WHEN LOW CLASS CONFRONTS HIGH CLASS: AN ANALYSIS OF 'PETRUK' INTERPERSONAL MEANING THROUGH HIS SPEECH FUNCTIONS IN JAVANESE PERFORMING ART *'KETHOPRAK'*

Nafisa Ghanima Shanty
Diponegoro University, Semarang
nafisa.nugroho@gmail.com

Abstract

How low class confronts high class people could be shown from conversation exchanges that occur. This study is aimed at analyzing Petruk's speeches—as low class person in Kethoprak performance, who confronts the high class—King of Astina. The data were analyzed using Halliday's Systemic Functional Grammar, dealing with 'responding speech function' and 'typical moods' in the speech function. Petruk mostly used humilific 'Ngoko' style in most of his exchanges with 13 confrontations, 12 supports, and 2 initiations. He also used declarative and interrogative moods to confront. The study proves that *Kethoprak* is a reflection of low class victory.

Bagaimana kelas bawah dan kelas atas berkonfrontasi terlihat saat perpindahan dialog terjadi. Penelitian ini mengkaji ujaran Petruk dalam pertunjukkan *Kethoprak*, sebagai bentuk perlawanan kelas bawah terhadap kelas atas—yaitu Raja Astina. Data dikaji menggunakan pendekatan Tata Bahasa Fungsional Sistemik dari Halliday. Fokus kajian adalah pada fungsi respon dan jenis-jenis *Mood* (mode) dalam ujaran Petruk. Petruk banyak menggunakan gaya bahasa Ngoko dalam dialog, 13 kali sikap berkonfrontasi, 12 kali mendukung dan 2 kali sikap memulai dalam dialog. Petruk menggunakan mode deklarasi dan bertanya pada saat berkonfrontasi. Hal ini menunjukkan bahwa *Kethoprak* merupakan sebuah refleksi kemenangan kelas bawah.

Keywords : social class, speech function, Javanese performing art, Kethoprak, Mood types.

INTRODUCTION

What creates one's social identity is greatly influenced by his choice of speech function. However, the speech function itself does not merely signify social identity, but it also signifies one's social reaction or even confrontation toward a particular phenomenon. Under Halliday's Systemic Functional Grammar (SFG), speech functions are studied through dialog exchanges. Halliday (1984) in

(Eggins, 2004: 144) mentioned that dialog exchanges were turns, and taking a turn in a conversation was about who spoke at the moment and who would speak later in time.

> Whenever we use language to interact, one of the things we are doing with it is establishing a relationship between us: between the person speaking now and the person who will probably speak next. To establish this relationship we take turns at speaking. As we take turns, we take on different speech role in the exchange.
>
> (Halliday, 1984 in Eggins 2004: 144)

He further mentioned that the basic speech roles involved giving or demanding, while kinds of grammatical structure had to do with semantic choice of speech function. Pairs of speech function were initiating and responding which involved supporting or confronting exchanges. By observing the dialog's exchanges, the confrontation between Petruk and the King of Astina in Javanese performing art *(Kethoprak)* became the main issue in this study. Petruk used particular clause choices representing low class people who confronted high class people—called *Priyayi* (the King's family and friends).

SFG analysis on literary work of play is not a new idea. Previously, Gallardo (2006: 735-736) had discussed transitivity matters on literary work of play by observing lexicogrammatical category of each character speech in *'Pygmalion'*. She found that the play had been considered a social class reflection but she was mostly concerned with gender issues instead of social status of high and low definition. However, there were few studies that discussed high and low social class issue especially in Java through Javanese performing art, or Javanese play called *Kethoprak*.

This qualitative study was aimed at investigating how Petruk (one of the characters) produced his speech functions including the use of his speech function pairs, the way he operated 'responding speech function', and what Mood types initiated behind his spoken clauses. In addition, it was to give evidence which tended to prove Atmowiloto's (1996: 61-62) writing about *Kethoprak* as a reflection of low class victory. This issue was necessary to preserve and promote the beauty of Javanese culture dealing with social class.

Language Style and Social Class

The term 'low' and 'high' was to signify two major differences of class in Javanese society, and it was based on the following considerations. First, low and high represented language style which was used by certain group of Javanese people. Second, Holmes (2001: 27) defined low and high to name language variety in society which tended to be used as style in people's daily conversation or communication.

In terms of language style, Purwadi (2006:20) mentioned that there were three main levels of Javanese language which saw the level of the addressee's familiarity, social status or solidarity. The levels were called '*Basa Ngoko'*, *Basa Madya'*, and '*Krama*'. In terms of differentiating the humilific '*Ngoko*' and the honorific '*Krama*, he explained further as follows:

Basa ngoko lugu iku kanggone marang wong kang wis kulina, bocah pada bocah, yen ngunandika … Basa madyakrama … kanggone murid marang guru, wong enom marang wong tuwa, rerehan marang lurahe, Pasrawungan priai tengahan… Krama inggil, wujude kaya mudakrama, mung wae nganggo dalem-dalem.

