wènèh)

5. Sing diwènèhi mau, sapa?

(kabar)

6. Sing dikabari mau, sapa?

(pamit)

7. Sing dipamiti mau, sapa?

(entèni)

8. Sing dientèni mau, sapa?

(suguh)

9. Sing disuguhi mau, sapa?

III. B.

1. Ingkang dipunpadosi wau, sinten?

(takèn)

2. Ingkang dipuntakèni wau, sinten?

(criyos)

3. Ingkang dipuncriyosi wau, sinten?

(suka)

4. Ingkang dipunsukani wau, sinten?

(kabar)

5. Ingkang dipunkabari wau, sinten?

(pamit)

6. Ingkang dipunpamiti wau, sinten?

(entosi)

7. Ingkang dipunentosi wau, sinten?

(segah)

8. Ingkang dipunsegahi wau, sinten?

(purug)

9. Ingkang dipunpurugi wau, sinten?

IV. A.

1. Aku wis marani bocah-bocah mau.

Bocah-bocah wis tak parani mau.

2. Kowé rak ngarani aku wong Semarang.

Aku rak kok arani wong Semarang.

3. Dhèwèké bola-bali ngidaki bukuku.

Bukuku bola-bali diidaki.

4. Kancaku ngentèni Bapak nèng dalan.

Bapak dientèni kancaku nèng dalan.

5. Rasa nyuguhi tamuné roti manis.

Tamuné disuguhi Rasa roti manis.

6. Aku wis nakoni adhiné Harta mau.

Adhiné Harta wis tak takoni mau.

7. Wong cilik ora kena madhani wong gedhé.

Wong gedhé ora kena dipadhani wong cilik.

8. Marna ngumbahi klambiné.

Klambiné dikumbahi Marna.

IV. B.

1. Kula sampun murugi laré-laré wau.

Laré-laré sampun kula purugi wau.

2. Penjenengan rak mastani kula tiyang Semarang.

Kula rak penjenengan wastani tiyang Semarang.

3. Piyambakipun wongsal-wangsul ngidaki buku kula.

Buku kula wongsal-wangsul dipunidaki.

4. Kanca kula ngentosi Bapak wonten margi.

Bapak dipunentosi kanca kula wonten margi.

5. Rasa nyegahi tamunipun roti manis.

Tamunipun dipunsegahi Rasa roti manis.

6. Kula sampun nakèni adhinipun Harta wau.

Adhinipun Harta sampun kula takèni wau.

7. Tiyang alit mboten kénging nyamèni tiyang ageng.

Tiyang ageng mboten kénging dipunsamèni tiyang alit.

8. Marna nggirahi rasukanipun.

Rasukanipun dipungirahi Marna.

V. A.

1. Aku nggolèkaké buku kanggo Pak Marta.

Pak Marta tak golèkaké buku.

2. Aku nyilihaké dhuwit marang mbakyuku.

Mbakyuku tak silihi dhuwit.

3. Aku nyritakaké lakon wayang marang Mas Tekad.

Mas Tekad tak critani lakon wayang.

4. Pak Sastra nyathetaké gendhing kanggo aku.

Aku dicathetaké gendhing karo Pak Sastra.

5. Pak Sastra mènèhaké buku gendhing marang aku.

Aku diwènèhi buku gendhing karo Pak Sastra.

6. Kowé nyathetaké gendhing kanggo kancamu apa?

Kancamu kok cathetaké gendhing apa?

V. B.

1. Kula madosaken buku kanggé Pak Marta.

Pak Marta kula padosaken buku.

2. Kula nyambutaken arta dhateng mbakyu kula.

Mbakyu kula kula sambuti arta.

3. Kula nyriyosaken lampahan ringgit dhateng Mas Tekad.

Mas Tekad kula criyosi lampahan ringgit.

4. Pak Sastra nyathetaken gendhing kanggé kula.

Kula dipuncathetaken gendhing kaliyan Pak Sastra.

5. Pak Sastra nyukakaken buku gendhing dhateng kula.

Kula dipunsukani buku gendhing kaliyan Pak Sastra.

6. Penjenengan nyathetaken gendhing kanggé kanca penjenengan punapa?

Kanca penjenengan penjenengan cathetaken gendhing punapa?

VI. A.

1. Kowé wis nyritakaké lakoné marang kancamu.

Kancamu wis kok critani lakoné.

2. Aku ora isa nukokaké pit kanggo adhiku.

Adhiku ora isa tak tukokaké pit.

3. Tomo nyilihi aku dhuwit selawé rupiah.

Aku disilihi dhuwit selawé rupiah karo Tomo.

4. Kancaku njupukaké pelem kanggo Tuti.

Tuti dijupukaké pelem karo kancaku.

VI. B.

1. Sampéyan sampun nyriyosaken lampahanipun dhateng kanca sampéyan.

Kanca sampéyan sampun sampéyan criyosi lampahanipun.

2. Kula mboten saged numbasaken pit kanggé adhi kula.

Adhi kula mboten saged kula tumbasaken pit.

3. Tomo nyambuti kula arta selangkung rupiah.

Kula dipunsambuti arta selangkung rupiah kaliyan Tomo.

4. Kanca kula mendhetaken pelem kanggé Tuti.

Tuti dipunpendhetaken pelem kaliyan kanca kula.

Exercises for Lesson Nine

I. A.

1. Bukumu cathetan tak silih sik ya?

(Pit)

2. Pitmu tak silih sik ya?

(Klambi)

3. Klambimu tak silih sik ya?

(Dhuwit)

4. Dhuwitmu tak silih sik ya?

(Duwèk)

5. Duwèkmu tak silih sik ya?

(Buku gendhing)

6. Bukumu gendhing tak silih sik ya?

I. B

1. Buku cathetan sampéyan kula sambut rumiyin inggih?

(Pit)

2. Pit sampéyan kula sambut rumiyin inggih?

(Rasukan)

3. Rasukan sampéyan kula sambut rumiyin inggih?

(Arta)

4. Arta sampéyan kula sambut rumiyin inggih?

(Gadhahan)

5. Gadhahan sampéyan kula sambut rumiyin inggih?

(Buku gendhing)

6. Buku gendhing sampéyan kula sambut rumiyin inggih?

II. A.

1. Bukuku kok ilang.

Aku kélangan buku.

2. Dhuwitku kok entèk.

Aku kentèkan dhuwit.

3. Dhompètku kok dicopèt wong.

Aku kecopètan dhompèt.

4. Mau bengi ana maling nèng nggonaku.

Mau bengi aku kemalingan.

5. Wis wengi kok ana dhayoh teka.

Wis wengi aku ketekan dhayoh.

6. Banyuné nyiprati aku nèng pinggir dalan.

Aku kecipratan banyu nèng pinggir dalan.

II. B.

1. Buku kula kok ical.

Kula kécalan buku.

2. Arta kula kok telas.

Kula ketelasan arta.

3. Dhompèt kula dipuncopèt tiyang.

Kula kecopètan dhompèt.

4. Wau dalu, wonten maling wonten panggènan kula.

Wau dalu, kula kemalingan.

5. Sampun dalu kok wonten dhayoh dhateng.

Sampun dalu kula kedhatengan dhayoh.

6. Toyanipun nyiprati kula wonten pinggir margi.

Kula kecipratan toya wonten pinggir margi.

III. A.

1. Tak arani sléndro, jebulané pélog.

(gedhé, cilik)

2. Tak arani gedhé, jebulané cilik.

(nesu, bungah)

3. Tak arani nesu, jebulané bungah.

(wis mari, isih lara)

4. Tak arani wis mari, jebulané isih lara.

(ireng, putih)

5. Tak arani ireng, jebulané putih.

(mawa kembang, ora mawa)

6. Tak arani mawa kembang, jebulané ora mawa.

(madhep ngidul, madhep ngalor)

7. Tak arani madhep ngidul, jebulané madhep ngalor.

(wong Jawa, wong Sundha)

8. Tak arani wong Jawa, jebulané wong Sundha.

III. B.

1. Kula wastani sléndro, jebulanipun pélog.

(ageng, alit)

2. Kula wastani ageng, jebulanipun alit.

(duka, bingah)

3. Kula wastani duka, jebulanipun bingah.

(sampun mantun, taksih sakit)

4. Kula wastani sampun mantun, jebulanipun taksih sakit.

(cemeng, pethak)

5. Kula wastani cemeng, jebulanipun pethak.

(mawi sekar, mboten mawi)

6. Kula wastani mawi sekar, jebulanipun mboten mawi.

(majeng ngidul, majeng ngalèr)

7. Kula wastani majeng ngidul, jebulanipun majeng ngalèr.

(tiyang Jawi, tiyang Sundha)

8. Kula wastani tiyang Jawi, jebulanipun tiyang Sundha.

IV. A.

1. Umpamané diilangi jakané siji, rak ora apa-apa ta?

(krudhuké)

2. Umpamané diilangi krudhuké, rak ora apa-apa ta?

(dipethili kembangé)

3. Umpamané dipethili kembangé, rak ora apa-apa ta?

(dicokoti lemut)

4. Umpamané dicokoti lemut, rak ora apa-apa ta?

(kecipratan banyu)

5. Umpamané kecipratan banyu, rak ora apa-apa ta?

(dikurangi gulané)

6. Umpamané dikurangi gulané, rak ora apa-apa ta?

(kekurangan moto)

7. Umpamané kekurangan moto, rak ora apa-apa ta?

(ditibani godhong)

8. Umpamané ditibani godhong, rak ora apa-apa ta?

(ketiban wahyu)

9. Umpamané ketiban wahyu, rak ora apa-apa ta?

IV. B.

1. Umpaminipun dipunicali jakanipun setunggal, rak mboten punapa-punapa ta?

(krudhukipun)

2. Umpaminipun dipunicali krudhukipun, rak mboten punapa-punapa ta?

(dipunpethili sekaripun)

3. Umpaminipun dipunpethili sekaripun, rak mboten punapa-punapa ta?

(dipuncokoti lemut)

4. Umpaminipun dipuncokoti lemut, rak mboten punapa-punapa ta?

(dipunciprati toya)

5. Umpaminipun dipunciprati toya, rak mboten punapa-punapa ta?

(dipunkirangi gendhisipun)

6. Umpaminipun dipunkirangi gendhisipun, rak mboten punapa-punapa ta?

(kekirangan moto)

7. Umpaminipun kekirangan moto, rak mboten punapa-punapa ta?

(dipundhawahi ron)

8. Umpaminipun dipundhawahi ron, rak mboten punapa-punapa ta?

(kedhawahan wahyu)

9. Umpaminipun kedhawahan wahyu, rak mboten punapa-punapa ta?

V. A.

1. Ora dhing. Sing dipikir mung kathoké dhing.

(dhuwité)

2. Ora dhing. Sing dipikir mung dhuwité dhing.

(kepénaké dhéwé)

3. Ora dhing. Sing dipikir mung kepénaké dhéwé dhing.

(adhiné)

4. Ora dhing. Sing dipikir mung adhiné dhing.

(suguhané)

5. Ora dhing. Sing dipikir mung suguhané dhing.

V. B.

1. Mboten dhing. Ingkang dipunmanah namung sruwalipun dhing.

(artanipun)

2. Mboten dhing. Ingkang dipunmanah namung artanipun dhing.

(sekécanipun piyambak)

3. Mboten dhing. Ingkang dipunmanah namung sekécanipun piyambak dhing.

(adhinipun)

4. Mboten dhing. Ingkang dipunmanah namung adhinipun dhing.

(segahanipun)

5. Mboten dhing. Ingkang dipunmanah namung segahanipun dhing.

VI.

1. Aja mandheg lho, ndhak ketabrak.

(krasa rekasané)

2. Aja mandheg lho, ndhak krasa rekasané.

(kraos)

3. Sampun kèndel lho, ndhak kraos rekaosipun.

(sisah raosipun)

4. Sampun kèndel lho, ndhak sisah raosipun.

(aja mikir-mikir bab kuwi)

5. Aja mikir-mikir bab kuwi, ndhak susah rasané.

(Aja matur bab kuwi)

6. Aja matur bab kuwi, ndhak susah rasané.

(Aja ndelok nyang mburi)

7. Aja ndelok nyang mburi, ndhak susah rasané.

(Sampun)

8. Sampun ningali dhateng wingking, ndhak sisah raosipun.

Exercises for Lesson Ten

I. A.

1. O Allah, karo bakul wis tuwèk diarani kepéncut.

(Aniek)

2. O Allah, karo Aniek diarani kepéncut.

(adhiné Harta)

3. O Allah, karo adhiné Harta diarani kepéncut.

(bocah isik cilik)

4. O Allah, karo bocah isih cilik diarani kepéncut.

(putra ratu)

5. O Allah, karo putra ratu diarani kepéncut.

(pesindhèn)

6. O Allah, karo pesindhèn diarani kepéncut.

(bakul témpé)

7. O Allah, karo bakul témpé diarani kepéncut.

I.B.

