

THE PRACTICE OF *ADU RASA*, *ANGON RASA*, AND *NJAGA RASA* IN THE SPEECH ACT OF JAVANESE *KIAI*: AN ETHNOPRAGMATIC STUDY

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Abstract

The current research is an ethnoprismatic study which aims to describe the practice of *adu rasa*, *angon rasa*, and *njaga rasa* in the speech act of the Javanese *kiai*. This research is a synchronous ethnographic field study. The data are the speeches of *kiai* from Central Java (Rembang and Demak) and East Java (Tuban) in the religious preaching activities. The data are provided through explanatory text. They are collected by observation and documentation through recording, observing and note-taking. The ability to understand, to see, and to remain considerate towards the interlocutor is necessary to make sure the communication runs very well. The practice of *adu rasa*, *angon rasa* and *njaga rasa* in the speech act of Javanese *kiai* is manifested in; (1) the speech act for convincing others under the principle of *adu rasa* and *angon rasa*; (2) the speech act for convincing others under the principle of *njaga rasa*; and (3) the speech act for inviting under the principle of *adu rasa* and *angon rasa*.

Keywords: Speech Acts, Ethnopratics, *Adu Rasa*, *Angon Rasa*, Javanese *Kiai*

Abstrak

Studi ini berpijak pada etnoprmatik yang dimaksudkan untuk mendeskripsikan realisasi sikap *adu rasa*, *angon rasa*, dan *njaga rasa* dalam tindak tutur *kiai* Jawa. Penelitian ini merupakan penelitian lapangan yang bersifat etnografi sinkronis. Data dideskripsikan secara eksplanatif dengan data berupa tuturan *kiai* yang berasal dari Jawa Tengah (Rembang dan Demak) dan Jawa Timur (Tuban) dalam kegiatan pengajian. Pengumpulan data dilakukan dengan observasi dan dokumentasi yang berteknik lanjutan teknik rekam, simak, dan catat. Kemampuan memahami, meyakini, dan menjaga perasaan mitra tutur adalah sebuah keniscayaan yang hendaknya selalu dilakukan agar proses komunikasi dapat berjalan dengan baik. Realisasi sikap *adu rasa*, *angon rasa*, dan *njaga rasa* dalam tindak tutur *kiai* Jawa termanifestasikan dalam: (1) tindak tutur meyakinkan dengan prinsip *adu rasa* dan *angon rasa*; (2) tindak tutur meyakinkan berprinsip *njaga rasa*; dan (3) tindak tutur mengajak dengan prinsip *adu rasa* dan *angon rasa*.

Kata Kunci: Tindak Tutur, Etnoprmatik, *Adu Rasa*, *Angon Rasa*, dan *Kiai Jawa*

Introduction

A large number of studies regarding pragmatic have been conducted in Indonesia, yet, a specific study, example but not limited to ethnopragmatics, is not commonly found. Two of distinguished ethnopragmatic experts are Netra (2011) and Gunarwan (2000). Ethnopragsmatic studies explain about cultural aspects manifested into speech acts among certain groups of people (Wibowo, 2018). Ethnopragsmatic employs a pragmatic study for the foundation.

Pragmatic competence is an indispensable element of communicative skill. Pragmatics is interested in the way the meanings can be inferred from conversational acts (Al-duleimi & Hammoodi, 2015). Whoever wants to gain successful communication in a foreign language, he or she needs to promote their communicative and pragmatic competence (Shu, 2018). One might use illocutionary acts, perlocutionary acts, and illocutionary acts when he/she produces an utterance. Saddock (2006: 54-55) explains that the three acts are Austin's notions which initially influence the development of speech acts. Thus, an illocutionary act is one of the types of speech act (Suryanovika & Negara, 2018). Somebody with above-average pragmatic skill can manage his or her utterance very well. He or she can sort out the perceived polite speech. The politeness of language within communication is supposed to be on one's consideration. Sometimes, a speaker ignores the principle of politeness upon expressing his feeling and thought. The discrepancy of the study of linguistic politeness and impoliteness has been discussed in the pragmatic study (Rahardi, 2017).

Therefore, even if the speaker finds the right use of language, sometimes the sense over the speech tends to discredit or offend the interlocutor (Tiani, 2016). For Javanese, language politeness can be realized by considering the principle of *kurmat* 'respect' and *rukun* 'harmony'. One of the manifestations of the principle is the courtesy of *adu rasa*, *angon rasa*, and *njaga rasa*. *Adu rasa* is an action to reassure about the sensible feeling between a speaker and the partner to practically convey the intention for the speaker or to understand the pragmatic meaning of the words for the partner (Wibowo, 2018). In natural communication, the speaker not only articulates speech to convey the message to the partner and hopes that he or she understands the words (Subiyatningsih, 2018) but also wants to be considerate towards the partner.

