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## **REPRESENTATION OF JAVANESE-DUTCH ACCULTURATION IN THE NOVEL *BURUNG-BURUNG MANYAR***

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### **Abstract**

A language that a person uses on a daily basis inside a society is a flexible tool that can change to meet the needs of its users and the times. The Dutch language continues to have a significant influence on post-colonial writing, particularly in novels and romances. Y. B. Mangunwijaya's *Burung-Burung Manyar* is a well-known work of post-colonial literature. Teto, the protagonist, is at the heart of the narrative, spinning a tale of adolescent infatuation with undertones of colonialism, treachery, retaliation, and disappointment. Readers are given a sense of wonder by the unusual usage of language. Y. B. Mangunwijaya's choice of language in this story is a fascinating example of how Dutch culture is represented. He gives considerable thought to how a Javanese-born individual who speaks Indonesian as their first language may utilize a Dutch phrase. This phenomenon led the author to use linguistic style and diction to delve deeper into this facet. The research's conclusions are as follows: (1) the author of the novel successfully employs and modifies the diction to represent Dutch culture; and (2) the author's consideration of the speaker's context enables the diction to accurately represent Dutch culture through the linguistic interaction of two cultures, Javanese and Dutch.

**Keywords:** *Burung-Burung Manyar, culture, stylistics, acculturation.*

### **Introduction**

Language is a tool that people use to communicate and interact, whether through speaking or writing. Language allows people to express their thoughts and feelings. When someone shares an idea, they need to communicate it so that others can understand it. Every idea has two sides, like two sides of a coin. One side might be accepted by some people, but the other side may not be. Language involves two processes: understanding and communication. Comprehending language is a mental function that decodes messages to grasp their meaning, while language expression is the mental process of generating meaningful messages (Fortunato Queiroz et al., 2023). However, when both sides are understood, agreed upon, and shared, the idea becomes a lasting thought within society, turning into something we call culture.

Culture is a gift that belongs to a community. It is diverse and can be found in different regions. Culture is an idea or belief held by a group of people within a certain area or community. It shows how humans develop within their social environment. For culture to exist, it needs recognition and agreement from people who share the same understanding. Once agreed upon, the shared culture is applied within a community, and this becomes what we call civilization.

Culture changes over time, both in thought and practice. For a language to serve all members of a culturally diverse group, there must be cultural equivalents and a shared understanding of the language being used (Martinez, 2015). Indonesia's diverse cultures are an example of these changes, which are often influenced by external factors. These factors include significant changes in the environment, such as natural disasters, infrastructure development, or the introduction of a new culture into an existing one. The process where two cultures mix but keep their original identities is called acculturation.

Acculturation happens when elements of a new culture are gradually accepted and combined with the original culture. For example, when people with a certain culture encounter element of a foreign culture, these elements may be absorbed without erasing

the original identity. Acculturation, which refers to the adoption of cultural traits from the host country, has been assessed through various methods, including proxy indicators such as country of birth, duration of residence in the United States, and the language spoken at home (Jiang et al., 2021; Pachipala et al., 2022; Sanjeevi, 2022; Thomson et al., 2023).

Cultural heritage, including acculturation, is often preserved to allow future generations to study it. Modern technology, like photos and videos, helps record cultural changes in ways that are easy to access and understand. In addition to visual tools, written works such as essays, reports, and literature like short stories and novels also document cultural evolution.

Acculturation in a community can be observed through interactions among people and the products of their culture. This is also reflected in literature. The language used by an author to describe characters and their actions often showcases cultural blending. In this way, an author's work represents their experiences, knowledge, and hopes, offering a concrete example of acculturation.

For instance, Y. B. Mangunwijaya, known as Romo Mangun, was a priest, cultural expert, senior architect, and writer. He is famous for his educational contributions and social work, including building a school and designing a riverside village in Yogyakarta and a *Sendangsono* Catholic Church (Beck, 2018). His novel *Burung-Burung Manyar* (The Weaverbirds), published in 1981, reflects cultural acculturation between Indonesia and the Netherlands during the colonial and post-colonial eras.

The novel *Burung-Burung Manyar* tells the story of a man named Teto and his love for a woman named Atik. The setting spans colonial and post-colonial times, and Teto's internal conflict highlights his dual identity: whether to embrace his Dutch upbringing or his Javanese roots. Raised in a family loyal to the Dutch, Teto resents the Japanese and joins the Dutch military, KNIL, during World War II. Meanwhile, Atik supports Indonesia, which allies with Japan to fight the Dutch. This creates a tragic love story, showcasing the complexities of cultural and national loyalty.

Through Teto's character, Romo Mangun illustrates acculturation by blending Dutch and Javanese cultures in the novel's dialogue and themes. The story is more than a simple romance; it provides a nuanced view of colonial history, showing not only the struggles of the colonized but also the challenges faced by locals who sided with the colonizers.

Romo Mangun incorporates philosophical ideas into the novel, encouraging readers to reflect on its themes. His choice of words, or diction, demonstrates his skill as a writer. However, modern readers may find some language challenging because it blends Indonesian and Dutch, reflecting the colonial setting.