(Purwadi, 2006: 20-23)

Purwadi stated that Javanese people used humilific language style of *Ngoko* to converse with low class people or peers, '*Madya*' was for middle class people and '*Krama Inggil*' was for Palace (*Kraton*) people. In the real Javanese society, the low language style was Ngoko, while the higher style was *Madya*. *Krama* was even the highest and exclusive style. Interestingly, Poedjasoedarma (1979:56) mentioned that *Ngoko* - as the most widespread style in Javanese society - could be an effective language to convey particular intention, such as making jokes . He further added that jokes in *Ngoko* was the most effective to attract the audience, even when it was uttered in high tone.

Kethoprak as Low Class Victory

Kethoprak stories were usually drawn from collective folk histories or could be taken from Wayang story. 'Petruk'was known as a member of Punakawan (clown-servants) and he was a fictitious character who was not mentioned in the real Wayang story. His existence was merely for entertainment or as a joke maker.

Atmowiloto (1996: 61-62) wrote that Kethoprak was an alternative theater which totally belonged to people, and it did not have to follow the ruler (high class) concept as in Wayang story. Therefore, Kethoprak represented the low class victory rather than the art of high class. According to Arswendo, in spite of its anti-uniformity concept, Kethoprak had its own aesthetic value to Javanese people that the ruler (high class) could not do anything with it.

Speech Function as Interpersonal Metafunction

Eggins (2004: 147) stated that Halliday initiated a theory of language basic functions, then he called as metafunctions which cover ideational, interpersonal and textual. Interpersonal metafunction dealt with how people negotiate the exchange of their interpersonal meaning to realize their social relationship between language users. It was about roles and attitudes manifested in speech functions. He further explained that the 'basic speech roles' were categorized as the following:

Table 1: Halliday's Speech Functions

SPEECH FUNCTION PAIRS (Initiations and Responses)		
initiating speech function	responding speech function	
	SUPPORTING	CONFRONTING
offer	acceptance (may be non-verbal)	rejection
command	compliance (may be non-verbal)	refusal
statement	acknowledgement	contradiction
question	answer	disclaimer

(Eggins, 2004: 146)

Speech function was also to picture how a dialog worked and related to the speakers' clauses choice when they interacted with others. The interesting part of recognizing speech function was the semantic choice liying behind it.

Mood

Gerot & Wignell (1995: 22) highlighted that "interpersonal meanings were realized in the lexicogrammar through selections from the system of "MOOD". Mood itself had two elements: Subject and Finite. Gerot & Wignell (1995: 25) further mentioned that "the Finite element is one of small number of verbal operators expressing tense, modality and polarity". Mood could signify speech function. Eggins (2004: 147) added that some Mood types that signified speech function, such as declarative, interrogative, and imperative Mood. While speech function itself could be in the form of statement, question, command, offer, answer, acknowledgement, accept and compliance. Those can also be modulated or elliptical in clauses' structure.

RESEARCH METHODS

Halliday's responding speech function and mood types were two indicators discussed in this qualitative study. Petruk's utterances were highlighted, then categorized into certain types of responding speech function and mood. To observe Pteruk's utterances clearly, a simple tabulation was made. The tabulation was in the form of graph, percentage, and column. Brief explanation under each tabulation was made before concluding Petruk's tendency to respond certain utterances in the conversational exchanges.

Data

The data were dialog script which was taken from a 50-minute-video entitled "Full Dagelan Ketoprak Kirun, Marwoto, Mantep Sudarsono" taken from Youtube, using the following link: http://www.youtube.com/watch?v=3OgnH0R-YPU. The script dialog did not take the overall dialog, but only the orientation and complication stage. Orientation stage was the scene that introduced the characters of the story, the time and place the story happened, and told about who, what, when and where, while complication stage was where a crisis arose.

From the orientation stage, the context of discourse could be observed or identified before further analysis was presented. Meanwhile, the confrontation process was clearly shown during complication process and less obvious during resolution and re-orientation stage. The script contained 178 exchanges in Kethoprak dialog, and 53 Petruk's utterances (from Orientation to Complication stage), however, responses during complication stage was only 28 lines.

Limitations of the Study

This study has taken a step in analyzing a literary work of performing art (Kethoprak) as a portrait of social class issue in Javanese. Although Kethoprak is a representation of Javanese people, what happened in the dialog or story might not fully represent Javanese people in their real life. This study showed how Javanese poets or script writers put social class issues and lower class hopes and

ambitions in a literary work of play blatantly or covertly. This study may cover atomistic findings on SFG for analyzing social class issues.

