

Strategy Politeness of Werkudara in *Wayang purwa*

Titis Bayu Widagdo¹, Djatmika² & Henry Yustanto³

^{1,2,3} Study Program of Descriptive Linguistic, Postgraduate, Sebelas Maret University

Corresponding Author: Titis Bayu Widagdo E-mail: titisbayuwidagdo1@student.uns.ac.id

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ABSTRACT

Wayang purwa is a noble culture of Javanese people which is the pride of the Indonesian people and is recognized internationally as a masterpiece. The nobleness of the puppet culture is inseparable from the strong characterization of each character in the puppet. One of the strongest characters in *wayang purwa* is *Werkudara*. This research focused on the analysis of *Werkudara* politeness strategies in *wayang purwa* in order to explore the characterizations played by *Werkudara* characters. This research used the politeness theory of Brown & Levinson to deepen the results of the politeness strategy analysis. This study also used descriptive qualitative methods to explain the phenomenon of speech acts of *Werkudara* in explaining the politeness strategies used. This research data was *Werkudara's* speech taken from the data source, namely the recording of *Ki Nartosabdo's purwa* puppet show with *Dewa Ruci's play*. The results of this study concluded that *Werkudara* was more dominant in using negative politeness in speaking. The negative politeness strategies used include giving deference; being pessimistic, and using indirect expressions. Furthermore, positive politeness strategies are used by *Werkudara*, including the use of group identity markers; avoiding disagreement; offering promises, and exaggeration.

Introduction

Wayang purwa is one of the studies that still needs more investigation with reference to other fields. This issue cannot be separated from the greatness of the *wayang purwa* itself. Sena Wangi (1999, p.3) explains that *wayang purwa* is an icon of a noble wayang product and is the pride of Javanese cultural products, even today it is also the most important icon for the representation of national cultural expressions. Also, *wayang purwa* is an internationally recognized masterpiece of Javanese culture. In fact, in 2003 UNESCO designated wayang as "Great Work of Intangible Oral Heritage and Humanity". An international award that makes wayang at the top of an ivory tower is a monumental and irreplaceable cultural heritage.

One of the elements that stands out in every *wayang purwa* performance is the characterization. (Poedjoesoedarmo 1986, p. 58) mention that each puppet has its own peculiarities in terms of character, sound patterns, and speaking style. This opinion is also supported by Solomonik (1980, p.1) who explains the important role of characterization of each puppet character in each of their performers, as follows:

"The sets of puppets used in the traditional Javanese *wayang purwa* theatre are very large. Even the poorest village dalang will have a hundred such figures, while a palace set may well include six hundred. A foreigner might find them hard to tell apart, but the Javanese can recognize almost every character by its outline, and not only name each but also describe it at length. This means that the language of the silhouette offers a great deal of information".

One of the prominent puppet figures and a reflection of Javanese society is *Werkudara* or *Bima*. Raden *Werkudara* or *Bima* is the second son of Dewi Kunti and Prabu Pandudewanata. *Werkudara* is very close to the reflection of Javanese society because of its unique. According to Poedjoesoedarmo (1986, p. 57), Nanda (2010, p. 68), and Sutardjo (2010, p. 40) explained that the *Werkudara* character has unique characteristics and is different from other characters in terms of inter-discourse, especially in terms of speaking style, language choice, and voicing. completing the previous opinion, the characteristics of *Werkudara* are also explained by Sena Wangi (1999, p. 93) and Sumari (2016, p. 67) In general, the *Werkudara* character has a rough style of speaking and never speaks softly, and tends to be impolite towards his speech partners.

This study presented a different view regarding language studies in wayang performances, namely the analysis of politeness strategies of Werkudara figure. In this study, a different perspective was presented relating to the characterization of Werkudara figures with his politeness strategy analysis. This research is considered unique because the specific analysis of wayang characterizations based on linguistic phenomena, especially politeness strategies, is very rarely found. This analysis can also supplement detailed knowledge about the characterizations of Werkudara in *wayang purwa*.