Research Methods

This research is a synchronic ethnographic field study. The data are the speeches of *kiai* from Central Java (Rembang and Demak) and East Java (Tuban) in the religious preaching, and they are provided through explanatory text. Some of the *kiai* are K.H. Maimoen Zubair, Ki Joko Goro-Goro, and KH. Anwar Zahid. The data are collected by observation and documentation through recording, observing and note-taking. Data are analyzed by using an explanatory method. It explains and describes the nature, circumstances, and the linguistic phenomena of *kiai* during his religious speeches (da'wah). In this stage—data analysis—the researcher examines the data directly obtained. The data are the transcribed and translated speeches of Javanese *kiai* upon his recorded *dakwah*. They are initially observed, then analyzed by outlining the problems concerned with a certain way. This research employs the intralingual and ekstralilingual method, *agih* method, and some eclectic theories. The theories related to ethnopragsmatic are divided into two, the primary and supporting theory. To explicate the speeches of Javanese *kiai*, the researcher uses speech acts (Searle, 1979) and speech act strategies (Wijana, 1996) as the primary theories, and Rahardi (2006).

Meanwhile, the primary theories used to understand and analyze the value of Javanese culture are promoted by Geertz (1961) and the theory of the communication rule and politeness values of Javanese (Suseno, 1985; Gunarwan, 1996; Mardimin, 2010; and Pranowo, 2012) as the supporting theory.

Result and Discussion

Javanese language is a language used by the Javanese community that reflects (a/the) high dignity of Javanese people. (Kartikasari et al., 2018). Geertz (1961) states that there have been established principles within the life pattern of Javanese, the principle of harmony and *kurmat* 'respect'. The principle of harmony demands them, in every single situation, to behave in their best way, that no conflict is found. Suseno (1985:39) names this as the principle of harmony. The principle of harmony aims to keep society in a harmonious condition. They call it a pillar. Pillar means "to be in a state of tune", "calm and peaceful", "without dispute. The principle of *kurmat*, the way to speak and how to behave, is strongly believed by Javanese society to show respect to the hearer and people under the context and their degree. The purpose of *kurmat* is to keep the social balance. Javanese is required to uphold and maintain social harmony in any context. They call it '*pareduluran*', keeping the emotional relationships among family members by promoting the principle of *njaga rasa*, *angon rasa*, and *adu rasa*.

They know that *njaga rasa* is the main and most important thing to maintain in the communication. Both speaker and interlocutor, when applying *njaga rasa*, must adjust the messages, ideas, and thought to deliver with the psychological condition of the interlocutors. Therefore, there is a reciprocal relationship between the aspects of dialect and psychology. The assessment of the interlocutor's psychological state is made to recognize his/her "mood" '*angon rasa*'. If the speaker already managed to recognize the mood of the interlocutor, he/she needs to recognize whether the partner's heart is ready to hear the message '*adu rasa*'. If the mood and heart of the hearer have been successfully recognized, the speaker can deliver the message. The following is the speech of Javanese *kiai* which reflects the principle of *njaga rasa*, *adu rasa*, and *angon rasa*.

1. A Speech Acts for Convincing Others under the Principles of *Adu Rasa* and *Angon Rasa*

An assertive speech acts for convincing others is one of the speech acts whose illocutionary propositions attempt to earnestly lead the interlocutor to believe in particular truth delivered by the speaker. In his rhetoric, *kiai* assures the audience through several commonly-used ways, such as reduplication techniques, by using words which semantically means 'earnest', making an emphasis through high pitch and intonation in certain parts of speech, using postulates, giving valid data on particular fact, and manifesting his intention in a 'promising' statement. The TTA intends to convince Javanese *kiai* to mark for belief, sure, '*Saéstu*' really, I can say 'I'm not lying.'

When he delivers a speech (D1), he attempts to employ the principle of *adu rasa* and *angon rasa* (reassurance and sensibility management). *Adu rasa* aims to complain about the sensibility of feelings between speakers and the interlocutor to convey the intentions of the speakers or to understand the purposes of the interlocutor towards the pragmatic speech. However, such communication, *adu rasa* sometimes cannot be understood by the interlocutor in case he or she is not

accustomed to communicating in that way (high sensibility) to understand the information pragmatically delivered. If the speech of *adu rasa* happens in the different condition between the speaker and the interlocutor, the communication might not run well. Meanwhile, *angon rasa* means expressing an intention within a speech by considering the right time in relation to the condition of the feelings of the interlocutor. A communication with *angon rasa* requires the speaker to identify the psychological condition of the partner due to the possibility of making unsuccessful communication. However, in the context of Javanese society, such communication has developed very long that the possibility of misunderstanding is relatively small. The following are the series of Javanese *kiai* speeches.