1. O Allah, kaliyan bakul sampun sepuh dipunwastani kepéncut.

(Aniek)

2. O Allah, kaliyan Aniek dipunwastani kepéncut.

(adhinipun Harta)

3. O Allah, kaliyan adhinipun Harta dipunwastani kepéncut.

(laré taksih alit)

4. O Allah, kaliyan laré taksih alit dipunwastani kepéncut.

(putra ratu)

5. O Allah, kaliyan putra ratu dipunwastani kepéncut.

(pesindhèn)

6. O Allah, kaliyan pesindhèn dipunwastani kepéncut.

(bakul témpé)

7. O Allah, kaliyan bakul témpé dipunwastani kepéncut.

II. A.

1. Klambiné gedhé banget.

Klambiné kegedhèn.

2. Lé mlayu rikat banget.

Lé mlayu kerikaten.

3. Bisé, lé mandheg, kerep banget.

Bisé, lé mandheg kekerepen.

4. Omahé adoh banget.

Omahé kadohen.

5. Lé omong kok seru banget.

Lé omong kok keseron.

6. Yèn nabuh, aja kenceng banget.

Yèn nabuh, aja kekencengen.

7. Aja suwé banget lé ngentèni.

Aja kesuwèn lé ngentèni.

II. B.

1. Rasukanipun ageng sanget.

Rasukanipun kagengen.

2. Anggènipun mlajeng rikat sanget.

Anggènipun mlajeng kerikaten.

3. Bisipun, anggènipun kèndel, asring sanget.

Bisipun, anggènipun kèndel, kasringen.

4. Griyanipun tebih sanget.

Griyanipun ketebihen.

5. Wicantenipun kok seru sanget.

Wicantenipun kok keseron.

6. Yèn nabuh, sampun kenceng sanget.

Yèn nabuh, sampun kekencengen.

7. Sampun dangu sanget anggènipun ngentosi.

Sampun kedangon anggènipun ngentosi.

III. A.

1. Mas Harta dhuwur banget. (aku)

Mas Harta karo aku, dhuwur sapa?

2. Durèn énak banget. (sirsat)

Durèn karo sirsat, énak sing endi?

3. Klambiné larang banget. (kathoké)

Klambiné karo kathoké, larang sing endi?

4. Buku iki apik banget. (buku kuwi)

Buku iki karo buku kuwi, apik sing endi?

5. Mbah Harja tuwa banget. (Mbah Karta)

Mbah Harja karo Mbah Karta, tuwa sapa?

6. Bis, lé mandheg kerep. (kol)

Bis karo kol, lé mandheg, kerep sing endi?

III. B.

1. Mas Harta inggil sanget. (kula)

Mas Harta kaliyan kula, inggil sinten?

2. Durèn éca sanget. (sirsat)

Durèn kaliyan sirsat, éca ingkang pundi?

3. Rasukanipun awis sanget. (sruwalipun)

Rasukanipun kaliyan sruwalipun, awis ingkang pundi?

4. Buku punika saé sanget. (buku punika)

Buku punika kaliyan buku punika, saé ingkang pundi?

5. Mbah Harja sepuh sanget. (Mbah Karta)

Mbah Harja kaliyan Mbah Karta, sepuh sinten?

6. Bis, anggènipun kèndel, asring. (kol)

Bis kaliyan kol, anggènipun kèndel, asring ingkang pundi?

IV. A.

1. Mas Harta luwih dhuwur tinimbang aku.

Mas Harta karo aku, dhuwur Mas Harta.

2. Durèn luwih énak tinimbang sirsat.

Durèn karo sirsat, énak durèn.

3. Klambiné luwih larang tinimbang kathoké.

Klambiné karo kathoké, larang klambiné.

4. Buku iki luwih apik tinimbang buku kuwi.

Buku iki karo buku kuwi, apik buku iki.

5. Mbah Harja luwih tuwa tinimbang Mbah Karta.

Mbah Harja karo Mbah Karta, tuwa Mbah Harja.

6. Bis, lé mandheg, luwih kerep tinimbang kol.

Bis karo kol, lé mandheg, kerep bis.

IV. B.

1. Mas Harta langkung inggil tinimbang kula.

Mas Harta kaliyan kula, inggil Mas Harta.

2. Durèn langkung éca tinimbang sirsat.

Durèn kaliyan sirsat, éca durèn.

3. Rasukanipun langkung awis tinimbang sruwalipun.

Rasukanipun kaliyan sruwalipun, awis rasukanipun.

4. Buku punika langkung saé tinimbang buku punika.

Buku punika kaliyan buku punika, saé buku punika.

5. Mbah Harja langkung sepuh tinimbang Mbah Karta.

Mbah Harja kaliyan Mbah Karta, sepuh Mbah Harja.

6. Bis, anggènipun kèndel, langkung asring tinimbang kol.

Bis kaliyan kol, anggènipun kèndel, asring bis.

V. A.

1. Mas Harta karo aku, padha dhuwuré.

Ora kok. Mas Harta sing dhuwur dhéwé kok.

2. Durèn karo sirsat, padha énaké.

Ora kok. Durèn sing énak dhéwé kok.

3. Klambiné karo kathoké, padha larangé.

Ora kok. Klambiné sing larang dhéwé kok.

4. Buku iki karo buku kuwi, padha apiké.

Ora kok. Buku iki sing apik dhéwé kok.

5. Mbah Harja karo Mbah Karta, padha tuwané.

Ora kok. Mbah Harja sing tuwa dhéwé kok.

V. B.

1. Mas Harta kaliyan kula, sami inggilipun.

Mboten kok. Mas Harta ingkang inggil piyambak kok.

2. Durèn kaliyan sirsat, sami écanipun.

Mboten kok. Durèn ingkang éca piyambak kok.

3. Rasukanipun kaliyan sruwalipun, sami awisipun.

Mboten kok. Rasukanipun ingkang awis piyambak kok.

4. Buku punika kaliyan buku punika, sami saénipun.

Mboten kok. Buku punika ingkang saé piyambak kok.

5. Mbah Harja kaliyan Mbah Karta, sami sepuhipun.

Mboten kok. Mbah Harja ingkang sepuh piyambak kok.

VI. A.

1. Kowé teka kok soré!

Lému teka kok soré!

2. Aku mangan mung saipit.

Léku mangan mung saipit.

3. Kancaku mréné numpak bis.

Kancaku, lé mréné, numpak bis.

4. Nardi nabuh kenong.

Nardi, lé nabuh, kenong.

5. Bocahé nangis ora uwis-uwis.

Bocahé, lé nangis, ora uwis-uwis.

6. Bapak kondur jam pitu.

Bapak, lé kondur, jam pitu.

7. Cekelané kudu kenceng.

Lé nyekel kudu kenceng.

8. Wong dadi dhalang, kudu apal lakon akèh.

Wong dadi dhalang, lé apal lakon, kudu akèh.

VI. B.

1. Penjenengan rawuh kok sonten.

Anggèn penjenengan rawuh kok sonten.

2. Kula nedha namung sekedhik.

Anggèn kula nedha namung sekedhik.

3. Kanca kula mriki numpak bis.

Kanca kula, anggènipun mriki, numpak bis.

4. Nardi nabuh kenong.

Nardi, anggènipun nabuh, kenong.

5. Larénipun nangis kok mboten sampun-sampun.

Larénipun, anggènipun nangis, kok mboten sampun-sampun.

6. Bapak kondur jam pitu.

Bapak, anggènipun kondur, jam pitu.

7. Cepenganipun kedah kenceng.

Anggènipun nyepeng kedah kenceng.

8. Tiyang dados dhalang, kedah apal lampahan kathah.

Tiyang dados dhalang, anggènipun apal lampahan, kedah kathah.

VII.

1. Umpami gendhing dolanan kémawon, kados pundi Pak?

(tindak mangké)

2. Umpami tindak mangké kémawon, kados pundi Pak?

(umpama)

3. Umpama tindak mengko waé, piyé Pak?

(dhahar mengko)

4. Umpama dhahar mengko waé, piyé Pak?

(aku nganggo klambi lawas)

5. Umpama aku nganggo klambi lawas waé, piyé Pak?

(ngunjuk kopi)

6. Umpama ngunjuk kopi waé, piyé Pak?

(kula ngaturaken kopi)

7. Umpami kula ngaturaken kopi kémawon, kados pundi Pak?

(umpama)

8. Umpama aku ngaturaké kopi waé, piyé Pak?

Exercises for Lesson Eleven

I. A.

1. Mengko, nèk kasilé mung sethithik, gèk piyé?

Mengko, nèk kasilé mung sethithik, gèk piyé? Kula ngaten.

2. Bocahé kok ayu temen.

Bocahé kok ayu temen. Kula ngaten.

3. Lho, kok panas ya?

Lho, kok panas ya? Kula ngaten.

4. Wah, mboten saged Pak.

Wah, mboten saged Pak. Kula ngaten.

5. Inggih, mangga.

Inggih, mangga. Kula ngaten.

6. Lho, bènsiné wis entèk ta?

Lho, bènsiné wis entèk ta? Kula ngaten.

7. Aja nangisi sing wis ora ana Nak.

Aja nangisi sing wis ora ana Nak. Kula ngaten.

I. B.

1. Mengko, nèk kasilé mung sethithik, gèk piyé?

Mengko, nèk kasilé mung sethithik, gèk piyé? Aku ngono.

2. Bocahé kok ayu temen.

Bocahé kok ayu temen. Aku ngono.

3. Lho, kok panas ya?

Lho, kok panas ya? Aku ngono.

4. Wah, mboten saged Pak.

Wah, mboten saged Pak. Aku ngono.

5. Inggih, mangga.

Inggih, mangga. Aku ngono.

6. Lho, bènsiné wis entèk ta?

Lho, bènsiné wis entèk ta? Aku ngono.

7. Aja nangisi sing wis ora ana Nak.

Aja nangisi sing wis ora ana Nak. Aku ngono.

II. A.

1. Wah, awrat lho punika.

Awrat!

2. Wah, ayu lho larénipun!

Ayu!

3. Anggènipun ndandosaken pit awis sanget.

Awis!

4. Nol nem punika, gampil kénging wereng, inggih?

Gampil!

5. Lho lho lho. Lajeng telas artanipun saèstu?

Telas!

6. Lha, anakipun mboten wantun punapa?

Mboten wantun!

II. B.

1. Wah, abot lho kuwi.

Abot!

2. Wah, ayu lho bocahé.

Aju!

3. Lé ndandakaké pit larang banget jé.

Larang!

4. Nol nem kuwi gampang kena wereng ya?

Gampang!

5. Lho lho lho. Njur entèk dhuwité tenan?

Entèk!

6. Lha, anaké ora wani apa?

Ora wani!

III. A.

1. Nemlikur kaliyan tiga nem, rak éca tiga nem ta?

Nemlikur kaliyan tiga nem, éca tiga nem rakan?

2. Larénipun rak pinter ta?

Larénipun pinter rakan?

3. Sampun jam pitu punika.

Jam pitu punika sampunan.

4. Bapak kula inggih kersa nangka.

Bapak kula kersa nangka inggihan.

5. Kula malah mboten patos purun.

Kula mboten patos purun malahan.

6. Sabin punika sampun dipunsadé.

Sabin punika dipunsadé sampunan.

7. Kasilipun namung sekedhik.

Kasilipun sekedhik namungan.

III. B.

1. Nemlikur karo telu nem, rak énak telu nem ta?

Nemlikur karo telu nem, énak telu nem ta rakan?

2. Bocahé rak pinter ta?

Bocahé pinter ta rakan?

3. Wis jam pitu iki.

Jam pitu iki wisan.

4. Bapakku ya kersa nangka.

Bapakku kersa nangka yoan.

5. Aku malah ora pati doyan.

Aku ora pati doyan malahan.

6. Sawah kuwi wis didol.

Sawah kuwi didol wisan.

7. Kasilé mung sethithik.

Kasilé sethithik mungan.

IV. A.

1. Sabin punika, kasilipun kathah?

Kula mboten ngertos, sepinten kasilipun.

2. Buku punika awis reginipun?

Kula mboten ngertos, pinten reginipun.

3. Kantor Kalurahan tebih saking mriki Pak?

Kula mboten ngertos, sepinten tebihipun.

4. Bektanipun rak awrat ta?

Kula mboten ngertos, sepinten awratipun.

5. Mardi, anggènipun tumbas bènsin, kathah?

Kula mboten ngertos, sepinten kathahipun.

6. Mardi, anggènipun tumbas bènsin, awis?

Kula mboten ngertos, pinten reginipun.

