Multilingualism in Indonesian Literature: A Literary Review from the Perspective of Anthropolinguistics

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Abstract. There is an interesting problem to raise, namely the use of unique language symptoms in Indonesian literary works. The uniqueness of language use in Indonesian literary works can be seen from two or more languages in Indonesian literary works. The use of two or more languages is called multilingualism in Indonesian literature. Multilingualism in Indonesian literary works is seen as "the overlapping use of language in Indonesian literature." Using more than one language can interfere with reading fluency for readers who do not come from the same culture. However, if we face literary works with multilingualism phenomena, we must respond and understand them. Duranti (1997: 21) explains that Anthropolinguistics emphasizes language as an expression of people's mindset. Anthropolinguistics views language as a set of cultural applications.

1 Introduction

A literary work is essentially a person's response to the situation around him. He can use various conditions around the author to produce literary works after 'observation,' contemplation, and imagination. Inanimate objects, plants, social order, political order, and humans can write stories by the author. The millions of numbers and so many things observed by the author can be put together in one term: life. Thus literature is a reflection of the life that the author keeps about that life. In other words, literary works are the author's expression of life, namely the events he captures and experiences in his life. Therefore, each author's personal and cultural background will underlie their creativity.

The authors of Indonesian literary works are, of course, people who are busy dealing with language. He is a person who loves languages. He manages the language, selects it, and processes it for the sake of creating literary works. For authors, the creation of literary works naturally begins with first obtaining ideas (problems) from the community, then contemplating those ideas (problems), then expressing them in literary works and presenting them back to the

public (readers). Literary work is a standard expression of what people have witnessed in life, what people have experienced about life, what people have considered and felt about life's aspects that attract the most direct interest and, in essence, life through language [1].

Language is a literary medium. Although the language is not the only determining tool for the success of a literary work, it remains an important factor. Language is a tool to re-express the author's observations on life in the form of literary works. To achieve the goals of literary works, the author chooses his language. The language is the author's unique property because he knows how to select and create the world. The freedom to choose a language for expression is a kind of space that refers to creative issues. In discussing Indonesian literary works, especially those with the practice of using more than one language, an understanding of multilingualism in literary works is deemed necessary. However, Indonesian literary works tucked into another language (foreign or regional) must be addressed and understood. The author, of course, does not just compose or write the story. If his writing or essay is not aimed at a particular society, at least he is writing it for himself. That way, the writing or essay always has a purpose. Due to this purpose, automatically, the message or meaning is still there (Husen, 1989: 2). They covered the level of phonology, grammatical, lexicosemantic, and meaning that able to deliver the intended message [2]. The choice of source domain related to the language concept that covered the pattern and meaning [3]. Suppose many Indonesian literary works use elements of other languages (foreign or regional) in their essays. Then as readers, we need to understand what message or meaning the author is trying to convey. To understand some of the short stories of Umar Kayam (Sri Sumarah and Bawuk, for example), several Ahmad Tohari's novels (Ronggeng Dukuh Paruk Trilogy, and Di Kaki Bukit Cibalak), Linus Suryadi's lyrical prose Pengakuan Pariyem, and YB Mangun Wijaya'd Roman *Burung-Burung Manyar*; the readers need to understand the external elements of the works, e.g., the socio-cultural background.

The author is a product of his time. To understand his literary work, the reader must know his era's background, like it or not. Indonesian is a medium for Indonesian literature. The authors of Indonesian literature are those who take Indonesian seriously. For the sake of one or two words written, readers need very broad knowledge support [4]. Moreover, if the word or words come from a regional language or a foreign language, the reader should know more about the culture of the regional language or foreign language. For example, if we read the authors' works above, which are characterized by Javanese culture, we can fully understand these works; we should not separate ourselves from the Javanese environment or civilization itself.

2   Literature Review

The use of language in multilingualism situations is a concern of linguists. Fishman links the use of such language with Who speaks What language to Whom and When [5], while Pride and Holmes said that speech acts that occur in multilingual communities would be influenced by

some non-linguistic factors such as participants, topics of conversation, settings, channels, atmosphere, and intentions [5]. In the situation of bilingualism, we often see people switching from one language to another. Certain factors influence the alternation of language. In a sociolinguistic context, the term language is also called "code". If language is seen as a code system, then the alternation of one language to another is called code-switching. For example, a speaker uses Indonesian and then switches to another language. Alternation from Indonesian to another language is called code-switching. Code-Switching also refers to the alternation of dialects, speech levels, styles, or registers.

