

Directive Speech Act In *Rama Gandrung* Play By Purbo Asmoro

Sri Hesti Heriwati¹ (Corresponding author), Ana Rosmiati²

^{1,2}Institut Seni Indonesia Surakarta, Indonesia

Jl. Ki Hadjar Dewantara No. 19, Kentingan, Jebres, Surakarta 57126, Indonesia

E-mail: hestiwati161@gmail.com

Abstract

This study aimed to describe the types of directive speech acts and their types in the shadow puppet performance entitled *Rama Gandrung* by Purbo Asmoro (RGPA) and the puppeteer's strategy in performing speech acts in the performance. This research was a single case study in the form of a Surakarta-style shadow puppet show with puppeteer Purbo Asmoro. The research focused on the shadow puppet performance *Rama Gandrung* play, specifically the *pathet sanga* and *pathet manyura* scenes, with the research target on pronunciation, including gynecology (dialogue). The research results showed that the number of speech sub-acts differed based on the context of speech and linguistic markers. The directive speech act consisted of 6 sub-acts; the RGPA play with a high frequency of directive speech acts was a driving directive speech act, while a low directive speech act frequency was an asking permission directive speech act. The strategy for uncovering the essence of the story was contained in directive speech acts in *ginem* (character dialogue) creations with an implicit strategy, with word choices, bold words, and sentences, accompanied by *purwakanthi* and effective language style. Creativity in the dialogue of characters with strategic conflicts or dramatic figures, and sufficient rhetorical assistance, could amaze the audience/listeners. Purbo Asmoro's strategy was to maintain the traditional shadow puppet format mixed with a short shadow puppet performance style, reflection on directive speech acts, and creativity in processing conversations (*janturan*, *ginem*, *pocapan*) using simple, solid, and direct speech. The combination of Kawi, archaic, and folk languages was characteristic of the language and literature of his puppetry. Another thing about the work on the storyline included the prologue and presentation of flashbacks of the play, which were performed in directed, actual, and contextual speech acts.

Keywords: Directive speech acts, Shadow puppet performances, Surakarta-style, Purbo Asmoro

DOI: 10.7176/JLLL/95-06

Publication date: January 31st 2023

1. Introduction

Wayang is a cultural creation of the Indonesian nation that has gained a place in its community to influence people's expressions. Wayang contains values that can be used to build character and strengthen self-identity. Until now, wayang performances still exist because values become life guidelines for people who support wayang in carrying out their lives. Shadow puppet performances have a meaning that intersects with human feelings, thoughts, and actions, both at the level of personal reality and sociocultural reality. Shadow puppet performances featuring certain plays often convey life values, such as humanity values, heroism, loyalty, religion, etc.

Shadow puppet performances are more often seen as a language symbol of life that is spiritual rather than external. People who enjoy wayang recognize that wayang performance contains concepts that are often used as guidelines for the attitudes and actions of particular groups of people. Poets wrote wayang literature, which was then used as a source for plays, for example, the *Dewa Ruci* play, based on *Serat Bimasuci* by Yasadipura II. The staged wayang plays can be observed as divided into three acts or three *pathets*, which have a structure. Each *pathet* is divided into three: (1) *jejer*, scene in the palace with king and all the royal courtiers. A problem arose, and plans began to form; (2) *adegan* (scenes), there can be two or more scenes originating from a meeting at the *jejer*, for example the *gapura*, *budhalan* or *paseban jawi* scenes, and other scenes outside the palace. ; (3) *perang* (war), is a battle scene that appears at the end of the journey. Not every journey ends with a battle.

An all-night traditional puppet performance usually presents a play that contains three main elements. Each performance is divided into three rounds: *pathet enem* from 9 pm to 12 midnight, *pathet sanga* from 12 midnight to 3 am, and *pathet manyura* from 3 am to 5 am. The substantive division of *pathet enem* consists of scenes: *jejer*, *jalan unjal*, *bedhol jejer*, *gapura*, *kedhatonan*, *paseban njawi*, *kapalan*, *perang ampyak*, *sabangan* scenes, and failed wars. Meanwhile, in *pathet sanga*, there are *gara-gara* (very violent) scenes/scenes in the middle of the forest or a hermitage, *alas-alasan* scene, and *perang kembang*. *Pathet Manyura* consists of the first *manyura*

scene, *brubuh* war, second *manyura* scene, *amuk-amukan* war, *tayungan*, and *tancep kayon*.

Based on the above phenomenon, we are interested in examining the *ginem* (dialogue) of wayang performances, especially in the *pathet sanga* and *pathet manyura* scenes. Because the *pathet sanga* and *pathet manyura* scenes are the core/essence of the play, the *dalang*(puppeteer)'s *sanggit* (creativity) can be understood. Regarding the object of study, the focus will be on taking on the famous young generation of puppeteers, namely Purbo Asmoro. This puppeteer is quite renowned and accepted in society. The chosen play is Rama Gandrung.

This paper will focus on the *pathet sanga* and *manyura* scenes, especially the *catur* (conversation) elements, including character dialogue. Regarding the dialogue, the *pathet sanga* and *manyura* scenes concentrate more on directive speech acts. The aspect of dialogue reveals forms of speech in the form of directive speech. The dialogue conveyed in *wayang* performances seen from the perspective of language contains directive or commanding utterances. That is the form of speech in which the speaker influences the speech partner to take action. For example: ordering, forbidding, commanding, requesting, advising and recommending, and forbidding (Nadar 2009, 16).