RESULTS AND DISCUSSION

The Synopsis of the Story

King Baladewa (the kingdom of Astina) visited King of Dwarawati to ask for Wijayakusuma Miraculous Flower due to disease outbreak that could only be cured by the flower. But Petruk also came to Dwarawati for the same purpose, asking for Wijayakusuma Flower, since Semar (his father) also suffered from the same disease. King Dwarawati felt confused of prioritizing one who would get the flower. Whether to grant King Baladewa's request as his close friend for political interests between Dwarawati and Astina states, or Semar as a relative and elder person at Dwarawati. Finally, a fight broke out between King Baladewa and Petruk (who was helped by a white monkey called Hanoman) to get the Wijayakusuma flower. At the end of the story, Semar broke up their fight because he was not really sick, he only felt that he was sick. So Semar intended to give the flower to people of Astina. Meanwhile, the generic structure of the Kethoprak story is as follows:

Table 2: The Story's Generic Structure

Naration	Generic Structure
King Baladewa (the kingdom of Astina) visited King of Dwarawati to ask for Wijayakusuma Miraculous Flower due to disease outbreak that could only be cured by the flower.	orientation
But Petruk also came to Dwarawati for the same purpose, asking for Wijayakusuma Flower, since Semar (his father) also suffered from the same disease. King Dwarawati felt confused of prioritizing one who would get the flower. Whether to grant King Baladewa's request as his close friend for political interests between Dwarawati and Astina states, or Semar as a relative and elder person at Dwarawati	complication
Finally a fight broke out between King Baladewa and Petruk (who finally was helped by a white monkey called Hanoman) to get the Wijayakusuma flower. At the end of the story, Semar broke up their fight because he was not really sick, he only felt that he was sick. So Semar intended to give the flower to people of Astina.	resolution

Petruk's Responding Speech at Complication Stage

Petruk's confronting responses mostly occurred at complication stage, therefore the analysis worked on speeches at complication stage instead of orientation stage. 28 Petruk's responding speeches were categorized as initiating, supporting and confronting responses. Declarative Moods were conveyed 8 times, while interrogative Moods were conveyed 5 times, 1 exchange was conveyed without mood, 12 supporting exchanges, and 2 initiating exchanges (see Appendix 1). The summary of Petruk's responding speeches were as follows:

Table 3: Petruk's Responding Speeches at Complication Stage

| Initiating	Supporting	Confronting		No Mood
		Declarative Mood	Interrogative Mood	
Line 165 Line 175	Line 124	Line 112	Line 114	Line 132
	Line 134	Line 116	Line 136	
	Line 138	Line 118	Line 156	
	Line 142	Line 120	Line 160	
	Line 144	Line 140	Line 177	
	Line 148	Line 146		
	Line 150	Line 152		
	Line 154	Line 171		
	Line 162			
	Line 167			
	Line 169			
	Line 173			
2 times	12 times	8 times	5 times	once
Total Exchanges = 28				

From Table 3 above, Petruk used many supporting conversational turns (exchanges) although confrontation really happened during this complication stage. Yet, confronting exchanges still became the highest type of responding speech either in the form of declarative Mood or interrogative Mood; it made 13 exchanges all together. Petruk used declarative Mood types in his initiating exchanges (2 times). In all Petruk's supporting exchanges, declarative Mood was also the most frequently used. He used imperative Mood (once), declarative Mood (7 times), interrogative Mood (3 times) and 1 declarative+tag Mood—in the form of question tag.

Mood Types Reflected by Petruk when Confronting King of Astina

During his confronting speeches, Petruk used two types of Mood: declarative and interrogative. Table 3 shows that he used more declarative Mood than interrogative Mood. Since Mood selection was the realization of one's interpersonal meaning in lexicogrammar, Petruk's intentions were mostly realized by making declaration or he explicitly stated those intentions.

Regarding to language style, Petruk mostly used humilific 'Ngoko' style in most of his exchanges, especially when he confronted the King. During his confrontation, Petruk used humilific 'Ngoko' (7 times), honorific 'Madya' (3 times), mixed style (3 times).

