

CHAPTER I

INTRODUCTION

1.1. Background of The Study

Wayang is a part of our traditional. *Wayang* has been known in Java around 700 – 950 Saka¹. It is contrary with the condition now days, adults are almost reluctant to watch *wayang* and also almost teenagers don't like watching *wayang*. Teenagers prefer watching cartoon films, or anime comics to watching *wayang*.

The fact *wayang* has been decided as the world heritage by UNESCO (The United Nation Educational, Science and Cultural Organization) on 7th November 2003, stated on certificate “a Masterpiece of the Oral and Intangible Heritage of Humanity” and the admission of Director General of UNESCO, Koichihiro Matsuura.

The *wayang* puppet theatre, the Indonesian National candidature, was selected by international jury, together with 27 other of the second proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity last November, only weeks after the historic adoption of the Convention for the Safeguarding of the intangible Cultural Heritage by UNESCO's general Conference at 33rd session in October 2003.

I am confident that the success of the Second Proclamation and the adoption of that Convention will give new impetus to the safe-guarding of the intangible culture heritage, which is being recognized by more and more people as a vital factor in the preservation of cultural diversity throughout the world.²

Therefore, we as Indonesian¹ should be very proud because of that admission, *wayang* as a part of our native traditional of Indonesia is known as the world heritage. Unfortunately, this admission does not make any changes of our society, the old generation still love watching, and try to preserve *wayang*, but the young generation

¹ Amir Mertosedono, *Sejarah Wayang* (Semarang: Dahara Prize, 1986), 17

² Soetrisno R., *Wayang Sebagai Warisan Budaya Dunia* (Surabaya: SIC, 2008), 1

keep out of sight of *wayang*. The admission only for the title or just an information that it will not be claimed by other countries.

Wayang is a genius creature culture and has been developed till now. There are several kind of *wayang* such as *wayang kulit/purwa*, *wayang golek*, *wayang wong*, etc. This research is focused on *wayang wong*. *Wayang wong* is not different from *wayang kulit*, *wayang kulit* use skin of buffalo as a media³ and *wayang wong* use human as the actor. Unlucky, *wayang wong* is also less interested by our society nowadays. Our society does not like *wayang wong* because of several factors, they are:

1. The Story

The stories of *wayang wong* is usually from Mahabarata / Baratayudha story, or Ramayana Story. Our society does not know about this story. If we back to 90's, we could watch this story on TV serial, on TPI, it was India version, and the story was not far from Javanese version. This story was very interested to be watched, there are patience, heroism, magic, etc. This story can not be found on TV nowadays, but we can watch this story through youtube.com.

2. Language

The language uses in *wayang wong* performance is very difficult to understand for our society today. Javanese language has language level from *ngoko* (coarse language) to *krama* (high language). In *wayang wong* usually use *krama* and it often makes people do not understand what is being discussed or are being talked about in a scene.

3. Place

³ Soetrisno R., *Wayang Sebagai Warisan Budaya Dunia* (Surabaya: SIC, 2008), 5

Generally, the place for *wayang wong* performance is situated in a bad condition of building. That is why people are reluctant to watch *wayang wong*. The air is very full of smoke and very hot, there are a lot of mosquitoes, unavailable toilet, etc. Moreover, inadequate sound system makes the performance inaudible clearly.

4. Time or Duration

Wayang wong is usually played at 09.00pm and the duration almost three hours or more. We can imagine the condition of place and also inadequate sound system, it will be very impossible that there are a lot of audiences. The duration is so long and the place is bad of course adult and teenagers prefer mall to *wayang wong* performance.

Some of the factors above can give us a conclusion that *wayang wong* tends to be very ancient, and not make the audience uncomfortable, especially teenagers. If this condition continues, *wayang wong* will be abandoned by the people in Indonesia, in other words there will be no regeneration.

Wayang is one of the media in conveying information to teach character development of "piwulang" on the way to perfection through the five stages of *rila*, *narima*, *temen*, *sabar*, and *budi luhur*. *Rila* has the sense of human moral behavior related to sincerity (*Legawa*). *Narima*, what is already on his hand, he work happily and seriously (*Narima in pandum / qana'ah*). *Temen* has a standard meaning of his word or utterance itself is not a hypocrite (*lelamisan*). *Sabar* is a major action that

must be possessed man. *Budi luhur* (nobility), tried to make her life with good behavior⁴.

Furthermore, we can note that a *wayang wong* gives a lecture to us how we should live this life. In *wayang wong*, the conversations are done describes an etiquette and basic rules that we should do in our daily lives. For example, in a conversation between Dewi Kunti and her four children Pandawa (Yudhishtira, Arjuna, Nakula, and Sahadewa), they use *krama alus* to his mother. Unlike the Bima's character who are constantly using *ngoko* talk to anyone (not admitted power)⁵. Thus, in the daily life of a child should use *krama alus* (high language) to their parents and should not *ngoko* (coarse language), the way of Bima talks to his mother (Dewi Kunthi) should not be imitated. It shows us the different uses of language in a *wayang wong* which shows the variation of the language according to the people we talk to.