The *Rama Gandrung* performance by Purbo Asmoro is a cut from the Ramayana. The concentration of this research is the dialogue in the *pathet sanga* and *pathet manyura* scenes, with the hope that through these scenes we will obtain an understanding and appreciation of how far the puppeteer's creativity in presenting the play

The puppeteer conveys the messages in the character's dialogue in speech form, which can be a directive speech act. This research will reveal how the types of directive speech act and their scope in shadow puppet performance with the story of *Rama Gandrung* presented by Purbo Asmoro. What are the strategies of the puppeteer in realizing the speech act in *Rama Gandrung* by Purbo Asmoro?

2. Literature Review

This literature review presents research that is relevant to or preceded it, with different material and formal objects.

Sutarno Haryono (2010).). *Kajian Pragmatik Teks "Menakjingga Lena" Pada Seni Pertunjukan Langendriya Mandraswara Mangkunegaran* uses verbal and nonverbal components as a medium of communication among dancers.

Maryono (2010). *Komponen Verbal dan Nonverbal dalam Genre Tari Pasihan Gaya Surakarta. (Kajian Pragmatik)*. Dissertation. Sebelas Maret University Postgraduate Program in Surakarta. In principle, the pragmatic theory is the primary study tool related to linguistic systems focused on analyzing the dominant types of speech acts, their functions, the realization of cooperative principles, the completion of politeness strategies, implicatures, and pragmatic power.

Suratno (2012). *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)*. Dissertation. Sebelas Maret University Postgraduate Program in Surakarta. Focusing on research that describes the verbal interaction of dialogue between two female *punakawan* (funny servants), namely Canggih and Limbuk. This dissertation will have something to do with their speech acts. As for the study's results, it has been found that the dominant non-speech types are 'telling' and identifying as lingual markers.

Directive speech acts

A directive speech act is when the speaker tries to make the interlocutor do something, respond to an action, or repeat it. In directive sentences, directive speech acts are prospective; one cannot ask other people to do activities in the past. Just like different speech acts, a directive speech act is assumed in certain circumstances to exist in the interlocutor and the context of the situation.

Speech act strategy

According to Wijana (1996, 29-33), the speaking strategy is that speech acts can be divided into two, namely direct and indirect speech acts and literal and non-literary speech acts. A direct speech act is a speech act that conveys the meaning of the speech directly. The speech-conveying technique uses the types of sentences according to the functions of these types of sentences. For example, news sentences function to state information; interrogative sentences as an indicator to convey a question; and command sentences to give invitations, requests, and so on; all of these examples are said to be direct speech acts.

Pragmatic power

Leech (1993, 45) emphasizes that pragmatic understanding must relate the meaning of a speech to the pragmatic power of speech. This link can be direct or indirect. The task of pragmatics is to explain the speaker's relationship between these two types of meaning, namely the literal meaning and power (illocutionary). Leech argues that meaning can be understood through semantic representations while power is given through a set of implicatures. All implicatures are possible because the speaker's intent with his speech can never be known with certainty, only with some factors such as observable conditions. With the form of speech and the context, the speech partner can make interpretation conclusions. Leech explicitly stated that sense is a meaning that is determined semantically, while a force, namely meaning, is determined semantically and pragmatically. The bond between meaning and power needs to be realized that force includes the meaning, and pragmatically, the force can also be derived from meaning.

Implicature and/or pragmatic power are two limitations referring to a meaning. It means that the implicature or pragmatic power generally refers to the same object, namely the meaning implied in a speech. Some linguists agree that implicature is the meaning implied in a conversation. Based on a set of implicatures from the dialogue text contained in the *pathet manyura* scene, it can be seen that the primary meaning is pragmatic. The primary meaning is the power that can give the intended meaning of the story and has the power/power of influence or effect the audience in particular and society in general.

Rama Gandrung Play by Purbo Asmoro (RGPA)

The *Rama Gandrung* play is part of Rama's life cycle which in the *Serat Pedalangan Ringgit Purwa* is entitled *Tundhungan terus Gandrung*; in the world of puppetry, it is familiarly known as the *Rama Gandrung* play (Soetarno et al. 2007, 70). *Rama Gandrung* play is an all-night stand composed by mixing a short shadow puppet performance style with a story summary as below.

Rama Gandrung begins when Rama is about to ascend the throne. Dewi Kekayi protests and asks her son, Barata, to be crowned king of Ayodya, according to the agreement between Dewi Kekayi and Raja Dasaratha. Finally, Rama left the kingdom and lived in the middle of the forest with Sinta and Lesmana. Sinta's beauty made King Ravana fall in love so that when Sinta was alone in the forest, Ravana kidnapped her and brought her to the kingdom of Alenka. When Rama returned from hunting in the middle of the forest, he no longer found Sinta and always thought of her, so this event was called *Rama Gandrung*.

3. Research Methods

This research was a single case study of a Surakarta-style shadow puppet performance with Purbo Asmoro as the puppeteer. The research focused only on the shadow puppet performance *Rama Gandrung* play, specifically the *pathet sanga* and *pathet manyura* scenes with the research target being dialogue. This research aimed to reveal the puppeteer's ability to convey the play's essence and creativity through directive speech acts.

This type of research was descriptive-qualitative, using phenomenological thinking strategies that were flexible and open, focusing on induction analysis by placing research data not as a means of proof but as a basis for understanding existing facts (Sutopo 1996; Joko 2006).

