

PRINCIPLE OF MUTUAL CONSIDERATION IN SUNDANESE CULTURE

(An Analysis on Sundanese Puppet Show entitled *Kitab Sastra Jendra Rahayu*
Ningrat by Asep Sunandar Sunarya)

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ABSTRACT

Politeness is defined as language use or communication in order to avoid humiliation of both speaker and hearer. Deference refers to the use of language to show respect after considering aspects that urge the speaker to do so. The goal of deference is to satisfy the hearer (*face-satisfying act*). Deference and politeness are sometimes mixed up between one another (Aziz, 2008). The Principle of Mutual Consideration is offered by Aziz (2008) to complete the existing politeness theory. It is based on the causality law, which means a speaker should consider the result that may occur that is caused by her/his utterance. This article investigated politeness through the Principle of Mutual Consideration on puppet show entitled *Kitab Sastra Jendra Rahayu Ningrat* by puppet master Asep Sunandar Sunarya. The result shows that Sundanese shows politeness through the terms of addressee and the *undak-usuk basa* (deference). However, since it is a performing art, harm potentials is frequently and most obviously occurred.

Keywords: politeness, face, Principle of Mutual Consideration

A. INTRODUCTION

Politeness concept has been a research subject for a long time. It is one of the factors that contribute to the success of the communication. In order to support the communication, one should have adequate knowledge of culturally specific politeness norms (Aziz, 2000). There are four main theoretical models of politeness (Huang, 2007:116). They are i) 'social-norm' model, ii) 'conversational maxim' model (Leech), iii) 'face-saving' model (Brown and Levinson), and iv) 'conversational-contract' model (Fraser).

Aziz (2008) introduces new horizon of politeness theory, which he calls the Principle of Mutual Consideration. The principle is formulized as: *Terhadap mitra tutur Anda, gunakanlah tuturan yang Anda sendiri pasti akan senang mendengarnya apabila tuturan tersebut digunakan orang lain kepada Anda.* (Aziz, 2008:32)

There are four principles of PMC: harm and favour potentials, shared-feeling principle, prima facie principle, and continuity principle. These four principles will be explained more in the following section as well as the other politeness theory. The four principles are also used as tool to investigate Sundanese art, which is wayang golek.

Wayang golek or puppet show is widely known among Sundanese. The story of wayang golek usually adapted Mahabarata or Ramayana; recently, it also develops to other story with the same characters. Some of the content is adjusted to the values to

be shared. Since it takes 6-8 hours to perform, in order not to be boring, some humorous characters played such as three brothers Sastrajingga or Cepot, Dawala, and Gareng.

Although it is played by one puppet master, the language use reflects the position or the power of each puppet. The puppet master has the ability not only to differ the sound or the voice of each character but also to differ their characteristics. Therefore, the language use of each character will be different. The puppet show is also very Sundanese since it is guided by the Sundanese deference (*undak-usuk basa*). This might be seen from the puppet master's diction and the terms of address to each character. Thus, it reflects the language use of the Sundanese people.

However, it must be acknowledged that the utterances in this performance mostly do not occur spontaneously. The puppet master must have practiced before the show. Therefore the language use certainly has been planned. Regardless to this issue, the puppet show illustrates how the Sundanese interact with each others. Especially in Kitab Sastra Jendra Rahayu Ningrat, how they interact with parent, brothers, superior, and strangers can be seen well.

B.LITERATURE REVIEW

The most commonly known politeness theory is the Brown and Levinson theory of face-saving. Face is defined as 'the public self-image that every member wants to claim for himself' (Brown and Levinson, cited in Huang, 2007:116). There are two kinds of face; positive face and negative face. Positive face represents an individual's desire to be accepted and liked by others. Positive politeness means to preserve the positive face of others. Negative face refers to an individual's right to freedom of action and not to be imposed by others. Negative politeness means to maintain the negative face of others. People use several strategies to support positive and negative politeness. For example, they convey that the speaker and the addressee are co-operators, they satisfy the addressee's wants, or claim that they share 'common-ground' with the addressee to conduct positive politeness. To conduct negative politeness, people will use indirect speech act, hedges on illocutionary force, and also apologies.

