Idiolect "*Antawacana*" Werkudara in Wayang Purwa

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ABSTRACT

Wayang Purwa is a noble culture and has the highest existence amid Javanese society until now. One of the puppet figures who is a reflection of Javanese society is Werkudara. Werkudara is a character who has his style and character that no other character has. This research highlights the characteristics of idiolect Werkudara from use *undha-usuk* or the variety of languages chosen by Werkudara in conversation. This study uses the sociolinguistic theory especially idiolect as a scalpel to explore the variety of *undha-usuk* which characterizes Werkudara figures. The method used in this study is a descriptive qualitative method to uncover the characteristic phenomena of Werkudara *undha-usuk* and expose idiolect patterns of Werkudara in detail . The results of this study revealed that the variety of *undha-usuk* used by Werkudara include *Ngoko Antyabasa, Ngoko kasar, and Krama.*

Introduction

Wayang kulit purwa is a Javanese culture that still exists today. Lisbijanto (2013:54) explained that wayang purwa is a masterpiece of Javanese culture that has been recognized internationally. Sujamto (1992: 19) asserted that *wayang kulit purwa* is the main identity of Javanese people. *Wayang Purwa* is a puppet that has two main sources of stories (baboon stories), namely the epic *Ramayana and the Mahabharata*. Jones and Byard-jones (2008: 1) explained the core tradition of wayang is wayang purwa (original wayang), using stories from the ancient Indian epics, the Ramayana and Mahabharata, with Mahabharata stories being by far the most popular. In line with the previous view, Wahyudi (2012:9) emphasized that *wayang kulit purw*a has an intertwined link with the life of an inseparable Javanese community.

Wayang kulit purwa is also referred to as a culture that has a high aesthetic quality. Sutardjo (2010: 19) explains that *wayang kulit purwa* is also as a culture that has high aesthetic qualities and is a central aspect of Javanese culture. The high aesthetic quality is built by several aspects of art including literary arts, language arts, music, fine arts, and others. One of the aesthetic aspects that stands out in wayang is the linguistic aspect. Kadarisman (2013: 12) which states that the use of language used in puppetry is the highest variety of languages. The use of various languages in puppet shows can be seen in the *suluk, kanda, janturan, and antawacana* sections. According to Poedjoesoedarmo (1986:35), the language used in the puppet staging is contained in several sections (*antawacana* 'character talk style', *kanda* 'narration', and *suluk* 'puppeteer song'). Puppeteers are required to have more expertise in the field because it can be said that these parts are the lives of puppet shows.

From the various aesthetic elements that have been described above, this study will discuss *antawacana. Antawacana* is the hallmark of dialogue of each puppet character. *Antawacana* needs to be explored deeper because *antawacana* is a parameter of a mastermind that is good or bad. A good puppeteer is a puppeteer who can distinguish various characteristics of one puppet with the characteristics of another puppet. One of the puppet figures who have unique antawacana characteristics is the Werkudara character. Poedjoesoedarmo (1986:10) explained that different from other figures, Werkudara has a characteristic when having a dialogue, which is not following binding rules like other figures. The uniqueness of the Werkudara character displayed in the use of *undha-usuk basa* or variety language chosen. For this reason, this study will explore the pattern idiolect of Werkudara in *wayang purwa.*

Falk (1978) stated that idiolect is used to describe every specific individual's speech. In the world of literature, especially in *wayang purwa,* the idiolect aspect is very influential in building character. Smeds (2016: 1) explained one aspect of creating distinctive characters in fiction may be assigning them distinctive speech features, idiolects. Poedjoesoedarmo (1986:50) explain specifically idiolects in puppets consisting of aspects of voicing, using language, using addressing, and delivered a discourse. In this case, the researcher will focus on aspects of the use of language variations as idiolect that are typical of Werkudara figures in dialogue.