7. Candhi Prambanan punika inggil sanget, inggih ta?

Kula mboten ngertos, sepinten inggilipun.

8. Kancingipun, kedahipun, ageng?

Kula mboten ngertos, kedahipun, sepinten agengipun.

9. Kancingipun ingkang ageng, taksih kathah?

Kula mboten ngertos, taksih pinten.

IV. B.

1. Pari kuwi, kasilé akèh?

Aku ora ngerti, sepira kasilé.

2. Buku kuwi larang regané?

Aku ora ngerti, pira regané.

3. Gawané rak abot ta?

Aku ora ngerti, sepira aboté.

4. Kantor Kalurahan kuwi adoh saka kéné Pak?

Aku ora ngerti, sepira adhohé.

5. Mardi, lé tuku bènsin akèh?

Aku ora ngerti, sepira akèhé.

6. Mardi, lé tuku bènsin, larang?

Aku ora ngerti, pira regané.

7. Candhi Prambanan kuwi dhuwur banget, iya ta?

Aku ora ngerti, sepira dhuwuré.

8. Kancingé kuduné gedhé?

Aku ora ngerti, kuduné, sepira gedhéné.

9. Kancingé sing gedhé, isih akèh?

Aku ora ngerti, isih pira.

V. A.

1. Endhogé akèh.

Aku njaluk endhogé separo.

2. Endhogé telung losin.

Aku njaluk endhog setengah losin.

3. Banyuné mung kari sethithik.

Aku njaluk banyuné separo.

4. Banyuné mung kari rong liter.

Aku njaluk banyu setengh liter.

5. Kopiné isih patang on setengah.

Aku njaluk kopi setengah on.

6. Kopiné isih cukup.

Aku njaluk kopiné separo.

7. Adhiku olèh iwak telu.

Aku njaluk iwaké separo.

8. Adhiku olèh iwak telung kilo.

Aku njaluk iwak setengah kilo.

V. B.

1. Tiganipun kathah.

Kula nyuwun tiganipun sepalih.

2. Tiganipun tigang losin.

Kula nyuwun tigan setengah losin.

3. Toyanipun namung kantun sekedhik.

Kula nyuwun toyanipun sepalih.

4. Toyanipun namung kantun kalih liter.

Kula nyuwun toya setengah liter.

5. Kopinipun taksih sekawan on setengah.

Kula nyuwun kopi setengah on.

6. Kopinipun taksih cekap.

Kula nyuwun kopinipun sepalih.

7. Adhi kula angsal ulam tiga.

Kula nyuwun ulamipun sepalih.

8. Adhi kula angsal ulam tigang kilo.

Kula nyuwun ulam setengah kilo.

VI.

1. Punapa malih pantun jawi, rak saya ringkih malih, inggih ta?

(Apa menèh)

2. Apa menèh pari jawa, rak saya ringkih menèh, ya ta?

(wong wis tuwa)

3. Apa menèh wong wis tuwa, rak saya ringkih menèh, ya ta?

(saya ora isa)

4. Apa menèh wong wis tuwa, rak saya ora isa, ya ta?

(ora gelem)

5. Apa menèh wong wis tuwa, rak saya ora gelem, ya ta?

(mboten kiyat)

6. Punapa malih tiyang sampun sepuh, rak saya mboten kiyat, inggih ta?

(bocah cilik)

7. Apa menèh bocah cilik, rak saya ora kuwat, ya ta?

(ditresnani)

8. Apa menèh bocah cilik, rak saya ditresnani, ya ta?

(ora kena dialangi)

9. Apa menèh bocah cilik, rak saya ora kena dialangi, ya ta?

Exercises for Lesson Twelve

I. A.

1. Lé garing suk kapan iki?

(mulih)

2. Lé mulih suk kapan iki?

(mampir)

3. Lé mampir suk kapan iki?

(cukup)

4. Lé cukup suk kapan iki?

(panas)

5. Lé panas suk kapan iki?

(isa)

6. Lé isa suk kapan iki?

(tindak)

7. Lé tindak suk kapan iki?

(mayang)

8. Lé mayang suk kapan iki?

I. B.

1. Garingipun mbénjing punapa punika?

(wangsul)

2. Wangsulipun mbénjing punapa punika?

(kondur)

3. Konduripun mbénjing punapa punika?

(cekap)

4. Cekapipun mbénjing punapa punika?

(bentèr)

5. Bentèripun mbénjing punapa punika?

(saged)

6. Sagedipun mbénjing punapa punika?

(tindak)

7. Tindakipun mbénjing punapa punika?

(ngringgit)

8. Anggènipun ngringgit mbénjing punapa punika?

II.

1. Tuti kudu mréné.

Tuti, rénéa.

2. Jaka kudu kandha karo mbakyuné.

Jaka, kandhaa karo mbakyumu.

3. Kowé kudu njupuk pelem.

Njupuka pelem.

4. Aniek kudu mulung klambiné.

Aniek, mulunga klambiné.

5. Jaka kudu tuku sabun nèng warung kana.

Jaka, tukua sabun nèng warung kana.

6. Tuti kudu omong sing apik.

Tuti, omonga sing apik.

III.

1. Tuti kudu mulungi méméané.

Tuti, méméané pulungana.

2. Tuti kudu ndolani adhiné.

Tuti, adhimu dolanana.

4. Tuti kudu ngumbahi klambi iki.

Tuti, klambi iki kumbahana.

5. Tuti kudu ngandhani kancané.

Tuti, kancamu kandhanana.

6. Tuti kudu nggolèki pelem sing tak tuku mau.

Tuti, golèkana pelem sing tak tuku mau.

IV.

1. Jaka njupukaké wayangé, njur digawa mréné.

Jupukna wayangé, njur gawanen mréné.

2. Jaka nukokaké kembang gula, njur digawa mréné.

Tukokna kembang gula, njur gawanen mréné.

3. Jaka nggolèkaké buku basa Arab, njur digawa mréné.

Golèkna buku basa Arab, njur gawanen mréné.

4. Jaka nyritakaké buku lakon, njur digawa mréné.

Critakna buku lakon, njur gawanen mréné.

5. Jaka ndandakaké radioné, njur digawa mréné.

Dandakna radioné, njur gawanen mréné.

6. Jaka nukokaké radio, njur digawa mréné.

Tukokna radio, njur gawanen mréné.

V. A.

1. Wayangé ngendi?

(jupuk)

Iki apa. Jupuken.

2. Durèné ngendi?

(pangan)

Iki apa. Panganen.

3. Jaranné ngendi?

(delok)

Iki apa. Deloken.

4. Andhukku ngendi?

(pulung)

Iki apa? Pulungen.

5. Bukumu ngendi?

(waca)

Iki apa. Wacanen.

6. Dolanané ngendi?

(tuku)

Iki apa. Tukunen.

7. Klambiné ngendi?

(enggo)

Iki apa. Enggonen.

8. Sirsaté ngendi?

(gawa)

Iki apa. Gawanen.

V. B.

1. Ringgitipun pundi?

(pendhet)

Punika punapa. Mangga, dipunpendhet.

2. Durènipun pundi?

(pilih)

Punika punapa. Mangga, dipunpilih.

3. Kapalipun pundi?

(tingali)

Punika punapa. Mangga, dipuntingali.

4. Andhuk kula pundi?

(pulung)

Punika punapa. Mangga, dipunpulung.

5. Buku sampéyan pundi?

(waos)

Punika punapa. Mangga, dipunwaos.

6. Dolananipun pundi?

(tumbas)

Punika punapa. Mangga, dipuntumbas.

7. Rasukanipun pundi?

(anggé)

Punika punapa. Mangga, dipunanggé.

8. Sirsatipun pundi?

(bekta)

Punika punapa. Mangga, dipunbekta.

VI.

1. Mangga. Ringgitipun dipunpundhut.

Kula aturi mundhut ringgitipun.

2. Mangga, tindak.

Kula aturi tindak.

3. Mangga, dipundhahar.

Kula aturi dhahar.

4. Mangga, kapalipun dipunpirsani.

Kula aturi mirsani kapalipun.

5. Mangga, buku kula dipunwaos.

Kula aturi maos buku kula.

6. Mangga, sekaripun dipunpethili.

Kula aturi methili sekaripun.

7. Mangga, unjukanipun dipununjuk.

Kula aturi ngunjuk unjukanipun.

VII.

1. Pulungana méméané sik.

(bali mréné)

2. Balia mréné sik.

(jupuk pelem)

3. Njupuka pelem sik.

(kondur mriki)

4. Kula aturi kondur mriki rumiyin.

(dhahar pelem)

5. Kula aturi dhahar pelem rumiyin.

(Adhimu kepurih)

6. Adhimu kepurih mangan pelem dhisik.

(Aku dikon)

7. Aku dikon mangan pelem sik.

(Penjenengan)

8. Penjenengan diaturi dhahar pelem sik.

(Sampéyan kepurih)

9. Sampéyan kepurih nedha pelem rumiyin.

Exercises for Lesson Thirteen

I. A.

1. Apa wis ana selapan dina iki?

(sesasi)

2. Apa wis ana sesasi iki?

(setaun)

3. Apa wis ana setaun iki?

(rong minggu)

4. Apa wis ana rong minggu iki?

(sèwu dina)

5. Apa wis ana sèwu dina iki?

(sajam)

6. Apa wis ana sajam iki?

(telung dina)

7. Apa wis ana telung dina iki?

(selapan)

8. Apa wis ana selapan iki?

I. B.

1. Punapa sampun wonten selapan dinten punika?

(sewulan)

2. Punapa sampun wonten sewulan punika?

(setaun)

3. Punapa sampun wonten setaun punika?

(kalih minggu)

4. Punapa sampun wonten kalih minggu punika?

(sèwu dinten)

5. Punapa sampun wonten sèwu dinten punika?

(sajam)

6. Punapa sampun wonten sajam punika?

(tigang dinten)

7. Punapa sampun wonten tigang dinten punika?

(selapan dinten)

8. Punapa sampun wonten selapan dinten punika?

II. A.

1. Luwih dhisik Lik Wirya ya, karo Bu nata, lé bayèn?

(teka)

2. Luwih dhisik Lik Wirya ya, karo Bu Nata, lé teka?

(adol omah)

3. Luwih dhisik Lik Wirya ya, karo Bu Nata, lé adol omah?

(nandur)

4. Luwih dhisik Lik Wirya ya, karo Bu Nata, lé nandur?

(menyang)

5. Luwih dhisik Lik Wirya ya, karo Bu Nata, lé menyang?

(njaluk)

6. Luwih dhisik Lik Wirya ya, karo Bu Nata, lé njaluk?

(nduwé gawé)

7. Luwih dhisik Lik Wirya ya, karo Bu Nata, lé nduwé gawé?

(kélangan pit)

8. Luwih dhisik Lik Wirya ya, karo Bu Nata, lé kélangan pit?

(ngandhani kowé)

9. Luwih dhisik Lik Wirya ya, karo Bu Nata, lé ngandhani kowé?

II. B.

1. Langkung rumiyin Lik Wirya inggih, kaliyan Bu Nata, anggènipun babaran?

(dhateng)

2. Langkung rumiyin Lik Wirya inggih, kaliyan Bu Nata, anggènipun dhateng.

(sadé griya)

3. Langkung rumiyin Lik Wirya inggih, kaliyan Bu Nata, anggènipun sadé griya?

(nanem)

4. Langkung rumiyin Lik Wirya inggih, kaliyan Bu Nata, anggènipun nanem?

(tindak)

5. Langkung rumiyin Lik Wirya inggih, kaliyan Bu Nata, anggènipun tindak?

(nedha)

6. Langkung rumiyin Lik Wirya inggih, kaliyan Bu Nata, anggènipun nedha?

(gadhah damel)

7. Langkung rumiyin Lik Wirya inggih, kaliyan Bu Nata, anggènipun gadhah damel?

(kécalan pit)

8. Langkung rumiyin Lik Wirya inggih, kaliyan Bu Nata, anggènipun kécalan pit?

(nyriyosi sampéyan)

9. Langkung rumiyin Lik Wirya inggih, kaliyan Bu Nata, anggènipun nyriyosi sampéyan?

III. A.

1. Suk kapan arep njagong menèh?

(dina)

Limang dina engkas.

2. Lému bali mréné suk kapan?

(taun)

Limang taun engkas.

3. Suk kapan kondur ngalor?

(sasi)

Limang sasi engkas.

4. Suk kapan mayang menèh?

(dina)

Limang dina engkas.

5. Lé teka suk kapan, ngerti ora?

(minggu)

Limang minggu engkas.

6. Suk kapan arep dadi B.A.?

Limang sasi engkas.

III. B.

1. Mbénjing punapa badhé njagong malih?

(dinten)

Gangsal dinten malih.

2. Anggèn penjenengan kondur mriki mbénjing punapa?

(taun)

Gangsal taun malih.