The way people talk is influenced by the social context in which they are talking. It matters who can hear us and where we are talking, as well as how we are feeling. The same message may be expressed differently to different people.⁶

Based on the background above, this reasearch is to find more deeply about the languages varieties that conducted by Pandawa and Kurawa in *wayang wong* entitled "*Ranjapan Abimanyu*"

1.2. Statements of The Problems

1.2.1. What language varieties are used among Pandawa's family and Kurawa's family?

⁴ Soetrisno R., *Wayang Sebagai Ungkapan Filsafat Jawa* (Yogyakarta: Adita Pressindoesti, 2004), 101-106

⁵ Wikipedia Indonesia

⁶ Janet Holmes, *An Introduction to Linguistics*(Harlow:Pearson, 2001), 1

1.2.2. What language varieties are used by Pandawa's family during the war with Kurawa's family?

1.2.3. What language varieties are used by Kurawa's family during the war with Pandawa's family?

1.2.4. What social contexts are responsible for the use of each variety?

1.3. Purpose of the Study

Based on the formulation of the problem described above, this research tries to:

1.3.1. Describe the language varieties used by Pandawa's family and Kurawa's family

1.3.2. Prescribe the language varieties used by Pandawa's family during the war with Kurawa's family.

1.3.3. Explain the language varieties used by Kurawa's family during the war with Pandawa's family.

1.3.4. Uncover the social context that is responsible for the use of each variety.

1.4. Advantage of the Study

The results of this study will be useful for most teenagers who are not like the things associated with the particular traditional, especially *wayang wong*. By reading this research, they will know that *wayang* is very interesting to watch and also the moral value inside. This study is very useful to be used as material for further subsequent research.

1.5. Scope and Limitation

The scope of this study is sociolinguistics that dealing with language varieties, Javanese language and the phenomenon of code switching or code mixing.

The limitation of this study, discusses the language varieties which used in *wayang wong* between the Pandawa and Kurawa that are contained in the scenario of *Wayang Wong* entitled "*Ranjapan Abhimanyu*"

1.6. Definition of the key term

The key terms that are necessary to be defined in this study are as follow:

- 1.6.1. Pandawa's family : Pandawa (Yudhistira/Puntadewa/Samiaji, Bimasena/Werkudara, Arjuna, Nakula, Sadewa), Dewi Kunti (Pandwa's mother), Kresna, Trustojumena (Utari's brother), Gathutkaca (Bimasena's son), Abimanyu (Arjuna's son), Dewi Utari (Abimanyu's wife), Punakawan (Semar, Petruk, Gareng, Bagong)
- 1.6.2. Kurawa's family : Kurawa (100 persons of Distarata's son), Resi Durno (Pandawa and Kurawa's teacher), Karno/Basukarno, Bogodhato, Murdaningsih, Gardopati, Warsoyo, Lesmana (Duryodana's son). Jayadatra (Distarata's son in law)
- 1.6.3. Code switching : It is a switch phenomenon from one code

to others codes. It happens if the speaker switches from language A to language B Suwito (1983) in Kunjana (2001:20)

1.6.4. Code mixing : Code mixing is a phenomenon of the using of the elements from certain languages in a sentence or the others language discourse⁷

1.6.5. *Ngoko* : *Ngoko* according to Sasangka (2009:102) is a form Javanese language that the main lexicons of that sentence are *ngoko*. *Ngoko* is usually used by them who are close and who have social status higher than the hearer. *Ngoko* has two kinds; they are *ngoko lugu* and *ngoko alus*. *Ngoko lugu*, all the lexicons of this sentence is *ngoko*. *Ngoko alus*, the lexicons are dominantly *ngoko* but there will be lexicon of *madya*, *krama*, *krama inggil*, or *krama andhap*.

1.6.6. *Madya* : *Madya* is the middle level of Javanese Language. *Madya* is between *ngoko* and *krama*. This level shows politeness but the level is not too high and not too low. According to Poedjosoedarmo in

⁷ Paul Ohoiwutun, *Sosiolinguistik*, (Jakarta: Kesaint Blanc, 1996), hal 69.

Kunjana (2001:61) states that this level actually comes from *krama*. In the process of the development has decreased of level.

1.6.7. *Krama* : *Krama* according to Sasangka (2009:111) is a form Javanese language that the main lexicons of that sentence are *krama*. *Krama* is usually used by them who are not close and who have social status lower than the hearer. *Krama* has two kinds, they are *Krama lugu* and *Krama alus*. *Krama lugu*, the lexicons are dominantly *krama* but there will be lexicon of *ngoko*, *madya*, *krama*, *krama inggil*, or *krama andhap*. a *Krama alus*, the lexicons are dominantly *krama* but there will be lexicon of *krama inggil*, or *krama andhap*

1.7. Review of Previous Study

In this part will be presented similar study in order to avoid unnecessary duplication to enlarge our knowledge about sociolinguistics, the study is expected to the reader compare with the previous study about language varieties. The study was written by Siono (1996), in which he observed the using of Javanese Language in *wayang kulit*

that is used by *Punokawan* (Central Java style). His study focused on the using of Javanese language but did not describe the kinds of Javanese language. Siono uncovered the different way to speak because of different of social status. He only decided that the language which used by *Punokawan* is formal or non-formal. He did not elaborate what kinds Javanese language that used by *Punokawan*. He also added more explanations about *wayang* such as the tools, the stage, and the music. Furthermore, He elaborated the phenomena of social contexts using several theories in his analyze.

From the previous study above, this study is very different. This study about the language varieties in *wayang wong*'s scenario. Javanese language has two levels nowadays. The two levels of Javanese language, *ngoko* and *krama* identify the power of speaker, age, or social status. This study focused on analyzing what language varieties that used in scenario and analyzing the the phenomenon of code switching.