The novel's language and cultural themes make it an excellent subject for studying acculturation. This research explores how Romo Mangun's diction represents Javanese and Dutch cultural blending. The study aims to (1) identify the specific words and expressions that illustrate cultural acculturation in the novel; (2) describe how these linguistic choices reflect the merging of Javanese and Dutch cultures. By analyzing Romo Mangun's work, this research highlights the interplay between language and culture, showing how literature can preserve and represent cultural changes over time.

### **Dictions**

Diction is the careful selection of words used by a writer or speaker to convey meaning, enrich storytelling, and effectively communicate ideas. Also it can be known as a lot of words that can be chosen as address term (Lumban Tobing, 2013). As Keraf (2006) explains, diction goes beyond simply choosing words; it encompasses phrasing, stylistic language, and expressions. In literature, diction becomes a vital tool for embedding themes, emotions, and cultural concepts within a narrative, shaping how a message resonates with readers. Through the choice of words, writers can create not only clarity and understanding but also layers of meaning and emotional depth.

Diction can be classified into two major types: lexical structure-based and meaning-based. The first category, lexical structure-based diction, involves grouping words based on their semantic relationships. This includes concepts such as synonymy,

where words share similar meanings, and antonymy, where words express opposites. Homonymy refers to words that sound or look alike but differ in meaning, while polysemy involves words with multiple related meanings. Hyponymy, where one word represents a subset of another (e.g., "rose" as a type of "flower"), also falls under this category. These semantic structures illustrate how words relate to one another, shaping the language of a text.

The second type, meaning-based diction, highlights the importance of a word's meaning in different contexts. According to Keraf, meanings can be divided into two categories: denotative and connotative. Denotative meanings are literal and straightforward, providing a clear, objective reference. For example, "The house is 250 square meters" directly describes the size of a house without implying any additional meaning. Such clarity is especially important in scientific or academic texts. On the other hand, connotative meanings carry additional interpretations or emotional undertones. Words like "passed away," "deceased," and "fallen" all refer to death but evoke different emotions or cultural contexts. "Fallen," for instance, might suggest honor or heroism, while "passed away" conveys a more neutral or polite tone. These connotations add depth to language, but they also require careful consideration, as they can influence a reader's interpretation of the text.

### **Linguistic Categories and Stylistic Language**

Analyzing diction in literature also involves examining its linguistic and stylistic dimensions. As Leech and Short (2013) suggest, linguistic categories such as lexical choice, grammar, figures of speech, and textual cohesion provide valuable insights into how diction shapes meaning. Lexical categories—covering nouns, verbs, adjectives, and adverbs—help pinpoint specific word choices and their impact on tone and theme. For example, identifying why an author chooses a particular verb or adjective can reveal their intent and contribute to the narrative's overall mood.

Diction is not merely a tool for clarity but also a means of cultural and emotional expression. Writers use diction to evoke specific feelings or represent cultural dynamics.

For instance, in a narrative exploring cultural blending, the choice of words might reflect dual meanings or contrasting associations to highlight internal or societal conflicts. Such use of diction demonstrates its power to enhance storytelling by linking language to cultural and emotional layers.

Through careful analysis of diction, we uncover how words serve as more than tools for communication; they transform ideas into rich, multi-dimensional narratives. By incorporating both denotative precision and connotative depth, diction enables writers to craft works that resonate emotionally and culturally with their audience, revealing the intricate interplay between language, thought, and culture.

### **Method**

The research employed a qualitative method, chosen for its strength in providing deep understanding through narrative and textual descriptions of the studied phenomena. This approach began with data collection, followed by data analysis, and concluded with drawing insights and conclusions.

The research took place in November 2024 at Universitas Perwira Purbalingga. The primary source for the study was Y. B. Mangunwijaya's novel *Burung-Burung Manyar*. The data comprised two categories: primary data, drawn directly from the novel, and secondary data, including readings or articles that supported the research. To ensure comprehensive analysis, the novel was revisited, and relevant data points were carefully identified and extracted from the narrative.

### **Instruments**

The data for this research consisted of vocabulary in the form of diction found within the novel. As such, the research instruments were limited to writing tools and notes for documenting and analyzing the identified diction.

## **Data Analysis Procedure**

The data collection technique involved identifying excerpts of words or phrases that exemplify diction reflecting Javanese-Dutch acculturation within the novel *Burung-Burung Manyar*.

For data analysis, the process began with selecting diction that highlighted instances of cultural acculturation in the novel. These selections were then interpreted and articulated into descriptive narratives, providing detailed explanations to address the research questions formulated for this study.

## **Findings**

The findings from *Burung-Burung Manyar* by Romo Mangun reveal significant elements of Javanese-Dutch acculturation, particularly through diction. Key findings include:

### **Use of Dutch-Origin Words**

The novel integrates Dutch terms such as *slagorde* (battle order), *loitenant* (lieutenant), and *Neerlandia* (Netherlands) to emphasize the colonial influence and the duality of Teto's cultural identity.

