Expressive Speech Act: The Story Dewaruci Plays Work of Dalang Nartasabda

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Abstract: Each wayang performance is expected to be able to convey a message that can motivate a satisfying aesthetics experience in addition to other objectives. This study aimed to explain the relevance of Expressive Illocutionary Acts (Tindak Tutur Ekspresif/TTE) functions revealed in Dewaruci, in the implementation of character education, and to contribute understanding and enrichment to the pragmatics applied to the performing arts objects. Pragmatics study is not limited to language studies only. It reveals the meaning embodied in the performing arts comprehensively and profoundly through Pragmatics. Performing arts that use verbal language as a useful medium are used to express the intent or content logically. Thus, pragmatic science is a new discourse and continues to be developed and needs to be followed up to reveal the meaning of art performances thoroughly. Pragmatics is a branch of language that studies the structure of language externally that is how the language unit used in communication, and therefore, it is a study of language that includes the level of macrolinguistics. Kreidler (1998: 183) defines the classification of acts of illocution, such as Expressive Illocutionary Acts (Tindak Tutur Ekspresif/TTE) as a speech act done with the intention that his speech is interpreted as an evaluation of what is mentioned in the utterance. The worldview for the Javanese is its pragmatics value to reach a state of certain psychics, namely calmness, tranquility, and inner balance. The Expressive Illocutionary Acts submitted by the dalang often contain messages, such as moral, spiritual, educational, enlightenment, etc. TTE presented by the dalang contains messages of character education or personality.

Keywords: expressive illocutionary acts, character, personality

1. Introduction

Puppet is one of the products of Indonesian culture and ingrained in the community of supporters that can affect the expression of society. In addition, it contains the values that can be used. Each puppet performing is expected to be able to deliver messages that motivate the emergence of the aesthetic experience that is satisfying while other purposes, such as for, giving information, propaganda, social criticism, and entertainment. Related to those purposes, this paper will focus on the problem of “speech acts” that is inside the text of the story of the puppet characters, meanwhile, for the speech act is taken especially on Expressive Speech Acts or ESA (Tindak Tutur Ekspresif=TTE). Its goal is to explain the relevance of the functions of ESA revealed in the play Dewaruci, in the growing of character education. Research on ESA has not been so much to do so, the following discussion of speech acts of various objects studies both of wayang or other arts.


Sutarno Haryono. (2010). "Study of Pragmatics on Menakjingga Lena Text in Langendiya Mandraswara Mangkunegaran Performing Arts" Kajian Pragmatik Teks Menakjingga Lena pada Seni Pertunjukan Langendiya Mandraswara Mangkunegaran...This study has the same focus with the study of the dissertation Langendiyan performing arts performed by dancers with the dialogue.


2. Theoretical Review

This theoretical review will address to pragmatic theory, but first it is needed to be explained the theory of linguistics. Linguistics has various branches of science among phonology, morphology, syntax, semantics and pragmatics. Pragmatics is the branch of linguistics that studies the structure of external language that is how linguistic units used in communication so that the study of language includes macrolinguistics level. Linguistic pragmatics is the study of the substitutions, directly or indirectly, presupposition, implicature, entailment and conversational conversations or activities between speakers and partners. Furthermore, Kunjana confirms that examines the real pragmatic intent speakers in the context of the situation and the specific socio-cultural environment. Due studied in pragmatics is the intent of speakers in conveying their speech, it can be said that pragmatic in many ways parallel to semantics, which is a branch of linguistics that examines the meaning of the language, which examines the meaning of the language, but the meaning of language was studied internally (Kunjana Rahardi, 2003: 16).

Speech Act and Its Type

Kreidler (1998: 183) devises classification illocutionary acts include Expressive Speech Acts. Expressive speech act is a...
speech act done with the intention that its speech is interpreted as an evaluation of the things mentioned in the speech. The effort to understand Javanese culture leads to understanding of the values, conceptions and ideologies that guides daily activities in the Java community. Goal of this paper include speech catur (ginem, pocapan, Janturan) in the scene pathet sanga and pathet Manyura Surakarta style leather puppet show. Through ginem the essence of a wosing lakonot the role play will be understood and lived through the utterances revealed in the dialogue between puppet characters. Thus, expressive speech and speech directive contained in ginem pathet sanga and pathet Manyura expected to benefit and contribute to the formation of the character of the audience. (Sutopo, 2006: 22).