4. Discussion on Directive Speech Acts in *Rama Gandrung* by Dalang Purbo Asmoro

Speech Act on requesting

Speech		Translation
Sinta	<i>Wontên dhawuh ingkang pangandika paran</i>	<i>Do you have anything to say?</i>
Ramawijaya	<i>Muga-muga jroning alas iki andadèkake suka sênênging atimu satêmah ora bakal nabêt apa-apa ingkang naté mbok lakoni jroning Kraton Manthilidirja, wong ayu.</i>	<i>I hope that being in this forest makes your heart happy and doesn't make you restless because the situation is different from the atmosphere in the Manthilidirja Palace that you have experienced before, Beauty</i>

Speech Analysis

Ramawijaya's speech addressed to Sinta that in the sentence "*Muga-muga jroning alas iki andadèkake suka sênênging atimu ...*" is a type of speech act of hoping that it can be observed that there is a marker of the word *muga-muga* 'hopefully'. Meanwhile, the term "*muga-muga*" is a sign that expresses an active, direct, straightforward verb with a hopeful tone, Ramawijaya delivered this utterance to Sinta. The phrases are a way of conveying a direct order.

Speech		Translation
Barata	<i>Mênika ingkang anjalari</i>	<i>This is the cause.</i>
Ramawijaya	<i>Adiku dhi adhiku Barata mara-mara gagé lungguha.</i>	<i>Barata, my brother, come quickly, sit down.</i>

Speech analysis

"*Adiku dhi adhiku Barata mara-mara gagé lungguha.*" Ramawijaya's utterance towards Barata is a type of directive speech act. The direct act can be seen from the phrase "*mara gage*" 'come quickly' and the ending -a in the word "*lungguha*" 'sit down.' The markers for the words "*mara gage*" and "*lungguha*" are directive speech acts commanding the speech partner. The marker that states to 'do something' and as an imperative active verb with the basic form of the verb stem is *lunguh+a*. The phrase is how to convey the meaning of direct orders.

Speech		Translation
Pendhita	<i>Raden-radèn kula nyuwun pangayoman</i>	<i>gentlemen I beg for protection</i>
Ramawijaya	<i>.... kula aturi lênggah ingkang prayogi yayi Sinta lan Lesmana ayo padha ngéndhangi lélakon iki yayi.</i>	<i>I invite you to sit down, and you my dear Sinta and Lesmana let us introspect my dear.</i>

Speech Analysis

Ramawijaya's utterance towards the Priest is a type of directive speech act. The marker *aturi* indicates this in the word *aturi lênggah* 'please sit' and the phrase *aja* 'don't'. *Aturi* markers are directive speech acts that mean to rule, and linguistic markers are directive speech acts that represent to prohibit. The phrases indicate a direct order.

Inquiry Speech Act

Speech		Translation
Lesmana	<i>Dhuh kakangmbok saking nétra jatining pramana</i>	<i>Dear Sister, this is from the point of view of the truth.</i>
Sinta	<i>... ènèng ngapa kowe ora ngèrti Apa kowé sènèng yén pangéran Rama èng sédâ</i>	<i>...don't you understand? Would you be happy if prince Rama died?</i>
Speech Analysis		
Sinta's utterance towards Lasmana is a type of directive speech act. The speech act can be seen from the marker of the word <i>ngapa kowé ora ngèrti</i> 'why you don't know'. The marker <i>ngapa kowé ora ngèrti</i> is a directive speech act asking Lasmana. The way to convey directive speech acts is as direct orders.		

Command speech act

The *Rama Gandrung* play has a story that will only be told. Here is the speech in question.

Speech		Translation
Lesmana	<i>Kula wontên dhawuh kakang Mas.</i>	Any orders for me, Brother?
Ramawijaya	<i>Lan sumurupa yayi sayêktiné walèh-walèh apa ingkang kudu tansah narbuka atinira ... (RGPA)</i>	And you have to know, brother, what has to be open in your heart. (RGPA)
Speech Analysis		
Ramawijaya's speech to his brother Lesmana in the sentence " <i>Lan Sumupa yayi sayêktiné walèh-walèh apa</i> " ... is a type of directive speech act an order to know or understand that one's heart must be open. <i>sa(um)+urup+a</i> . The ending marker <i>-a</i> is a direct command marker that is straightforward, meaning an order to know and understand. The phrase is a sample to convey a direct order.		

Speech		Translation
Lesmana	<i>Mbok mênawi utusaning Barata ingkang botên narimakakên sugêngipun kakangmas Rama.</i>	Perhaps Barata's subordinates didn't like that Brother Rama survived.
Ramawijaya	<i>: 'Yayi aja nduwèni panyakrabawa ala luwih dhisik mara gagé ulatana dhimas</i>	Brother, you must not have a bad guess. Come and observe my brother
Speech Analysis		
Speech: " <i>Yayi aja nduwèni panyakrabawa ala luwih dhisik mara gagé ulatana dhimas</i> " Ramawijaya utterance towards Lesmana is a type of directive speech act. The speech act can be seen from the marker " <i>aja</i> " 'don't' in the phrase " <i>aja nduweni</i> ". This word belongs to prohibitive directive speech acts marked with only lingual markers. The way this story is delivered is straightforward.		

