

CATEGORY CHANGING PROCESS OF JAVANESE IDIOMATIC EXPRESSIONS USED IN SERAT DEWARUCI

by Ageng Soeharno

Submission date: 11-Nov-2021 12:02PM (UTC+0800)

Submission ID: 1699451676

File name: ESS_OF_JAVANESE_IDIOMATIC_EXPRESSIONS_USED_IN_SERAT_DEWARUCI.pdf (349.78K)

Word count: 4325

Character count: 22967

CATEGORY CHANGING PROCESS OF JAVANESE IDIOMATIC EXPRESSIONS USED IN *SERAT DEWARUCI*

Ageng Soeharno

University of Muhammadiyah Jember
mrbigageng@gmail.com

Abstract

Indonesia is a big country that has a great number of population, cultures, dialects, and languages as well. Here the writer takes *Serat Dewaruci* as his preference because there exist the event and the multicultural education learning in it. As it is told in *Serat Dewaruci*, the King descendant, firstly, Wrekudara can not speak polite Javanese (*kromo* and *kromo inggil*), but after finding the *Dewaruci*, he can speak polite Javanese and even talk by using expressions. Many of the expressions talked are the idiomatic expressions. That is why, the writer introduce it further to the reader with the title: "An Analysis on Category Changing Process of Javanese Idiomatic Expressions Used in *Serat Dewaruci*".

The problems of the present study covers: What are the idiomatic expressions found at the third part in *Serat Dewaruci*? In writing and composing this paper, the writer has a purpose, that is analysing the category changing process happened to Javanese idiomatic expressions those are used in *Serat Dewaruci*. The study was qualitative in which the data was in the form of corpus of text. The data collected were consulted them to the experts, whether the collected data were correct or not. After the data had been collected, the selection of the data were done to choose the accurate data given by the informants. Furthermore, the step in data analysis is analyse the word changing of the idiomatic expressions by applying the process of the category changing.

From this analysis, it is found that there are 2 kinds of idiomatic expression categories. They are: the idiomatic expressions those are as phrases, and the idiomatic expressions those are as sentences or clauses. Finally, the writer suggests that the Javanese youth have to take care this Javanese literary work, especially the Javanese song, because it is difficult or even impossible for the other country literary work to influence the Javanese one. The writer also suggests that this paper can be used as the comparative analysis for further research.

Keywords: *Expressions, idiom classification, category changing*

I. Introduction

The chapter contains of everything related to the paper existence, they are: background of the study, context (definition of the key term), objective of the study, problems of the study, product specification, developmental advantages, assumption, scope and limitation of the study, and the definition of the key term.

Indonesia is a big country that has a great number of population, cultures, as well as languages which are of local cultures and dialects. The topic discussed by the writer here is about dialect, especially old Javanese that is used in a shades shadow puppet (*wayang kulit*). The writer does not discuss everything related to the

play, but only on "*tembang*"; or in other words, called "song", something mostly supports the play itself.

The name of the song here is "*Serat Dewaruci*". It is a wellknown song that has been heard by all of the leather puppets' play lover over Java island, especially in East and Central Java, and in Yogyakarta. Instead, this *Serat Dewaruci* has been spread widely to West Java with other instruments and doll-forms in wooden puppets. Actually, the story that is used by them who live in the West Java, East Java, Central Java, and Yogyakarta are mostly similar, the difference is only in the dialects that is used by them. East Java, Central Java, and Yogyakarta versions use old Javanese, Kawi and Sanskrit languages, but West Java uses old Sundanese as the language. Now, let me talk about East Java, Central Java, and Yogyakarta versions. The song is called *Serat* because it is written in a book. *Serat* means book. "Dewaruci" means Hinduist God that becomes the master of the sea. *Serat Dewaruci* is sung in *Macapat* song, with a soft language. The language used is accommodated with alliteration and assonance that is suitable with *tembang* formula. *Serat Dewaruci* tells about Wrekudara trial in seeking the purifying water or "*toya ingkang nucekake*". He is requested by his master "Pandhita Durna" to seek the purifying water. Actually, the Master just wanted to eliminate him from Astina kingdom, but the trial was failed, because when Wrekudara went to the sea he found the God of the sea whose name was Dewaruci. Dewaruci told anything about life, and, at last he knows that the purifying water was nothing. It was just Pandhita Durna trick to make him killed.