The principle of politeness hidden from Werkudara figures can be examined more deeply using politeness strategy. The politeness strategy is an important field of study in pragmatics. Yule (2006, p. 106) explained that politeness is a system of interpersonal relations designed to facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange. support the previous opinion Brown & Levinson (1983) explains that in principle politeness theory is a theory used to minimize face threats, both positive and negative faces. In applying the theory Brown & Levinson (1983) describe politeness strategies in more detail. Positive politeness consists of 15 strategies and negative politeness consists of 10 strategies.

Positive politeness is a politeness strategy that expresses a person's desire to be accepted and valued by others in relationships. Positive politeness consists of 15 strategies, such as 1) notice, attends to H, 2) exaggerate, 3) intensify interest to H, 4) use in-group identity markers, 5) seek agreement, 6) avoid disagreement, 7) Presuppose, 8) joke, 9) Assert presuppose S's knowledge and concern for H's wants, 10) offer promise, 11) be optimistic, 12) include both S and H in activity, 13) give (or ask for) reason, 14) Assume an assert reciprocity, and 15) give gifts to H.

Negative politeness strategy is strategies to protect individual rights, the right not to be disturbed, and freedom to act and freedom from interference. Negative politeness has 10 strategies, such as 1) be conventionally indirect, 2) question, hedges, 3) be pessimistic, 4) minimize the imposition, 5) give difference, 6) apologize, 7) impersonalize S and H, 8) state FTA as general role, 9) nominalize, 10) go on record as incurring a debt, or as not indebted H.

Literature Review

Some of the studies that form the basis of this research are from Heriawati (2014) and Suparno (2014). The study analyzed the politeness of expressive and directive speech acts that occur in puppet performance. The results of their research revealed that the staging is dominantly using positive politeness strategies and negative politeness strategies. This strategy is also used in carrying out the storyline.

Pramesti (2018), in his research entitled "Shift of Politeness Strategy made by The Indonesian Caregivers in Japan" Shows that the Indonesian caregivers used more than one politeness strategy in the process of communication between them and the elderly people. They used both the negative and positive politeness strategies. Even in one event of communication, they alternated the two strategies, indicating that the context of situation in which one utterance was made caused them to shift from one strategy of politeness to another. As already known that Japan is a country with a 'high context culture', meaning that the context in which one event of communication takes place is highly important in the social culture where the Japanese language is used.

In a study done by Budiarta and Rajistha Adi (2018), the results revealed that there are three types of politeness maxim exemplified in the animation; tact, approbation, and generosity. Politeness violations occur with the tact, agreement, and generosity maxims. The utterances that show politeness are uttered by the characters Jarwis, Ujang, Denis, and Mr. Habibie whereas the utterances that show politeness violations are uttered by Ujang, Denis, Devi, and Jarwo. Furthermore, research by Megaab (2019) in his research explained politeness strategies of request used between libyan students and their lecturers using. The result of this research is first, that the subjects utilized certain strategies which contained politeness values. Some of the nine strategies were found in their requests. The students exhibited their preference for the use of Query Preparatory that falls under conventionally indirect requests to depict politeness and to avoid the imposition of requests. Second, both the Libyan students and their lecturers mostly used query preparatory strategy.

Garay (2019), in his research entitled "Linguistic Politeness of Tourism Personnel: Social Interaction among Local Tourists in Context", explained that the participants observed inconsistencies of tourist personnel employing polite verbal and non-verbal expressions in accommodating the local visitors. Inconsistent expressions of greetings and smiles among tourist personnel were also observed inside the museum. It was also found out from the themes generated that tourism personnel manifested proper and improper linguistic politeness expression in accommodating the local tourist. In addition, politeness was relatively affected

by social status and places of origin of the local visitors. It was observed that politeness of the tourist personnel was influenced by the culture of the visitors in the interaction. Results also revealed that there may be a need of trainings for tourist personnel on politeness expressions and gestures and active involvement of residents in the area in promoting local tourism.

Mugrib (2019) in his research entitled "The Strategy of Negative Politeness in Visual Information Media on Sea transportation" concluded that there are seven strategies of negative politeness in visual media information on sea transportation including conventionally indirect strategy, hedges, minimizing the imposition, giving deference, impersonalize S and H, Stating the FTA as a general rule and Nominative.