Pathet Manyura Directive Speech Act

Requesting

Speech		Translation
Sinta	<i>Apa mbok kira aku gumun.</i>	Do you think I'm surprised?
Lesmana	<i>...kêparêngipun kula badhé ngupaya kakangmas namung kéwala kula suwun kanthi sangêt panyuwun kula papan mênika badhé kula rajah, kakangmbok mugè sampun ngantos mèdal saking rajah.</i>	'Please allow me to try, but I do ask you to. I hope you don't get out of the place I have marked.
Speech Analysis		
Speech: ... "kêparêngipun kula badhé ngupaya kakangmas namung kéwala kula suwun kanthi sangêt ... kakangmbok mugè sampun ngantos..." Lesmana's speech towards Sinta is a type of directive speech act. This can be seen from the presence of word markers: "kêparêngipun" 'allow', "kula suwun" 'I ask', mugè 'hope', sampun ngantos 'don't'. The words: "kêparêngipun, kula suwun, mugè, sampun ngantos" are asking for directive speech acts. (kêparêngipun, kula suwun, mugè). The marker of sampun ngantos is a directive speech act forbidding, a marker that states to ask 'to do something'. This is how to give command as a direct order.		

Speech		Translation
Ramawijaya	<i>.... .padéné sira yayi kumudu ngasokaké sarira dhimas</i>	So do you; you should rest, brother
Lesmana	<i>Inggih kakangmas menawi mèkaten botên kéndhat panyuwun kula dhatêng panguwasaning Dewadi sumangga kakangmas kula dhèrèkakên. (RGPA).</i>	Yes, Brother, I will not give up hope in the gods. Come, Brother, I'll walk you.
Speech Analysis		
Speech: ... botên kéndhat panyuwun kula ... sumangga kakangmas. Lasmana's speech towards Ramawijaya is a type of directive speech act. The speech act can be seen from the markers panyuwun kula 'my request' and sumangga 'let's.' The marker panyuwun is a directive speech act of request, and the marker sumangga is a directive speech act of invitation. It is a way of conveying direct orders.		

Speech		Translation
Marica	<i>Kula wontên dhawuh.</i>	Any orders for me?
Dasamuka	<i>Mripatmu ki ngingêtna wong kok ayuné kaya ngono, kowé wêruh bokongé sêmaput hahaha.... Lha kuwi Sinta jênêngé Rekyan Sinta</i>	'Look at that beautiful woman. If you see her bottom, you can faint ha ha ha. Well, that is Sinta. Her name is Rakyen Sinta.
Speech Analysis		
Speech: "...ngingêtna wong kok ayuné kaya ngono," ... Dasamuka's speech to Marica is a type of directive speech act. The speech act can be seen from the presence of the ending -na in the word "ngingêtna" look. The marker of the word "ngingêtna" is a directive speech act of commanding, a marker that states to 'do something' and as an imperative active verb with the base form of the verb base (ng)+inget+na. The phrases are examples of how to give a command in direct order.		

Questioning

Speech		Translation
Marica	<i>Kados ngètèn bojo kula rêmên ‘</i>	Just like this, my wife is satisfied.
Dasamuka	<i>..., piyé carané kowe bisa misah Rama karo bojone. ... piyé caramu? Carané piyé’ (RGPA)</i>	How can you separate Rama from his wife...how will you? How is the way?
Speech Analysis		
Speech analysis “ <i>piyé carané kowe bisa misah Rama karo bojone. ... Sinta bakal tak boyong mênyang Nêgara Ngalêngkadiraja piyé caramu? Carane piyé.</i> Dasamuka's utterance towards Marica is a type of directive speech act. The speech act can be seen from question word markers such as “ <i>piyé</i> ” and 'how.' The marker of “ <i>piyé</i> ” is a directive speech act expressing a question about how to take Sita from Ramawijaya's hand. The phrases are examples of how to convey them in direct order.		

Speech		Translation
Lesmana	<i>Kula wontên dhawuh</i>	Any orders for me?
Ramawijaya	<i>Mara gage tunggunên rêksanên jaganên mbakayumu yayi Rekyan Sinta siadhi aja nganti lunga saka papan kene</i>	Come here quickly, wait and take care of your sister Yayi Rekyan Sinta. don't leave this place.
Speech Analysis		
Speech: “ <i>Mara gagé tunggunên reksanên jaganên mbakayumu yayi Rekyan Sinta.</i> ” Ramawijaya's utterance towards Lasmana is a type of directive speech act. . This can be seen from the presence of the marker “ <i>mara gage</i> ” 'come here quickly', the ending –en in the word, “ <i>tunggunen</i> ” 'wait', “ <i>reksanên</i> ” take care. As a verb, the –en form means an order to the speech partner to do something, which is referred to in the basic form/base form of the verb <i>tunggu(n)+en reksa(n)+en jaga(n)+en</i> . It is a way of commanding a direct order.		
Lesmana	<i>Kakangmbok badhé tindak pundi?</i>	Sister, where are you going?
Sinta	<i>...aku darbé panyuwun marang kakangmas ingkang satêmah anjalari kasangsayané keng raka. Lêsmana aja mbok pambêngi,</i>	...I have a wish that I asked from your brother, so that it makes your brother miserable. Lesmana don't you block me.
Speech Analysis		
Speech: “ <i>Lesmana aja mbok pambêngi.</i> ” Sinta's utterance towards Lasmana is a type of directive speech act. The speech act can be seen from the word marker “ <i>aja</i> ” 'don't'. The word marker “ <i>aja</i> ” is a marker that states to 'prohibit doing something'. This utterance as a directive speech act prohibits something. It is a way of commanding a direct order.		