Figure 1: Language Style at Confronting Responses
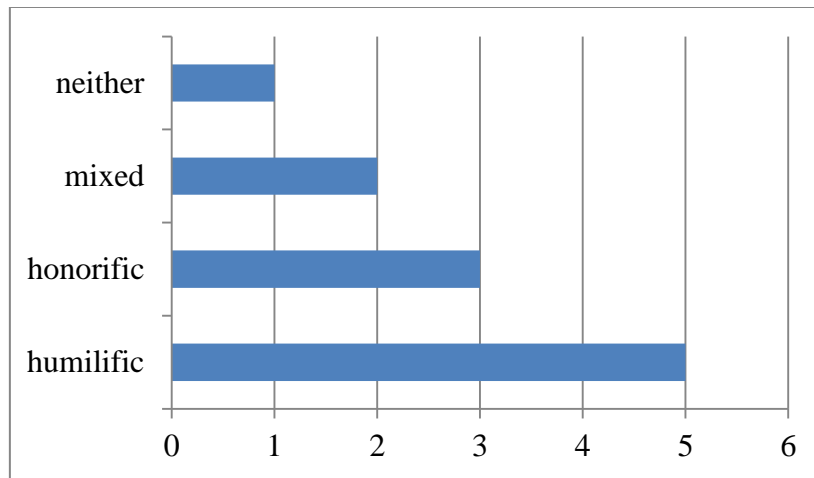
Meanwhile, during his supporting responses, Petruk still used humilific 'Ngoko' style (6 times), honorific 'Madya' (3 times), mixed style (2 times), and neither all styles (once) when he used the word 'stopp!' (line 124) which derived from English word. At his initiating exchanges, he used mixed style (once) and neither humilific nor honorific style, as stated in line 165, since he mentioned his own name; "Petruk".

When confronting using declarative Mood, there were several matters in each of Petruk's speech function pairs. Petruk had to confront the issue that was initiated by the King of Astina (Prabu Baladewa) because he had the same intention to get the Wijayakusuma flower, so he stated his intention by confronting the number of people who would suffer when they did not get the flower.

Table 4: Petruk's Speech Function Pairs

Line	Speech	Speech Function Pairs in Exchanges	Speech Function	Typical Mood in Clause
111	Semar ki wong siji, ning nek Ngastina nganti ana pageblug ki mangewu-ewu cacahe nyawa ilang.	initiating	statement	declarative
	Semar represents single person, while I represent Astina people, if the outbreak happens, there will be thousands of people die.			
112	Kalah okeh, kowe! Semar mung siji. Semare, aja nyalahke Semare, lewat liyane. Semar iku pawonge Dwarawati, Mandura, Amarta, nggih pun, wa pun kathah, luwih okeh!	confronting	statement	declarative
	Your number is nothing! Although Semar is the only person, but Semar is the representative of people in Dwarawati, Mandura, and Amarta who are much higher in number than yours!			

Interestingly, the point of confrontation was at his utterance; "Kalah okeh, kowe!" *(Your number is nothing)* was in the form of an elliptical finite.

Table 5: Elliptical Finite

You	will	lose	a lot.
Subject	Finite	Predicator	Frequency adjunct
MOOD		RESIDUE	

Syntactically, the sentence; "Kalah okeh, kowe!" was framed like the above table (Table 5). Yet, when it was placed into the context the meaning changed into 'Your number is nothing!'(Table 6).

Table 6: Elliptical Finite

Kalah	(bakal)*	okeh	kowe!
lose	will	a lot	you!
'You will lose a lot'=➔ semantically means : 'Your number is nothing!'			
Predicator	Finite (elliptical)	frequency adjunct	Subject
RESIDUE	MOOD		

The finite 'bakal' (will) was *ellipsis* and it referred to the omission from a clause of one or more words. This was an elliptical finite and this form of utterance was understood by interlocutor and was appropriately accepted in Javanese language.

Secondly, there was a declarative mood type that was signed by the fusion of finite element in the declarative + tag Mood form as described below (Table 7):

Table 7: Fusion of Finite Elements

Line	Speech	Responding Speech Function	Speech Function	Typical Mood in Clause
121	Lha nek Semar ki pancen wong cilik jur rep tak sepeleke piye? Anyatane Semar ki wong cilik, lha kok kowe dlangap-dlangap matur ning ngarepku, sirahmu mbelut tanganmu sraweyan, idu-mu muncrat-muncrat, rumangsamu apa heh?!	initiating	question	interrogative
	Obviously Semar is just common people [low class], why don't I underestimate him? The fact, he, is low people, so why do you talk in front of me using your moving head, terribly moving hands, and your spilling over saliva [emotive language]? Who do you think you are?!			
132	Wong cilik, iya ta?	confronting	statement	declarative
	I am just common people, aren't I?			