As has been stated, there are always possibilities of any acts that threaten face. Those kinds of acts are called face-threatening acts (FTAs). FTAs can threaten positive face, negative face, or both. Disapproval, accusations, criticism, disagreements, and insults may threaten positive face. Advice, reminding, and strong expression of emotions may threaten the negative face of an addressee. Furthermore, one may also threaten his/her own face by performing the acts of accepting compliments, expressing thanks, and making confession. Therefore politeness strategies are developed for the main purpose of dealing with these FTAs.

There are five strategies that can be used to deal with FTAs: i) on record, without redress, baldly [Lend me your lecture notes.], ii) on record, with positive politeness redress [How about letting me have a look at your lecture notes?], iii) on record, with negative politeness redress [Could you please lend me your lecture notes?], iv) off record [I didn't take any notes from the last lecture], v) don't perform FTA [John silently looks at Mary's lecture notes] (Huang, 2007:118). Those strategies are thought by the speaker considering the appropriateness with the addressee.

recorder. The second step is the data analysis using the Aziz's Principle of Mutual Consideration. This Principle of Mutual Consideration is used to investigate Sundanese culture especially the art performance, that is, wayang golek. The title of story is *Kitab Sastra Jendra Rahayu Ningrat* by Asep Sunandar Sunarya. The dialogs that occurred among the characters are investigated through the four principles of PMC, which are the harm and favour potential, shared-feeling principle, prima facie principle, and continuity principle.

D.FINDINGS AND DISCUSSION

As has been stated previously that the Principle of Mutual Consideration is used to investigate the puppet show entitled *Kitab Sastra Jendra Rahayu Ningrat* with the puppet master Asep Sunandar Sunarya. The findings and the discussions follow.

1. Harm and favour potentials

This principle states that any utterance is potential harm or to favour the addressee. The favour potential that can be seen from the puppet show is the dialog between Raden Pandu and his father, Prabu Abiyasa.

<i>Prabu Abiyasa</i>	:	<i>Pandu, yap kadieu ka hareup, Kasep.</i>
<i>Raden Pandu</i>	:	<i>.... Aya pikersaeun naon kula panjenengan Rama Dewaji kersa nembalan?</i>

As can be seen, the terms of addressee *kasep* (handsome) and *rama* (father) show respect of each others. Beside, instead of asking *aya naon nyauran?* (why are you calling me?), Raden Pandu uses longer and softer language *aya pikersaeun naon kula panjenengan Rama Dewaji kersa nembalan?* (What can I do that makes you calling me here?).

Another favor potential that occurs is in the dialog between Resi Nerada and Batara Guru.

<i>Resi Nerada</i>	:	<i>Aduh, Adi Guru.</i>
<i>Batara Guru</i>	:	<i>Kaulanun kula.</i>
		<i>....</i>
<i>Resi Nerada</i>	:	<i>Oooohh,, bisa jadi. Nanging saha nu saleresna eta?</i>
<i>Batara Guru</i>	:	<i>Kaula ge masih keneh poekeun. Ayeuna mah wayahna we kontek Ayamadipati menta supaya itu kamera pengkolkeun ka Jagatraya Pramudita urang cena ngamonitor eta jalma anu bieu, urang mah urang ningal we ti Keraton Himawat dina Kaca Trenggana, gilekkeun itu kamerana supaya bisa ngamonitor eta makhluk anu nembe.</i>
<i>Resi Nerada</i>	:	<i>Oh sae sae sae.</i>

The terms of addressee Resi Nerada to Batara Guru is Adi Guru. Although Batara Guru in social status is higher, since Resi Nerada is his older brother, Batara Guru uses the term *kaulanun kula* to reply to Resi Nerada. *Kaulanun kula* is usually used to reply to a higher status. Therefore, Batara Guru shows respect to Resi Narada to maintain the positive face of Resi Nerada. Batara Guru also uses hedging *wayahna* to give order to Resi Nerada. Surprisingly, harm potential occurs more obviously in this art. However, it is understood that it occurs for the sake of humor. This harm potential occurs mostly in the dialog between Cepot, Dawala, and Semar.