Commanding

Speech		Translation
Sinta	<i>Apa mbok kira aku gumun.</i>	<i>Do you think I am surprised?</i>
Lesmana	<i>...kêparengipun kula badhé ngupaya kakangmas namung kéwala kula suwun kanthi sangêt panyuwun kula papan mênika badhé kula rajah, kakangmbok mugè sampun ngantos mèdal saking rajah</i>	With your permission, I will try for you; I only ask that the place I have marked please don't cross.
Speech Analysis		
Speech: "... <i>kêparengipun kula badhé ngupaya kakangmas namung kéwala kula suwun kanthi sangêt ... kakang mbok mugè sampun ngantos...</i> Lasmana's speech towards Sinta is a type of directive speech act. This can be seen from the presence of the words: <i>kêparengipun</i> 'allow', <i>kula suwun</i> 'I ask', <i>mugè</i> 'hopefully', <i>sampun ngantos</i> 'don't let'. The words: <i>kêparengipun</i> , <i>kula suwun</i> , <i>mugè</i> , <i>sampun ngantos</i> are directive speech acts of begging (<i>kêparengipun</i> , <i>kula suwun</i> , <i>mugè</i>) while the markers of <i>sampun ngantos</i> are directive speech acts forbidding, markers stating to ask 'to do something'. It is a way of commanding as a direct order.		

Speech		Translation
Dasamuka	<i>Iki Rêkyan Sinta .</i>	'This is Rekyan Sinta'.
Jentayu	<i>Hayo...., balèkna, balèkna marang radèn Rama Rêgawa lan kowé aja ngrusak pagèr ayu ...</i>	Come on, give her back to Raden Rama Regawa, and don't ruin another person's wife.
Speech Analysis		
Speech <i>Hayo...., balèkna, balèkna marang radèn Rama Rêgawa lan kowé aja ngrusak pagèr ayu ...</i> Jatayu's utterance towards Dasamuka is a type of directive speech act. The speech act can be seen from the presence of the markers " <i>hayo</i> " 'come on' and the ending <i>-na</i> in the word <i>balekna</i> 'give back' and the markers " <i>aja</i> ". The marker <i>-na</i> includes imperative verbs with the original form of the verb so that it means an order to the speech partner to act for others so that it is a directive speech act of commanding. The marker word " <i>hayo</i> " is a linguistic marker that expresses an invitation, and the word " <i>aja</i> " expresses a prohibition. It is a way of commanding a direct order.		

Prohibition

Speech		Translation
Ramawijaya	<i>Kowe aja klèru, iki dudu prèkara Wisnu</i>	Don't get me wrong; this is none of Vishnu's business.
Dasamuka	<i>: Kèblinger piyé, hèm?</i>	Foiled how?
Speech Analysis		
Dasamuka's utterance towards Ramawijaya is a prohibiting directive speech act, which the presence of the marker <i>aja klèru</i> can observe. The phrase <i>aja klèru</i> which is marked with the marker <i>aja</i> is a form of prohibiting speech act, meaning it is not permissible to do something. The speech act can be seen when Ramawijaya forbade Dasamuka to talk about matters related to Vishnu's lineage because Ramawijaya thought this had nothing to do with Salya, a descendant of Vishnu.		

Speech		Translation
Lesmana	<i>Kakangmbok badhé tindak pundi?</i>	'Sister, where are you going?
Sinta	<i>:...Lésmana aja mbok pambêngi, (RGPA)</i>	Lesmana, don't get in the way. (RGPA)
Speech Analysis		
<p><i>Lesmana aja mbok pambêngi...</i>Sinta's speech to Lasmana is a type of directive speech act. The speech act can be seen in the word marker 'don't'. The word marker <i>aja</i> is a marker that states to 'prohibit doing something'. This utterance as a directive speech act prohibits something. It is a way of commanding a direct order.</p>		

Speech		Translation
Sinta	<i>Apa mbok kira aku gumun.</i>	Do you think that I am surprised?
Lesmana	<i>...kêparêngipun kula badhé ngupaya kakangmas namung kéwala kula suwun kanthi sangêt panyuwun kula papan menika badhé kula rajah, kakangmbok mugè sampun ngantos médal saking rajah...</i>	Please allow me to try, but I hope you don't get out of the place I marked.
Speech Analysis		
<p>Speech: "... <i>kêparêngipun kula badhé ngupaya kakangmas namung kéwala kula suwun kanthi sangêt... kakangmbok mugè sampun ngantos...</i>" Lasmana's speech towards Sinta is a type of directive speech act. This can be seen in the presence of word markers "<i>keparengipun</i>" 'allow', "<i>kula suwun</i>" 'I ask', "<i>mugè</i>" 'hopefully', "<i>sampun ngantos</i>" 'don't let'. The words: <i>kêparêngipun</i>, <i>kula suwun</i>, <i>mugi</i>, <i>sampun ngantos</i> are directive speech acts of begging (<i>kêparêngipun</i>, <i>kula suwun</i>, <i>mugi</i>). The marker of "<i>sampun ngantos</i>" is a directive speech act forbidding, a marker that states to ask 'to do something'. This is a way to give command as a direct order.</p>		

Ask for permission

Speech		Translation
Ramawijaya	<i>Yayi muskaraning pun kakang nimas sayêktiné ing alas iki akèh kewan ingkang manca warna,</i>	'Adinda, the apple of my eye, Nimas, this forest has many different animals.'
Sinta	<i>...Pêngéran mbok inggiha wontên suka lilaning pênggalih kêparênga nyêpêng kidang ménika. Sagêda kinurung wonten ing gubug ...</i>	'Prince, please, with all humility, allow me to catch that deer. It can be locked up at home.'
Speech Analysis		
<p>"<i>wontên suka lilaning pênggalih kêparênga nyêpêng kidang menika...</i>" Sinta's speech towards Ramawijaya is a type of directive speech act. The marker can see this in the phrase "<i>suka lilaning pênggalih</i>", which means 'sincerity feelings'. The term "<i>suka lila</i>" is a directive speech act that denotes the meaning of begging, a marker expressing the meaning of begging 'to do something' and as an imperative active verb. This way of commanding is categorized as an indirect order.</p>		