Since the King of Astina (Prabu Baladewa) initiated the issue related to Semar, I jumped to see Petruk's confronting intention at several lines ahead (line 132), since previously other speakers (King of Dwarawati and Setyaki were overlapping in turns from line 122 to 131). Therefore I skipped the previous lines and directly observed line 132. I translated Petruk utterance; *"wong cilik, iya ta?"*

into "I am just common people, aren't I" to give similar semantic meaning between English and Javanese context. From the translated utterance, I indicated fused finite as follows (Table 8):

Table 8: Fused Finite

Wong	cilik,	iya ta?
people	small,	right? [tag]
'I am just common people, aren't I?'		
SUBJECT	Adjective	FINITE
MOOD		

Meanwhile, a declarative clause could bring no Mood element in the following utterance (Table 9):

Table 9: Declarative Clauses

Line	Speech	Responding Speech Function	Speech Function	Typical Mood in Clause
139	Ha-aaa! {Baladewa King}			
	Yes, they are! [emotive language]			
140	Lha iya…piye ta, sampeyan dadi Ratu ora gelem ngayomi wong cilik, LEREN! Arep ngapa sampeyan?	Confronting (disclaimer)	statement	declarative
	See?,if you become a King but you cannot protect common people, just stop being a King! So, what do you think? [filler]			

A long clause ended with an imperative word 'leren!' (stop!) . Yet, the imperative word could not bring an imperative mood, since it was no subject and no finite if it was broken into a simpler frame. Indeed the clause was declarative only.

Table 10: Declarative Mood

sampeyan	dadi	Ratu	ora	gelem	ngayomi	wong	cilik,	leren!
you	become	King	neg.	want to	protect	people	small	stop!
'if you become a King but you cannot protect common people, just stop being a King'								
SUBJECT	Linking VERB	NOUN	FINITE	Linking VERB	PREDICATOR	NOUN	Adj.	—

leren!
stop
'Stop (being a King)!'
PREDICATOR

The imperative form of 'leren!' was wrongly thought to bring imperative Mood in the clause, in fact it was not. Yet the Mood type of this clause was still declarative with negative finite 'ora' confronting Baladewa's position. Petruk did

not agree that common people deserved to be underestimated in spite of the role in a nation and they made a King, a King.

Opposing interlocutor intention or confronting a confrontation could also be conveyed in interrogative Mood. King of Astina (Prabu Baladewa) insisted on his intention to get Wijayakusuma flower, by confronting Petruk's previous exchanges, then Petruk confronted again, so it seemed to have continuous confrontation between them (Table 11).

Table 11: Confrontation Exchanges between Petruk and Baladewa

Line	Speech	Speech Exchange	Speech Function	Typical Mood in Clause
155	Ora ISA! Yen panyuwun iki kembang Wijayakusuma… weeeh lha kok kowe ngadeg?	Confronting previous exchange	question	interrogative
	No, never! If my proposal for Wijayakusuma flower….[seeing Petruk stands up], What? Why do you stand up?!			
156	Lho duwe sikil, ngapa ora entuk?	Confronting (refusal)	question	interrogative
	I have my legs, why mustn't I do that?			

The finite was at the negative form *'ora'* which brought the speaker role attitude as well as allocated a speech role to the addressee. Petruk confronted his disability of using his own legs, as opposed to Baladewa's intention for not standing in a Palace grand meeting (Table 12).

Table 12: Negative Form of Finite

Lho	duwe	sikil,	ngapa	ora	entuk?
So.. [emotive exp.]	have	legs	why	neg.	allow
I have my legs, why mustn't I do that?					
filler	Predicator	Noun	Subj./Wh	Finite	Predicator
RESIDUE			MOOD		

The rest of interrogative Moods used by Petruk to confront the King were conveyed in a full interrogative clause or a minor clause as found in line 177: *"Lho, apa?"* which I translated into "who cares?" (Table 13).

Table 13: Interrogative Mood

Lho,	apa?
So.. [emotive exp.]	what
Who cares?	
filler	Subj/wh.
RESIDUE	MOOD

I identified that the interrogative form above functioned not only for asking, but also for confronting or challenging the addressee's intention.

CONCLUSION

The analysis of responding speeches and Mood types deals with Petruk's interpersonal meaning during confrontation stage and how he fights against the upper class power. Petruk uses all speech function pairs (initiating, supporting and confronting) moderately and interchangeably in his conversation exchanges. He tends to convey his interpersonal meaning or his intention in declarations (See Table 3). He obviously declares his intentions during complication stage. Declarative and interrogative Moods dominate Petruk's confrontation. Interrogative Mood is used by Petruk to oppose the interlocutor's intention even to confront a confrontation. The interrogative form used by Petruk is not only for asking, but also for confronting or challenging the addressee's intention.