### **Orthographic Adaptation of Loanwords**

Words like *sepandri* (from *vaandrig*) and *matrus* (from *matroos*) reflect phonetic adaptations to fit Javanese or Indonesian pronunciation, showcasing the localization of Dutch vocabulary.

### **Linguistic Representation of Cultural Conflict**

Terms such as *konsulen* (from *consulent*) and *anstil* (from *aanstellerig*) highlight the interaction between Dutch and Javanese cultural expressions, demonstrating the blending of identities through language.

### **Symbolic Use of Language**

The term *soldadu* (from *soldei*, meaning salary) illustrates Teto's personal struggle against being defined by colonial roles, symbolizing deeper socio-political tensions.

### **Cultural Localization in Everyday Terms**



The transformation of the Dutch game name *Zondag-Maandag* into *sondakh mandakh* reflects the localization of Dutch cultural elements into Javanese linguistic frameworks.

### **Two-Way Linguistic Integration**

Dutch-origin words are used not only by Javanese characters like Teto and Atik but also by Dutch characters like Verbruggen, reflecting a mutual adaptation of language within colonial interactions.

### **Discussion**

The findings illuminate how Romo Mangun uses diction in *Burung-Burung Manyar* to explore the cultural and linguistic blending between Javanese and Dutch identities during the colonial and post-colonial periods.

The integration of Dutch-origin words like *slagorde* and *loitenant* emphasizes the colonial influence on Teto's character. These terms highlight his dual identity, torn between his Javanese heritage and his upbringing within a Dutch-loyal environment. This linguistic choice reflects the broader cultural acculturation experienced by individuals in colonial societies.

The orthographic modifications seen in words like *sepandri* and *matrus* demonstrate how foreign vocabulary was adapted for local use. These changes represent the localization of language, where Dutch terms were reshaped to fit Javanese or Indonesian phonetic structures. This process mirrors the adaptation of foreign cultural elements into local traditions, creating a unique blend of identities.

The use of terms like *konsulen* and *anstil* shows how language serves as a bridge for cultural exchange. These words, rooted in Dutch but used in Javanese or Indonesian contexts, reflect the mutual influence between the two cultures. At the same time, they underscore the tensions between the colonial power and the colonized, as these terms often carry associations of hierarchy and foreign authority.

The symbolic use of *soldadu* reflects deeper social and political commentary. Teto's rejection of the term and its associated role critiques the transactional nature of



colonial military systems, where loyalty was tied to financial incentives. This choice of diction not only captures Teto's internal conflict but also critiques the broader implications of colonialism on individual identities.

The localization of the Dutch game name *Zondag-Maandag* into *sondakh mandakh* illustrates how cultural elements were adapted into the Javanese linguistic and cultural framework. This transformation highlights the ability of local cultures to reinterpret foreign influences, integrating them into their own traditions while maintaining a distinct identity.

Lastly, the mutual adaptation of language, with Dutch-origin words being used by both Javanese and Dutch characters, reflects a two-way process of acculturation. Verbruggen's use of simplified diction, such as *anstil*, suggests that even colonial figures had to adjust their language to interact with the local population. This dynamic adds depth to the portrayal of cultural exchanges in the novel, presenting them as reciprocal rather than one-sided.

Through its intricate use of language, *Burung-Burung Manyar* becomes a powerful exploration of cultural blending and conflict. The novel's diction serves as both a narrative device and a reflection of historical realities, capturing the complexities of identity in a colonial and post-colonial world.

### **Conclusion**

In the novel *Burung-Burung Manyar* by Romo Mangun, the use of borrowed words from Dutch shows how cultures can mix through language. These borrowed words are adapted to fit the characters, like Teto, who represents both Javanese and Dutch cultures. The style of writing reflects how Indonesian was spoken during the colonial era, blending elements of both cultures. This blend of languages is a key part of the novel's storytelling.

The way these borrowed words are written matches the historical setting of the novel. Both Javanese and Dutch characters use Indonesian mixed with Dutch phrases. For Javanese characters, the spelling of Dutch words is often changed to sound how a

Javanese speaker might hear and say them. For example, the Dutch game Zondag-Maandag is written as sondakh mandakh when spoken by Atik.

The novel also includes military terms, inspired by Romo Mangun's own experience as a soldier during Indonesia's independence struggle. This background adds accuracy to the descriptions of places like Magelang and Yogyakarta. His knowledge of history, military life, education, and love stories strengthens the use of Dutch words to fit the characters and plot.

Changes in vocabulary are common and natural in language. Languages grow and adapt to reflect changes in society and human needs. Just as programming languages are updated, spoken languages also evolve with new words replacing or adding to older ones.

Romo Mangun's word choices in the novel show how cultural blending can appear in language. By combining Dutch and Indonesian words, he shows that cultures can blend through language. These words not only make the story richer but also reflect real historical interactions between cultures.

In the end, the diction in the novel clearly shows cultural blending. The mix of Dutch and Indonesian words adds meaning and creates a unique style that makes the novel stand out as a work of literature.

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