The idiolect uniqueness in the realm of the use of the language in Javanese is shown by the use of *undha-usuk* or variety of languages. Padmosusastra (in Poedjoesoedarmo (1986:35) explains that *undha-usuk* is the position of language and the use of language. Furthermore, Soepomo (2017:4) stated that *undha-usuk* is a variation of language in which the difference between one and the other is determined by differences in attitude which are determined from aspects of social position and kinship.

Undha-usuk is a variety of languages that are also used by puppet characters in dialogue with other figures. *Undha-usuk wayang* has similarities with the variety of everyday languages, but there are specialties because in the *wayang* performances the language variety is more varied. According to Poedjoesoedarmo (1986:41), *Undha-usuk* is divided into 3, namely as follows the variety of *ngoko, madya, and krama*, which distinguishes from daily varieties is that there are more details of the three variations.

The variety of *ngoko* has five variations of language, namely *ngoko lugu* (there are only words ngoko and ngoko affixes), antyabasa (in which there are words *ngoko, ngoko* affixes, and *krama* vocabulary insertion), *ngoko kasar* (used when speakers feel high emotions), *ngoko basantya, and ngoko raja. Madya* is divided into three types namely, *madya ngoko* (there are vocabularies of *ngoko*, *madya,* and *krama*), *madya*ntara (there are vocabularies of *ngoko*, and *madya*), and *madyakrama* (there are vocabularies of *ngoko*, and *krama*). And finally, Variety of *krama* is divided into *mudhakrama* (in which are *krama* affixes, *krama* words, *krama* inggil, *krama* andap), *krama*ntara (*krama*'s affixes and *krama* words), and wreda*krama* (*krama* words and *krama* affixes).

From the explanation above, this research explored the specifically Werkudara antawacana by using Undha-usuk utilization analysis. The deepening of these uniqueness aims to provide a new deeper understanding of the linguistic elements in puppetry.

Literature Review

Previous studies (Soetarno, 1994; Widyawati, 2009) explained the characteristics of puppet characters based on the visual aspects of other terms *wanda wayang*; physical characteristics such as face shape, body posture, eye shape, type of clothing and others. This is felt to be lacking because another important element in distinguishing characters is the idiolect element. Therefore, the study of idiolect is very important to be added to add new knowledge to the world of puppetry.

Idiolect is one of the studies in the field of sociolinguistics. Idiolect is a study that is rarely done, little research has been reported. Sylvia (2012) studied a different style of conversation that Oprah performed on her show when confronted by two guest stars, namely FRIENDS which is in a group guest and J.K. Rowling in a single guest. The results of this study are In FRIENDS edition, the conversational style is high considerateness style and in J.K. Rowling edition is high involvement style. The conversation in FRIENDS edition is relatively slower than in J.K. Rowling edition. Oprah as the host uses high involvement style in both editions. In FRIENDS edition, the first part of pairs that mostly occurs is question which the second part is expected answer, while J.K. Rowling is assessment which the second part is agreement. It means that they prefer using positive response rather than negative response.

Medadian (2012) proposed a table of specifications for every character's idiolect, to act as a road map to guide dubbing teams and the translation trainees to render source idiolects efficiently into target language idiolects. In the a case study conducted on the dubbed version of The Prison Break serial, distinctive verbal and paralinguistic idiosyncrasies in the characters" idiolects were found to be the mostly neglected features of speech in the dubbing process.

A study done by Shcherbak (2015) showed that any idiolect has certain structural features common to "lects", which are viewed as varieties of the speaker's community. The means of conveying idiolects of fiction characters in Ukrainian

translations, be they native speakers or foreigners, are under study. Evans (2011) states that there are three key outcomes of my study. Firstly, I offer a new perspective on Elizabeth's writing by considering how the linguistic developments in her idiolect reflect and relate to her biographical experiences. Secondly, I evaluate the applicability of my idiolectal data to questions of authorship in the canon of Elizabeth's writings, considering the theoretical merits of morpho syntactic and spelling data before testing its application with four case studies. Thirdly, I reflect on the role of the idiolect in historical sociolinguistics, and demonstrate how my findings can test existing sociolinguistic accounts, and help to expand our understanding of the processes involved in languagechange.