Lower class people are the party who cannot confront or blame any uncomfortable condition due to their lack of power. On the other hand, high class people may do anything to control or use lower people's weakness because they have more power. What has brought behind the Kethoprak story could be a reflection of oppressed-lower people's willingness to be heard or appreciated by trespassing language style norms or by neglecting honorific 'Madya/Krama Inggil' style), and conveying many declarations. In real life, it is impossible for them to do two things. Indeed, it is interesting to record the real 'confrontation' involving social class issues in Javanese society and how the interpersonal metafunction works in colloquial languages. Follow up study dealing with this issue is necessary to be done to see the comparison or relation between language that operates in literary works and society.

REFERENCES

Atmowiloto, Arswendo. 1996. "Kethoprak: Suara Serak tapi Enak". In Herry Mardianto and Harwi Mardiyanto (eds.), .*Mempertimbangkan Sastra Jawa*, p.61-64. Semarang: CV Din Pranata Grafika.

Eggins, Suzanne. 2004. *An Introduction to Systemic Functional Linguistics* (2nd ed.). New York: Continuum.

Gallardo, Barbara Cristina. 2006. "Analysis of Literary Work Using Systemic Functional Grammar". *Proceedings: 33rd International Systemic Functional Congress 2006, Universidade Federal do Acre (UFAC), Brazil*, p.735-762. Retrieved June 3, 2014 from http://www.pucsp.br/isfc/proceedings/

Gerot, Linda., Wignell, Peter. 1995. *Making Sense of Functional Grammar*. Sydney: Gerd Stabler.

Holmes, Janet. 2001. *An Introduction to Sociolinguistics* (2nd ed). UK: Longman.

JTV Surabaya. 2013. *Full Dagelan Ketoprak Kirun, Marwoto, Mantep Sudarsono*. Retrieved May 20, 2014 from http://www.youtube.com/watch?v=3OgnH0R-YPU

Poedjasoedarma, Soepomo. 1979. *Tingkat Tutur Bahasa Jawa*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan.

Purwadi. 2006. *Sesorah Basa Jawi*. Yogyakarta: Panji Pustaka.

APPENDIX

FULL DIALOG SCRIPT AT COMPLICATION STAGE

A: King of Dwarawati, B: King of Astina (Prabu Baladewa), C: Setyaki (King of Dwarawati's son), D: Petruk

Line	Role	Dialog (Javanese)	Speech Function Pairs in Exchanges	Speech Function	Typical Mood Type in the Clause
111	B	Semar ki wong siji, ning nek Ngastina nganti ana pageblug ki mangewu-ewu cacahe nyawa ilang.	initiating	statement	declarative
		Semar represents single person, while I represent Astina people, if the outbreak happens, there will be thousands of people die.			
112	D	Kalah okeh, kowe! Semar mung siji. Semare, aja nyalahke Semare, lewat liyane. Semar iku pawonge Dwarawati, Madura, Amarta, nggih pun, wa pun kathah, luwih okeh!	confronting	statement	declarative
		Your number is nothing! Although Semar is the only person, but Semar is the representative of people in Dwarawati, Madura, and Amarta who are much higher in number than yours!			
113	B	Kuwi ngilmu 'jarene' rak 'jaremu'	confronting	statement	declarative
		That's what you think, right?			
114	D	Lho?	confronting	question	Interrogative
		What?			
115	B	Ning kasunyatane Ngastina, kuwi tanpa ana kembang Wijayakusuma ki ana pageblug ki mangewu-ewu cacahe kawula ing Ngastinawati	Initiating (new meaning)	statement	declarative
		In fact, without Wijayakusuma flower, the outbreak in Astina people will make thousands of people die.			
116	D	Mangke riyin, niki nek Semar ngante' kenek lara ngantine mati, okeh saya pageblug, okeh Negara sing rusak, kelebu Negara Madura, pirang-pirang Baladewa isa melu mati sisan!	confronting	statement	declarative
		Wait! But if Semar suffers and dies, there will be many following outbreaks and many states will be in chaos including Madura, and 'Baladewa' could be died too.			
117	B	Kowe malah dongake aku to?	supporting	question	tag
		You pray [for my death], don't you?			
118	D	Lho boten, boten!	confronting	statement	declarative
		No, no, that is not what I mean.			
119	B	Lha kok nyandhak jenengku?!	initiating	question	Interrogative
		But why did you call my name?			
120	D	Lho niki bodon mawon, ampun nyepeleke Semar, lho pripun	confronting	statement	declarative
		It was just stupid analogy for not underestimating Semar's existence. [honorific style]			
121	B	Lha nek Semar ki pancen wong cilik jur rep tak sepelekke piye? Anyatane Semar ki wong cilik, lha kok kowe dlangap-dlangap matur ning ngarepku, sirahmu mbelut tanganmu sraweyan, idu-mu muncrat-muncrat, rumangsamu apa heh?!	confronting	statement	Declarative
		Obviously Semar is just common people [low class], why don't I underestimate him? The fact, he, is low people, so why do you talk in front of me using your moving head, terribly moving hands, and your spilling over saliva [emotive language]? Who do you think you are?!			
122	C	Mengke riyin, mengke riyin….	supporting	Acknowledge-ment	declarative
		Wait a moment, wait a moment!			
123	A	Sareh.. sareh sinuwun, …	initiating	statement	Imperative
		Please be patient, Your Majesty.			
124	D	Stopp!	supporting	answer	imperative
125	C	menika wonten ing pisowanan agung sinuwun…	supporting	acknowledge ment	Declarative
		This is a grand meeting, Your Majesty.			
126	B	Wis ngerti! Iki ora ning pasar...	supporting	asnwer	Declarative
		I know it already! this is not traditional market?			
127	C	Sareh …	initiating	statement	declarative
		Be patient….			
128	B	Ngerti aku	supporting	answer	declarative
		I know			
129	C	Mengke riyin, mangga kula aturi lenggah, mangga….	initiating	acknowledge ment	-
		Wait a minute Your Majesty, please be seated.[honorific language]			
130	B	Sak-karepku, bokong-bokongku dhewe….	supporting	answer	declarative
		It's just up to me where I put my ash! [humilific language]			
131	A	Sareh…	initiating	statement	Minor clause