Table 1. An assertive speech to convince the interlocutor using the principle of *adu rasa* and *angon rasa*

No. Data	Linguistic Marker	Type of Speech Act	Speech Act Strategy	Meaning expression
(D1)	<i>Saéstu</i>	Assertive	Literal Speech Acts	To convince the interlocutor

(D1) EXPLICATURE:
Masya Allah, sing digawa niku napa? Né k wong lali éling nyang Pangéran, kauripané nggon kang sumpek, mumet, susah. Ora bakal bungah. Lha nika wong sugih dhuwité pirang-pirang uripé tenang, ra tau wiridan, ra tau sembahyang, ra tau dzikir-dzikiran, nyatané ya tenang. Mboten enten. Ketingal njabané tenang, njero batiné nggerangsang. Saéstu Kang.

Masya Allah, what do you bring? If you forget your God, your life will be tedious, confusing, sad. You will never be happy. Just see the riches with a lot of money who never remember God, do worship, never pray! You might think they are happy. They are not indeed. They look happy outside, but sad inside. Really!

The speech in (D1) and TTA aims to make a convincing statement. The word *Saéstu* 'really' at the end of the speech is intended for reassurance. What the Javanese *kiai* means is that if somebody forgets God, his life will be tedious, confusing, sad, and he will never be happy. For example, a rich person who has a lot of money, whose life looks happy. Even though he never remembers God, he never does worship and prays, his life looks enjoyable. In fact, he looks happy outside, but unhappy in his heart. Within the construction of his speech, the way *kiai* information delivers shows that he wants to call upon his audiences. It is found at the beginning of the speech when *kiai* said, "*masyaAllah* and *Mboten énten* "nothing" within the speech. *Kiai* wants to convince his audience not to be fooled by the wealth and envy with the rich because the real peace and serenity is remembering Allah. The meaning of the speech is delivered by Javanese *kiai* with various Javanese *Madya* (the middle level of Javanese language). The word refers to *Madya* because it is a lexicons combination, the Javanese *Krama* and *Ngoko*. *Napa* 'what', *mboten enten* 'nothing', *ketingal* 'visible', *saéstu Kang* 'really, Kang' -> Javanese *krama*; *wong* 'somebody', *dhuwité* 'his/her money', *pirang-*

pirang 'a lot of', *uripé* 'his/her life', *ra tau* 'never', *ya* 'yes', *sing* 'which', *digawa* 'brought', *nék* 'if', *lali* 'forget', *éling* 'remember', *nyang* 'to', *kauripané* 'his/her life', *nggon* 'a place', *ora* 'no', *njero* 'inside', his or her 'heart' -> Javanese *ngoko*. the delivery of the meaning is like (D1) by considering the place in which the event occurs, the speech has average politeness. The speech of the Javanese *kiai* does not threaten the face of the audience. In addition, the audience in the religious preaching is commonly heterogeneous. Thus, when he uses the intermediate level, it still goes well, and he is not recognized as somebody without behavior. Moreover, the utterance is expressed with joke intonation. The aim of the Javanese *kiai* in realizing his convincing speech act is to make sure that Pt's speech can be straightforwardly and comprehensively understood. And, that is a part of the strategy of lecturing Javanese clerics.

We commonly express our speech directly and literally when trying to convince someone. Such a thing can be well understood because humans often believe in something concrete or real, and be directly compared to something abstract. The Javanese *kiai* felt that the need to convince the audience because the material is related to worship, worldliness and death, and the concepts of heaven and hell. Thus, Javanese *kiai* uses literal direct speech with declarative mode. The declarative construction in the series of the above speeches is in line with the intention of the speaker, which is to convince the audience. *Kiai*, who already represents a trusted person, also uses a number of techniques to convince the audience, in which the lingual markers literally found are: in the speech (D1), (D2), and (D3), he uses lexeme - *Mboten énten* 'nothing', *Saéstu, Kang* 'really, Kang', *yakin!* 'sure!', , *saestu kok* 'it is!', *temenan* 'really', *aku ra ngapusi* "I tell the truth" — which mean "it truly happens. It proves that the speech (D1) is literal.

(D2) EXPLICATURE:

Wong sing isa tenang ki wong akéh sing dzikir, rung mesthi nék dhuwité akéh, bandané pirang-pirang seneng.

'A peaceful person is somebody who has a lot of dhikr (remembering God), not necessarily those who have a lot of money and wealth.