Vázquez (2005) explained in his research the American English scattered through the dialogues of Martin Chuzzlewit reveáis the variety and richness of idiolects or 'prívate languages' devised by Charles Dickens. The many texts analysed show clearly that Charles Dickens makes fun of the special languages or prívate languages which deviate from British English in a wide range of features such as deviant spellings, unusual morpho-syntactic patterns, standard words used in a different context as well as extra-linguist capitals and hyphens

Methodology

This study uses a qualitative method. Bogdan and Taylor explain that the qualitative method is a research procedure that produces descriptive data in the form of written or oral words from people and observed behavior. This study tries to explain the pattern of *Undha-usuk* in *antawacana* Wekudara (as cited in Moleong, 2013: 4)

Data from this study are Werkudara's speeches in dialogue with other figures. The data source of this research is taken from the video recording of shadow puppets conducted by Ki Nartosabdo with Dewa Ruci's play. The data source was chosen for several reasons. First, Ki Nartosabdo is an Indonesian puppeteer legend who has very high competence in the field of literature in every puppet show, even now he is still a reference for young puppeteers. Furthermore, the second reason is that in Dewa Ruci's play Werkudara figures are confronted with various figures so that the data obtained by researchers will vary. The data collected will be transcribed phonetically. In the final stage the linguistic elements will be analyzed based on the choice of words or lexicon with reference to undha-usuk basa theory.

Results and Discussion

1. Language variations used by Werkudara

In the performance of wayang purwa the Werkudara figure are confronted with various kinds of figures. The following is the presentation of the use of various languages used as idiolect or *antawacana* in Werkudara in Dewa Ruci's play.

a) Werkudara with Durna (teacher)

The variety of languages that Werkudara uses when dialoguing with Durna is *ngoko antyabasa.* Variety of *ngoko* antyabasa according to Poedjosoedarmo (1971: 7) can be produced from the use of words, phrases, and affixation of *ngoko*, except for words that refer to the speech partner using a combination of *krama* or *krama* inggil. This was demonstrated by the combination of various *ngoko* languages, *ngoko* affixations, and *krama* which are also used in Werkudara dialogue. Next is the dialogue between Werkudara and Durna.

> Data (1) Werkudara dan Durna
>
> **Werkudara:** *'Aku sak kadhang wis radha sakwetara nggone dadi siswane Pandita Durna/pirang-pirang kanuragan luwih-luwih babagkan olah gegaman kabeh wis podo tuwuk Nganti turah-turah mungguh wulange bapa durna/nanging ono sawiji maneh ingkang tak suwun reh ning dumadi mono kabeh ono andadekake bisane dumadi iku dadi sampurno yen to aku wes kedunungan opo lan mbok yoa bapa durna kepareng marsita kawruh apa ngelmu sampurno dumadi/Cara apa kang tak tindakake ojo nganti kurang lebdo gonku nindaake//'.*
>
> 'I and my brother have been students for a while, Durna, some of the martial arts, especially weapons, are enough to overdo what my father taught, but there is something else I want to ask, how to make life perfect what must be understood and Father Durna should have wanted to provide knowledge about the science of living as perfect as that. And what ways can I do not be less serious what I do '

From the dialogue above, we can explain the Werkudara idiolect in a dialogue with his teacher Durna. Werkudara uses a variant of the language *ngoko* antyabasa. The variety of languages in dialogue (1) can be seen in the use of the *ngoko* lexicon and the *ngoko* affixation. In the dialog (1) the *ngoko* lexicon used is like luwih-luwih 'especially', kabeh 'all', babakkan 'about', turah-turah 'exaggerated'. Furthermore, in dialog (1) there is also an affixation of *ngoko* namely suffix -e to the word nggone 'by', wulange 'the teaching' e-suffix shows the meaning of ownership.