<i>Semar</i>	:	<i>leuh, Ujang, dengekeun ku silaing. leu teh di leuweung, Ucu, sing inget, sasanget-sangetna leuweung moal leuwih sanget ti batan sungut. Ulah suaban jeung ulah saomong-omongna. Hirup teh kudu bisa adaptasi, Deuleu.</i>
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Cepot	:	<i>Ari adaptasi teh naon, Nyong?</i>
Dawala	:	<i>Emh, tobat, Gusti. Hirupna kurang gaul kurang tatanya teh kitu tah. Heug atuh mikir saeutik meni euweuh we intelektual teh.</i>
Cepot	:	<i>Yeeh, naon atuh ijig-ijig kanu intelek da aing mah nanyakeun teh adaptasi.</i>
Dawala	:	<i>Heueuh ta teh akibat kurang gaul kurang tatanya. Heug ari, ieuh, lamun aya koran teh baca, aya PR teh; aya buku ti Gegersunten baca, ti Mang Taopik Faturrahman; aya lomari ti Pa Haji Sidiq, baca; baca eta teh, sanajan euweuh aksaraan tapi aya.</i>
Cepot	:	<i>Naon?</i>
Dawala	:	<i>Kahadeannana, baca!</i>
Cepot	:	<i>Na ijig-ijig kana lomari ijig-ijig kana koran? Da nu ku uing ditanyakeun mah adaptasi, deuleu!</i>
Dawala	:	<i>Heueuh eta teh kurang gaul. Ieuh, lalajo tipi teh Nuansa Pagi, Buletin Malam, Sekilas Info, Lintasan Berita, heug dengekeun lumayan nambah wawasan, ambeh teu kurung batok teuing!</i>
Cepot	:	<i>Na ijig-ijig kana tipi, sia teh kumaha ieu teh, aing keur lieur da nu ku aing ditanyakeun mah da adaptasi, aing mah!</i>
Dawala	:	<i>Heueuh atuh, naha nanyakeun kanu teu nyaho?</i>
Cepot	:	<i>Eeeh, belegug siah! Si jurig, nggeus we atuh cukup ku teu nyaho kituh, jurig, ti tatadi, moal lieur aing. Meni nambahan beban sia ka aing teh, ah.</i>
Dawala	:	<i>Heueuh atuh, tanyakeun we kaitu kanu merena, saha tadi nu merena?</i>
Cepot	:	<i>Bubuyutaing.</i>
Dawala	:	<i>Heueuh tanyakeun. Tanyakeun kaitu ka bubuyut.</i>
Cepot	:	<i>Naon, Pa, adaptasi teh?</i>
Semar	:	<i>Coba! Nepi kakitu-kituna si wewelek teu nyaho adaptasi-adaptasi acan, ih. Tah, ceuk aing oge ti baheula kudu daek gaul teh kitu, Jang. Ai gaul jeung menak ti baheula tapi euweuh nu nyerep ka sia mah; hare-hare; cai dinu daun kalapa.</i>
Cepot	:	<i>Daun taleus kituh.</i>
Semar	:	<i>Aeh, heueuh.</i>
Cepot	:	<i>Heueuh, naon adaptasi teh?</i>
Semar	:	<i>Ke la nan. Agan!</i>
Raden Pandu	:	<i>Kaula, KakangSemar.</i>
Semar	:	<i>Dupi adaptasi teh naon, Nun?</i>
Cepot	:	<i>Coba, ituh! Gusti nu Maha Agung. Nu matak, Pa, Pa, dangukeun, dimana anak belegug jeung bodo teh ulah ngambek da geuning ti bubuyutna keneh, hihhi...</i>
Dawala	:	<i>Ahahah..</i>
Cepot	:	<i>Na sia teh Dawala seuri teh meni kitu?</i>
Dawala	:	<i>Eta we ku belegug sarerea, he eh..</i>