3. Mbénjing punapa kondur ngalèr?

(wulan)

Gangsal wulan malih.

4. Mbénjing punapa ngringgit malih?

(dinten)

Gangsal dinten malih.

5. Anggèn penjenengan rawuh mbénjing punapa, pirsa mboten?

(minggu)

Gangsal minggu malih.

6. Mbénjing punapa badhé dados B.A.?

(wulan)

Gangsal wulan malih.

IV. A.

1. Tomo selak dadi mantèn.

Lé dadi mantèn suk kapan?

2. Tomo wis mampir dhèk dina Minggu sing kepungkur.

Lé mampir dhèk kapan?

3. Jaka kemalingan dhèk sasi Besar kaé.

Lé kemalingan dhèk kapan?

4. Aku menyang Surabaya pendhaké sésuk.

Lé menyang Surabaya suk kapan?

5. Léku ngeteraké si Sri suk mbèn.

Lému ngeteraké si Sri suk kapan?

6. Pak Sri, lé nduwé gawé, dhèk wingènané.

Lé nduwé gawé dhèk kapan?

7. Yèn arep mangkat, kuduné sésuk ésuk.

Lé mangkat, kuduné, suk kapan?

8. Dhèk aku isih cilik, Pak Marta manggon nèng Yogja.

Lé manggon nèng Yogja dhèk kapan?

IV. B.

1. Tomo selak dados mantèn.

Anggènipun dados mantèn mbénjing punapa?

2. Tomo sampun mampir mriki kala dinten Minggu ingkang kepengker.

Anggènipun mampir mriki kala punapa?

3. Jaka kepandungan kala wulan Besar punika.

Anggènipun kepandungan kala punapa?

4. Kula dhateng Surabaya pendhakipun mbénjing-énjing.

Anggèn penjenengan tindak Surabaya mbénjing punapa?

5. Anggèn kula ngeteraken si Sri mbénjing mbèn.

Anggèn sampéyan ngeteraken si Sri mbénjing punapa?

6. Pak Sri, anggènipun kagungan kersa, kala wingènanipun.

Anggènipun kagungan kersa kala punapa?

7. Yèn badhé tindak, kedahipun pendhakipun mbénjing-énjing.

Anggènipun tindak, kedahipun, mbéenjing punapa?

8. Nalika kula taksih alit, Pak Marta manggèn wonten Ngayogja.

Anggènipun manggèn wonten Ngayogja kala punapa?

V. A.

1. Aku mangan ésuk mau jam lima.

Lému mangan kok ésuk ya?

2. Aku mlebu nyambut-gawé wis ana jam sepuluh.

Lému mlebu nyambut-gawé kok wis awan ya?

3. Aku nèk turu awan sok nganti jam nem.

Lému turu awan kok sok nganti soré ya?

4. Aku mangkat nonton kethoprak tengah wengi.

Lému mangkat nonton kethoprak kok wengi ya?

5. Mau bengi, aku omong-omong karo kanca nganti jam sewelas.

Mau bengi, lému omong-omong karo kanca kok nganti wengi ya?

6. Senenganku tangi jam lima ésuk.

Senenganmu tangi kok ésuk ya?

7. Aku yèn mangan sok peteng nembéan.

Lému mangan kok sok wengi nembéan ya?

8. Aku nyang pasar biasané jam sepuluh, jam sewelas.

Lému nyang pasar biasané kok wis awan ya?

V. B.

1. Kula nedha énjing wau jam gangsal.

Anggèn penjenengan dhahar kok énjing inggih?

2. Kula mlebet nyambut-damel sampun wonten jam sedasa.

Anggèn penjenengan mlebet ngasta kok sampun siyang inggih?

3. Kula menawi tilem siyang, sok ngantos jam nem.

Anggèn penjenengan saré siyang, kok sok ngantos sonten inggih?

4. Kula mangkat ningali kethoprak tengah dalu.

Anggèn penjenengan tindak mirsani kethoprak kok dalu inggih?

5. Wau dalu, kula wicanten kaliyan kanca ngantos jam sewelas.

Wau dalu, anggèn penjenengan ngendikan kaliyan kanca kok ngantos dalu inggih?

6. Remenan kula tangi jam gangsal énjing.

Remenan penjenengan kok wungu énjing inggih?

7. Kula yèn nedha sok sampun peteng nembéan.

Anggèn penjenengan dhahar kok sok sampun peteng nembéan inggih?

8. Kula dhateng peken biasanipun jam sedasa, jam sewelas.

Anggèn penjenengan tindak peken biasanipun kok sampun siyang inggih?

VI. A.

1. Sepuré mangkat mengko soré jam lima.

(5:15)

2. Sepuré mangkat mengko soré jam lima liwat seprapat.

(5:30)

3. Sepuré mangkat mengko soré jam setengah nem.

(5:45)

4. Sepuré mangkat mengko soré jam nem kurang seprapat.

(5:10)

5. Sepuré mangkat mengko soré jam lima liwat sepuluh.

(5:20)

6. Sepuré mangkat mengko soré jam lima liwat rongpuluh.

(5:50)

7. Sepuré mangkat mengko soré jam nem kurang sepuluh.

VI. B.

1. Sepuripun mangkat mangké sonten jam gangsal.

(5:15)

2. Sepuripun mangkat mangké sonten jam gangsal langkung seprasekawan.

(5:30)

3. Sepuripun mangkat mangké sonten jam setengah nem.

(5:45)

4. Sepuripun mangkat mangké sonten jam nem kirang seprasekawan.

(5:10)

5. Sepuripun mangkat mangké sonten jam gangsal langkung sedasa.

(5:20)

6. Sepuripun mangkat mangké sonten jam gangsal langkung kalihdasa.

(5:50)

7. Sepuripun mangkat mangké sonten jam nem kirang sedasa.

VII.

1. Aku nulis layang marang guruku.

Aku tak nulis layang marang guruku.

Layangé tak tulisé.

2. Aku nggolèki kancamu.

Aku tak nggolèki kancamu.

Kancamu tak golèkané.

3. Aku nggawèkaké kursi.

Aku tak nggawèkaké kursi.

Kursiné tak gawèkné.

4. Aku nukokaké kembang gula.

Aku tak nukokaké kembang gula.

Kembangé gula tak tukokné.

5. Aku nyritakaké lakon.

Aku tak nyritakaké lakon.

Lakoné tak critakné.

VII. B.

1. Kula nyerat serat dhateng guru kula.

Seratipun kula seratipun.

2. Kula madosi kanca kula.

Kanca kula kula padosanipun.

3. Kula ndamelaken kursi.

Kursinipun kula damelaken.

4. Kula numbasaken kembang gula.

Kembang gulanipun kula tumbasaken.

5. Kula nyriyosaken lampahan.

Lampahanipun kula criyosaken.

Exercises for Lesson Fourteen

I. A.

1. Éntuk?

Éntuk apa?

2. Arep?

Arep apa?

3. Seneng?

Seneng apa?

4. Weruh?

Weruh apa?

5. Olèh?

Olèh apa?

6. Gelem?

Gelem apa?

I. B.

1. Angsal?

Angsal punapa?

2. Ajeng?

Ajeng punapa?

3. Remen?

Remen punapa?

4. Sumerep?

Sumerep punapa?

5. Purun?

Purun punapa?

6. Kersa?

Purun punapa?

II. A.

1. Karo sapa?

Ora karo sapa-sapa kok.

2. Nyang ngendi?

Ora nyang ngendi-endi kok.

3. Nganggo apa?

Ora nganggo apa-apa kok.

4. Rasané piyé?

Ora piyé-piyé kok.

5. Lé mrana bareng sapa?

Ora bareng sapa-sapa kok.

6. Asuné kok kapakaké?

Ora tak kapak-kapakaké kok.

7. Ana apa ta?

Ora apa-apa kok.

II. B.

1. Kaliyan sinten?

Mboten kaliyan sinten-sinten kok.

2. Dhateng pundi?

Mboten dhateng pundi-pundi kok.

3. Ngagem punapa?

Mboten nganggé punapa-punapa kok.

4. Raosipun kados pundi?

Mboten kados pundi-kados pundi kok.

5. Anggènipun tindak mirki sareng sinten?

Mboten kaliyan sinten-sinten kok.

6. Segawonipun dipunpunapakaken?

Mboten dipunpunapa-punapakaken kok.

7. Wonten punapa ta?

Mboten punapa-punapa kok.

III. A.

1. Sing isih kurang, mèterai limang atusan sepuluh.

(10 2 kg. tins)

2. Sing isih kurang, kalèng rong kilonan sepuluh.

(5 Rp. 500 notes)

3. Sing isih kurang, dhuwit limang atusan lima.

(30 Rp. 50 stamps)

4. Sing isih kurang, prangko sèketan telungpuluh.

(10 Rp. 100 government fee stamps)

5. Sing isih kurang, mèterai satusan sepuluh.

(3 5 kg. tins of milk)

6. Sing isih kurang, kalèng susu limang kilonan telu.

III. B.

1. Ingkang taksih kirang, mèterai gangsal atusan sedasa.

(10 2 kg. tins)

2. Ingkang taksih kirang, kalèng kalih kilonan sedasa.

(5 Rp. 500 notes)

3. Ingkang taksih kirang, arta gangsal atusan sedasa.

(30 Rp. 50 stamps)

4. Ingkang taksih kirang, prangko sèketan tigangdasa.

(10 Rp. 100 government fee stamps)

5. Ingkang taksih kirang, mèterai satusan sedasa.

(3 5 kg. tins of milk)

6. Ingkang taksih kirang, kalèng susu gangsal kilonan tiga.

IV. A.

1. Mbuh cukup, mbuh ora mengko.

(isa)

2. Mbuh isa, mbuh ora mengko.

(apik)

3. Mbuh apik, mbuh ora mengko.

(tekan)

4. Mbuh tekan, mbuh ora mengko.

(seneng)

5. Mbuh seneng, mbuh ora mengko.

(doyan)

6. Mbuh doyan, mbuh ora mengko.

(uwis)

7. Mbuh uwis, mbuh ora mengko.

IV. B.

1. Duka cekap, duka mboten mangké.

(saged)

2. Duka saged, duka mboten mangké.

(saé)

3. Duka saé, duka mboten mangké.

(dugi)

4. Duka dugi, duka mboten mangké.

(remen)

5. Duka remen, duka mboten mangké.

(kersa)

6. Duka kersa, duka mboten mangké.

(sampun)

7. Duka sampun, duka dèrèng mangké.

V.

1. Nèk aku, nyang kantor apa waé wani kok.

(punapa kémawon)

2. Menawi kula, dhateng kantor punapa kémawon wantun kok.

(piyambakipun)

3. Menawi piyambakipun, dhateng kantor punapa kémawon wantun kok.

(kaliyan sinten kémawon)

4. Menawi piyambakipun, kaliyan sinten kémawon wantun kok.

(remen)

5. Menawi piyambakipun, kaliyan sinten kémawon remen kok.

(maca buku apa waé)

6. Yèn dhèwèké, maca buku apa waé seneng kok.

(nyang ngendi waé)

7. Yèn dhèwèké, nyang ngendi waé seneng kok.

(wedi)

8. Yèn dhèwèké, nyang ngendi waé wedi kok.

(kula)

9. Yèn kula, dhateng pundi kémawon ajrih kok.

Exercises for Lesson Fifteen

I.

1. Mugi-mugi penjenengan kersaa tindak sareng kula.

(saged)

2. Mugi-mugi penjenengan sageda tindak sareng kula.

(énggal dhangan)

3. Mugi-mugi penjenengan énggala dhangan.

(maringi pangapunten)

4. Mugi-mugi penjenengan maringana pangapunten.

(ngraosaken leganing penggalih)

5. Mugi-mugi penjenengan ngraosakna leganing penggalih.

(kersa rawuh)

6. Mugi-mugi penjenengan kersaa rawuh.

(angèstrèni anggènipun gadhah damel)

7. Mugi-mugi penjenengan angèstrènana anggènipun gadhah damel.

II.

