

The Javanese Language in Relation to the Newly Legalized Indonesian Law of Pornography

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Javanese language often uses sensual and sexuality in conversation and written text. This can be seen from the Javanese oral and written expressions used in daily conversation, songs, traditional plays and dances. To express endearment and something very pleasant and enjoyable the words are connected with sensual organs especially the genital organs and other sensual organs. For example we call a son lovingly with *tole* /*toule*/ shortened from the word *kontole* /*k nt le*- a male genital organ, and a daughter/ with *wuk* /*wu?*/ from *bawuk* /*bawu?*/or *gawuk* /*gawu?*/ - a female genital organ. We use similar words for food such as *pele gudigen* /*pəli: gu:digən*/ and *turuk bintul* /*turu? bi:ntul*/ expressed metaphorically from the shape of the organ or the appearance of the food. Other metaphors in form or movement used in songs, dances, and traditional play are often used for example *wulu* /*wu:lu:*/ - for 'feather' for 'fur', *buntut* - for 'tail' 'ser ser' for feeling *engkol* and *dongkrak* – for instruments, *menthek* /*məntək*/ - plump in a nice way, *kebayak Meduro sing ketok pusere lan kurang bakal ben gampang oncek-oncekane* – a Madurese kebaya or blouse the stomach of which is seen and not sufficiently made not because of not having sufficient material but it is tailored in order it can be easily opened. The planned bill and law of pornography was influenced by a certain Puritanism group, however, the attitude of the Indonesian societies to sensuality and sexuality was quite open for sensual and sexual activities were considered normal and natural. Conservatism occurred after the influence of Islam and of the Dutch colonialism in education in Victorianism in the 19th century especially the middle and up class Javanese. Historically social-cultural attitudes had changed from open to conservatism which can be seen from *Kakawin Arjuna Wiwaha* (Mpu Tantular) and *Serat Centhini* (Paku Buwono V) (Wahyu Wicaksono, *Kompas, Opini*, 6 Febr 3, 2009). For lower traditional class and in general the moral attitudes to sensualism and sexuality has not changed. People take a bath, do washing and use toilet in the rivers in the country sides from children, to adult males and females together. They work in the rice fields, in the fields or *kampung*, in the markets, they still show their open free moral attitudes in what they wear and say. In the traditional plays and songs for examples in *tayub*, *ronggeng*, *dagelan*, *ludruk*, *ketoprak*, *wayang wong* and *jaipongan* the dancers still swing erotically and rather free in their clothes, expression, and the Javanese language including the audience. Lately some *dangdut* singers and dancers were banned in some regions also in magazines and on TV screens even before the pornographic law was legalized. (Legalized in Oct 31, 2008) The law, however, is not accepted by Yogyakarta, North Sulawesi, Papua and the Feminist group, however, chapter II article 1, article 11 of the pornography law contain articles that will enforce anyone against the articles. The text of the articles in fact has the illocutionary act in pragmatics as a warning or a threat that whoever transgresses the articles will suffer the effect of the crime and will be imprisoned from one year to twelve years or fined from Rp 500 000 000,00 to Rp 6 000 000 000,00. This illocutionary act also provokes the same illocutionary reaction of protest of denial and refusal of the

articles of the respective groups mentioned due to their having not been listened to of their disagreement to accept the legalization of the law because the articles contained against their natural cultural context. For this matter we will implement Critical Discourse Analysis or CDA which is necessary for describing, interpreting, analyzing and critiquing social life reflected in written texts and spoken words (here our pornographic law) to reveal the discourse sources of power, dominance, inequality, and bias and how these sources are initiated, maintained, reproduced, and transformed within specific social, economic, political, and historical contexts. By unmasking such practices, CDA scholars aim to support such oppression and encourage them to resist and transform their lives, the central tenet of critical theory and the critical science approach. The three central tenets of CDA (a) social structure (class, status, age, ethnic identity, and gender (b) culture (c) discourse (the words and language we use) (Luke, 1997, Van Dijk, 1988, Foucault, 2000, McGregor, 2003, Fairclough, 1989/1993, 2000 in Wodak, R 2006, Mediation between discourse and society: assessing cognitive approaches in CDA)