Here, the writer takes *Serat Dewaruci* as his preference because firstly, the story tells us about the divinity and secondly, he can find the language event in it. In this case, the writer choose *Serat Dewaruci* as the object of the research because the song tells us the way to find the peaceful life and also the way in divinity. As told in *Serat Dewaruci*, as the King decendant, at first, Wrekudara can not speak polite Javanese (*kromo and also kromo inggil*), but after finding the Dewaruci, he can speak polite Javanese and also talking by using expressions. Many of the expressions talked is idiomatic expressions. Therefore, the writer chooses *Serat Dewaruci* as his topic and introduce it further to the writer in the title : " An

Analisis of Word Changing Process on Javanese Idiomatic Expressions Used in *Serat Dewaruci* ”.

Based on the title has been written above, it needs some definitions related to language terms to avoid misunderstanding and misinterpretation of the title. The context are mentioned below:

1. Analysis : A separation into parts possibly with comment and judgement, e.g. of a book, character, situation, etc. (Hornby, 1990, p. 23).
2. Category : types of word formation (Debrovolsky,1989, p. 99).
3. Changing : The existence of such differences between early and later variants of the same language raises questions about the nature, extend, and causes of linguistic change (Debrovolsky, 1989, p. 189).
4. Dewaruci : He is "Sang Pramesthi" (*Batara Guru* : Leader of the Hinduism God) (Suparlan, 1994:230), that on purpose is come down from the Divinity Palace to save Bima (Wrekudara), that is betrayed by Kurawa, as Priest Duma directed (Salmun, 1979, p. vii).
5. Idiom : A group of word with a meaning that is not obvious through knowledge of the individual words but must be learnt as a whole. (Hornby, 1990, p. 314).
6. Serat : A book that is used to quote other literary composition (Suparlan, 1994, p. 275).

We learn these idioms by simple exposure, not by grammatical theory, and they are *hard on* foreigners. The term idiom is also used in a quite different sense, to mean the characteristics expression o a language or dialect.

R. H. Robins defines in his book *General Linguistics* (1981, p. 187): "Specials cases of collocations are what are called idioms and clichés. Idiom is used to refer to habitual collocations of more than word, that tend to be used together, with a semantic function not readily deducible from the other user of the component words apart from each other (e.g. English. *She went for him hammer and toup, they ran off hell for leather*). Knowledge of such individual features of a language acquired by long experience, but unnecessary for ordinary intercourse, usually comes at the end of one's learning of a foreign language; hence a complete or near – complete mastery of one is often said to be 'idiomatic'. Some idioms preserve in

words that have otherwise absolute (e.g. English; *to and fro, waifs and strays, kith and kin*)”.

Thus, it can be concluded that the idiomatic expression is a word or phrase whose meaning is not readily seen from the meaning of its word parts that have their own essential meaning.

Based on the background of study in the preceding discussion, the following research problems are formulated: What are the kinds of idiomatic expressions found in *Serat Dewaruci*? Based on the problems stated previously, this study is intended to present the description of

1. the kinds of the Javanese idiomatic expressions that are used in *Serat Dewaruci*,
2. the analysis of word changing processes happened to Javanese idiomatic expression that are used in *Serat Dewaruci* and also the result.

Particularly, this study is an attempt to find the kinds of the part changing of Javanese idiom to answer the problem.

By conducting the research, the writer generally expects that the finding will be useful for all of the student and also further study that they will have a new view on the use of idiomatic expressions especially the Javanese idiomatic expressions used in *Serat Dewaruci*.

II. Method

Method describes some aspect about research/article: design, data collecting, and data analysis.. This part includes the discussion of research design, data sources, research instrument, triangulation, data collecting procedure and data analysis.

This is a descriptive qualitative combination of both library and field research. The approach used in the research is qualitative based on the collecting data that use the form of words or picture. The data include interview transcripts, fieldnotes, photographs and other official records. The kind of research that is used is ground research.

As stated by Robert C Bogdan and Sari Knop Biklen (1998, p. 33) in their book *Qualitative Research for Education*:

“Some qualitative research do not think of generalizability in the conventional way. They are more interested in deriving universal statements of general social processes than statements of commonality between similar settings such as classrooms. Here, the assumption is that human behavior is not random or idiosyncratic. This, they state, is the basic promise of all social science. Therefore, they concern themselves not with the question of whether their findings are generalizable, but rather with the question of to which other settings and subjects they are generalizable.”