Speech (D2) is an assertive speech act intended to convince others. The indicator lays in the word *iki* 'this', *sing* 'which', and *mesthi* 'definitely' within the speech. The words *iki and sing* refer to something essential and correlative, peace & dhikr. The word 'certainty' gives reinforcement that the audience become more confident about what the *kiai* says. Basically, his statement is axiomatic. The truth is absolute, even without any proof, as he bases the speech to Qur'an and hadith. The word *mesthi* is used because it is expected to lead the belief of the audience to be more stable. The emphasis of the Javanese *kiai* is found in '*wong sing isa tenang ki wong akéh sing dzikir, rung mesthi nék dhuwité akéh, bandané pirang-pirang seneng* 'a peaceful person is somebody with a lot of dhikr. Those who don't do dhikr will not be happy even if he has a lot of money or wealth. Explicitly, what he means is clearly delivered that they can easily understand the speech. The speech is clear and comprehensive, so it does not cause multiple interpretations from them. He chooses the variety of *ngoko*, namely *wong* 'somebody', *sing* 'that', *isa* 'can', *ki* 'this', *akéh* 'many', *rung* 'not', *nék* 'if', *dhuwité* 'money', *akéh* 'many', *bandané* 'treasure', *blonde-blonde* 'lots'. Giving an emphasis through stress in certain words is commonly

performed by Javanese people to show that they mean it. An expression with low/smooth tone using *ngoko* level as performed in (D2) by considering the situation during the speech event has average politeness. The speech of the *kiai* does not threaten their feeling. In addition, they are heterogeneous, so he is still courteous even though he uses *ngoko* during his welcoming speech. He intends to speak that way to be directly and comprehensively understood by the audience, and it is his strategy upon preaching.

He intends to convince (D2) by using a literal direct strategy. The speech (D2) refers to the literal one due to the connectivity between the speech mode and meaning. To convince the audience, he constructs the speech in a declarative style, '*wong sing isa tenang ki wong akéh sing dzikir, rung mesthi nék dhuwité akéh, bandané pirang-pirang seneng*', 'a peaceful person is he who performs a lot of dhikr, and those who has a lot of money, they are not necessarily happy. Meanwhile, it refers to the literal speech act as a convincing linguistic marker is found in the speech, *mesthi* 'definitely'. It shows that *kiai* seriously means on the message delivered.

The speeches (D1) and (D2) shows that *kiai* manifests the courtesy of *adu rasa* and *angon rasa*. It is harnessed by raising his sensible feeling. Therefore, the speech is not delivered literally. D1 shows that he convinces the audience by giving a reminder that the life of a neglectful person who does not serve God will be boring, confusing, complicated, and he will not be happy. For example, a person who has a lot of money will look happy outside even though he never does worship, prays, and dhikr. In fact, his heart is not peaceful. The construction of his speech shows that he wants to invite the audience to serve God. At the beginning of the speech, *kiai* says '*masyaAllah* and *mboten énten*' 'nothing'. *Kiai* wants to invite his audience not to be deluded by wealth and envy with the rich because peace and serenity come by remembering Allah, not gaining a lot of wealth. The speech event will not succeed if the *kiai* and audience have less-connected sense. It proves that *kiai* positions himself in the same level as the audience by trying to understand what they feel. In addition, the success of the speech is also based on the courtesy of sense management so that both speaker and audience understand each other.

In other construction patterns, the communication process might be hampered when the *kiai* does not consider the exact time related to the mood of the partner. Communication which employs *Angon rasa* requires to identify the psychological condition and to convince the partner. A speaker might use lexeme - *Mboten énten* 'nothing', *Saéstu Kang* 'seriously, Kang', *sure!*, *Saéstu kok* 'really', *temenan* 'really', *aku ra ngapusi* "I don't lie" — under the notion "frankly true."

His embodiment means to be convincing in (D2) using *iki* 'this' and *sing* 'which' with declarative sentence construction *Wong sing isa tenang ki wong akéh sing dzikir, rung mesthi nék dhuwité akéh, bandané pirang-pirang seneng* 'a peaceful person is he who performs a lot of dhikr, not necessarily those who make a lot of money and wealth. The intention over his speech can clearly be understood.

The purpose of the speech (D3) which belongs to the TTA is to convince the audience by using declarative sentence. *Kiai* convinces the audience through the concepts of heaven and hell that the ones prioritized later in heaven are those who live in poor condition. The statement does not mean to discredit the rich in religious concepts, but *kiai* wants to show that the poor - in the world - are more "lucky" because, unlike the rich, they do not have a considerable responsibility for the wealth

they have during their life. The poor can come into heaven prior to the rich. They are luckier compared to people who keep hunting wealth to pursue the happiness, even some perform corruption. The consequences must be higher. People who focus too much on chasing the wealth will never find peace as those who pursue peace afterlife. The compliance with the courtesy of *adu rasa*, *olah rasa*, and *angon rasa* is supposed to be made in the Javanese speech concept to create a convincing delivery.

2. A Speech-Act to Convince Others under the Principle of *Njaga Rasa*

An assertive speech act intended to be convincing is one of the various assertive speech acts whose illocutionary propositions can make the partner believe in what the speaker conveys. In rhetoric, the ways of the *kiai* to convince the audience are divided into several commonly used methods, for example, reduplication techniques, the use of words which semantically mean 'earnest', giving emphasis through high intonations in certain parts of speech, using postulates, giving a valid factual data, and explicature'. The TTA of the Javanese *kiai* intended to make a convincing speech is characterized with *yakin!* "sure!", 'Saéstu kok "seriously", *Temenan* 'really', and I am not lying.