Speech		Translation
Ramawijaya	<i>Yayi muskaraning pun kakang nimas sayêktiné ing alas iki akèh kewan ingkang manca warna</i>	'Adinda, the apple of my eye, Nimas, this forest has many different animals.'
Sinta	<i>.. kula inggih namung sepisan menika mugè kèparènga mituruti gungan kula.</i>	'I also only want this once; please allow me to comply with my request.'
Speech Analysis		
In the speech: "... kula inggih namung sepisan menika mugè kèparènga mituruti gungan kula." Sinta's speech towards Ramawijaya is a type of directive speech act. The speech act can be seen from the ending marker -a in the word "kèparènga" allow me. The term "kèparènga" is a directive speech act of begging, a marker expressing the meaning of asking 'to do something' and an imperative active verb of the basic form <i>ka+pareng+a</i> . This way of governing is considered an indirect and direct order.		

Speech		Translation
Sinta	<i>Apa mbok kira aku gumun.</i>	Do you think I am surprised?
Lesmana	<i>...kèparèngipun kula badhé ngupaya kakangmas namung kéwala kula suwun kanthi sangêt panyuwun kula papan menika badhé kula rajah, kakangmbok mugè sampun ngantos médal saking rajah.</i>	Please allow me to help my brother, but I beg you so much that you don't leave the place I have marked.'
Speech Analysis		
Speech: "... kèparèngipun kula badhé ngupaya kakangmas namung kéwala kula suwun kanthi sangêt ... kakangmbok mugè sampun ngantos..." Lasmana's speech towards Sinta is a type of directive speech act. This can be seen from the presence of word markers: "kèparengipun" 'allow me', "kula suwun" 'I ask', "mugè" 'hopefully', "sampun ngantos" 'don't let'. The words: <i>kèparengipun</i> , <i>kula suwun</i> , <i>mugè</i> , <i>sampun ngantos</i> are directive speech acts. beg. The marker of "sampun ngantos" is a directive speech act. The meaning of prohibiting, a marker that states to ask for 'doing something'. This way of commanding is stated as a direct order.		

Speech act strategy in conversation (*pocapan*) in the *Rama Gandrung* play

The puppeteers carried out the speech act strategy in the shadow puppet script for performing the shadow puppet in various ways, including *sasmita*, *mêdhang miring*, *nyampar pikolèh*, *sisip*, *sêmber*, etc. *Sasmita* meant a signal in the *wangsalan* or *seloka* form, satire in the poem or one-liner form, and a kind of syllable or phrase puzzle. *Sasmita* meant that the puppeteer requests a song from the musicians in a specific position. Meanwhile, the speech act strategy in the conversation of the *Rama Gandrung* play did not discuss *sasmita*.

The sub-directive speech acts could be observed in Wibisana's dialogue with Indrajit in the *patet sanga* scene below.

Speech		Translation
Wibisana	<i>Apa mbok kira aku gumun.</i>	Do you think I am surprised?
Indrajit	<i>...kêparêngipun kula badhé ngupaya kakangmas namung kéwala kula suwun kanthi sangêt panyuwun kula papan menika badhé kula rajah, kakangmbok mugè sampun ngantos médal saking rajah.</i>	Please allow me to help my brother, but I beg you so much that you don't leave the place I have marked.'
Wibisana		
Speech Analysis		
<p>Speech: :... <i>kêparêngipun kula badhé ngupaya kakangmas namung kéwala kula suwun kanthi sangêt ... kakangmbok mugè sampun ngantos...</i>” Lasmana's speech towards Sinta is a type of directive speech act. This can be seen from the presence of word markers: “<i>keparengipun</i>” 'allow me', “<i>kula suwun</i>” 'I ask', “<i>mugè</i>” 'hopefully', “<i>sampun ngantos</i>” 'don't let'. The words: <i>kêparengipun</i>, <i>kula suwun</i>, <i>mugi</i>, <i>sampun ngantos</i> are directive speech acts. beg. The marker of “<i>sampun ngantos</i>” is a directive speech act. The meaning of prohibiting, a marker that states to ask for 'doing something'. This way of commanding is stated as a direct order.</p>		

Speech		Translation
Wibisana	<i>Ora susah kakèhan gunêm tanpa guna ingkang wigati titi mangsa iki rungokna kandhané pun bapa ya nggèr:.</i>	Don't talk much, now listen carefully to what I have to say.
Indrajit	<i>Kados pundi Paman.</i>	What is it, Uncle?
Wibisana	<i>Olah pêkértining ci Petutur a rasa kang ora nganggo dhasar kautaman anane mélik nggéndhong lali kaya patrapé wong tuwamu Sinta g wégah nampa wewa Rahwana , nampik pitutur bécik, dadiné Ngalengka kaya ngéné iki. Mula aja nganti kêbo gupak kécipratan létuh. Kowé isih ènom milih dalan Rahwana ayu, Rahwana ayuning dedalan ora ana liya kowe kudu nyingkur pakarti nistha.</i>	A wish that is not based on the best attitude, then what is there is only wanting something that is not rightfully his or his, like what your father did, not wanting to listen to suggestions and advice. The State of Ngalengka is falling apart like this. So don't get influenced by your father's behavior. You are still young; choose the right path by abandoning despicable and greedy actions.
Speech Analysis		
<p>The speech above implied that human actions that were not based on the prevailing norms would force the will in various dirty ways to achieve goals. Young people, as the next generation and future leaders of the nation, should constantly increase their piety, improve their personality, and increase their abilities through the right path, not deviating from the prevailing norms and not taking shortcuts that harm others. In Javanese culture, "<i>mumpung anom ngudiya sejatining becik</i>" meant that while you were young and living in the mortal world, you should always spread kindness.</p>		

The sub-directive speech acts in the Dasamuka and Sinta scenes in *pathet manyura* could be observed as follows.