If we read the novel *Burung-Burung Manyar*, we will know the author's complexity of problems. This work involves various characters with different identities. The characters featured in work come from different social classes. In it, some characters are "said to be" descendants of the aristocracy. There are educated figures, figures of uneducated domestic servants, and figures who "represent" the lower class of the community, and so on. Due to the complexity of problems expressed through his work, more than one language or multilingualism is used in this literary work. The Setadewa, who has many associations with Dutch people, must speak English and Dutch. Simultaneously, Larasati must use a special term of biology so that the problems to be conveyed appear reasonable. Thus the complexity of the issues in the novel demands multilingualism.

3   Methodology

This research is qualitative research to understand literary works with multilingual phenomena. Anthropolinguistics studies holistically and by way of description in a cultural context. This study uses an interactive model to analyze research data from an anthropolinguistic perspective that examines language as a source of culture and speaking as a cultural practice [6] [7]. The method used is qualitative by describing carefully and in-depth the facts. This research emphasizes the description of literary works with multilingual phenomena.

Several steps namely analyzing the data with three steps: data condensation (data condensation), presenting data (data display) and drawing conclusions or verification (conclusion drawing and verification). Data condensation refers to the process of selecting, focusing, simplifying, abstracting, and transforming data [6].

4   Results and Discussion

The novel author also realizes that the "human" he observes does not come from the same speech community. The language can be used to distinguish one character from another. Thus, a given character's language(s) became a distinguishing feature of one character from another.

The use of Dutch by Setadewa in the first part of the story in *Burung-Burung Manyar* is no longer used in the third part of the novel. In the third part, the foreign language used is English. The difference in the use of foreign languages in the first and third parts is precisely the use of language that the authors consider.

In the first part, the story events range from 1934 to 1944, the second part of the story events range from 1945 to 1950, and the third part of the story events range from 1968 to 1978. Historically, the setting of the first part of this story is the Dutch colonial period. War events colored the period so that the story or novel was inspired by the events of the war between Indonesia and the Netherlands. Dutch at that time were studied and used as a foreign language in Indonesia. Thus, the use of Dutch in the novel is reasonable and in accordance with the historical setting. The use of Dutch by the figure of Setadewa, whose mother is said to have come from the Netherlands, for example, and being by the historical setting. It is also in accordance with the speech act between the child and the mother. Thus, the use of Dutch in the novel can be justified, especially in the first part, because the use of the language can be traced to its intended use.

After the war ended, Setadewa went to the Netherlands, then studied computers in America to obtain a doctorate. Thus the environment and situation in which Setadewa studied required him to use English. English gradually covered the Dutch language that he mastered. Thus, when talking about knowledge and work, he often switched codes from Indonesian to English. So, the use of English in the third part of the novel can be justified.

Discussion about multilingualism in the novel *Burung-Burung Manyar* is related to the languages used in the novel. The languages used in the novel are (1) Indonesian (the dominant language), (2) Javanese, (3) Dutch, and (4) English. The use of Javanese, Dutch, and English is limited to (1) word level (for example *Gusti*, *Verdomme*, and sorry), (2) form of greeting (for example *Den Rara, loitenent*, and sir), (3) phrases (for example: *mampir ngombe*, *loitenent eeste*, and off the record), and (4) clauses or sentences (for example *Nyuwun pangapunten*, *Daar bij de ouwe molen* and Okay, never mind). Indonesian is used predominantly due to the literature is written in Indonesian as the medium.

The author uses languages beyond Indonesian in the novel *Burung-Burung Manyar* in various ways. The first way is that these languages are used directly to describe events, characters, settings, etc., in conversations between characters in the novel. This way of using language is called an explicit way, which can be seen in the following quote:

> "…..*walaupun konon salah seorang nenek canggah atau gantung siwur berkedudukan selir Keraton Mangkunegaran*" (BBM, 3).
> ("… Even though it is said that one of the grandmothers was *canggah* or *gantung siwur* had the status of the concubine of the Mangkunegaran Palace ")
> "*Beginilah, dear Seta*" (BBM, 172). ("This is dear *Seta*").

"*Bagaimana old fellow, elegan ya istriku berjalan*" (BBM, 172). ("How about an old fellow, my wife is elegant").

The second way is that languages are used indirectly. This way of using language is called the implicit way. This can be seen in the following quote:

"*Hanya secarik surat dari Mami yang kutemukan. Dalam bahasa Belanda* (BBM, 33). ("Only a letter from Mami that I found. In Dutch).