The attitude which Javanese consider important, other than *andhap ashor*, *empan papan*, *mulat salira*, and *adu rasa*, *angon rasa*, and *tepa selira* is *njaga rasa* 'maintaining the feeling/mood of others'. Javanese know very well that *njaga rasa* is the most important thing which needs to maintain during the communication process. To apply *njaga rasa*, both speaker and partner are supposed to be able to initiate the speech well before delivering the message. The speaker should consider his ideas and understand the psychological condition of the partner. In sum, there is a reciprocal relationship between the dialectical and psychological aspect.

The psychological condition of the interlocutor can be explored by recognizing his "mood" (*angon rasa*). If the speaker has succeeded in recognizing the interlocutor's mood, he is supposed to understand whether the interlocutor is ready to receive the message. If his mood is already identified ready, the speaker can convey what he wants to say.

The attitude of *njaga rasa* (maintaining feelings) is manifested within the speech that the offense can be avoided. Such courtesy is always sought to be performed within the speech of Javanese *kiai* even though some speeches might violate the maxim of cooperation. This speech is possibly afforded to raise jokes. It aims to live up the atmosphere of the event in order that the audience is not bored. The following is a Javanese *kiai's* speech which reflects a courtesy of *njaga rasa*.

Table 2. An Assertive Speech Act for Convincing Others under the Principle of *Njaga rasa*

No. Data	Linguistic Marker	Type of Speech Act	Speech-act Strategy	Meaning Expression
(D4)	<i>Temenan</i>	Assertive	Literal Direct Speech Act	Convincing others
(D4)	EXPLICATURE: Mula iki nggér anakku Nauval Roziq Ashar. Iki bocah isih murrhaq, perkakas kuncupan, iki kudu dikethok, perjalanané lancar, bén resik,			

gampang suciné, suci niku penting. Sucéni masalah uyuh. Ati-ati. Ngethok kuncup sing suci, gampang resikané. Mula rasah wedi nggih. Wé disunati larané sedhelo, kanggoné suwé. Temenan. Aku ra ngapusi. Kuwi kanggoné ora mung kanggo nguyuh, kanggo warna-werna.

'Therefore, my son, Nauval Roziq Ashar. This son is still a *murrahiaq*, innocent. This must be cut off so that the journey is smooth, clean, and pure because purity is essential. Purifying the urine, be careful! Cutting the holy buds lets us easy to clean. Therefore, no need to be afraid. You are circumcised for a while, and you will use it for a long time. Really. I am not lying. It is used not only to take a pie but also to do many things.

Speech (D4) belongs to the assertive speech act intended to be convincing. The indicator are *iki* 'this' '.....*dikethok* 'cut off' ... *lancar* 'smooth' ... *resik* 'clean' ... *werna-werna* 'colourful' ... *suci* 'holy' ... *niku penting* 'that's important' ... *temenan* 'really'. The word *Iki* refers to male genitals, because the interlocutor is Naufal Rozik Azhar. The word *Dikethok* is emphasized, It refers to certain object, which is the main topic of the speech. *Lancar* 'fluent' ... *resik* 'clean' ... *werna-werna* 'colorful', and ... *suci* 'holy' indicate the correlation between the reward and the action. *Niku penting* 'it is important' the Javanese *kiai* prioritizes the actions to perform. And *temenan* 'really' as a convincing statement to the interlocutor for the responsibility which must be performed by every Muslim. Basically the statement is axiomatic.

The benefit of the circumcision is that somebody will be able to let urine come out smoothly. The explanation can be found in the Qur'an and hadith. However, the word *temenan* is still used in order that the interlocutor is more and more convicted. *Kiai* wants to emphasize that cleaning or purifying self from any hadats (dirt) is a virtue in Islamic worship. If we want to do worship - such as prayer, reading the Koran, etc. - we must be holy and clean. Therefore, we should always maintain our personal cleanliness, from urine especially. When we pray in a condition where our body finds a drop of urine, our prayer is not valid. Whether a man has been *baligh* (mature) or not can be traced from the fact that whether he has done the circumcision, so that when urinating, nothing is left behind. In the speech (D 4), the Javanese *kiai* expresses the words by using the intonation *nasihat mula*. ... *nggér* 'that's why ... Son'. The expression of the Javanese *kiai* in the speech (D4) using *iki* 'this', *isih* 'still', *kudu* 'must', *perjalanane* 'the journey', *bén* 'biar', *gampang* 'easy', *suciné* 'pure', *niku* 'that', *sing* 'yang', *resikané* 'clean it', *wé* 'you', *larané* 'the hurt', *sedhelo* 'for a moment', *kanggoné* 'use', *suwé* 'very long', *I aku* 'I', *ra* 'no', *kuwi* 'that', *mung* 'only' -> is the *ngoko* level of Javanese language. The delivery of a speech with smooth intonation and *ngoko* such as (D4) by considering the background of the speech event and the audience has a reasonable or normal politeness. It does not hurt the audience. In addition, the use of *ngoko* within the speech (D4) is not a problem, and the Javanese *kiai* is not considered to be impolite. Because the speaker is a Javanese *kiai* who is older than the interlocutor (Naufal Rozik Azhar).