Speech		Translation
Sinta	<i>Aku nèksèni yènta séjatiné lumahing bumi kurébing langit iki, ora ana wong kang sètya ngandhèmi mènyang tékade kajaba mung kowé ratu Ngaléngka.</i>	I understand that the only person who stands his ground in this world is the King of Alenka.
Dasamuka	<i>Lagéné ngèrti, géné ngèrti mripatmu... Wiwit kowé tak gondhol saka ngalas Dhandhaka biyèn, upama aku nindakaké, aku bisa. Ning kêna apa aku ora, hèm...bèn wong ngèlèk-èlèk Dasamuka wis bèn, ning nyatanè saiki jagad wis nèksèni tak réwangi èntèk nêgaraku, ludhês kèlès bandha donya, èntèk kawulaku, dulurku mati, sapa Sinta sing tak andhèmi, hèm... parandéné tékan iki mènceb waé ora, gogloh waé ora atimu Sinta.</i>	Now you understand. Since I kidnapped you from the Dandaka forest, I could if I wanted to do something terrible, but I didn't do it. People laugh at Dasamuka, that my country is destroyed, wealth is gone, and many people have died, including my brother; who do I trust? Hem ... even so, until now, you, Sinta, do not want to surrender to me.

Pragmatic power

In the *Rama Gandrung* play, there was a dialogue whose essence contained Ramawijaya's advice to Barata as follows.

Speech		Translation
Ramawijaya	<i>Yayi Barata, Sinta aua marang jagad alam iki, awèh pituduh kawéningan lan gancaring panindak. Sang surya, sang dahana, sang maruta, sang bumi, sang banyu, sang kartika, sang candra, sang samodra, kabeh cacah wolu Sinta ébut astha brata....</i>	Brother Barata, I ask you to learn from the whole world, which provides clues to human behavior. The sun, moon, stars, fire, sea, wind, water, and earth, eight in total, are called <i>astabrata</i>

The pragmatic power of the dialogue is that a leader was expected to have natural characteristics: sun, moon, stars, sea, wind, fire, water, and earth, meaning that a leader or must-have king features such as: being able to provide life and enlightenment. This good quality was a role model/role model, an example of a firm stance, understanding people's wishes, being able to solve problems thoroughly, being honest, and having an open attitude.

Directive Speech Act

The findings on *pathet sanga* and *manyura* in the *Rama Gandrung* play Purbo Asmoro were: to request (beg); to question (ask); to require (command); to prohibit (prohibit) to permit (ask for permission) zero; and to advise (providing suggestions) zero. Thus the directive speech act that appeared the most in the *Rama Gandrung* play was the directive speech act to require (command).

Directive Speech Acts on the *Rama Gandrung* play and Its Relevance in Character Building

The function of directive speech acts in *Rama Gandrung* play could be traced through linguistic aspects, such as the use of the specific language of puppetry, *janturan*, *pocapan*, *ginem*, and *antawacana* techniques. Based on observations and studies of the *Rama Gandrung* play, it could be said that this performance touches the followers' hearts, so mutual communication occurs. Dalang could compose harmonious literature, powerful sentence expressions, and expressive techniques in animating puppet characters.

The teachings and messages in the *Rama Gandrung* play, such as moral teachings and loyalty, were reflected in Basukarna's character, the teachings of nationalism were revealed in it, and there were also teachings of ethical leadership based on *astabrata* in Rama's dialogue with Barata. The story of *Rama Gandrung* contains spiritual teachings which were reflected in Dewaruci's advice, etc. Directive speech acts were very relevant for instilling

character building. According to Pusat Bahasa Kementerian Pendidikan dan Kebudayaan (the Language Center of the Ministry of Education and Culture), a character is innate, heart, soul, personality, behavior, and temperament. This character focuses on how to apply good values in the form of action or behavior (Sunaryadi 2012, 260).

The Rama Gandrung play in shadow puppet performance contains noble teachings that could be used as a medium of education and inculcation of the nation's noble character. The inculcation of leadership morals could be observed in Ramawijaya's directive speech acts towards Barata below.

Speech		Translation
Ramawijaya	<i>Sinaua marang jagad alam iki awèh pituduh kawèningan lan gancaring panindak, yaitu sang surya, sang dahana, sang Rama Gandrung maruta, sang bumi, sang bayu iku kabèh cacah wolu sénèbut astha brata. Mula astha iku wolu brata iku laku, mulat alam sak i Sinta é iki bisoa dadi garaning panindak.</i>	Learn from the whole world, which provides clues to human behavior. The sun, moon, stars, fire, sea, wind, water, and earth, eight in total, are called <i>astabrata</i> . <i>Asta</i> means eight, and <i>brata</i> means behavior towards nature. My words can be used as a guide in action.

Ramawijaya's teaching about *astabrata*, which was conveyed to Barata was a basic understanding for a ruler or leader who will serve as a role model. This could be further applied that *astabrata* was not limited only to leaders. It could also be used as a guide for the behavior of all people who live on earth. The human values contained in the *Rama Gandrung* play could be observed in the description of the events of Ramawijaya, Sinta, and Lasmana in the forest when they heard of Destaratha's death as follows.