The attendance of the researcher is absolutely needed because the researcher is the data collector instrument. In this research, the researcher take his steps as the observer. He observe all of changing happen to the idiomatic expressions that can be found in *Serat Dewaruci* as the object. The researcher introduce him-self to the informant that is also as the object of the research, as the observer for his thesis, to avoid the informant misunderstanding.

Firstly, the researcher interviews the informants to get more information about the information needed to finish the thesis. After that, the researcher makes a field note of the information that is gotten from the information. The step of getting information that has been done by the researcher can be seen below.

There are some places that was used to find the information from the informants. The resource of the data used in this thesis consist of three informants. Two of them are the performers of Javanese shades shadow puppet, and the rest are a teacher of Javanese dialect. The first informant is *Bapak Sapani Anom Carito*. He is one of the great performer of Javanese shades shadow puppet in Malang. As usual, every time he performs his shades shadow puppet, he use Javanese but in Malang dialect. The second informant is *Bapak Gimani*. He is the famous Javanese shades shadow puppet performer in Jember and its surroundings. Anytime he performs his puppet, he use Javanese in Surakarta (*Mentaraman*) dialect. Both of them are the performers of Javanese shades shadow puppet who perform their puppet in *pakem /pAkəm/* way. It means that they use the real puppet story every time they perform their performance. They don't care about the modern story as being done by the young Javanese shades shadow puppet performer that perform the puppet by using the modification story. The last informant is *Rusdijanto*. He is the scholar of *Karawitan* who completed his study at the College of Karawitan in Surabaya. He is the expert in Javanese culture especially in all kind of Javanese song (*serat*, including *Serat Dewaruci*) and also its enterpretation.

The data of the study has been collected in the following steps. First of all, the researcher reads *Serat Dewaruci* text. Furthermore, the researcher also goes to the informants to check and recheck the data that have been obtained from reading the *Serat Dewaruci* text. In the process of this activities, the researcher also combined the data obtained from books the *Serat Dewaruci* text as well as from informants. At last, the researcher arranges the data systematically in accordance with the problem of the study.

III. Result and Discussion

In this discussion, the writer divides the idiomatic expressions into three categories. Firstly, the idiomatic expressions that is found in *Serat Dewaruci* when Wrekudara is still in Amarta. Secondly, the category of the idiomatic expressions that are found in when Wrekudara beginning his journey to find 'the purifying water'. The third is the category when Wrekudara getting the life and divinity instruction from *Dewaruci*. In this case, the writer takes the third category of "Serat Dewaruci", because it has the biggest number of the Javanese Idiom than the other category of this song.

The Data from the Third Category:

1. Prawira ing kaharjan,
2. ganggal kartining buwana,
3. Lir toya alun jaladri,
4. Kadya menyak aneng puhan,
5. Kacang kedhele sinebar aneng sesela,
6. Pamer panganggo,
7. Kadya sasangka katawengan dening riris,
8. Lir upama sekar sari,
9. Lir gubar bendhe tinatab,
10. Ngeguru Pandhita bingung,
11. Lir geni munggen wreksa,
12. Sawujud panuksmanya,
13. Enggoning langit watesan.

In this discussion, it is similar with the phonetic change discussion, the changing discussion won't be presented completely as an idiomatic expression. . The presentation served will only for the words undergo the category change.

1. *Kaharjan* : The word *kaharjan* can be found in the idiomatic expression *Prawira ing kaharjan*. The stem is *harjaya* 'safe' (Ranggawarsita,1994:58). "The word undergoes the syllabification process in which the word getting a new process by omitting one or more syllables in order to shortener the word" (Wedhawati *et al*,2006:43). After getting the syllabification process, the word *harja* is also getting the verb formatting process. "The verb in *ka-/an* formation has the variant formation *ka-/nan* because of the influence of the stem at the end of the phoneme. The verb excluded in the passive verb with the third singular or plural persons as the doer" (Wedhawati, 2006:134). The word formation process excluded in 'derivational affixes' because after undergoes the syllabification process, the word *harjaya* that has been changed becoming *harja* also added with the prefix *ka* and the suffix *an*. The process are as follows : *harjaya – ya : harja + ka-/an : kaharjan*.
2. *Kartining* : The word *kartining* can be found in the idiomatic expression *Tunggal kartining buwana*. The stem is *karti* 'prosperous' (Prawiroatmojo,1995:210). After getting the suffix *-ing*, the new formation word is a possessive nominative word in the phrase *kartining buwana* (Wedhawati *et al*, 2006:252). The word changing process excluded in 'derivational affixes' because the word *karti* 'prosperous' that firstly is an adjective has altered become *kartining* 'prosperity' that the part of speech is a noun or in Javanese is functioned as a possessive nominative word. The process is as follows : *karti + (n)ing* becomes *kartining*.
3. *Jaladri* : The word *jaladri* can be found in the idiomatic expression *Lir toya alun jaladri*. There is no stem here because the word is a blending word. "Blending is a new word formation process by blending two word fragments without maintaining its meaningful elements" (Wedhawati *et al*,2006,43). There are two word elements that make them becomes a new word, they are the words *jala* 'water' (Prawiroatmojo, 1995:175) and *adri* 'mountain' (Prawiroatmojo,1995:3). From the words *jala* 'water' and *adri* 'mountain' they are blended become a new word. it is *jaladri* 'sea/wave of the sea' (Prawiroatmojo,1995:176). "A blended noun is a noun that is formed by fragmenting 2 words or more that is blended, without maintaining the meaning