Javanese society has arranged the right way people deliver the speech. The speech level of *ngoko* is commonly used by an elderly to the younger person or those

with the same age. The realization of the convincing act within the speech of the Javanese *kiai* is to make sure that the speech can be easily and comprehensively understood by the interlocutor. The speech is a part of the strategy of preaching among Javanese *kiai*, and it is a Javanese custom in general.

Speech (D4) refers to a literal direct speech act because compatibility is found between the speech mode and meaning. *Kiai* constructs his speech in declarative manner to convince the audience, *Mula iki nggér anakku Nauval Roziq Ashar. Iki bocah isih murrahiq, perkakas kuncupan, iki kudu dikethok, perjalanané lancar, Bén resik, gampang suciné, suci niku penting. Sucéni masalah uyuh. Ati-ati. Ngethok kuncup sing suci, gampang resikané. Mula rasah wedi nggih. Wé disunati larané sedhelo, kanggoné suwé. Temenan. Aku ra ngapusi. Kuwi kanggoné ora mung kanggo nguyuh, kanggo werna-werna.* (Therefore, my son Nauval Roziq Ashar. He is still a *murrahiq*, innocent. This must be cut off, so the urinating process is smooth, clean, easy, and pure. Purity is important. Purify the urine. Be careful. Cutting the holy buds will ease you to clean. Therefore, no need to be afraid. You were circumcised for a while, but it will be used for a long time. Seriously. I am not lying. You will use it not only for taking a pee but also various things). It includes to literal speech act due to the convincing linguistic markers within the utterance, *temenan* 'seriously'. It indicates that the *kiai* seriously expresses it. The use of the literal direct strategy in (D4) with declarative sentence aims to convince the audience and Naufal Rozik Azhar that circumcision for Muslim male is mandatory because Qur'an and hadith explain that a lot of benefits can be found through it.

The above statement is a by Javanese *kiai* who tries to maintain the mood and psychological feeling of the interlocutor. He realizes that the interlocutor is only a boy who has just done circumcision. If the Javanese *kiai* ignores the principles of harmony manifested in the courtesy of *njaga rasa*, he will fail. The courtesy of *njaga rasa*, usually related to the courtesy of *adu rasa*, *angon rasa*, and *olah rasa*, will create psychological comfort and feelings of the interlocutor.

The courtesy of *njaga rasa* by the Javanese *kiai* upon his preaching is manifested in the form of *ngeremrem*. *Ngeremrem* is a speech act that serves to encourage speech partners. *Ngeremrem* is commonly spoken by parents to children, or it can be uttered by people, where the speakers are older than the interlocutor. The speech that is also commonly spoken by the Javanese people — reflecting Javanese culture — usually contains advice, suggestion, answers, and so on to raise the confidence, to maintain the mood, and to calm down the heart of the interlocutor.

Meanwhile, the courtesy of *njaga rasa* with *ngeremrem* in (D4) shows the relation between circumcision and purification, that circumcision and purification is a condition in Islam to do worship. A Muslim is supposed to be pure and clean when he wants to do worship - such as prayer, reading the Qur, and the like - must be in a holy state first. Therefore, we should always maintain our personal hygiene, being clean from urine for example. When we do worship while our body is still contaminated with a drop of urine (unclean), our prayer is invalid. A man who is already *baligh* should perform circumcision to make sure that not a single drop of the urine is left behind after taking a pee. The side of the *kiai's* belief in the interlocutor (read: presupposition) is that the interlocutor has an average Islamic view that the interlocutor is willing to be circumcised.

3. The Speech Act for Inviting under the Principle of *Adu Rasa* and *Angon Rasa*

Speech act intended to invite is one of the types of directive speech acts, which means recommendations — requests, invitations — to do something. The speech acts of direct invitations of Javanese *Kiai* are usually spoken using the word *ayo* 'let's' and *mangga* 'please'.

Commonly, the speech by Javanese *Kiai* is delivered by prioritizing the principles of *adu rasa* and *angon rasa*. *Adu rasa* measures sensibility between the speaker and the listener (speech partner). The speaker is supposed to be sensible on the way he or she delivers the meaning, while the listener should be sensibly practical on the way he catches the point. However, sometimes the communication cannot be understood by the listener if he is not accustomed to the way the speaker says. If the speaker and the interlocutor do not have the same level of sensibility, communication may fail.