1. Tangèh yèn kersaa tindak sareng kula.

(saged)

2. Tangèh yèn sageda tindak sareng kula.

(rawuh)

3. Tangèh yèn rawuha sareng kula.

(kersa rawuh)

4. Tangèh yèn kersaa rawuh sareng kula.

(maringi pangapunten)

5. Tangèh yèn maringana pangapunten.

III. A.

1. Arepa piyé-piyé, kudu tanggung jawab.

(Dadi wong lanang, dadi wong wédok)

2. Dadia wong lanang, dadia wong wédok, kudu tanggung jawab.

(Arep sugih, arep mlarat)

3. Arepa sugih, arepa mlarat, kudu tanggung jawab.

(Gedhé, cilik)

4. Gedhéa, cilika, kudu tanggung jawab.

III. B.

1. Badhéa kados pundi, kedah tanggel jawab.

(Dados tiyang jaler, dados tiyang èstri)

2. Dadosa tiyang jaler, dadosa tiyang èstri, kedah tanggel jawab.

(Badhé sugih, badhé mlarat)

3. Badhéa sugih, badhéa mlarat, kedah tanggel jawab.

(Ageng, alit)

4. Agenga, alita, kedah tanggel jawab.

IV. A.

1. Yèn nékad main, mangsa bodhoa.

(nékad mangan durèn)

2. Yèn nékad mangan durèn, mangsa bodhoa.

(bali mrana menèh)

4. Yèn bali mrana menèh, mangsa bodhoa.

(ora gelem ngentèni)

5. Yèn ora gelem ngentèni, mangsa bodhoa.

(ora isa omong sing apik)

6. Yèn ora isa omong sing apik, mangsa bodhoa.

(ora ngerti isin)

7. Yèn ora ngerti isin, mangsa bodhoa.

IV. B.

1. Menawi nékad main, mangsa bodhoa.

(mboten trimah)

2. Menawi mboten trimah, mangsa bodhoa.

(nékad nedha durèn)

3. Menawi nékad nedha durèn, mangsa bodhoa.

(wangsul mrika malih)

4. Menawi nékad wangsul mrika malih, mangsa bodhoa.

(mboten purun ngentosi)

5. Menawi mboten purun ngentosi, mangsa bodhoa.

(mboten saged wicanten ingkang saé)

6. Menawi mboten saged wicanten ingkang saé, mangsa bodhoa.

(mboten ngertos lingsem)

7. Menawi mboten ngertos lingsem, mangsa bodhoa.

V.

1. Menawi wonten klénta-klèntuning atur kula, kula nyuwun pangapunten.

(atur kula inkang kirang prayogi)

2. Menawi wonten atur kula ingkang kirang prayogi, kula nyuwun pangapunten.

(aturku sing kurang prayoga)

3. Yèn ana aturku sing kurang prayoga, aku nyuwun pangapura.

(kekirangan punapa kémawon)

4. Menawi wonten kekirangan punapa kémawon, kula nyuwun pangapunten.

(tindak-tanduk ingkang kirang saé)

5. Menawi wonten tindak-tanduk ingkang kirang saé, kula nyuwun pangapunten.

(kekurangan apa waé)

6. Yèn ana kekurangan apa waé, aku nyuwun pangapura.

Exercises for Lesson Sixteen

Devising drills for madya is particularly problematic, since madya is a matter of shades and degrees, not the sort of thing that lends itself to mechanical substitutions at all. However, to provide some practice in using madya vocabulary items, a list of basic madya items is given below. The list is to be used in conjunction with a number of drills in this and the following lessons.

Some basic madya vocabulary items and their ngoko and krama equivalents:

ajeng	*arep/badhé*
empun	*wis/sampun*
enggèn	*enggon/enggèn*
ènten	*ana/wonten*
kalih	*karo/kaliyan*
kepripun, pripun	*piyé/kados pundi*
mawon	*waé/kémawon*
melih	*menèh/malih*
mengké	*mengko/mangké*
napa	*apa/punapa*
nèk	*nèk, menawa/menawi, yèn*
niki	*iki/punika*
niku	*kuwi/punika, kaé/punika*
ngaten	*mengkono/mekaten*
riki	*kéné/ngriki*
riku	*kana/ngriku*
riyin	*dhisik/rumiyin*
samang	*kowé/sampéyan*
saniki	*saiki/sapunika*
setri	*wédok/èstri*
teng	*menyang/dhateng*

Using this vocabulary list, convert the sentences in the following exercises into madya. Use a madya term whenever one is available and substitute krama for krama inggil terms. Substitute *sing* for *ingkang*, *kula* for *aku*, *mboten* for *ora*, and *senès* for *dudu*. Keep other items as they appear, whether ngoko or krama, but substitute ngoko affixes.

I.

1. Badhé tindak dhateng pundi Bu?

Ajeng teng pundi Bu?

2. Badhé wangsul dateng panggènanipun mbakyu.

Ajeng wangsul teng enggèné mbakyu.

3. Ingkang dipunasta punapa Bu?

Sing dibekta napa Bu?

4. Punika dolanan kanggé kepénakan kula.

Niki dolanan kanggé kepénakan kula.

5. Sampun pinten, inggih, kagungan kepénakan?

Empun pinten, enggih, gadhah kepénakan?

6. Wonten Jatinom ngriku gangsal, lajeng wonten Prambanan tiga malih.

Teng Jatinom riku gangsal, lajeng teng Prambanan tiga melih.

7. Ingkang èstri pinten?

Sing setri pinten?

8. Ingkang èstri kalih namungan.

Sing setri kalih namungan.

9. Ibunipun èwed dadosipun.

Ibuné èwed dadosé.

10. Mboten wonten ingkang nulungi wonten pawon.

Mboten ènten sing nulungi teng pawon.

11. Nanging kados pundi malih?

Nanging kepripun melih?

II.

1. Aku ki dikon wira-wiri nyang kutha, wegah jé.

Kula niki dikon wira-wiri teng kutha, wegah jé.

2. Lho, apa adoh kuthané?

Lho, napa adoh kuthané?

3. Nèk adoh, ya ora.

Nèk adoh, enggih mboten.

4. Mung, nèk panasé kaya ngéné iki, arep ngapa waé, wegah.

Mung, nèk panasé kaya ngaten niki, ajeng napa mawon, wegah.

5. Nèk ngono, beciké ngaso sik, mangkaté mengko soré waé.

Nèk ngaten, beciké ngaso riyin, mangkaté mengko soré mawon.

6. Iya, mula.

Enggih, mula.

7. Mung nèk turu awan, ora kulina aku.

Mung nèk turu awan, mboten kulina kula.

8. Lha, priyé ta iki?

Lha, pripun ta niki?

9. Mangkat wegah, ngaso ya wegah.

Mangakt wegah, ngaso enggih wegah.

10. Arep piyé ta, kowé ki?

Ajeng pripun ta, samang niki?

11. Ya embuh.

Enggih embuh.

Exercises for Lesson Seventeen

I. A.

1. Aku muji Mas Warta. Kok sregep.

Aku muji Mas Warta, lé sregep.

2. Aniek nacad Mas Dadi, kok kereng main.

Aniek nacad Mas Dadi, lé kereng main.

3. Aku nyritakaké Mas Jum. Kok teka ésuk banget.

Aku nyritakaké Mas Jum, lé teka ésuk banget.

4. Aku mikir bab si Mbah. Kok ora kersa tindak.

Aku mikir bab si Mbah, lé ora kersa tindak.

5. Ibu wis tak critani bab Sri. Kok ora doyan mangan.

Ibu wis tak critani bab Sri, lé ora doyan mangan.

6. Tanggané ngrasani Mas Jum. Kok durung nduwé anak.

Tanggané ngrasani Mas Jum, lé durung nduwé anak.

7. Bu Warna mau takon karo Bu Cerma, "Kowé tuku jeruk, olèh mira?"

Bu Warna mau takon karo Bu Cerma, lé tuku jeruk, olèh mira.

8. Dhik Kiyat takon bab apa waé.

Dhik Kiyat, lé takon, bab apa waé.

I. B.

1. Kula muji Mas Warta. Kok sregep.

Kula muji Mas Warta, anggènipun sregep.

2. Aniek nacad Mas Dadi, kok kereng main.

Aniek nacad Mas Dadi, anggènipun kereng main.

3. Kula nyriyosaken Mas Jaka. Kok dhateng énjing sanget.

Kula nyriyosaken Mas Jaka, anggènipun dhateng énjing sanget.

4. Kula manah bab si Mbah. Kok mboten kersa tindak.

Kula manah bab si Mbah, anggènipun mboten kersa tindak.

5. Ibu sampun kula criyosi bab Sri. Kok mboten purun nedha.

Ibu sampun kula criyosi bab Sri, anggènipun mboten purun nedha.

6. Tangginipun ngraosi Mas Jum. Kok dèrèng gadhah anak.

Tangginipun ngraosi Mas Jum, anggènipun dèrèng gadhah anak.

7. Bu Warna wau takèn kaliyan Bu Cerma, "Mundhut jeram, angsal minten?"

Bu Warna wau takèn kaliyan Bu Cerma, anggènipun tumbas jeram angsal minten.

8. Dhik Kiyat takèn bab punapa kémawon.

Dhik Kiyat, anggènipun takèn bab punapa kémawon.

II. Referring to the vocabulary list given in the Exercises for Lesson Sixteen, convert the following sentences into madya, maintaining krama inggil and krama andhap items.

1. Menawi badhé mundhut woh-wohan, pekenipun pundi Bu?

Yèn ajeng mundhut woh-wohan, pekené pundi Bu?

2. Yèn woh-wohan, beciké nyang Pasar Bringharja.

Yèn woh-wohan, beciké teng Pasar Bringharja.

3. Sisih kidul, cedhak kantoré pos kana lho.

Sisih kidul, cedhak kantoré pos riku lho.

4. Bakulé woh-wohan okèh kok.

Bakulé woh-wohan okèh kok.

5. Kantor pos, kantor pos pundi inggih Bu?

Kantor pos, kantor pos pundi enggih Bu?

6. Sing gedhé kuwi lho.

Sing gedhé niku lho.

7. Kula dèrèng sumerep Bu.

Kula dèrèng sumerep Bu.

8. Lho. Kantor Pos sing gedhé kuwi durung weruh ta?

Lho. Kantor Pos sing gedhé niku durung weruh ta?

9. Lha, kula dèrèng dangu wonten mriki Bu.

Lha, kula dèrèng dangu riki Bu.

10. Malah nembé kémawon pindhah dhateng Ngayogja.

Malah nembé mawon pindhah teng Ngayogja.

11. O. Ya mèmper nèk dudu wong kéné.

O. Enggih mèmper nèk senès wong riki.

III. In this exercise, substitute only the cue word. Do not adjust further for speech levels. Sentences 2 through 6 represent the range of possible madya formulations of the sentence, in about the order in which most speakers would grade them, from greater to lesser degrees of formality.

1. Kula namung mendhet ingkang ageng lho punika.

(sing)

2. Kula namung mendhet sing ageng lho punika.

(niki)

3. Kula namung mendhet sing ageng lho niki.

(gedhé)

4. Kula namung mendhet sing gedhé lho niki.

(mung)

5. Kula mung mendhet sing gedhé lho niki.

(njupuk)

6. Kula mung njupuk sing gedhé lho niki.

(aku, iki)

7. Aku mung njupuk sing gedhé lho iki.

Exercises for Lesson Eighteen

I. A.

1. Aku lagi waé teka.

(ngombé tèh)

2. Aku lagi waé ngombé tèh.

(nonton filem)

3. Aku lagi waé nonton filem.

(niliki kancaku sing lara)

4. Aku lagi waé niliki kancaku sing lara.

(maca buku basa Jepang)

5. Aku lagi waé maca buku basa Jepang.

(tuku iwak)

6. Aku lagi waé tuku iwak.

(adus)

7. Aku lagi waé adus.

(ketemu karo si Sri nèng Sala)

8. Aku lagi waé ketemu karo si Sri nèng Sala.

(takon bab kuwi)

9. Aku lagi waé takon bab kuwi.

I. B.

1. Kula saweg kémawon dugi.

(ngombé tèh)

2. Kula saweg kémawon ngombé tèh.

(ningali filem)

3. Kula saweg kémawon ningali filem.

(nuwèni kanca kula ingkang sakit)

4. Kula saweg kémawon nuwèni kanca kula ingkang sakit.

(maos buku basa Jepang)

5. Kula saweg kémawon maos buku basa Jepang.

(tumbas ulam)

6. Kula saweg kémawon tumbas ulam.

(adus)

7. Kula saweg kémawon adus.

(kepanggih kaliyan si Sri wonten Sala)

8. Kula saweg kémawon kepanggih kaliyan si Sri wonten Sala.

(takèn bab punika)

9. Kula saweg kémawon takèn bab punika.

II. Referring to the vocabulary list given in the Exercises for Lesson Sixteen, convert the following sentences into madya.

1. Lajeng kula: "Kok ngono, lé omong!"

Lajeng kula: "Kok ngaten, lé omong!"

2. "Lha inggih, Bu Lik."

"Lha enggih, Bu Lik."

3. "Kula punika, kaliyan tiyang sepuh, temtu basa kok."

"Kula niki, kalih tiyang sepuh, temtu basa kok."

4. "Nèk basané, ya terang basa."

"Nèk basané, enggih terang basa."

5. "Wong omong karo wong tuwa, kudu ngono."

"Wong omong kalih wong tuwa, kudu ngaten."