Methodology

This study adopted a qualitative descriptive approach. The focus of this study is on the positive politeness strategies and negative politeness of Werkudara figures that have not been identified. This study aims to describe the strategy of politeness in Werkudara, so that from this result it can be understood the specific characteristics of Werkudara characters in *wayang purwa*. Data in this study are linguistic phenomena in Werkudara speech act in a play Dewa Ruci that contains positive politeness strategies and negative politeness.

Researchers focus on one the play, namely Dewa Ruci by Ki Nartosabda with several underlying assumptions, the first assumption is in terms of the puppeteer, Ki Nartosabda is a popular puppeteer legend and a source of example for the puppeteers of the current generation. Ki Nartosabda's superiority as a puppeteer that has not been matched by other puppeteers to date is in terms of language production from suluk 'singing', janturan 'narration', and ginem 'dialogue' and all of these have been recognized by several cultural experts and activists Java. Furthermore, the second assumption of data selection is that in the play Dewa Ruci Werkudara is the main role and in that play, Werkudara performs speech acts with various figures. So, by selecting it the researcher will get variations in terms of politeness strategy from Werkudara in *wayang purwa*.

The data source in this study was taken from the speech acts that occurred in the play Dewa Ruci by Ki Nartosabda. The data was obtained from a video recording of Ki Nartosabda's puppet with Dewa Ruci's play. The recording has been recorded by the national company Lokananta located in Solo. Data analysis uses padan method analysis. Sudaryanto (1993) and Subroto (2007) describe the method of matching analysis carried out with several stages, including 1) transcription of Werkudara speech in Dewa Ruci's play, 2) domain analysis, and 3) componential analysis.

Results and Discussion

Werkudara Politeness Strategy

The Werkudara figure in Dewa Ruci's play is confronted with several figures, among others, Durna (his teacher), Duryudana (cousin and also King Ngastina), Bethara Indra, Kunthi (his mother), Anoman (uncle), and Dewa Ruci (symbol of the lord of the universe). From the speech events that occur in Werkudara it can be explained that Werkudara is more dominant using negative politeness than positive politeness. The following is the percentage of politeness strategy used by Werkudara in Dewa Ruci's play.

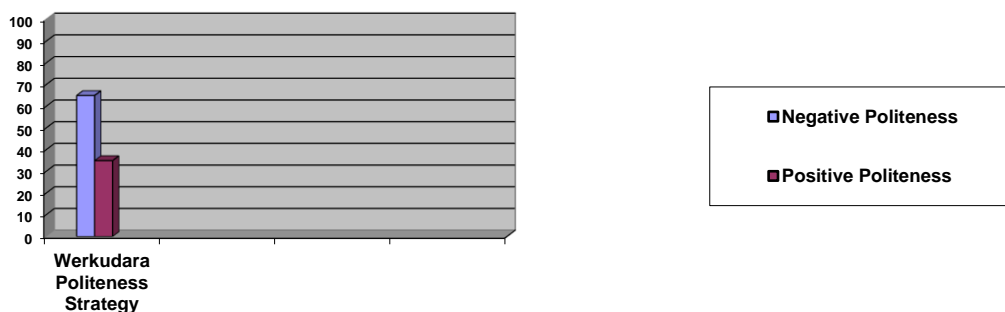


Figure 1 Werkudara Politeness Strategy

The analysis of the data above shows that the percentage of the use of negative politeness strategies was 65% and the use of positive politeness was 35%. From the percentage of the use of the Werkudara politeness strategy, it was found that the Werkudara only uses negative politeness to the characters who according to him have a higher degree, based on the story of Dewa Ruci who has a higher degree is the figure of Dewa Indra and Dewa Ruci. Furthermore, the use of positive politeness

strategies is carried out by Werkudara with fellow figures who have the same degree as humans (not differentiating between social classes or social strata).

Negative Politeness Strategy

The use of a negative politeness strategy is to maintain a negative face. Brown and Levinson (1983) in their theory explain that negative politeness is a strategy of maintaining social distance between the speaker and the speech partner. Based on the analysis of the use of linguistic elements from Werkudara's speech, several negative politeness strategies were used: giving difference, being conventionally indirect, and being pessimistic.