of the constituents” (Wedhawati *et al.*,2006:221). The word changing process excluded in ‘blends’ way. ‘Blends are words that are created from parts of two already existing lexical items.’ (Debrovolsky,1989:106). The process is as follows : *jala + adri = jaladri*.

4. *Sinebar* : The word *sinebar* is found in the idiomatic expression *kacang kedhele sinebar aneng sesela*. The stem is *sebar* ‘spread’ (Prawiroatmojo,1995:177). “The *-in-* verb formation is a passive verb with the third person singular or plural as the doer. This verb is often found either in literature style or formal style, both in *ngoko* ‘speech level of Javanese used among intimates or when speaking to certain people or lower status’ (Shadily,1989:388) and *krama* ‘the polite form of Javanese used to and among upper-class people’. (Shadily,1989:312). “The *-n-* verb means the object of the action that is done as stem with the requirement / tool that is told to the nominative stem” (Wedhawati *et al.*,2006:135). The word changing process excluded in ‘inflection’ way. ‘Inflection modifies a word’s form in order to mark the grammatical subclass to which it belongs’ (Debrovolsky,1989:107). The process is as follows : *sebar + -in- : sinebar*.
5. *Sesela* : The word *sesela* is also found in the idiomatic expression *Kacang kedhele sinebar aneng sesela*. The stem is *sela* ‘stone’ (Prawiroatmojo,2nd volume,1985:174). In this case, the first syllable ‘*se*’ is repeated. “The partial repetition form of adverb is formed from the partial repetition of the polymorphemic stem...the repetition that happen to the first consonant of the polymorphemic stem plus vowel...” (Wedhawati *et al.*,2006:339). In this case the writer doesn’t find any English word formation process that is suitable with the condition happens to the word *sela*. The process is as follows : *sela* ‘stone’ + Up(pR) = *Ulang parsial* or we can call it as partial Repetition : *sesela*.
6. *Panganggo* : The word *panganggo* is found in the idiomatic expression *Pamer panganggo*. The stem is *anggo* ‘wear’ (Prawiroatmojo,1995:12). The stem of a noun that has an affix *pa-* can be a verb and states the meaning as follows: “The instrument that is used to do the activity that is stated by the stem...” (Wedhawati *et al.*,2006,228). The word changing process excluded in ‘derivational affixes’ because the word *anggo* ‘wear’ that is firstly categorized

as a verb has altered become a noun, *panganggo* 'clothing' after getting the prefix 'pa-'. The process is as follows : *anggo + pa- : panganggo*.