6. "Ning kok ora sing apik-apik, lé omong."

"Ning kok mboten sing apik-apik, lé omong."

7. "Kok ora gelem tepa-slira iki, piyé ta?

"Kok mboten gelem tepa-slira niki, pripun ta?"

8. "Mengko nèk dadi atiné?" Kula mekaten.

"Mengko nèk dadi atiné?" Kula ngaten.

9. "Kok dados manahipun kados pundi?"

"Kok dados manahé pripun?"

10. "Kula punika rak namung criyos sawontenipun, inggih ta?"

"Kula niki rak namung criyos sawontené, enggih ta?"

11. "O Allah, cah nom saiki iki, kok ora ngerti rasa."

"O Allah, cah nom saniki niki, kok mobten ngerti rasa."

12. "Wis, wis." Kula mekaten.

"Empun, empun." Kula ngaten.

III.

1. Diparingi ganjaran karo Pangéran, aku mung kari matur nuwun.

(kula)

2. Dipunparingi ganjaran kaliyan Pangéran, kula namung kantun matur nuwun.

(Pak Lurah)

3. Dipunparingi ganjaran kaliyan Pak Lurah, kula namung kantun matur nuwun.

(padamelan)

4. Dipunparingi padamelan kaliyan Pak Lurah, kula namung kantun matur nuwun.

(dikèki)

5. Dikèki pagawéan karo Pak Lurah, aku mung kari matur nuwun.

(didhawuhi nyambut-gawé)

6. Didhawuhi nyambut-gawé karo Pak Lurah, aku mung kari matur nuwun.

(kari nindakaké)

7. Didhawuhi nyambut-gawé karo Pak Lurah, aku mung kari nindakaké.

(kantun)

8. Dipundhawuhi nyambut-damel kaliyan Pak Lurah, kula namung kantun nindakaken.

Exercises for Lesson Nineteen

I.

1. Sing dipikir mung wong w*édok* waé.

(dhuwit)

2. Sing dipikir mung dhu*wit* waé.

(mangan)

3. Sing dipikir mung m*angan* waé.

(ès)

4. Sing dipikir mung *ès* waé.

(si Mbok)

5. Sing dipikir mung si *Mbok* waé.

(filem)

6. Sing dipikir mung f*ilem* waé.

II. Referring to the vocabulary list given in the Exercises for Lesson Sixteen, convert the following sentences into madya. Maintain krama and ngoko items as they appear, except when a madya item is available.

1. Dhik Tekad, tulung sik ya.

Dhik Tekad, tulung riyin enggih.

2. Aku arep nepang wit katès iki.

Kula ajeng nepang wit katès niki.

3. Inggih Pak. Kula kepurih punapa Pak?

Enggih Pak. Kula kepurih napa Pak?

4. Enya, graji iki cekelana.

Enya, graji niki dicekeli.

5. O, ko sik. Taliné kudu kok talèni sik.

O, mengké riyin. Taliné kudu samang talèni riyin.

6. Inggih, saged Pak.

Enggih, saged Pak.

7. Tangsulipun kalih punapa namung setunggal Pak, mangké?

Tangsulé kalih napa namung setunggal Pak, mengké?

8. Siji waé, wis cukup, tak kira.

Siji mawon, empun cukup, kula kira.

9. Ning aja nganti tibané ngalor lho, mengko.

Ning empun nganti tibané ngalor lho, mengké.

10. Mengko nèk nibani omahé Yu Parwa, gèk piyé?

Mengké nèk nibani omahé Yu Parwa, gèk pripun?

11. Inggih Pak. Leres Pak.

Enggih Pak. Leres Pak.

Exercises for Lesson Twenty

I.

1. É, ana landa teka.

(wong sabrang)

2. É, ana wong sabrang teka.

(bulé)

3. É, ana bulé teka.

(raksasa)

4. É, ana raksasa teka.

(wong Cina)

5. É, ana wong Cina teka.

(mbahmu)

6. É, mbahmu teka.

II.

1. Mengko dicokot landané lho.

(disrengeni)

2. Mengko disrengeni landané lho.

(dipangan)

3. Mengko dipangan landané lho.

(digetak)

4. Mengko digetak landané lho.

(ditetaki)

5. Mengko ditetaki landané lho.

III.

1. Lha dhaharipun wonten ngriku punapa?

(roti)

Roti Bu.

2. Lha, dhaharipun wonten ngriku punapa?

(kenthang)

Kenthang Bu.

3. Lha, dhaharipun wonten ngriku punapa?

(bakmi godhog)

Bakmi godhog Bu.

4. Lha, dhaharipun wonten ngriku punapa?

(sekul)

Sekul Bu.

IV.

1. Agaminipun punapa Mas?

(Kristen)

Kristen Pak. Nanging mboten fanatiek.

2. Agaminipun punapa Mas?

(Katoliek)

Katoliek Pak. Nanging mboten fanatiek.

3. Agaminipun punapa Mas?

(Islam)

Islam Pak. Nanging mboten fanatiek.

4. Agaminipun punapa Mas?

(Yahudhi)

Yahudhi Pak. Nanging mboten fanatiek.

5. Agaminipun punapa Mas?

(Buda)

Buda Pak. Nanging mboten fanatiek.

Appendix B

INDONESIAN TRANSLATIONS OF CONVERSATIONS

Many friends using early versions of these lessons urged me to include Indonesian translations of the Javanese conversations. With considerable misgivings, I have acceded to their wishes and provide the following appendix, consisting of the translations Mbak Kristianti, a student in the IKIP Negeri in Karangmalang, Jogjakarta, was kind enough to prepare. My misgivings stem from the fact that the relationship between Indonesian and Javanese, as mentioned in the *Introduction*, is far more complicated than it might at first appear. Words never translate between one language and another on a one-to-one basis. The trouble with translating from Javanese to Indonesian is that words often appear to have simple equivalents, when they very rarely do. Granted, Javanese speakers, especially little-educated ones, tend to assume that they can use Indonesian words as perfect counterparts to Javanese ones. Gloria Poedjosoedarmo cites an elderly in-law's use of the Indonesian word *boleh* as equivalent to the Javanese *olèh*. That works fine some of the time. But his use of *bolehnya* . . . as equivalent to the Javanese construction *olehé* . . ./ *anggènipun* . . . must leave a non-Javanese speaker of Indonesian baffled. It works both ways, obviously: constructions and words familiar from Indonesian match up only sometimes with Javanese ones. Furthermore, all issues of refinement, familiarity, and etiquette disappear from view when Javanese is translated into Indonesian. It's difficult to conceive of how to translate Javanese at all, actually, since a critical aspect of any utterance—speech levels—have no exact counterpart in other languages. The sentences in Indonesian that follow become most interesting once one has learned a fair amount of Javanese. Then, on looking back at the Indonesian renderings, it's hard not to be struck by how flat they seem.

Rather than provide elaborate explanations of how semantic fields and grammatical constructions do and don't correspond between the two languages, I include the direct translations below without commentary. Students may find them helpful in acquiring some basic vocabulary. But care should be taken in using them—and don't say I didn't warn you.

Lesson One

1. Pak Harja:

   Mau pergi kemana Bu?

2. Bu Marta:

   Saya mau ke Klaten Pak.

3. Pak Harja:

   Tinggalnya ya di Klaten?

4. Bu Marta:

   Tidak Pak, Saya tinggal di Jatinom. Ini nanti saya ke tempat kakak saya.

5. Pak Harja:

   O, terus pulangnya ke Jatinom?

6. Bu Marta:

   Nanti sore. Ke tempatnya kakak hanya sebentar kok. Anda dari mana Pak?

7. Pak Harja:

   Saya dari Pakis Bu. Sekarang sedang kembali dari Jogja.

8. Bu Marta:

   Pakis sebelah mana Pak?

9. Pak Harja:

   Timur pasar.

10. Bu Marta:

    Sama rumahnya Pak Sastradimeja?

11. Pak Harja:

    Pas sebelah baratnya Bu. Apa anda kenal sama Pak Sastra?

12. Bu Marta:

    Pak Sastra itu kakak saya. Isterinya anaknya pak dhe saya.

Lesson Two

1. Pak Harja:

    Ketika Pak Sastra punya hajat itu, anda pergi kesana?

2. Bu Marta:

    Punya hajat apa Pak?

3. Pak Harja:

    Apa ya? Sunatan kalau tidak salah.

4. Bu Marta:

    O, waktu bulan Besar itu. Ya kesana. Sunatan keponakannya sendiri apa tidak datang Pak? Ya tidak. Anda juga datang Pak?

5. Pak Harja:

    Ketika itu saya sedang ke Semarang. Jadi tidak dapat datang. Hanya ibunya anak yang kesana. Katanya meriah ya Bu?

6. Bu Marta:

    Wah, meriahnya bukan main Pak. O, saya turun disini Pak. Dik, Dik, stop Dik. Saya dulu ya Pak?

7. Pak Harja:

    Ya mari, selamat jalan.

Lesson Three

1. Mas Tarna:

   Pak Cerma? Pak?

2. Pak Cerma:

   Saya. E, Dik Tarna ini?

3. Mas Tarna:

   Ya, saya Pak. Kenapa tidak naik sepeda motor saja Pak?

4. Pak Cerma:

   Sedang rusak Dik. Terpaksa saya naik colt saja. Yang dibawa apa Dik?

5. Mas Tarna:

   Saya membawa gapit Pak. Untuk wayang.

6. Pak Cerma:

   O, masih sering menatah wayang Dik?

7. Mas Tarna:

   Sebenarnya bukan saya yang membuat Pak. Bapak saya yang membuat. Saya hanya beli gapitnya tadi. Anda masih sering memainkan wayang ya Pak?

8. Pak Cerma:

   Ya, hanya kadang-kadang Dik. Kalau sering, ya tidak.

9. Mas Tarna:

   Ketika Pak Sastra punya hajat itu, bukankah anda yang memainkan (wayang) Pak?

10. Pak Cerma:

    Ya, betul.

11. Mas Tarna:

    Saya senang sekali. Lucu sekali

Lesson Four

1. Mas Tarna:

    Bawaannya dipangku saja ya Pak.

2. Pak Cerma:

    Ya, bisa. Tetapi jangan sampai dibalik Dik. Nanti rusak.

3. Mas Tarna:

    Yang anda bawa apa Pak?

4. Pak Cerma:

    Hanya mainan, untuk keponakan. Saya beli di Klaten tadi. Pelayannya saya suruh memilih. Akan saya pilih sendiri seperti sukar, karena banyaknya.

5. Mas Tarna:

    Iya, jika belum biasa, memang sukar. Saya sendiri kalau mencari oleh-oleh buat anak saya, kadang bimbang.

Lesson Five

1. Mas Setyaji:

    Permisi.

2. Pak Cerma:

   Mari.

3. Mas Setyaji:

   Permisi.

4. Pak Cerma:

   Mari Pak. Sini, sini, diduk di sini Pak. Mengucapkan selamat.

5. Mas Setyaji:

   Selamat, berkat doanya.

6. Pak Cerma:

   Kenalkan. Cermidikrama.

7. Mas Setyaji:

   Setyaji.

8. Pak Cerma:

   Pak...siapa Pak?

9. Mas Setyaji:

   Setyaji.

10. Pak Cerma:

    O, Pak Setyaji. Dari?

11. Mas Setyaji:

    Saya dari Manjungan Pak. Saya ini adik dari Mas Darmanta Pak.

12. Pak Cerma:

O, adiknya Dik Darmanta. Ya syukur. Anu Dik, apa tidak memasukkan kendaraan dulu Dik?

13. Mas Setyaji:

Sudah Pak. Di situ saja tidak apa-apa. Ijinkan saya berbicara sebentar Pak.

14. Pak Cerma:

Iya.

15. Mas Setyaji:

Mungkin nanti ada kesalahan saya, saya minta maaf.

16. Pak Cerma:

Ya, sama-sama.

17. Mas Setyaji:

Besok Rabu Paing kakak saya akan mengislamkan dua anaknya bersama-sama. Sehubungan dengan itu, Mas Dar akan mengadakan pertunjukan wayang kulit. Lha, saya disuruh memintakan pertolongan anda memainkan wayang.

18. Pak Cerma:

Keinginannya supaya saya memainkan wayang Dik?

19. Mas Setyaji:

Iya, begitu Pak.

20. Pak Cerma:

Ya, coba Dik. Jadi malam Rabu Paing apa Rabu Paing sore?

21. Mas Setyaji:

Malam Rebo Paing Pak.

22. Pak Cerma:

Saya harus menanyakan itu Dik. (Daripada) nanti salah paham **ya?**

23. Mas Setyaji:

Ya, baik Pak.

Lesson Six

1. Pak Cerma:

Ya Dik. Besok malam Rabo Paing rupanya ada waktu.