"*Dalam bahasa Belanda ia tenang berkata padaku*" (BBM, 61).).("In Dutch he calmly said to me").

"*Anak-anak itu melongo mendengarkan percakapan dalam bahasa asing itu*" (BBM, 152). ("The children gawk at the conversation in the foreign language").

"*Ia bertanya dalam bahasa Inggris berlogat Perancis*" (BBM, 205). ("He asked in English with a French accent").

Multilingualism involves the problem of who speaks, what language, to whom, when, and where [8]. Selection can be influenced by non-linguistic factors, such as participants in a speech act, the topic of discussion, the setting or place where the discussion takes place, channel, atmosphere, and purpose [5]. Non-linguistic factors that affect the inclusion of elements of regional or foreign languages in a speech act as suggested by Istiati Soetomo (1985) are (1) factors in the cultural system (where the language is seen as (a) constitutional symbol systems, (b) cognition symbol systems, (c) evaluation symbol systems, and (d) expression symbols, (2) factors in the social system (where the use of language must be in accordance with the status and social role of language users, and (3) factors in the psychology of speakers (where the use of foreign languages may be motivated by perceptions, motivations, identities, experiences and personal things [9].

Multilingualism in the novel *Burung-Burung Manyar* can be explained through non-linguistic factors as suggested by Fishman, Pride & Holmes, and Istiati Soetomo above. In this connection, the author only explains multilingualism from (a) the factors of the speech participants (speakers and interlocutors), the topic of conversation, and the time/place the speech is delivered, and (b) factors in the cultural, social, and speaker personality. Multilingualism is viewed from speech, topic, and time/place. From the participant's point of view in some speech acts, Setadewa is described as a character who uses Indonesian, Javanese, Dutch, and English. The use of Javanese for this character implies that at least he "understands" Javanese. Supported by other story elements, this character is of Javanese-Dutch descent; his father is of Javanese descent, while his mother is Dutch. Thus, this character's use of Javanese is reasonable and taken into account by the novel's author. Based on the point of view of the speech participants (speakers) with certain topics of conversation and addressed to certain interlocutors, he could insert elements of Javanese, Dutch, or even English.

Setadewa uses or inserts Javanese or Dutch elements if the topic being discussed requires those languages. For example, when he talks about his childhood, he inserts the words loitenant, Vadeland, Inlandar (Dutch), and the kinship terms such as *gantung siwur, canggah, selir, sinyo londo* (Javanese). The interlocutor factor also determines this character in choosing the languages to be used. For example, he uses Dutch when he communicates with his mother (BBM, 29); he inserts the words safe, detail, up and down, Excellency, multinational (English), when communicating with Larasati, Janakatamsi, and John Briendley.

The use of languages other than Indonesian can be explained that Setadewa uses Javanese because he can speak Javanese, and he is of Javanese descent (from his father's side). His Javanese language skills were obtained from the family environment of his father's line. He uses Dutch because he can speak Dutch and is of Dutch descent (from his mother's side). For him, Dutch is seen as his first language. This is based on the theory of first language acquisition, that language is acquired by a person (child) through the social environment (especially the family environment, especially the mother). Mothers are the ones who play the most in the process of learning the first language for their children. His parents' language (Dutch) was well-established in his memory because it was the language used for communication in his family environment. Because this first language is deeply embedded, a little Setadewa tries to use that first language when communicating with anyone, namely Dutch.

After Setadewa reached an age that allowed him to interact with people outside his family, he felt the need to learn another language, namely Javanese. Based on the story in the novel, Setadewa was brought by his father to Magelang and Keraton. The Javanese language is used; he has to learn and then use it to communicate with people in the Keraton and Magelang.

Another impetus that causes Setadewa to learn another language is his desire to discover knowledge that can only be learned through another language itself. Based on the story in the novel, after the Dutch lost the war, Setadewa went to the Netherlands. Then he continued his studies in America. He studied computers in America. Because the American environment requires him to have the ability to speak English, he must learn and then use the language for study and communication purposes there. Being English is part of his life; he uses English when he talks about work or science with certain interlocutors. When he returned to Indonesia, he used Indonesian to communicate, but English elements still colored his speech.