7. *Katawengan* : The word *katawengan* is found in the idiomatic expression *Kadya sasangka katawengan dening riris*. The stem is *taweng* 'partition' (Ranggawarsita,1994:269). "The forming verb *ka-/an* varies to *ka-/nan* because of the influence of the last phoneme of the stem. The verb excluding to the passive verb with the third singular or plural persons as the doer. The stem is 'to infinitive', 'noun', or 'verb'. The forming verb *ka-/an* is used in the literary term, *ngoko* or *krama* pronunciation. The meaning is 'being done the activity that is stated to the stem'" (Wedhawati *et al*,2006:134). The word changing process excluding to 'derivational affixes' because the word *taweng* 'partition' that is firstly is a noun has altered to a passive verb *katawengan* 'be separated by' after adding with prefix *ka-* and suffix *-an*. The process is as follows : *taweng + ka-/an : katawengan*.
8. *Tinatab* : The word *tinatab* can be found in the idiomatic expression *Lir gubar bendhe tinatab*. The stem is *tatab* 'cudgel' (Prawiroatmojo,1995:241). "The verb *-in-* form is a passive verb that the doer is the third singular or plural person" (Wedhawati *et al*,2006:135). The word changing process excluding to 'derivational affixes' because after getting the additional infix *-in-* the word *tatab* 'cudgel' that is firstly is a noun has altered become a verb. The word *tinatab* itself means 'be hit'. The process is as follows : *tatab + -in-*.
9. *Ngeguru* : The word *ngeguru* can be found in the idiomatic expression *Ngeguru Pandhita bingung*. The stem is *guru* 'teacher' (Prawiroatmojo,1995:160). "The verb N- form excluded to the intransitive or transitive active verb...if the stem is a noun, the N- form verb states to do an activity that is related to something stated by the stem" (Wedhawati *et al*,2006:137). Firstly the word *guru* 'teacher' is a noun, but after getting the prefix N-, the word alters become *ngeguru* that means 'become the student of / to study with...'. The word changing process excluded to 'derivational affixes', because after getting the prefix N-, the part of the speech of the word alters become an intransitive verb. The process is as follows : *guru + N- becomes ngeguru*.

10. *Sawujud* : The word *sawujud* can be found in the idiomatic expression *Sawujud panuksmanya*. The stem is *wujud* 'shape' (Prawiroatmojo,1995:328). "The affix /sa-/ is formed if the stem that is attached by the affix {sa-} has a consonant as the initial..." (Wedhawati *et al*,2006:434). The word changing process excluded to 'derivational affixes'. After getting the affix *sa-*, the word *wujud* that is firstly is a noun has altered become an adjective that means 'having the same shape with / similar with'. The process is as follows : *wujud* + *sa-*.
11. *Panuksmanya* : The word *panuksmanya* can be found in the idiomatic expression *sawujud panuksmanya*. There is no stem in the word because this is a compound word in which there are two word that is compounded become a word. "Compounding is the arranging process of two stems or more become a word" (Wedhawati *et al*,2006:42). The first word is *panuksma* 'to transform' (Prawiroatmojo,1995:62) and the second word is *nya* 'the (as an article)'. After being compounded, the word *panuksma* and *nya* attached each other become *panuksmanya* that means 'the transformation'. The process is as follows : *panuksma* + *nya* : *panuksmanya*.
12. *Enggoning* : The word *enggoning* can be found in the idiomatic expression *Enggoning langit watesan*. The stem is *enggon* 'place' (Prawiroatmojo,1995:121). After getting the suffix *-ing*, the new formation word is a possessive nominative word in the phrase *enggoning langit watesan* (Wedhawati *et al*, 2006:252). The word changing process excluded in 'derivational affixes' because the word *enggon* 'place' that firstly is an adverb of place has altered become *enggoning* 'the place' that the part of speech is a noun or in Javanese is functioned as a possessive nominative word. The process is as follows : *enggon* + (*n*)*ing* becomes *enggoning*.
13. *Watesan* : The word *watesan* can be foun in the idiomatic expression *enggoning langit watesan*. The stem is *wates* 'the bound / boundary' (Prawiroatmojo,1995:313). The *-an* form adjective states the interpreting 'characterized as stated by the stem' (Wedhawati *et al*,2006:195). The word changing process excluded in 'derivational affixes' because the word *wates*

'the boundary' that firstly is a noun has altered become an adjective in the word *watesan* 'bounded'. The process is as follows: *wates* + *-an* : *watesan*.

IV. Conclusion

Based on the previous changing discussion in the previous chapter, it is concluded that in the category change, the process that are undergone by the words that undergo the category change is variegated. Almost all of them undergo 'derivational affixes' process, but some of them are different. The other processes that are also undergone by the words that undergo the category change are 'verb formatting', 'syllabification', 'blending', 'inflection', 'partial repetition', and 'compounding'.