2. Mas Setyaji:

Ya, kebetulan Pak.

3. Pak Cerma:

Lalu yang diinginkan hanya saya sendiri, apa?

4. Mas Setyaji:

Seandainya pesindhen dapat anda carikan sekalian malah baik **Pak.**

5. Pak Cerma:

Kalau gamelannya?

6. Mas Setyaji:

Kalau gamelannya tidak usah Pak. Kepunyaan Pak Sastra **akan** dipinjam. Anu Pak, kira-kira berapa ya Pak, anunya?

7. Pak Cerma:

   Beayanya? Begini Dik. Kalau soal niaga diserahkan pada saya, biasanya ya tiga puluh. Tetapi karena Mas Darmanta sudah saya anggap seperti saudara saya sendiri, duapuluh tujuh setengah sudah cukup.

8. Mas Setyaji:

   Ya, terima kasih Pak.

9. Pak Cerma:

   Tentang ceritanya, bagaimana?

10. Mas Setyaji:

    Belum bisa ditentukan Pak. Besok saja ya Pak?

11. Pak Cerma:

    Ya, begitu bisa.

12. Mas Setyaji:

    Mari Pak. Saya memberikan sekian dulu ya Pak.

13. Pak Cerma:

    Wah, ya, terima kasih Dik.

Lesson Seven

1. Bu Cerma:

   Sudah lama Nak?

2. Mas Setyaji:

   Agak lama Bu.

3. Bu Cerma:

   Selamat Nak?

4. Mas Setyaji:

   Selamat Bu. Kok repot-repot Bu.

5. Bu Cerma:

   Tidak. Sudah ada kok. Mari diminum lho Nak.

6. Mas Setyaji:

   Iya.

7. Bu Cerma:

   Silahkan lho Nak.

8. Mas Setyaji:

   Ya Bu. Anu Pak, saya mencari Mas Warna tadi, katanya sudah pindah. Apa betul itu?

9. Pak Cerma:

   Iya, sudah pindah ke Sumatra Dik. Sekitar dua bulan yang lalu. Tapi isterinya disuruh menunggu di sini dulu.

10. Mas Setyaji:

    Pindah kok tidak memberi kabar pada saya.

11. Pak Cerma:

    Kenalnya dengan Nak Warna dimana Dik?

12. Mas Setyaji:

    Di SMP Pak. Lalu sesudah itu, dia sering menemani saya nonton filem.

13. Pak Cerma:

    O, ya, Mas Warna memang senang dengan filem. Mari lho Dik. Minumannya.

14. Mas Setyaji:

    Iya Pak. Seperti sudah cukup pembicaraan saya Pak. Jika boleh, akan mohon diri.

15. Pak Cerma:

    Pulang Dik? Kok tergesa-gesa?

16. Mas Setyaji:

    Iya Pak.

17. Pak Cerma:

    Ya, mari, selamat jalan.

18. Mas Setyaji:

    Permisi...

19. Pak Cerma:

    Mari.

Lesson Eight

1. Ratna:

    Yang dicari tadi siapa?

2. Rasa:

    Bapak.

3. Ratna:

   Yang mencari?

4. Rasa:

   Orang Manjungan.

5. Ratna:

   Tujuannya?

6. Rasa:

   Bapak diminta memainkan wayang.

7. Ratna:

   Besok kapan?

8. Rasa:

   Besok malam Rabu Paing.

9. Ratna:

   Satu rombongan?

10. Rasa:

    Hm-mn.

11. Ratna:

    Bagaimana?

12. Rasa:

    Iya. Diberitahu malah bertanya lagi.

13. Ratna:

    Swaranya tidak jelas, bagaimana lagi?

14. Rasa:

Saya ini dikira juru penerangan apa? Kok tanya-tanya terus.

15. Ratna:

Ditanya kok marah.

16. Rasa:

Ya biar. E, anak-anak sudah kamu datangi belum? Tentang klenengan besok?

17. Ratna:

Sudah. Hanya Mas Harta yang belum.

18. Rasa:

(Kenapa) belum?

19. Ratna:

Saya tunggu di tempatnya tadi, tidak pulang-pulang. Sampai sungkan saya, sebab disuguh terus.

20. Rasa:

(Kenapa) tidak ditinggali surat saja? Bodohnya! Nanti didatangi lagi lho.

21. Ratna:

Tidak mau. Nanti disangka adiknya yang saya cari, bukan Mas Harta.

22. Rasa:

E, anak tidak waras. Alasannya macam-macam. Ya sudah biar. Nanti saya beritahu sendiri.

Lesson Nine

1. Pak Candra:

   Sekarang, coba lagu *Onang-onang.*

2. Warta:

   E, Di, buku catatanmu saya pinjam dulu ya?

3. Nardi:

   Buku saya tidak ada. Saya cari tadi tidak ketemu.

4. Warta:

   Lho, kehilangan buku lagumu?

5. Nardi:

   Ya, tidak hilang, hanya lupa di mana.

6. Rasa:

   Lagu apa Pak? Saya tidak dengar.

7. Jaka:

   Ya pantas, crewet saja, jelas tidak dengar swara orang lain.

8. Rasa:

   Desa sini seandainya dihilangi pemuda satu, kan tidak apaapa to?

9. Pak Candra:

   Lagu *Onang-onang* Dik. Pelog patet enam.

10. Nardi:

    E, pelog? Saya kira slendro, ternyata pelog. Sebenarnya lagu slendro dipelogkan atau bagaimana Pak?

11. Pak Candra:

    Bukan. Dasarnya pelog.

12. Nardi:

    Wah, harus kembali manghadap selatan lagi. Padahal badan saya sedang capai.

13. Jaka:

    Wah, kasihan ya? Tidak ah, yang dipikir hanya celananya kok.

14. Nardi:

    Ya sayang, kalau berlubang.

15. Rasa:

    Nanti pakai berhenti-hentian tidak Pak?

16. Pak Candra:

    Tidak usah saja.

17. Jaka:

    Awas lho Di. Ini nanti jangan berhenti lho. Nanti tertabrak.

Lesson Ten

1. Pak Candra:

    Iramanya jangan sampai terlalu cepat lho Dik. Cara Solo dengan Yogja, memang cepat Solo. Tapi kalau terlalu cepat kurang enak.

2. Rasa:

    O, ya. Tapi mulai irama mlampah kan sesudah kenong pertama?

3. Pak Candra:

Ya, betul. Lalu bonangannya jangan sampai terlalu keras.

4. Jaka:

Soalnya yang memainkan bonang baru saja minum beras kencur Pak. Jadi menabuhnya keras betul.

5. Nardi:

Yang menyebabkan bukan beras kencurnya. Yang menyebabkan itu (karena) teringat penjualnya.

6. Warta:

O Alah, dengan penjual sudah tua dituduh jatuh cinta.

7. Rasa:

Lagu apa lagi yo! Seandainya lagu dolanan saja, bagaimana Pak?

8. Pak Candra:

Gendhing dolanan juga bisa. Lagu *Kagok Semarangan* sudah bisa atau belum?

9. Nardi:

Wah, *Kagok Semarangan* lagu yang paling sukar, (menurut) perasaan saya. Terlalu cepat, soalnya.

10. Pak Candra:

Jola-Jali?

11. Nardi:

Wah, sama sukarnya Pak. Tapi bukan iramanya, lagunya yang sukar.

12. Pak Candra:

    Lha, bisanya apa?

13. Nardi:

    Cara klasiek saja Pak. *Uler-Uler kambang* saja Pak.

Lesson Eleven

1. Pak Cerma:

    E, Bu, itu, Pak Bayan datang.

2. Bu Cerma:

    Mau apa?

3. Pak Cerma:

    Entah. Mari Pak Bayan, sini, sini, duduk sini. Mengucapkan selamat Pak.

4. Pak Bayan:

    Ya, selamat Pak. Tidak pergi Pak?

5. Pak Cerma:

    Malah baru pulang, dari sawah.

6. Pak Bayan:

    Di sawah, sedang apa?

7. Pak Cerma:

    Ini tadi, bertanam. Pakai benih dari Pertanian. Dua puluh enam.

8. Pak Bayan:

Kok tidak pakai yang baru saja, seperti tiga enam atau tiga delapan?

9. Pak Cerma:

Wah, tidak Pak. Sampai sekarang masih belum begitu jelas seberapa hasilnya, soalnya. Nanti, kalau hasilnya hanya sedikit, lalu bagaimana? Saya begitu.

10. Pak Bayan:

Ya betul, tentang hasilnya, jelas paling banyak dua puluh enam. Tetapi dua puluh enam dengan tiga enam, kan enak tiga enam?

11. Pak Cerma:

Lha iya. Dua puluh enam memang kurang enak.

12. Pak Bayan:

Tetapi pokoknya sini kan tidak menanam jenis nol enam atau lainnya yang mudah kena wereng?

13. Pak Cerma:

Wah, tidak Pak, jelas tidak berani. Apalagi padi jawa, kan lebih lemah, ya to?

14. Pak Bayan:

Iya, lebih lemah lagi. Menurut pemerintah, semua taneman padi jawa harus dihapuskan, karena gampang kena wereng. Walaupun rugi, tetapi harus demikian.

15. Pak Cerma:

Wah, berat lho itu.

16. Pak Bayan:

Berat! Tapi bagaimana lagi? Daripada semua sawah diserang wereng? Ya kan?

17. Pak Cerma:

Iya. Wereng itu, kalau sudah merata, sukar hilangnya.

18. Pak Bayan:

Sukar sekali. Akibatnya tidak ada orang mendapat panen apa saja.

Lesson Twelve

1. Rasa:

Mau hujan.

2. Bu Cerma:

Bagaimana?

3. Rasa:

Nampaknya mau hujan.

4. Bu Cerma:

Tiek. Tiek. Jemurannya diambil dulu, nanti kehujanan.

5. Rasa:

Beberapa hari tidak pernah panas. Keringnya besok kapan ini?

6. Bu Cerma:

Tiek, kemari. Ajak adikmu bermain. Ini, sedang nangis. Kok nangis, ada apa to Nak?

7. Rasa:

Sebab jatuh tadi. Sudah saya nasehati tidak usah lari ditempat licin. Nekat, jatuh, baru jera.

8. Bu Cerma:

Tiek kok belum datang-datang. Tiek, ambilkan wayang adikmu. Bawalah kemari. Yang cepat lho.

9. Rasa:

Diam Nak, diam. Nanti saya belikan kembang gula.

10. Bu Cerma:

Kemarilah Nak, saya gendong. Kemari.

11. Rasa:

E, disana ada kuda di jalan lho. Lihatlah. Besar sekali. Lihatlah.

12. Bu Cerma:

Carilah ibumu Nak, di belakang sana, di dapur. Tiek, Tiek, antarkan adikmu ke belakang Tiek.

13. Mbak Tuti:

Anak kok tidak diam-diam, bagaimana to ini? Ayo diam! Saya suntik lho. Tidak....

Lesson Thirteen

1. Rasa:

Kok ada tape berbunyi, yang punya hajat siapa Niek?

2. Aniek:

Lik Wirya. Selapanan bayi.

3. Rasa:

   Apa sudah ada tiga puluh lima hari ini?

4. Aniek:

   Sudah. Waktu melahirkan kan ketika malam Sabtu Kliwon.

5. Rasa:

   Lho. Kapan Bu Nata melahirkan?

6. Aniek:

   Lik Wirya ketika malam Sabtu Kliwon, lalu selang sepasar Bu Nata.

7. Rasa:

   O iya. Lebih dulu Lik Wiyra, ya, dengan Bu nata, melahirkannya? Jadinya, lima hari lagi, ada perkumpulan lagi ya?

8. Aniek:

   Iya. Lalu lusa, yang punya hajat Pak Carik.

9. Rasa:

   Besok kapan? Enam hari lagi kan?

10. Aniek:

    Lima hari lagi. Padahal saya belum beli kado lho. Mas nanti sore saya diantar ke Jogja ya? Hadiahnya saya belikan hari ini saja.

11. Rasa:

    Nanti sore saya sibuk. Besok saja.

12. Aniek:

    Sibuk bagaimana? Ya, agak siang ya boleh. Kalau sampai kemalaman di kota, saya ya tidak mau. Anak-anak nakal. Malu saya, dikatakan yang tidak-tidak.

13. Rasa:

Agak siang, maksudnya jam berapa?

14. Aniek:

Sekitar jam setengah lima, begitu.

15. Rasa:

Bolak-balik ke kota, membosankan. Tadi malam disuruh mengantar Bapak. Sekarang kamu.

16. Aniek:

Laki-laki deberi sepeda motor, kasihan ya? Harus menanggung beban terus.

17. Rasa:

Kok mengejek.

Lesson Fourteen

1. Jaka:

Kamu pergi kemana tadi Sa?