Meanwhile, *angon rasa* expresses the meaning of the speech by considering the time and level of the speaker's understanding. *Angon rasa* requires the speaker to be able to identify the psychological condition of the interlocutor. Unsuccessful communication is highly possible to occur. However, among Javanese society, this communication has developed for a relatively long time, that the possibility of understanding is also minimal. See the following speeches.

Table 3. Direct speech act intended to invite others to do something under the principle of *Adu Rasa* and *Angon Rasa*

No Data	Linguistic Marker	Kind of Speech Act	Speech Act Strategy	Intention
(D5)	Imperative <i>ayo</i> and <i>manga</i>	Direct	Direct Literal Speech Act	Inviting
(D6)	Declarative <i>sing...yen</i>	Direct	Indirect Literal Speech Act	Inviting
(D7)	Declarative <i>iki...dadékna</i>	Direct	Indirect Non-Literal Speech Act	Inviting

(D5)

EXPLICATURE:

Ayo kula panjenengan ki napsuné diléréni, maksiat dilongi, sukur-sukur diandheki. Insya Allah kula panjenengan waras, slamet dunya, slamet akhirat. Allahuma aamiin.

'Let's stop our lusts, reduce immoral activities, even it is better to stop them. *InsyaAllah* you and I will be healthy, protected in the world, protected in the afterlife. *Allahuma aamiin*'.

Language is widely viewed as a means of communication. It plays an important role in humans' everyday life because it is a way to convey their messages and feelings.

(Rejeki & Azizah, 2019). The speech (D5) shows that *Kiai* starts his speech through the expression *ayo* 'come on'. The word *Ayo* is usually used to invite the interlocutor to do good. It also happens with the Javanese *Kiai* in their religious preaching, *Kiai* invites his congregation to use *ayo*. The speech also shows the identity of the *Kiai* as *wong Jawa* "Javanese" who prioritize politeness in language. *Ayo kula panjenengan* 'Let us' is a representation of politeness of *Kiai*. Those show us that *Javanese Kiai* still hold up his culture value of Javanese and manifest through the speech *Kulo 'I' -> krama, panjenengan 'You' -> krama -> Inviting politely*. It will be different if using ragam *ngoko, ayo aku kowé* 'Let us' -> impolite invitation when the audience is heterogeneous (different age and background). Through the speech, we can see that *Kiai* knows that once he invites the audience to a good thing, he will usually find it multi interpreted. Therefore, he is careful in choosing the right diction to avoid any offense. *Kiai* invites the audience to stop *napsuné* 'the lust' for his presupposition that they often indulged in lust. *Ayo kula panjenengan ki napsuné diléréni, maksiat dilongi, sukur-sukur diandheki* 'Come on, we stop lust, immoral immunity, and it is better to stop (doing bad things)' a direct invitation speech. The intention that the Javanese *Kiai* wants to deliver to the audience is that he wants the audience not to follow their lusts as people nowadays forget God for the glamor trend. Many people have been "deceived" by what appears in front of him. Everything looks beautiful and appealing to chase. The philosophy of Indonesian society, three temptations for men are wealth, throne, and women. They tend to lead men to forget and neglect God. Javanese *Kiai* wants people to reduce or to stop their lusts.

Post-Gricean concepts of pragmatic strengthening and informativeness, such as are proposed in Horn's R-Principle and Levinson's (2000: 37) I-Heuristic for the speaker: "Do not make your contribution more informative than is required". (Traugott, E. C., 2019). The imperative pragmatically delivered within the invitation of the Javanese *kiai* during his religious preaching is the manifestation of speech meaning in a declarative mode. The expression commonly has highly sustainable characteristics. It proves that we can construct a speech with declarative and imperative to invite the interlocutor for particular conduct. However, Javanese *kiai* are also more inclined to convey a literal direct speech on several occasions. The invitation is often expressed by using the imperative utterance such as "come on". The use of the imperative utterances is seen repentance and prayer in the delivery of material. The speech strategy in (D5) is a literal direct speech action. The purpose can be explicitly known from the construction of the speech. The speech constructs imperatives *Ayo kula panjenengan ki napsuné diléréni, maksiat dilongi, sukur-sukur diandheki. Insyallah kula panjenengan waras, slamet dunya, slamet akhirat. Allahuma aamiin*. 'Come on , let us stop lust, immoral immunity, hopefully it is over. *Insyallah*, you and I are healthy, peaceful in the world, and happy in the hereafter. *Allahuma Aamiin*'. It indicates that the speech mode and the meaning are correlated one another. In addition, the intention of Javanese *kiai* is also literal. It means between the elements forming the meaning of speech is in accordance with the intention of speech. The linguistics mark *ayo* literally builds the meaning of the invitation. Another interesting part of the utterance (D5) and it is also commonly produced by *ustadz/kiai* is that Javanese *kiai* invites the audience through *ngiming-ngimingi* 'persuading' them with a prize. The intended prizes are *waras, slamet dunya, slamet akhirat* 'health and safety in the world and the hereafter'.