The data analysis of the pragmatic writing is done contextually. That is, the data analysis performed on a real form of speech that is done by certain speakers to speech partner in certain place and a certain time, a certain atmosphere or situation. Data ginem or dialog puppet characters contains TTE (greeting, thank you, apology, condolence, expression of rejection). The collecting data is done by recording in detail, critically, and complete. Further data analysis was conducted using an analytic description of the method by means outlines once analyzed, and the results in the form of qualitative descriptive analysis. In this way TTE DRNS expected to be found, it is understood, as well as the essence of the play is to be performed can be lived.

Expressive Speech Act (TTE): An expressive speech arise from previous actions, failure to act of the speaker, or perhaps the final results of the actions and failures. Speech is a retrospective involving expressive speaker. Expressive common speech (in the context of expressive) is greeting, thankful, apology, condolences, congratulates. Conditions that favor the same as verdictive speech actnamely the action is real, the speaker is able to do so, the speaker said with confidence, and trust the other person. The following discussion of TTE PS in the play DRNS.

Saying Sorry. Nyuvun panganpunten said in a speech "... Nyuvun panganpunten woten dhawah? ... Sorry, this command is an expressive speech (TTE) was offered an apology for what will be done, namely Basukarna was confronted by Dipayasa. Basukarna apologized to Bgw Dipayasa before starting a conversation. This can be described as TTE apology views from the marker apologizenyuvun panganpunten. The marker nyuvun panganpunten an apology stating TTE. TTE PM DRNS. There are five utterances TTE PM in the play DRNS showing rejection. Following exposure of the TTE DRNS.

Saying Sorry. Speech stating sorry is discovered when Arjuna feel un-sure to the apology of Basukarna to Dipayasa while Arjuna listens to the message. The following speech was intended. Here's an example: speech:

Werkudara: piye?
Dewi Kunthi: Ngendi ana wong jamak lumrahé Ngudi kawruh lan ngilmu kudu sarana bêbatên ilangng nyawa. ...!

Translation:
Werkudara: ‘Why?’
Dewi Kunthi: Is it commonly happen, seeking knowledge should pay with loss of life’.

Analysis of speech: speech:Ngendi ana jamak lumrahé wong ngudi kawruh lan ngilmu kudu sarana bêbatên ilangng nyawa.. Speech from Dewi Kunthi to Werkudara is a type of TTE. It can be seen from the marker word ngendi ana ‘where’. TTE marker ngendi ana is about the prevalence.

Speech:
Werkudara:Kowe ki wong tuwatuwa apa bocah? Anoman: Aku wong tuwa dhasaré pêndhita.Werkudara ; Pêndhita kok méncla-méncla ki képiye hê? Aku sing dudu pêndhita waé kudu nuhoni janji, kowé pêndhita kok arêp mengëng ing sêsanggeman.?

Translation:
Werkudara: ‘Are you a parent or a child?’ Anoman: ‘I do as a parent especially preacher.Werkudara: Preacher that is not consistent, so what? I’m just not a preacher but I must keep the promises, You are as a preacher why would you bequit from responsibility’.

Speech: Pêndhita kok ki méncla-méncla ki képiyehe ... speech of Werkudara to Anoman is a type of TTE. It can be seen from the marker-méncla méncla word ‘meaning 'fickle / inconsistent'.The marker of méncla méncla the TTE is intended to deny, This can be observed when Werkudara dealing with Anoman.Werkudara told Anoman that Arjuna the preacher that is consistent in his saying . Nevertheless, Anoman said méncla-méncla ‘inconsistent’ and this is a form of denial between Werkudara and Anoman.

The Function of TTE DRNS and Its Relevance to Character Education
TTE in the play Dewaruci by Nartasabda next said by DRNS is an integral part of the puppet show and included in the elements of puppetry, especially in the field of caturthat includes ginem, Janturan, and pocapan. TTE DRNS, can be traced through the aspects of language, such as the use of the language of puppetry, Janturan, pocapan, ginem, and techniques antawecana. Based on the observation and study of the four plays, it can be said that the second course DRNS, can touch the hearts of the spectacator or can create a sense of continuing communication. Both puppeteer can compose literary harmony and expressions sentence containing and techniques of expression animating puppet characters.