Then suffix-*ake* in the lexicon *andadeake* 'make', *nindaake* 'do', and *dawuake* 'you assign'. The suffix-*ake* in the lexicon shows the derivation phenomenon which does not change the word class, that is, the verb root after being added is still in the verb word class level. The suffix-*ake* made lexicon has the meaning of intentional action. In the dialog above also found the use of the *krama* lexicon. This reflects that although the Werkudara character has a different character, but the Werkudara still has the respect that must remain upheld by his teacher Durna. The *krama* lexicon used in the dialog above includes, *ingkang* 'which', *suwun* 'ask', and *kepareng* 'permit'. From the use of various languages, it was concluded that Werkudara's idiolect in dialogue with his teacher used a variety of antyabasa *ngoko*.

b) Werkudara with Kunthi (Mother)

The variety of antyabasa languages also became a Werkudara idiolect in dialogue with his mother Kunti. Following is the dialogue between WR and Kunti.

> *Data 2 Werkudara dan Ibu Kunti*

> **Werkudara:** 'Aku bali marang negara ngamarto/ sabab gonku kepengen jangkepi tata *krama*//'.

> I returned to Ngamarta because I wanted to perfect my manners

The use of the variety of *ngoko* antyabasa is characteristic of Werkudara. Although talking to his mother Werkudara still uses the variety. Lexicon *ngoko* found in dialog (2) *bali* 'back', *pengen* 'want' *jaluk* 'ask'. Furthermore, the *krama* vocabulary is also found in the word *jangkepi* 'complete'. The variety is used to indicate that Werkudara has an intimate relationship with his mother Kunti.

c) Werkudara with Duryudana (Kings of Ngastina and her old brother)

Werkudara also uses a combination of *ngoko* and manners as an idiolect in dialogue with Duryudana (in the story of wayang Duryudana is the King of the Ngastina Kingdom). The language variation used is the same as the language variation when dialoguing with Durna, namely antyabasa. Next is the dialogue between Werkudara and Duryudana in the Ngastina kingdom.

> *Data (3) Werkudara dan Duryudana*

> **Werkudara**: *'Duryudana kakangku/ jaluk pamit lan jaluk pangestu//'*.

> Duryudana, my brother, I said good-bye and asked for his prayer'.

The *ngoko* lexicon is found in the *jaluk* 'request' lexicon. Then combined with *krama* lexicon, namely *pamit* 'goodbye' and *pangestu* 'prayer of blessing'. The combination of *ngoko* and *krama* in one sentence shows that Werkudara uses *ngoko* antyabasa. The use of the word *pangestu* shows that Werkudara feels he has no power if he does not get the blessing and prayers from Duryudana. The greeting *kakangku* 'my brother' in addition to showing the intimate relationship between Werkudara and Duryudana also added value to his respect.

d) Werkudara with Rukmuka and Rukmukala (giant enemy)

The variety of languages that Werkudara became an idiolect when engaging in dialogue with the enemy was a variety of *ngoko* kasar. *Ngoko* kasar is used because of a bad relationship between both. Werkudara and Rukmukala have different desires that cannot be put together. Next is the dialogue between Werkudara and Rukmukala.

> *Data (4) Werkudara dan Musuh*

> **Werkudara:** *'Yen kurang padang paningal mu/ mripatmu cenggkalen nganggo paku sawangen aku among ijen datan porlang/ watak wantune werkudara pirang-pirang gegayuan yen durung kasembadan ono pepalang opo ae tetep tak trenggalang".*

'If your eyesight isn't clear, pluck it out your eyes with spikes, look at me, This brave character of Werkudara has some desires if nothing has been achieved yet I will overcome it'

The use of abusive expressions such as, *cenggkalen* 'pluck it out' (4) signifies mounting emotions and a feeling of wanting to bully the speech partner. Then *ngoko* kasar lexicon in dialogue (4) shows that Werkudara really has no fear of removing all the obstacles in front of it. The use of imperative sentences also signifies his courage, imperative sentences are shown in the use of the suffix-*ana dudohana* 'show me' shows the nature of ruling roughly.

e) Werkudara with Dewa Ruci (God)

The other side was shown by the Werkudara character in the wayang purwa, Werkudara showed an idiolek with the use of various *krama* that were very thick when dialoguing with Dewa Ruci. This is shown in the following dialogue.