		Please be patient…			
132	D	Wong cilik, iya ta?	confronting	statement	-
		I am just common people, aren't I?			
133	B	YA!	supporting	statement	Minor clause
		Exactly!			
134	D	Semar ki wong cilik	supporting	statement	declarative
		Semar is common people.			
135	B	Ya kelebu KOWE	supporting	statement	declarative
		He is, including YOU.			
136	D	Nggih, saniki kula tak takon, sampeyan dadi Ratu, retune sapa? Hayo?	confronting	question	interrogative
		Well, now I'd like to ask you…then you become a King for whom you serve?			
137	B	Ratune kawula Madura	supporting	answer	declarative
		I am the King of Madura people.			
138	D	Nggih, niku klebu kawula wong cilik apa udu?	supporting	question	interrogative
		OK, and Madura people are common people, or not?			
139	B	Ha-aa!	supporting	answer	Minor clause
		Yes, they are! [emotive language]			
140	D	Lha iya…piye ta, sampeyan dadi Ratu ora gelem ngayomi wong cilik, LEREN! Arep ngapa sampeyan?	confronting	statement	declarative
		See?,if you become a King but you cannot protect common people, just stop being a King! So, what do you think? [filler]			
141	B	Ora pa pa	confronting	statement	declarative
		It's fine.			
142	D	Lha nggih pun!	supporting	statement	declarative
		Never mind.			
143	B	Ning aku ki makili yayi Suyudana kudu nggowo bali kembang Wijayakusuma	Initiating (new meaning)	statement	declarative
		But I represent brother Suyudana, I must bring Wijayakusuma flower home.			
144	D	Kula makili Pak kula Semar, hayo? Enenge Petruk merga saka Semar.	supporting	statement	declarative
		I also represent my father, Semar. What do you think? I exist because of Semar.			
145	B	Weh? Tanganmu mentheng kelek, rumangsamu?	Initiating (new meaning)	question	interrogative
		What?why are you folding your hands under your armpit? Who do you think you are?			
146	D	Lho piye ta? Aku anggere luwih ki ngene iki, tak kandhani, kudu nesu terus	confronting	statement	declarative
		So what? When I am hungry I have to be like this…mad all the time, I tell you. [humilific language]			
147	B	Ee..ee jajal karo Mandura kowe?	confronting	question	interrogative
		Ow, so you want to start a fight with Madura?			
148	D	Lo mengke riyin ajeng pripun sampeyan?	supporting	answer	interrogative
		Wait! So what are you going to do?			
149	B	Kowe ki wong cilik, lingguhmu dhingklik, mlakumu iplik, manganmu sithik …	Initiating (new meaning)	statement	declarative
		You are common people, you sit on a small chair, your steps are limited, you eat less… [rhythmical language]			
150	D	Uripe nggo ancik-ancik	supporting	statement	declarative
		And my life is [your] scaffolds [rhythmical language].			
151	B	Nek geger mati dhisik	supporting	statement	declarative
		When there is chaos, you'll died first.			
152	D	Ya ben, wis, malah mati ra pa pa la timbang sampeyan iku nek setruk? Hayo ajeng napa sampeyan?	confronting	statement	declarative
		It's fine, I'd better die soon than having stroke like you? So what do you think? [filler]			
153	B	Kowe takon, dongake, apa omong, ta iki?	Initiating (new meaning)	question	interrogative
		Are you asking, praying or making statement?			
154	D	La kersane pripun dongake gelem, nyedhake sampeyan ya gelem	supporting	answer	declarative
		I leave it up to you, it might be a pray too.			
155	B	Ora ISA! Yen panyuwun iki kembang Wijayakusuma… weeeh lha kok kowe ngadeg?	initiating	question	interrogative
		No, never! If my proposal for Wijayakusuma flower….[seeing Petruk stands up], What? Why do you stand up?!			
156	D	Lho duwe sikil, ngapa ora enthuk?	confronting	question	tag
		I have my legs, why mustn't I do that?			
157	C	Petruk…	initiating	statement	Minor clause
158	A	Kados pundi menika, kula aturi sareh….	initiating	statement	imperative
		Why is it going on? Please be patient (to Baladewa)			
159	B	Yayi, aku njaluk palilahmu, aku mundhut palilahmu, iki perkara Petruk iki sajake	supporting	answer	declarative