V. References

- Blake, N.F. (1990). *An Introduction to the Language of Literature*. London: Macmillan Publishers Limited.
- Bloomfield, Leonard. (1964). *Language*. New York: Holt, Rinehart and Winston, Inc.
- Dressler, Wolfgang U. (2003). *The Handbook of Historical Linguistics: Morphological and Lexical Change: Naturalness and Morphological Change*. Oxford: Blackwell Publishing Ltd.
- Crystal, David. (2008). *A Dictionary of Linguistics and Phonetics*. Oxford: Blackwell Publishing.
- Debrovolsky, Michael *et al.* (1989). *Contemporary Linguistics*. New York: St. Martin's Press.
- Forson, Benjamin W. (2003). *The Handbook of Historical Linguistics: Pragmatico-Semantic Change: An approach to Semantic Change*. Oxford: Blackwell Publishing Ltd.
- Gatherer, W.A. (1985). *The Student's Handbook of Modern English*. Edinburg: Helmes McDouglas Ltd.
- Hornby, A S. (1988). *Oxford Student's Dictionary*. Oxford: Oxford University Press.
- Kriswanto, Agung. (2009). *PARARATON: Alih Aksara dan Terjemahan*. Jakarta: Wedatama Widya Sastra.
- Nafenan, Drs. Mohammad. (1995). *Paribasan Bebasan lan Saloka*. Solo: C.V. Aneka.

- Prawiroatmodjo, S.. (1995). *Bausastra Jawa-Indonesia (A – Ng)*. Jakarta: Toko Gunung Agung.
- Prawiroatmodjo, S.. (1995). *Bausastra Jawa-Indonesia (Ny – Z)*. Jakarta: Toko Gunung Agung.
- Ranggawarsita, R. Ng. (1994). *Kamus Kawi – Jawa*. Yogyakarta: Gadjah Mada University Press.
- Hofmann, Th.R. (1995). *Realms of Meaning*. New York: Longman Publishing.
- Resminingsih, Kurniati *et al.* (1998). *Perbandingan Semantis Makna "Atas-Bawah" Dalam Bahasa Indonesia-Jawa-Sunda*. Jakarta: Pusat Pembinaan Bahasa dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan.
- Salmun, M.A. (1979). *Dewaruci*. Jakarta: P.N. Balai Pustaka.
- Saputra, Karsono H. (2005). *percak-percik Bahasa dan Sastra Jawa*. Jakarta: Wedatama Widya Sastra.
- Shadily, Hassan *et al.* (1998). *Kamus Indonesia Inggris*. Jakarta: PT Gramedia Pustaka Utama.
- Shadily, Hassan *et al.* (2000). *Kamus Inggris Indonesia*. Jakarta: PT Gramedia Pustaka Utama.
- Soebardi, S. (1975). *The Book of Cabolek*. Leiden: The Hague-Martinus Nijhoff.
- Spears, Richard A. (1993). *Dictionary of English Idioms*. Jakarta: Penerbit Erlangga.
- Suwadji *et al.* (1995). *Medan Makna Rasa Dalam Bahasa Jawa*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan
- Wedhawati *et al.* (2006). *Tata Bahasa Jawa Mutakhir*. Yogyakarta: Kanisius.
- Yule, George. (1987). *The Study of Language*. Cambridge: Cambridge University Press.
- Suparlan, Drs. Y.B.. (1988). *KAMUS KAWI INDONESIA*. Yogyakarta: Penerbit Kanisius.
- Salmun, M.A. (1979). *Dewaruci*. Jakarta: PN Balai Pustaka
- Sumadi. (1995). *Sistem Morfemis Adjectiva Bahasa Jawa-Indonesia*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan.
- Surakarta, Pujangga, (1991). *Serat Dewaruci*. Semarang: Dahara Prize.
- Zabrina. (2007). *MUSTIKA JAWA*. Klaten: Kawan Kita.

CATEGORY CHANGING PROCESS OF JAVANESE IDIOMATIC EXPRESSIONS USED IN SERAT DEWARUCI

ORIGINALITY REPORT

5%

SIMILARITY INDEX

4%

INTERNET SOURCES

0%

PUBLICATIONS

2%

STUDENT PAPERS

PRIMARY SOURCES

1	Submitted to Universitas Negeri Surabaya The State University of Surabaya Student Paper	2%
2	archive.org Internet Source	1%
3	www.yosuazi.tistory.com Internet Source	1%
4	santyintan.blogspot.com Internet Source	<1%
5	www.scribd.com Internet Source	<1%
6	core.ac.uk Internet Source	<1%
7	Submitted to Universitas Negeri Jakarta Student Paper	<1%
8	agungpambudi72-sangkanparaningdumadi.blogspot.com Internet Source	<1%

9

ejournal-s1.undip.ac.id

Internet Source

<1 %

10

etheses.uin-malang.ac.id

Internet Source

<1 %

Exclude quotes On

Exclude matches Off

Exclude bibliography On