2. Rasa:

Ke Kantor Kecamatan.

3. Jaka:

Dengan siapa?

4. Rasa:

Tidak dengan siapa-siapa. Hanya sendirian.

5. Jaka:

   Tidak takut?

6. Rasa:

   Takut dengan apanya? Kalau saya, ke kantor apa saja, berani. Hanya datang ke kantor harus cari teman.

7. Jaka:

   Urusan apa?

8. Rasa:

   Akan cari ijin membangun rumah.

9. Jaka:

   Dapat?

10. Rasa:

    Dapat apa? Pokoknya kalau keperluan kantor, harus sabar. Kalau belum datang empat kali, ya paling tidak tiga kali, belum dapat apa-apa. Sudah pasti lho itu.

11. Jaka:

    Lalu bagaimana tadi?

12. Rasa:

    Saya bertanya ya Pak? Ada apa Dik? Anu, Pak, kalau akan membangun rumah, syaratnya bagaimana Pak? Begini Dik. Anda harus membawa surat dari kelurahan, sebagai bukti tanahnya milik sendiri. Ditambah surat sudah lunas bayar pajak. Difotocopy, rangkap lima. Itu semua diberikan sini, dengan meterai lima ratusan sepuluh buah. Lalu keluarnya besok kapan Pak? Kalau sudah lengkap, tidak sampai lama Dik. Bisa juga besok hari Kamis. Bisa juga lho.

13. Jaka:

    Kok mahal ya?

14. Rasa:

    Wah, cari ijin sekarang dijual mahal kok. Lima ribu tidak tahu cukup atau tidak nanti. Coba besok. Kalau hanya kehilangan uang sebanyak itu, saya merasa untung sekali.

Lesson Fifteen

1. Mas Tarmin:

   Permisi.

2. Pak Cerma:

   Mari Nak, sini Nak.

3. Mas Tarmin:

   Permisi.

4. Pak Cerma:

   Bapakmu sudah pulang dari Klaten Nak?

5. Mas Tarmin:

   Sudah Pak. Sudah tadi pagi. Ijinkan saya bicara sebentar. Apabila ada kata-kata saya yang kurang berkenan, sebelum dan sesudahnya saya minta maaf sebesar-besarnya.

6. Pak Cerma:

   Ya, sama-sama.

7. Mas Tarmin:

   Kedatangan saya kemari, disuruh Bapak Martadinama agar mengundang anda semoga mau datang merestui keperluan sementara, ya itu, kenduri seribu hari wafatnya ibunya almarhum.

8. Pak Cerma:

   Iya, terima kasih. Kamu baru mulai mengundang, atau ini penghabisan?

9. Mas Tarmin:

   Sudah komplit Pak.

10. Pak Cerma:

    O, kalau begitu sudah sama berangkat ya? Ya, sebentar lagi, saya menyusul. Mar, ambilkan panci Mar.

11. Mas Tarmin:

    Seperti sudah cukup keperluan saya Pak. Kalau ada kesalahan kata-kata saya, saya minta maaf, dan minta pamit.

12. Pak Cerma:

    Ya, mari.

Lesson Sixteen

1. Bu Paira:

   Permisi.

2. Pak Cerma:

   Ya. Pergi kemana Bu?

3. Bu Paira:

   Akan melayat Pak.

4. Pak Cerma:

   Lho. Yang berdukacita siapa?

5. Bu Paira:

   Pak Marta. Ibunya sudah tidak ada.

6. Pak Cerma:

   O. Ya pantas, sakitnya sejak dulu. Sejak Warta pulang dari Sumatra. Ya mari.

7. Pak Cerma:

   Saya ikut berdukacita Mas.

8. Pak Marta:

   Ya, terima kasih. Memang sudah tiba saatnya.

9. Pak Cerma:

   Lha iya. Semua manusia ini, pasti dipanggil ke hadapan Gusti Alah. Jadi kalau ibunya sudah diberi swarga, itu dapat dikatakan kemurahan Tuhan.

10. Pak Marta:

    Ya, betul Pak.

11. Pak Harja:

    Duduk disini saja Pak. Masih ada tempat kok.

12. Pak Cerma:

    Ya. Hari ini hari apa to?

13. Pak Adi:

    Selasa Kliwon. Sama hari kematian besan perempuan saya.

14. Pak Cerma:

Selasa Kliwon. Jadi tiga harinya besok sore, Kamis Paing. Tujuh harinya Senin Legi. Nanti berangkat jam berapa?

15. Pak Harja:

Jam dua katanya. Saudaranya tinggalnya kan jauh-jauh. Kalau terlalu pagi berangkat, banyak yang belum datang, gitu.

16. Pak Adi:

Akan dimakamkan di mana?

17. Pak Harja:

Di selatan situ. Mendiang Kakek Wirya juga di situ.

18. Pak Cerma:

Tapi bercerai to, dulu?

19. Pak Harja:

Hanya cerai tidak syah kok. Sekarang sudah tidak saling bertengkar lagi.

20 Pak Cerma:

Moga-moga saja. Agar tidak membuat bising temannya.

Lesson Seventeen

1. Bu Cerma:

Saya mau beli jeruk dulu Pak. Untuk mengobati Ratna, yang pilek.

2. Pak Cerma:

Belinya di pasar? Ya, saya menunggu di luar saja.

3. Bu Cerma:

   Jeruk keproknya berapa Yu?

4. Pak Cerma:

   Lima ringgit, Bu, satu. Satu kilo dua ratus.

5. Bu Cerma:

   Lho, kok mahal sekali!

6. Bakul:

   Sekarang jarang ada Bu. Soalnya kena hama. Tapi ini baik lho Bu. Banyak airnya.

7. Bu Cerma:

   Sepuluh, lima puluh, dapat to?

8. Bakul:

   Tidak boleh Bu.

9. Bu Cerma:

   Lha, berapa?

10. Bakul:

    Memberi seratus saja Bu.

11. Bu Cerma:

    Seratus! Padahal kecil seperti itu. Enam puluh.

12. Bakul:

    Tidak bisa Bu.

13. Bu Cerma:

Sepuluh, tujuh lima, sudah.

14. Bakul:

Wah, kalau sekian saya tidak untung lho Bu. Belinya sekian kok.

15. Bakul:

Ya.

16. Bu Cerma:

Ditaruh sini saja, di tas sini.

17. Bu Warna:

Beli apa, Bu Cerma?

18. Bu Cerma:

Jeruk keprok. Ini apa.

19. Bu Warna:

Dapat berapa?

20. Bu Cerma:

Sepuluh tujuh lima. Saya tawar enam puluh, tidak boleh. Saya rasa kok mahal.

21. Bu Warna:

Iya, hanya nanas saja yang agak murah sekarang. Kemarin dulu saya beli salak, harganya mahal, sepet semua. Apa tidak jera?

Lesson Eighteen

1. Pak Cerma:

   Permisi. E, Dik Tekad. Sudah lama Dik?

2. Mas Tekad:

   Baru saja juga. Dari pergi mana ini Pak?

3. Pak Cerma:

   Dari tempat anak saya. Sedang kurang enak. Saya tengok. Kopi Yu.

4. Mas Tekad:

   Kurang enak bagaimana Pak?

5. Pak Cerma:

   Perutnya agak keras (seperti papan). Pokoknya masuk angin. Tapi sekarang sudah sembuh.

6. Mas Tekad:

   Belum lama, perut saya juga sakit. Ke sungai juga sering.

7. Pak Cerma:

   Panas badannya?

8. Mas Tekad:

   Panas. Lalu lidah seriawan. Tubuh pegel. Wah, bingung saya.

9. Pak Cerma:

   Diperiksakan tidak?

10. Mas Tekad:

Tidak Pak. Diberi hadiah oleh Tuhan, saya hanya tinggal terima kasih. Saya begitu.

11. Pak Cerma:

Anak saya saya suruh memeriksakan, ya tidak mau. Sayang uangnya katanya. Lalu sembuhnya sesudah berapa hari Dik?

12. Mas Tekad:

Satu minggu lebih Pak. Sampai sekarang masih lemas.

13. Pak Cerma:

Anak saya juga begitu. Keluh-kesahnya merasa malas, tidak bisa apa-apa.

14. Mas Tekad:

Lha, anaknya bagaimana?

15. Pak Cerma:

Kebetulan di sini, ikut neneknya. Jadi tidak apa-apa. Tapi kelihatannya mau pilek. Ini tadi neneknya saya suruh ngeroki.

16. Mas Tekad:

Apa mau dikeroki?

17. Pak Cerma:

Tidak mau. Ya dipaksa. Kalau tidak dikeroki, obatnya bagaimana?

Lesson Nineteen

1. Jaka:

Ceritanya apa Nar?

2. Nardi:

   Entah. Saya juga baru saja datang.

3. Jaka:

   Nampaknya cerita lama ya?

4. Pak Yasa:

   Ceritanya barangkali "Pandu jadi raja" Dik. Barangkali lho. Saya belum jelas ini.

5. Nardi:

   O ya pantas Pak. Itu kan bentuknya Pandu masih muda. Iya to Pak? Saya kok pangling.

6. Jaka:

   Kalau Pak Cerma yang memainkan wayang, maka cerita kuno-kuno yang ke luar biasanya. Sebab kesenangan dalang tua begitu.

7. Nardi:

   Kalau hanya Kurawa dengan Pendawa, bosan. Kan begitu to Pak?

8. Pak Yasa:

   Iya. Beda dengan anak muda sekarang ini. Kalau Gatutkaca tidak ke luar, tidak puas, katanya.

9. Nardi:

   Soalnya lainnya belum apal Pak. Seandainya sudah apal, ya senang tentunya.

10. Jaka:

    Yang datang itu, yang paling barat itu, siapa Pak? Apakah patihnya?

11. Pak Yasa:

Bukan. Tamu dari negara seberang. Ini nanti, akan merebut negara Ngastina, jadi ramai.

12. Jaka:

Nagara Ngastina itu kok jadi rebutan banyak orang, yang menyebabkan apa ya? Orang sedunia semua ingin memiliki.

13. Nardi:

Karena subur dan makmur itu, rupanya. Kalau daerah seperti Gunung Kidul situ, didiamkan saja. Mana cerita Bedhah Wonosari?

14. Jaka:

Padahal putrinya cantik-cantik ya?

15. Nardi:

O Alah, yang dipikir hanya perempuan saja. Ya, kesana, rebutlah dahulu, salah satu. E, dua, saya agar kebagian.

Lesson Twenty

1. Aniek:

E, ada belanda datang.

2. Ratna:

Belanda? Mana?

3. Aniek:

Lha, itu?

4. Anak-anak:

(tepuk tangan)

Min, Min. Pergi kemana Min? Hello, Mis. Gut morning. E. Kok tuli. Esh sha so e. Saya minta uangnya.

5. Mbok Suta:

Jangan menangis lho. Nanti digigit belandanya lho.

6. Aniek:

Belanda itu kok ke sini!

7. John:

Permisi.

8. Pak Cerma:

Mari.

9. John:

Rumah Pak Cerma betul sini Pak?

10. Pak Cerma:

Iya benar. Silahkan.

11. John:

Nuwun.

12. Pak Cerma:

Selamat Tuan?

13. John:

Selamat, berkat doanya.

14. Pak Cerma:

E, kok sudah.... Sudah paseh ya Pak, berbicara bahasa Jawa?

15. John:

    Wah, belum Pak. Malah masih kaku sekali Pak.

16. Bu Cerma;

    Sudah lama Tuan?

17. Pak Cerma:

    Sudah bisa berbahasa Jawa kok!

18. Bu Cerma:

    O, saya kira belum bisa. Ya syukur, sebab saya bahasa melayu tidak bisa. Dari Prambanan naik apa Nak?

19. John:

    Saya naik dokar Bu.

20. Bu Cerma:

    O Allah, kok sudah lancar ya? Nak, Nak, salaman dengan Oom, Nak. "Selamat Tuan?" begitu.

21. Tomo:

    Selamat Tuan?

22. John:

    Lho. Kok sudah pandai bahasa halus Nak!

23. Bu Cerma:

    "Belum Oom."

24. Pak Cerma:

    Di sini sudah lama Mas?

25. John:

Sudah satu tahun Pak.

26. Pak Cerma:

Apa kerasan?

27. John:

Kerasan Pak.

28. Bu Cerma:

Lha, makannya bagaimana?

29. John:

Nasi, Bu, biasa.

30. Bu Cerma;

Tidak terkejut to? Makannya di sana apa?

31. John:

Roti Bu.

32. Bu Cerma:

O roti. Kalau sini, kan nasi.

33. John:

Iya Bu.

34. Pak Cerma:

Agamanya apa Mas?

35. John:

Kristen Pak. Tapi tidak fanatiek.