The example of speech act:
Dewaruci: Wêrkudara, Wêrkudara, ana papan jenmar nglangu ang tampe tepi, padhang rrawangan nanging ora antik dayaning surya, kang ana amung susawasa jenjem, ayêm, tentrêm, yaiku kang sinbeut ing lokobaka. Loka téêxe alam, baka téêxe langêng, ya ing kono kang sinbeut alam jati, ya ing alam langêng.
Werkudara: Èngghih. Mèkatên agênging manah kala tampe upani. Kula tinggil sarana cètha sarta ngèglá kula nyumèrêpi urup sêtunggal nanging cahyanipun wolu, kula nyumèrêpi urup sêtunggal nanging cahyanipun wolu mènka daya mènka miwah satunggaling mènaka puakun?

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Translation:  
**Dewaruci: Werkudara, Werkudarathere is a vast place indefinitely, bright but no sun, there is only a sense of calm, peace, favors are called afterlife, or a lasting nature. You wonder as you can see, can say and hear, although it can not see yourself, that is what is called Lokabaka, Loka means nature and baka means eternity, everlasting so it is called everlasting nature.**  
**Werkudara: Yes. The whole of desire of mine that is not equal. I see clearly I also see rays but emits eight colors, what the strength is it, Pukulun?**

3. Conclusion

The function of TTE revealed in DRNS, serves as a medium for the growing of character education, aesthetic appreciation, and preservation of Javanese culture. The values are expressed in speech TTE expected to contribute in the formation of Indonesia’s human character and personality. It can enrich the experience of the soul, expanding perception, and increasing maturity, as well as to provide balancing human life between outward and inward life. Local wisdom which is stressed by the influence of mass culture or pop culture in all aspects of life, makes the presence TTE in a puppet show can be used to explore, revitalize, and preserve local culture and understand the values contained in the puppet which in turn can strengthen national identity.

4. Implications

This study provides some theoretical implications. A puppet / Dalang is the leader of the puppet show, the director, script man and worker, the musical composer, presenter, manager of the puppet show. In other words, a puppeteer is multiposition and multifunctional role. However, mastering the intricacies of language and puppetry literature, particularly expressive speech acts and directive speech acts in the puppet show is very important. It will determine the success of a leather puppets show and the meaning of the play. Disclosure of expressive speech acts related to the background of the artistic mastermind and social conditions supporting puppet show. The success and survival of the puppet show in the community rely on sanggiti or the creativity of the puppeteer to create the achievement of expressive speech acts on a puppet play. Similarly, the strategy of expressive speech acts is an important role to support the quality of puppet show, so that the messages can be captured by people and may provide enlightenment to support communities. The shadow puppets will strengthen the lives for the next turn, and improve the quality of life.

Therefore, it is expected to the art scholars and linguistics scholars can perform more in-depth research with performing arts material objects, such as dances, musics, and puppet approach to linguistics, in particular the paradigm of the pragmatic approach combined with fine art. In this way, the expected results will be more comprehensive and become an interdisciplinary research and will be beneficial to the development of arts and linguistics disciplines.

Expressive speech acts and other speech acts are needed to be understood for puppeters (dalang) and those who love leather puppet show. Understanding of the expressive speech acts, the puppeteers will be able to improve the quality of puppet show and improve the quality of Sanggiti or puppet characters dialog. Pakeliran (puppet performance) is expected to contribute to the improvement of human life quality and contribute in growing characters such as tolerance, respect, harmonious, peaceful, civilized in a multicultural society. The results of this paper emphasizes the expressive speech acts and its strategy which are very important for the community puppet mainly as well as the supporting people to maintain the continuity of life and the quality of pakeliranothe leather puppets show.

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[13] The Journal of Pragmatics publishes focus-on-issues on broad subject areas of general interest to different groups of readers e.g. The Washington Quarterly Spring 2011. [http://support.elsevier.com/](http://support.elsevier.com/)