		wis nglangkahi oyot mima, lali purwodukjina			
		My brother [to King of Dwarawati] ...I need your understanding. I guess Petruk has stood beyond what he should do, he forgets who he is.			
160	D	Sing lali purwodukjino kula napa sampeyan?	confronting	question	interrogative
		Who actually forgets oneself, me or you?			
161	B	Lho??? La piye?	supporting	question	interrogative
		What?? What do you mean?			
162	D	Lho kok arep nantang karo Prabu Dasamuka!	supporting	answer	declarative
		So you are facing King of Dasamuka! [pretending as he is Dasamuka]			
163	B	Ee, sapa jenengmu?	supporting	question	interrogative
		Hey, what's your name?			
164	C	Petruk…!	initiating	statement	declarative
165	D	Petruk	initiating	statement	declarative
166	B	Iki adu arep karo nalendra Mandura tak utahke bedhah praja boyong putri	supporting	answer	declarative
		Ok, you ask for a war, I'll call my shoulders and ask for treasure.			
167	D	Aku tahu, aku bedhah pasar boyong kere, hayo? Arep ngapa?	supporting	statement	declarative
		It's not a new thing for me, I ever did the same thing.			
168	B	Gene aku ra kok dumi?	supporting	question	interrogative
		Why didn't you ask me to join?			
169	D	Lha, milik ta?	supporting	answer	declarative+tag
		See, you also want it don't you?			
170	B	Ora isa Petruk, aja sembrono iki, iki perkara-perkara wigati, pokoke kowe ora entuk boyong kembang Wijayakusuma, nek kowe boyong tegese kowe wani nglangkahi wewenange Prabu Baladewa	initiating	statement	declarative
		I think you cannot do that, don't be silly, this is urgent matter. You cannot bring the Wijayakusuma flower, if you do that, you will violate Baladewa authority.			
171	D	Mengke riyin, pun sampeyan gantos mriki…	confronting	statement	declarative
		Wait a moment, now pretend that you are ME [change position from where they stood]			
172	B	Ya	supporting	answer	Minor clause
		OK.			
173	D	Sampeyan bala kiwa apa bala tengen	supporting	question	interrogative
		You are Baladewa or Bala-tengen [fictive name].			
174	B	Sa-entuke	supporting	statement	Minor clause
		Whoever.			
175	D	Ha, kula teng mriki. Sampeyan Ratu kula wong cilik, ning sampeyan aja nyawang Petruke, Petruk kulina dadi Ratu, hayo Ratu Nglojotingara, Prabu Tongtongsok, iki menungsane. Petruk tau dadi Ratu, Prabu Totongsok tau dadi pandhita Begawan Yudawala dadi kere ben dina, sing urung tau tak lakone karek mati thok, Petruk mati Alhamdulillah, matur nuwun timbang nyawang kahanan kaya ngene iki mati tak wujudi, arep ngapa?	Initiating (new meaning)	Statement	declarative
		Now, I am standing on your position. I am the King and you are common people, please do not see Petruk as now. Petruk was a King for Nglojotingara people, he was the King of Tongtongsok, and see, this is the person. I had ever become a King, a Hermitage of Begawan Yudawala, who experienced poverty every single day. One thing I have never experienced yet is 'death', but I'd rather die than seeing this horrible condition, I think death is the best, what do you think?			
176	B	Tegese kowe ngemping ngara gendhang pati wani adu arep karo Prabu Mandura	supporting	answer	declarative
		I think you challenge Madura King and face your death.			
177	D	Lho? Apa?	confronting	question	Minor clause
		Who cares?			
178	B	Metu ning negaramu kana! Metu-a!	confronting	statement	imperative
		Just go! Go back to your country! [humilific language].			