Give difference

Give difference is one of politeness strategies in which the intensity of its use is often carried out by Werkudara in its speech acts. This strategy is used by Werkudara when he feels his speech partner has a higher degree. In this play, this strategy was used when speaking to gods, namely Indra and Dewa Ruci. The purpose of this strategy is to pay homage to the speech partners. In general, efforts to pay homage are carried out using the greeting of *sang hyang*. Following is the application of this politeness strategy by Werkudara's.

Context: Werkudara meets Dewa Ruci (in the play Dewa Ruci is described as the Lord of the Universe) in the ocean. During the meeting Werkudara asked all about the science of perfection of life and asked Dewa Ruci to give instructions and answers related to the science of perfection of life.

Werkudara : *sak dereng lan sak sampunipun. Titah pujangkara Werkudara ngaturaken sumung keming pangabekti kula mawantu-wantu konjuka paduka pukulun sang Ruci Bathara inggih sang Mabudengrat.*
Previously, I am an ordinary human being Werkudara uttered my homage, hopefully conveyed to pikulun the Lord of the Universe.

In the data above, Werkudara uses the difference marker, namely by greeting *sang Ruci Bathara dan sang Mabudengrat*. In the greeting there is the artery "the" attached to the noun that reflects the status and degree of the speech partner. According to Wedhawati, et al (2006:244) the articula commonly used before the name of a god, king, character or animal in an old story, to express respect and devotion. Moreover, other articular variations are also used in his speech acts with Dewa Ruci, namely by the use of "Sang Hyang Ruci". "Sang hyang" is an articula used to greet Gods to elevate the degree of interlocutors.

Be pessimistic

This negative politeness strategy is realized by expressing something pessimistically in a careful way. Be careful within the scope of a negative politeness strategy that is considered as delivering information that is uttered very carefully to avoid violating the interlocutors and don't expect too much of the request to be accepted. Following the speech acts Werkudara who uses politeness strategies to be pessimistic.

Context: Werkudara meets Dewa Ruci (in the play Dewa Ruci is described as the Lord of the Universe) in the ocean. During the meeting Werkudara asked all about the science of perfection of life and asked Dewa Ruci to give instructions and answers related to the science of perfection of life.

Werkudara : *Pukulun, mekaten awrat ngemban dhawuhing sang guru nadi,\}. Anggen kula kepengin angregem andharan sampurnaning dumadi parikedah kula angulari wujuting reruba ingkang winastan Tirta Prawitra Mahening Suci. Dene sanget keluhuran dene kula pinanggih lan paduka pukulun, keparenga paduka anedahaken pundi ingkang winastan Tirta Prawitra Mahening Suci.*
Pukulun, related to what my teacher said, about my desire to get the perfection of life I must get the so-called *Tirta Prawita Mahening Suci*. I am very honored when I can find it, and *Paduka pikulun*, may *paduka* tell me where I can find the *Tirta Prawita Mahening Suci*.

In the data above, the reflection of Werkudara's concern in conveying intentions is shown in oral discourse and lexical markers. In delivering the discourse that Werkudara expressed very carefully, first Werkudara before conveying what Werkudara wanted to convey why he arrived at this place, this was reflected in his initial sentence, namely *pukulun, mekaten awrat ngemban*

dhawuhing sang guru nadi, Anggen kula kepengin angregem andharan sampurnaning dumadi parikedah kula angulari wujuting reruba ingkang winastan Tirta Prawitra Mahening Suci. Dene sanget keluhuran dene kula pinanggih lan paduka pukulun. In his speech, Werkudara tried to explain carefully what underlies Werkudara until he met with Dewa Ruci, after which Werkudara conveyed his purpose.

Werkudara also uses careful sentences by utilizing passive construction with the perpetrators of third-person actions. This is stated by using a passive verb lexicon *keparenga* 'may'. The verb explains that even though the first person said it, the culprit was charged to the third person. That is, Werkudara did not immediately ask for something but asked in advance whether Dewa Ruci wanted to tell where the location of the "Holy Tirta Prawita Mahening Suci" or not. From these two explanations, Werkudara made pessimistic speeches to minimize threats to interlocutors.

Be conventionally indirect

The negative politeness of being conventionally indirect shows that the desire of the speaker to give orders to the speech partner is spoken indirectly. This kind of commanding strategy reduces the pressure of threatening negative faces of the interlocutors. The following be conventionally indirect used by Werkudara.