Multilingualism is viewed from cultural, social, and personality factors. In a review from the point of view of these non-linguistic factors, multilingualism is seen as part of human behavior, namely: the behavior of speaking in more than one language. The behavior of this language can be traced (1) through a cultural system, which, among other things, outlines that language - at least - includes four symbolic systems: constitution, cognition, evaluation, and expressions which respectively symbolize belief (humans in God and/or supernatural powers outside of

himself), science, judgment (good-bad, proper-inappropriate, and so on), and the expression of human feelings, (2) through social systems (especially those related to social status and roles), and (3) through the personality system (especially related with attitude, identity, perception, and motivation). An ethnic group has a unique identity as indigenous knowledge [10].

In the Javanese cultural system, it is known, among others, (1) the existence of mystical efforts as an effort to deepen the mind to acquire mystical knowledge for two purposes: (1) to achieve understanding and awareness of sangkan paran or human origins, and (2) to have the ability to carry out evil practices motivated by lower passions for worldly goods and demonic powers. The first attempt at deepening the mind is positive because the acquired mental faculties are not used for evil purposes. Meanwhile, the second mental effort is called occult, negative in nature, because the acquired mental abilities are directed to wrong actions that harm others [11], (2) various kinds of salvation (*slametan*), which include *nyadran* (salvation carried out at the cemetery), and fortune-telling in the *primbons* [12].

In the novel *Burung-Burung Manyar*, Y.B. Mangunwijaya inserts many Javanese terms that symbolize the "human" belief towards supernatural powers and spirits. The use of the terms *kejawen*, such as *primbon, klenik* (occult science), (BBM, 7), and nyadran (BBM, 193) is intended to emphasize aspects of Javanese culture, which are related to the symbolic system of belief in supernatural power or spirits. The use of terms from Javanese, Dutch, and English is also intended to emphasize aspects of Javanese culture related to the symbolism of human knowledge about the natural surroundings. If they are expressed in Indonesian, it will be incorrect; there is no equivalent in the Indonesian language. This can be seen from the use of the terms *takir, biting, onde-onde ceplus, wijen* (BBM, 11) (Javanese), *fanfare, Khemeente* (BBM, 5) (Dutch), and Cobra-Fire of the Moluccan Islands (BBM, 173) (English).

The symbols of good and bad are expressed in Javanese terms (*wayang* terms), such as *pendowo* (symbol of goodness) and *togog* (symbol of badness) (BBM, 12). Expressive symbols to express feelings of love between men and women are expressed through the terms *kama* and *ratih*, *trisno margo kulino, laras ing ati* (BBM, 42) (Javanese); angry feelings through the terms *verrekt, verdomme* (BBM, 31 and 49) (Dutch), *asu* (BBM, 131) (Javanese).

Multilingualism in the novel *Burung-Burung Manyar* can be traced through the social system related to the speakers' social status and role. The use of specific language is intended to differentiate the social classes of the figures performed. *Mbok Naya* and *Mbok Ranu* figures are placed in the little people's class or group, while *Larasati* figure is positioned as *priyayi*. The first character has rights and obligations in accordance with the status and role of domestic servants (servants). As servants, they show respect for their masters in their language behavior by using expressions from the Javanese Kromo language (BBM, 10).

Multilingualism in the novel *Burung-Burung Manyar* can be traced through the speaker's personality system. The use of the expression *'ngono ya ngono ning mbok ja ngono'* (BBM, 110) must be the attitude of the speakers of the language, namely: *rame ing gawe* and *sepi ing pamrih*. In the Javanese personality system, working or acting out of "*pamrih*" (self interest) means only seeking one's own interests, ignoring the interests of society. Socially, "*pamrih*" always messes up because it is an act without concern for social harmony. People with self interests always want to "*menange dhewe, benere dhewe, and perlune dhewe*" (want to win alone, be self-righteous, and care for their interests).

The use of terms from Javanese and Dutch by the figure of *Setadewa* can be viewed as emphasizing his identity as a figure of Javanese and Dutch descent (BB, 3). Another factor of multilingualism in the novel *Burung-Burung Manyar* is the factor of one's experience. As an illustration, *Setadewa* is a character who is rich in inexperience. Because of this experience, he uses many foreign elements in his speech according to his status and role, where he speaks, to whom he speaks, and when the speech is carried out.

5   Conclusion

Multilingualism in literary works, especially in the novel *Burung-Burung Manyar*, is motivated by several things: (1) the complexity of the problems to be conveyed, which include local, national and international issues, (2) the pluralism of the characters shown, which provides for village figures who are uneducated to national and even international class figures, and (3) there is a failed attempt to match terms or words from languages other than Indonesian so that the authors use terms or words from other languages; in terms of narrative, the use of terms or phrases from other languages is to clarify socio-cultural ideas or concepts as a whole and on target.

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