

# Oral Communication in Literary Communities in East Java

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**Abstract**— The Indonesian literary community in East Java has experienced very rapid development. Especially in recent developments, the literary community continues to grow and increase in the East Java region--and at the same time develops literary publishing institutions. In this community, interactions between members of the writers are mixed between junior and senior writers. They interact with each other, in their respective communities. This article, in particular, aims to express the style of oral communication that occurs between senior writers and junior writers. The material objects chosen as representatives (corpus) in this article are two literary communities, namely: Komunitas Arek Japan (Mojokerto) and Komunitas Sastra Lingkar Timur Tanah Kapur (Ngawi). The method used is the method of communication, with oral communication theory, and qualitative descriptive approach. From the research conducted, it was found that oral communication used in communication interactions between junior and senior writers is equality communication, which does not distinguish between ways of communication between junior writers and senior writers. In communicating, they are not limited because they are young and old, but they prioritize intimacy, intimacy, and fluency in creativity. There is no level of language in oral communication when interacting in a community.

**Keywords:** *literary community, communication, equality, community*

## I. INTRODUCTION

Until now, language studies (especially in Indonesia) about the praxis of communication, have not been carried out with the focus on the practice of oral communication, not as much as the praxis of written communication. In the search for literature it is known, studies of the praxis of oral communication are mostly carried out on formal oral communication. However, it has never been done by focusing on how to practice oral communication in language interaction in literary community organizations, especially in the literary community in East Java.

Interesting oral communication problems in the literary community in East Java are discussed in this paper, not because people have not researched much, but because they are considered capable of presenting a distinctive oral communication model. To find out how distinctive the oral communication model is meant in the literary community organization in East Java is, there needs to be a comprehensive study. In the study of growth and development of the organization of literary communities in East Java (Manuaba, et. al., 2016), it is known that this literary community organization experienced rapid development.

The organization of literary communities in East Java continues to grow significantly, not only in urban areas, but also in areas that are still categorized as rural. Along with the growth of the literary community organization in East Java, publishers based on the literary community also grew. However, in this paper, the focus of discussion is not on this question, but on the focus of verbal communication in the literary community. In the literary community in East Java, it is assumed that community members are quite diverse - both in terms of age, educational background, and employment. Although it is diverse, but in communities in East Java, it is estimated that the interaction that occurs is very smooth and familiar. In this community, interactions between members of the writers are mixed between junior and senior writers.

In this paper, of course, it is not possible to discuss all of the many community organizations, so that it is only limited to two communities as representatives, namely Komunitas Arek Japan (Mojokerto) dan Komunitas Lingkar Timur Tanah Kapur (Ngawi). So, in this paper, the aim is to reveal the oral communication model that occurs between senior writers and junior writers in the literary community.

## II. LITERATURE REVIEW

In the literature study, it is known that not many researchers are researching literary community. However, it cannot be said, nothing at all. There are already researchers who studied, including Sungkowati, et.al. (2010), Manuaba, et.al. (2016), and Indraswara (2015).

However, all of the researches are more focused on the problem of the literary community, regarding maps of the literary community, the existence of the literary community, and also the development of the literary community. The focus on oral communication, in particular, about the literary community is not yet the focus of studies in the existing studies.

In this paper, oral communication is understood as one model of direct communication (Wardhany, et. al., 2019; Gunawan, 2015; Turner, 2000). Oral communication is more of an intrapersonal or interpersonal and nonverbal communication (Agus, 2003; Ani, 2015). In this oral communication, sometimes many hidden things are said, which are not possible in written communication. Maybe there is something hidden that might be a model of oral communication which is then called magical communication (Ahmad, 2012).

## III. METHOD

The research used a type of qualitative research in field research, with observation techniques for communication activities among members of the literary community. The data sources, as already stated, are two literary communities in East Java, Komunitas Arek Japan (Mojokerto) and Komunitas Sastra Lingkar Timur Tanah Kapur (Ngawi).

Data were collected by direct observation techniques, collected data are in accordance with the focus of research, namely oral communication within the organization of the literary community. The analysis was carried out in a descriptive-analytical manner.

## IV. RESULT AND DISCUSSION

### 4.1 Equivalent Communication Models

In literary community organizations, people who love literature and art gather together. They have self-character that is relatively more relaxed, not serious, and prioritizes intimacy in interacting with each other. The characteristics of such people greatly influence the way they communicate verbally. In fact, from the results of the research that has been done (Manuaba, et. al., 2016), the literary community organization itself is formed from a relaxed situation as well, starting from casual chatting while drinking coffee, then gradually becoming a forerunner. from the organization.

In the formation of literary community organizations too, the people who joined were people who sincerely join for the purpose of loving literature and art in general. Therefore, there seems to be no element of coercion for each of its members, all is based on consciousness. Because they come from various educational backgrounds, ages, jobs, etc., there are multidisciplinary, multicultural and multi-level interactions. Even so, with each other, they don't feel superior or inferior to each other, no customers, all feel the same and feel. They complete each other, and also help each other. This condition creates intimacy with each other.

The language used is equivalent, without any level of language, even though this is in East Java. The personality of the members of the literary community, the conditions of the interaction, and their interests and orientation have made them have such a language attitude. For example, if they communicate in Javanese, they enter a familiar Javanese language. My words, you, etc., are words that are used to greet anyone in a literary community organization. No one feels offended, or wants to offend, in that communication interaction. All words for everyone, without being distinguished from their background. No one feels more senior or junior. Nobody wants more than others.

Everything is the same, at the level of oral communication. In that sense, there is equal communication, which is not limited by background, and prioritizes familiarity. This equivalent oral communication provides a comfortable effect for all members in the literary community organization. This is a typical thing that occurs in oral communication in literary community organizations.

### 4.2 Typology of Daily Oral Communication

Literary community organizations are not formal organizations, but informal organizations, the organizations made up of people who love the world of work, the world of literature. The orientation of this organization is not on profit, but rather on job satisfaction. Suppose there are benefits, they are also grateful. This vision and orientation must at least be related to the typology of their oral communication.

In the discussions related to activities in literary community organizations, because it is not a formal organization, the language typology used in literary community organizations tends to be everyday spoken language. Why do they use everyday

language? This is possible because the typology of everyday language is more fluid and familiar to be used as a medium for interaction in literary community organizations.

In addition, the daily typology of oral communication also provides a comfortable effect, provides a more relaxed condition, and also opens intimacy. Words that tend to be young and popular words make it tense. The direct effect is that conditions become very comfortable.

#### 4.3 Selection of Simple Diction

In the communication interaction between community members in this literary organization, vocabularies tend to be chosen in the form of simple, humorous diction, which are understood by all members of the community. Most importantly, there are no words that are difficult to understand, that is, prioritizing the variety of everyday communication languages.

The tendency to choose this simple diction is something intended because what is liked or targeted by communication is intimacy and family atmosphere in the literary community organization. This atmosphere is very necessary to support creative creativity in the organization.

## V. CONCLUSION

Based on the results and discussion, three things can be concluded. These three things are:

First, oral communication which tends to be used in literary community organizations, has more character as a relaxed, intimate, and light communication. This communication character is very supportive for every member of the community in their work.

Second, oral communication in literary community organizations is not vertical, but tends to be horizontal. Every member of the community, whether young or senior, uses an equal and levelless language style.

Third, all members of society in this literary organization realize that literary organization is not a formal and rigid organization, but as a shared "home" for production.

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