Context: Werkudara meets Dewa Ruci (in the play Dewa Ruci is described as the Lord of the Universe) in the ocean. During the meeting Werkudara asked all about the science of perfection of life and asked Dewa Ruci to give instructions and answers related to the science of perfection of life.

Werkudara : *Haduh pukulun, menapa badhe saget kasembadan? Kula pengawak prabata, paduka naming asipat bajang. Sampun malih ta ingkang kula sak wetahipun, nadyan jenthik mangsa cekapa.*
Haduh pukulun, can it be done? I have a physical like a giant, Paduka is just like a child. Moreover, I am this big, even my pinky finger won't come in

In the speech above Werkudara delivered the speech indirectly. In context Werkudara refused the option spoken by Dewa Ruci who advised Werkudara to enter into his ear. The rejection was carried out indirectly, namely by interrogative sentences ie *Haduh pukulun, menapa badhe saget kasembadan?* 'Haduh pukulun, can it be done?'. This is used to minimize the threat of the face of the interlocutors in this case Dewa Ruci.

Positive Politeness Strategy

The positive politeness is used by Werkudara to maintain the positive face of the partner. It aims to maintain the close relationship of the speaker and the interlocutor so that communication can run smoothly. This was explained by Brown & Levinson (1983) in his theory explained that positive politeness is a strategy that addresses closeness, intimacy, and appreciation between the speaker and interlocutor. Based on the speech act analysis found several positive politeness strategies that are used to establish closeness, intimacy, and appreciation to the partner, namely a) use in-group identity markers, b) avoid disagreement, c) offer promises, and d) exaggerate.

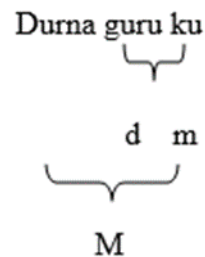
use in-group identity markers

Communication will be smooth and polite if a speaker pays attention and uses a form of solidarity. This form of solidarity is manifested in the use of markers that indicate the identity of a group, namely by using the form of greetings, language or dialect groups, jargon, slang and ellipses (Brown & Levinson, 1983, p. 110). In his speech acts Werkudara very often uses this strategy with the aim of maintaining a close relationship with the interlocutors. The following is Werkudara's speech in the implementation of the use of in-group identity markers.

Context: Werkudara visits Ngastina to look for his teacher, to ask for guidance or advice on how to get the science of life perfection. In the context of this speech Werkudara met with teacher Durna in the country of Ngastina.

Werkudara : *apa Durna guru ku?*
What, Durna my teacher?

The form of the strategy in the above speech is realized in the form of a greeting *Durna guru ku*. This greeting is used to maintain relationships and respect Werkudara's speech partner, namely his teacher Durna. In linguistic, the greeting is a type of exocentric phrase with the following pattern.



M/dm exocentric pattern greetings are very dominant used by Werkudara in each of his speeches in wayang purwa. This pattern has more intimacy power with an element of clarifying who the speech partner is and how close the relationship is. The power of intimacy is built by the use of *-ku* suffix, in the meaning of suffix *-ku* has the meaning of ownership. So it can be explained in his politeness strategy Werkudara always respects his speech partners with greetings that indicate a strong kinship. the pattern is also used with various figures who have an influence with Werkudara, such as *Anoman paman ku, Duryudana kakang ku, Kunti ibu ku, Gatotkaca anak ku*.

Avoid disagreement

Communication that causes incompatibility or disagreement usually results in bad communication. In order to minimize conflict with the interlocutors, speakers can engage with the pseudo agreement strategy, white-lies, and hedging opinions. In this case, the Werkudara uses a strategy of hedging opinions to avoid conflict with its interlocutors.

Context: Werkudara returned to Ngamarta State to ask his mother's permission to go in search of the perfectionism that had been suggested by Guru Durna. However, Dewi Kunti objected to what Werkudara would do and she also forbade Werkudara from going to do what Teacher Durna suggested.

Werkudara : *Yoh ibu biyen nalika aku isih bocah tau dikudang kepriye?*
 Mother, when I was little, you advised me what?