The first harm potential is the term of addressee used by Cepot to Dawala, *Nyong* (from *monyong*, no specific term in English). This term usually threaten the addressee since it is a form of physical insult. The other term of addressee is *Jurig* (monster). It is also a kind of an insult. From the dialog, when Cepot asks the meaning of *adaptasi* to Dawala, Dawala insults Cepot that he is not socialize, lazy to ask, not well-informed. Cepot that feels

insulted uses self-addressee *aing* and *uing*, and *sia* to address Dawala. In this dialog, Dawala does not fulfill the Grice's Maxim of Quality. Therefore Cepot keeps asking the meaning of *adaptasi*. However in the end, after insulting Cepot, Dawala acknowledges that he also does not know it and tells him to ask Semar. When Cepot asks Semar, Semar also threatens Cepot's face by judging him to be not socialize. When Cepot keeps asking the question, instead of answer the question, Semar asks Raden Pandu. Cepot who has already lost face has found back his face since Dawala and Semar turn out to be the same 'not socialize'.

The same harm potential also occurs in the dialog below.

Cepot	:	<i>Singkatan tina naon, Semar?!</i>
Semar	:	<i>Aduh, eta si jurig ka aing!</i>

Cepot who has lost his temper, uses the term of addressee of his real father's name, *Semar*. In Sundanese, calling the name of the parent is considered to be rude. The dialog between Cepot and Semar here has a very harm potential. However, the dialog seems to be on purpose by the puppet master to amuse the audience. A more serious harm potential that occur is when Batara Indra and Resi Nerada do not allow Eka Pancatunggal to enter the palace.

Batara Indra	:	<i>Asup ka sawarga teh ulah disaruakeun asup kana gerbong kareta api.</i>
Resi Nerada	:	<i>..... Teu tatanya? Teu ningali plang di hareup?</i>
Eka Pancatunggal	:	<i>Punten we kaulanun.</i>

Both Batara Indra and Resi Nerada uses *off-record* strategy to maintain their negative face. They perhaps feel threatened since Eka Pancatunggal, a stranger, enter their territory. Eka Pancatunggal who realizes this uses correction strategy by asking forgiveness to both. Harm potential also occur when Batara Indra challenges Eka Pancatunggal to have a fight.

Batara Indra	:	<i>Dipodaran Anjeun!</i>
	:	<i>.....</i>
Eka Pancatunggal	:	<i>Maju!</i>
Batara Indra	:	<i>Modar siah!</i>

The strong expression of Batara Indra also potentially harms the face of Eka Pancatunggal. This condition can not be corrected by any utterance since both have lost their patience.

As stated by Aziz (2008:33), we should be selective to select our words in order not to harm our addressee. Any utterance has potential to favour and harm our addressee. However, for the purpose of art or performance, harmful utterance can be an entertainment for the audience.

2. Shared-feeling principle

Shared-feeling principle reminds people to consider the addressees feeling in the manner of considering their own feeling. The most obvious dialog that shows this principle is,

Raden Pandu	:	<i>Coba jawab, ari jati diri Kakang Semar teh naon?</i>
Semar	:	<i>Ah, naha, jati diri sim abdi mah kieu we hideung, Nun.</i>
Raden Pandu	:	<i>Coba jawab, Kang.</i>
Semar	:	<i>Ih, duka, Nun.</i>
Raden Pandu	:	<i>Upama kitu mah cara sarua we jeung teu ngarojong kana pamaksudan kaula, Kakang Badranaya. Kapan kaula teh ieu teh calon ais pangampih di nagara Astina. Nyaeta pikeun mingpin</i>

