

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* story, 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 there 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.

Suratno (2012). "Study of Sociopragmatics at The Speech Act Limbukan Scene in Wayang Purwa Performing Arts in Surakarta (Case Study of Ki Anom Suroto , Ki Purbo Asmoro, and Ki Warseno Slenk)" *Kajian Sosiopragmatik Tindak Tutur Adegan Limbukan dalam Seni Pertunjukan Wayang Purwa di Surakarta (Studi Kasus Terhadap Ki Anom Suroto, Ki Purbo Asmoro, dan Ki Warseno Slenk)*. This Suratno's Dissertation has material object as puppet show with focussing on Anom Suroto, Purbo Asmoro, and Warseno Slenk who took *Limbuk Cangik* scene from the perspective of the sociopragmatics.

Sutarno Haryono. (2010). "Study of Pragmatics on Menakjingga Lena Text in Langendriya Mandraswara Mangkunegaran Performing Arts" *Kajian Pragmatik Teks Menakjingga Lena pada Seni Pertunjukan Langendriya Mandraswara Mangkunegaran* ..This study has the same

focus with the study of the dissertation Langendriyan performing arts performed by dancers with the dialogue.

Galih Wicaksono. (2011). "Expressive Speech Acts in Sections *Gambang Suling* Jaya Baya Magazine" (*Tindak Tutur Ekspresif pada Rubrik Gambang Suling di Majalah Jaya Baya*) Postgraduate Thesis, Unnes Semarang. Based on the analysis of data, expressive speech acts and effects of perlokusi the section *Gambang Suling* in the magazine Jaya Baya.

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) divides classification illocutionary acts include Expressive Speech Acts. Expressive speech act is a

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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 lakon* 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 acts namely 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. *Nyuwun pangapunten* said in a speech "... *Nyuwun panganpunten wonten dhawuh? '...'* 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 *apologizenyuwun pangapunten*. The marker *nyuwun pangapunten* 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: *Ngèndi ana wong jamak lumrahé Ngudi kawruh lan ngilmu kudu sarana bêbatên ilanging nyawa. ...!* (DRNS)

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

Analysis of speech: speech: *Ngèndi ana jamak lumrahé wong ngudi kawruh lan ngilmu kudu sarana bêbatên ilanging nyawa..* Speech from *Dewi Kunthi* to *Werkudara* is a type of TTE. It can be seen from the marker word *ngèndi ana* 'where'. TTE marker *ngèndi ana* is about the prevalence.

Speech:
Werkudara: *Kowe ki wong tuwatuwa apa bocah? Anoman: Aku wong tuwa dhasaré pêndhita. Werkudara : Pêndhita kok méncla-ménclé ki kêpiye hê? Aku sing dudu pêndhita waé kudu nuhoni janji, kowé pêndhita kok arêp mêngèng ing sêsanggêman.?*

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 mencla-mencla ki kêpiyehe ...* speech of *Werkudara* to *Anoman* is a type of TTE. It can be seen from the marker-*mencla mencla* word 'meaning 'fickle / inconsistent'. The marker of *mencla mencla* 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 *mencla-mencla* '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 *catur* that 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 specatator 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 jêmbar nglangut tanpa tepi, padhang nrawangan nanging ora antuk dayaning surya, kang ana amung suwasana jenjem, ayêm, tentrêm, yaiku kang sinebut ing lokabaka. Loka têngèse alam, baka têngèsé langgèng, ya ing kono kang sinebut alam jati, ya ing alam langgèng.*
Werkudara: *Ènggih. Mèkatên agênging manah kula tanpa upami. Kula tingali sarana cêtha sarta ngégla kula nyumêrêpi urup sêtunggal nanging cahyanipun wolu, kula nyumêrêpi urup sêtunggal nanging cahyanipun wolu mênika daya mênapa miwah satunggaling mênapa pukulun?*

Translation:

Dewaruci: 'Werkudara, Werkudara there 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 puppeteer / *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 *sanggit* 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 conveyed its meaning that can be captured for 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 as 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 *Sanggit* 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 puppeteer as well as the supporting people to maintain the continuity of life and the quality of *pakeliran* or the leather puppets show.

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