Dewi Kunti : *Kudanganipun ibu dawasamu dadia satriya kang nduwe watak bawa leksana, lire nenepi janji yeniyaa iya, yen ora ora.*

My advice, when you grow up be a knight who has an honest character and keep promises

Werkudara : *mengko bakal tak wujud*
 I will do it later

In the above speech Werkudara carries out a politeness strategy to avoid conflict by using the option of hedging opinions. At the beginning of speech Werkudara was urged by Mrs. Kunti to no longer travel and obey her teacher Durna. However, in his belief and obedience to the Werkudara teacher he still wanted to carry out despite his mother's objections in giving permission. To maintain relations with his mother Werkudara uses hedging opinions by herding opinions asking what her mother dreams to her children as a child, Dewi Kunti wants her children to be honest and keep promises. From the opinion shift carried out by Werkudara indirectly, Dewi Kunti will approve what Werkudara will do. With hedging opinions, speakers reduce their coercion. This reflects that Werkudara is a clever figure in maintaining the face of the interlocutor.

Offer promises

This strategy is realized by making promise offers to interlocutors. Strategies for making appointment offers are used to give satisfaction to interlocutors. This strategy is used by Werkudara in maintaining harmony with interlocutors.

Context: Werkudara returned to Ngamarta State to ask his mother's permission to go in search of the perfectionism that had been suggested by Guru Durna. However, Dewi Kunti objected to what Werkudara would do and she also forbade Werkudara from going to do what Teacher Durna suggested.

Dewi Kunti : *Ngger kowe arep nyang endi? Durung mari kangen ku kulup.*
 son, where are you going? I haven't finished missing my son.

Werkudara : *Yoh mengko gampang, ning dina iki aku kudu ngleksanani parentahing guruku kang wis dadi kasaguhanku, dikon nggoleki kang aran tirta prawitra mahening suci.*

Well it's easy, but today I have to carry out the orders of my teacher who has become my ability, I was ordered to look for "Tirta mahening Suci".

In the speech above Werkudara uses the offer promise strategy using phrase markers *yoh mengko gampang* 'Well it's easy'. Werkudara promised to return home soon to treat his mother's longing. The strategy that Werkudara used for her mother intended to calm her anxious mother. This concern is very reasonable because Werkudara will carry out orders from his teacher Durna to look for "Tirta Mahening Suci" and as a condition, Werkudara must look for him in the middle of a fierce ocean.

Exaggerate

The next strategy is the exaggerate politeness strategy. Nadar (2009, p. 44) explained that exaggerate has the purpose of increasing interest, the sympathy of the speaker to the interlocutors.

Context: Werkudara visits Ngastina to look for his teacher, to ask for guidance or advice on how to get the science of life perfection. In the context of this speech Werkudara met with teacher Durna in the country of Ngastina.

Werkudara : *Aku sak kadang wus radha sakwetara nggone dadi siswaning Pandhita Durna. pirang-pirang kanuragan luwih-luwih babagan olah gegaman kabeh wis podha tuwuk, nganti turah-turah mungguh wulanging bapa Durna.*

My brothers and I have long been students of Pandhita Durna. I learned a lot of martial arts and even weapons, even to the point that too much was taught by bapa Durna.

From the Werkudara speech above, it can be explained that the Werkudara uses the Exaggerate strategy. This is shown in the expression *wis padha tuwuk, nganti turah-turah mungguh wulanging bapa Durna* 'until full, very much what Father Durna taught', Werkudara expressed his feelings with the expression synesthesia, ie *tuwuk* 'full' should have said *tuwuk* used in the context of being full after eating, but in the context of the speech above the word refers to the meaning of being very satisfied. The use of this speech strategy implies a good reaction from the speech partner, in this case explained from the approval of the teacher Durna to teach the science of perfection of life as what Werkudara wants.

Conclusion

It could be concluded that Werkudara was more dominant in using negative politeness in speaking. The negative politeness strategies used include giving deference, being pessimistic, and using indirect expressions. Furthermore, positive politeness strategies were used by Werkudara. They included the use of group identity markers, increasing interest in speech partners, offering promises, and avoiding disagreement. Based on the use of politeness strategy, it can also be concluded that the character of Werkudara, is characterized as being very respectful to the Lord of the Universe and greatly clever in making decisions. Also, Werkudara avoided conflicts with others and has a polite nature to the speech partners

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