(D6) EXPLICATURE:

Agama, amal sholéh, sing ndhadékna kula panjenengan mulya. Allahuma aamiin. Yén wis séda ora nggawa bandadunya tinggal lunga. Yén ning kubur ora duwé bala. Tanpa kasur tanpa klasa.

'Religion and a good deed make us noble. *Allahumaamiin* When we are dead, we do not need to bring our wealth. We do not have a friend, a mattress, and a mat in the grave'.

The speech in (D6) is a directive speech act intended for invitation. One of the characteristics of the invitation is an intention. These characteristics can be seen in (D6). The speech in (D6) does not seem inviting the audience as it is not explicitly expressed. It happens due to the absence of linguistic markers showing an invitation like what is performed by the Javanese *kiai* in D5. D6 shows that *kiai* tends to deliver the speech implicitly. In addition, the data above show that he still respects the audience. The way he honors and respects the audience can be seen with the advent *panjenengan* 'you' -> *krama*. The emergence of the lexicon belongs to the *krama-unggah-unggahing Javanese*'.

The speech act of Javanese *kiai* still retains the value of Javanese culture, which is being respectful to others. As a result, the choices of vague language and communicative strategy are different in different peoples' cultures. The way of thinking, the moral system, the cultural convention and the common psychological state are all influencing vague language's application in different degrees respectively. (Shi, 2015). The utterance of persona pronouns in Javanese can be constructed with *kowé, awakmu, sampéyan, jenengan, panjenengan* 'you'. Unfortunately, overall the speech in (D6) refers to *madya* 'the middle level' - not too rough and not too refined. It refers to *madya* due to the setting of the incident, Jepara, which is geographically far from the palace. The purpose of the directive utterance of the Javanese *kiai's* invitation is that he wants the audience to return to *fitrah*, praying to God Almighty. Human is created to do worship to Him. Additionally, the thing that can save people in the hereafter will be a good deed and faith, not property (which is not spent for religious interests), and neither friends. He also reminds us that faith and *amal* (deed) lead us to be comfortable later after we are no more alive.

(D7) EXPLICATURE:

Omah berkah, wong diisi sholat jamaah. Iki sing dadékna persiapan kuburan padhang. Ya niki lho wong sing ahli sembahyang. Aamiin. Allahuma aamiin.

'The house is blessed because it is used for performing prayers. It makes the grave bright. Yes, this is, the one who is diligent in prayer. *Aamiin Allahuma Aamiin*'

Speech in (D7) is as a directive speech act intended to invite. The invitation is demonstrated through declarative information, such as *Omah berkah, wong diisi sholat*

jamaah'Rumah berkah karena diisi sholat jamaah. Besides, he also convinces the audience through the speech segment *Iki sing dadékna persiapan kuburan padhang. Ya niki lho wong sing ahli sembahyang* 'This is what makes a grave bright. Yes, this is, the one who is diligent in prayer. *Iki sing* 'this is' -> declarative shows, and *yes niki* 'yes this' -> convincing. Speech (D7) is expressed by Javanese *kiai* with various *Javanese ngoko*. It is included in the category of *ngoko* due to the discovery of several lexicons that show low taste value, namely *omah* 'home', *iki* 'this'. *sing* 'yang', *dadékna* 'make', *wong* 'people'. However, the speech is not included in the act of abusive speech, in the sense that there is no lingual unit found which shows the *kiai's* efforts to rebuke — anger/scolding — to the audience. *Ngoko* is used in the speech because it adapts the standard language of the Javanese community. Therefore, the speech in (D7) cannot justify that the *kiai* is impolite, or he does not know any manners.

The speech is indirect literal speech acts due to some reasons: (1) it aims to invite using declarative construction. It indicates that there is no match between the speech mode and the speech intention. It is an indirect speech act, (2) the speech aims to invite, yet no element/lexicon is found to be a linguistic marker for an invitation. The linguistic marker is found in the form of a verb *iki sing* 'this is it' and *dadékna* 'makes' unable to represent the purpose of the invitation. It indicates the absence of harmony between the meaning of the lexicon that builds the speech function with the speech intention.

Conclusion

Javanese *kiai*, in particular, shows the way Javanese societies are supposed to speak. The ability to understand, to deeply comprehend, and to avoid any negative impression from the interlocutor is a gift to always maintain to reach a successful communication. The practice of *adu rasa*, *angon rasa*, and *njaga rasa* within the speech of Javanese *kiai* is manifested in: (1) the speech act for convincing others under the principle of *reassurance* and sensibility management (*adu rasa* and *angon rasa*); (2) the speech act for convincing others under the principle of showing concern; and (3) the speech act for inviting others to do something (recommendation) under the principle of *adu rasa and angon rasa*.

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