Data 6 Werkudara dan Dewa Ruci

Werkudara:'Inggih ngestokaken dhawuh/ Sadereng lan sasampunipun titah pujangkara pun Werkudara/ ngaturaken sungkeming pangabekti kula/ mawantu-wantu kunjuka paduka Sang Bathara/ inggih Sang Marbudengrat//'

'Yes, your majesty before, I am an ordinary human Werkudara expressing my respect and devotion, many times may be conveyed to the majesty of the Bathara, the Lord of the universe '

The variety of Javanese *krama* is very thick in the Werkudara dialogue with Dewa Ruci (6), the *krama* lexicon is found in the word 'Sadereng' 'before' 'sampunipun' 'afterwards'' pangabekti '' bakti '' kula '' me '' kunjuka '' directed '. affix *krama* is used by Werkudara in the use of the suffix -aken in the word 'ngestokaken' 'respectful speech,' ngaturaken '' convey '. The manners lexicon is present in types of verbs or verbs relating to obedience and submission to the Almighty.

2. Idiolect patterns of various languages used by Werkudara in dialogue with other figures
Based on the explanation, it can be identified regular patterns that can be concluded as idiolek patterns from Werkudara figures in the world of wayang. The idiolec pattern in the Werkudara dialogues is divided into three, namely (1) the Werkudara idiolek pattern with people who have a higher social level, (2) the Werkudara idiolek with the enemy, and (3) the Werkudara idiolek pattern with Dewa Ruci.

a) Werkudara idiolect pattern with teacher, mother, king, and other figures who have a higher social level.
Werkudara idiolek patterns with figures who have higher social levels such as teachers, mothers, kings, uncles and others have been identified in every dialogue with these figures Werkudara has a fixed pattern, namely the use of *ngoko* antyabasa. This idiolect pattern explains that Werkudara always uses the variety of *ngoko* in each of its utterances. However, when faced with someone who must be respected Werkudara uses a variety of *ngoko* antyabasa, namely *ngoko* which is integrated with *krama*. This reflects the attitude of respect, naive, brave, and firm from the figure of Werkudara.

b)   Werkudara idiolect pattern with his enemy.
The second idiolect pattern shows the use of various *ngoko* kasar. This variety is used by Werkudara for all those who become his enemies or those who obstruct him in achieving his goals. The pattern reflects *watak wantune Werkudara* 'the character of being a Werkudara', everything that is said is clear without being covered up.

c) Werkudara idiolect pattern with Dewa Ruci.
The last idiolect pattern, which is variety language *krama*. This pattern is rarely used by Werkudara. the pattern is only used by Werkudara when dealing with *Marbudenengrat* 'The Almighty', namely Dewa Ruci. This idiolect pattern is only used when dealing with Dewa Ruci. The *krama* lexicon is present in types of verbs or verbs relating to obedience and submission to the Almighty. From this pattern it can be concluded, as an ordinary person no matter how strong the Werkudara, no matter how brave Werkudara, he will always submit to the Almighty.

Conclusion

From the explanation in the results and discussion above, it can be concluded that there are three idiolecal patterns of language used by Werkudara in dialogue, namely the variety of *ngoko* antyabasa (used by Werkudara when dealing with fellow human beings who have higher social class), the variety of *ngoko* kasar language (used Werkudara in dialogue with enemies), and *krama* (various languages used when dialoguing with Dewa Ruci).

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