		<i>rahayat jeung nagara, lamun kaula, hiji raja, teu apal kana dirina, teu apal kana jati diri, nu tangtu dina harti kaula teh bakal sakaba-kama hirup, bakal kalunta-lunta, kadang-kadang kaula bakal jadi oknum di nagara.</i>
<i>Cepot</i>	:	<i>Sok atuh kadinya, Pa. Bijilkeun, ulah dibekem wae elmu teh.</i>
<i>Semar</i>	:	<i>Duka, Nun.</i>
<i>Cepot</i>	:	<i>Sok kadinya, Pa, buru-buru atuh lah.</i>
<i>Semar</i>	:	<i>Sae, sae. Upami tea mah Agan leres-leres palay uninga kana jati diri, sae, mangga.</i>

This dialog is interesting since the one who feels the same feeling is the side participant. When Raden Pandu asks question to Semar and Semar refuses to answer, Cepot persuades Semar. Another dialog that shows this shared-feeling principle is the dialog between Batara Guru and Eka Pancatunggal. Batara Guru answers each questions of Eka Pancatunggal. This shows that Batara Guru appreciate the curiosity of Eka Pancatunggal.

3. Prima facie principle

First impression remains in someone's memory. This principle reminds people to give a good impression in the first time of interacting with new people. However the opposite occurs in the dialog between Batara Indra and Eka Pancatunggal,

<i>Batara Indra</i>	:	<i>Kurang aja siah!</i>
<i>Eka Pancatunggal</i>	:	<i>Naha kurang ajar kumaha?</i>
<i>Batara Indra</i>	:	<i>Heueuh kurang ajar!</i>
<i>Eka Pancatunggal</i>	:	<i>Anu mawi kaula pangna nanyakeun oge kurang ajar, ieu teh, tah purwa dongkap ka dieu teh hayang diajar ku Dewa. Tapi anu bade ngajarna kieu geuning, gede ambek? Ngaheulakeun emosi, atuh sarua we jeung nembongkeun kalemahan Anjeun sorangan. Menutupi kalemahan ku cara emosi, cobu tingali.</i>
<i>Batara Indra</i>	:	<i>Kurang ajar! Hayoh, nyingkah, nyingkah, nyingkah!</i>

Batara Indra gives bad first impression to Eka Pancatunggal. Eka Pancatunggal who feels disappointed then judges him as irritable. Since this prima facie principle is important to keep harmony for the following communication, Aziz (2008:33) therefore suggest us to be careful selecting utterances in the first interaction.

4. Continuity principle

The following communication depends on the ongoing communication. Therefore both speaker and addressee should build the mutual trust between them. The dialog between Eka Pancatunggal and Batara Guru shows that they have built the mutual trust. Although Eka Pancatunggal has been disappointed by Batara Indra and Resi Nerada, his impression on Batara Guru has fixed it.

<i>Eka Pancatunggal</i>	:	<i>Sae sae sae. Permios sanes teu sono, pamitan sanes bosenan, sanes waktos kaula bakal tiasa tepang deui, kalayan nuhun kana impormasina.</i>
<i>Batara Guru</i>	:	<i>Sakitu. Bral lumampah.</i>
<i>Eka Pancatunggal</i>	:	<i>Hapunten, Kasepuhan, Kaula parantos lancang ka para Dewa tadi nya.</i>

The dialog shows that Eka Pancatunggal might come to meet them again. This means that Eka Pancatunggal trusts Batara Guru to have another conversation.

To conclude, one of the strategies that can be used to conduct the PMC in Sundanese culture is by using the appropriate deference (*undak usuk basa*) and terms of

addressee. Sundanese, as well as other culture, has various characteristics of people. This is reflected by the characters of the puppets.

E.CONCLUSION

In conclusion, the dialog among the characters of the puppet show entitled *Kitab Sastra Jendra Rahayu Ningrat* by Asep Sunandar Sunarya shows the variety of politeness and impoliteness. The art however represents the dynamic of the society especially in Sundanese. However, since this is a form of an entertainment, the impoliteness of the characters might or might not occur in the real life society.

Above all, the Principle of Mutual Consideration reminds us to be selective in selecting words to be uttered, consider our addressee's feeling, give a good first impression to people, and build mutual trust of each other to create a harmony in society and also satisfy ourselves for doing good thing.

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