Speech		Translation
	<i>Jroning wana gung liwang liwung, dhasar pêtêng ndhêdhêt lêlimêngan datan kèna tinrabas sunaring bagaskara. Kaya nanduki pêtênging nala risang Ramabadra Anglès luluh lungkrah Rahwana ngalêntrih, kaya dèn sigar jantungé Risang Rama, Dyah Ayu Sinta ta miwah Sang Lesmana, njêgrég kaya mati ngadég dupi miyarsa sêdanira sang rama Prabu Dasarata</i>	It was pitch dark in the middle of a dense forest, so there was no sunlight, adding to the sorrow in Rama's heart. When Rama, Sinta, and Lesmana heard of the death of their father, they lost their enthusiasm; their bodies became weak, as if their hearts were torn apart.

The dialogue between Ramawijaya and Barata, who informed Destaratha's death, caused a silence in the middle of the forest, and Ramawijaya felt guilty because his departure caused his father's death. If the audience could grasp the values of the teachings conveyed and directive speech acts, they could be used as a vehicle for character education. These values change behavior, establish identity, and strengthen personality. Besides functioning as a character education medium, based on technical skills and its relation to Javanese cultural views, mastery of conversation in the plays that were shown creates a sense of beauty.

The aesthetic nuance expressed by Purba Asmoro in directive speech acts was revealed, among others, through Lasmana's antawacana when Sinta suspected he would marry her when Ramawijaya died. Technically speaking, Sinta's dialogue with Lasmana in the example above was built through the solid use of language and the arrangement of tone, tempo, pauses, pressure, and *sambung rapet* (connections between one thing and another thing sequentially) (Sunardi 2012, 690).

Purbo Asmoro's aesthetic achievement in constructing conversations was pursued by understanding, among other things: mastery of interweaving techniques, the richness of memory about linguistic material, imagination ability based on memory, the embodiment of imagination in interweaving practice, and Sinta connection with elements of shadow puppet creativity (Purbo Asmoro, interview 20 March 2013). Thus, Purbo Asmoro could live up to the wayang characters and the moods of the characters shown and could give life to the dialogues that were expressed.

The directive speech acts revealed *Rama Gandrung* as one of the Javanese culture preservers. Understandably, traditional performing arts generally used local languages or Javanese. Holding shadow puppet shows in society using the Javanese language could contribute to spreading and preserving the local language. In addition, it was hoped that the younger generation or people who support Javanese culture could understand local wisdom or life

values contained in Javanese culture. People expected that using the local language would create a sense of belonging and respect for Javanese culture, as reflected in Javanese shadow puppet performances.

5. Conclusion

The research results on directive speech acts of the *Rama Gandrung* play in *pathet sanga* and *pathet manyura*; based on the speech context and lingual markers, it had several unequal numbers of speech sub-acts. The directive speech act consisted of 6 sub-acts. The RGPA play with a high frequency of directive speech acts was the sub-directive speech act of commanding, while the low-frequency directive speech act was the sub-directive speech act of asking permission.

The utterances reflect communicative, beautiful, quality speech that attracted the audience's attention. This statement demonstrated that wayang performances were one of the elements of Javanese culture that had survived and been supported by the community and contained elements of guidance, spectacle, and order.

The strategy of expressing the essence of the story contained in the directive speech acts in the character dialogue was expressed by the approach implicitly, with the choice of words, bolding words, and sentences, accompanied by *purwakanthi* and effective language style. Creativity in character dialogue, conflict or dramatic character strategies, and adequate rhetorical delivery could amaze the audience/listeners. Purbo Asmoro's method of maintaining the traditional shadow puppet format was by mixing it with a short shadow puppet performance style, reflected in directive speech acts and creativity in conversation (*janturan*, *ginem*, *pocapan*) using simple, concise, direct speech. The combination of Kawi, archaic, and popular languages was a characteristic of his puppetry language and literature. Another thing about Purbo Asmoro's work was the inclusion of a prologue in the storyline and the presence of flashbacks from the play, which was performed using directive, actual, and contextual speech acts.

The function of directive speech acts in Rama Gandrung as a vehicle for inculcating character education and aesthetic appreciation and functioning as a preserver of Javanese culture. The values expressed in the utterances of the directive speech acts of the play were very relevant to today's life. Hopefully, they will contribute to shaping Indonesian people with good character and personality. Thus, the aesthetic and ethical values reflected in the play can enrich the soul's experience, broaden its perception, increase its maturity, and provide balance in human life between outer and inner life. Local wisdom is pressured by the influence of mass culture or pop culture in all aspects of life. Hence, the presence of directive speech acts in shadow puppet performances can explore, revitalize and preserve local culture and understand the values contained in wayang, which in turn can strengthen national identity.

References

- Abdul Syukur Ib Rahwana im. 1993. *Kajian Tindak Tutur*. Surabaya: Usaha Nasional.
- . 1996. *Bentuk Direktif Bahasa Indonesia Kajian Etnografi Komumikasi*. Disertasi untuk Program Pascasarjana Universitas Airlangga. Surabaya
- Anton Bakker dan Achmad Charris Zubair, 1992, *Metodologi Penelitian Filsafat*. Yogyakarta: Penerbit Kanisius.
- Arundale B. Robert. 2013. 'Conce Petutur ualizing interaction in Interpersonal Pragmatics Implications for Understanding & Research'. *Journal of Pragmatics* Vol. 58 Pages 12-26.
- Asim Gunarwan. 2003. "Realisasi Tindak Tutur Pengancam Muka di Kalangan Orang Jawa Cermin Nilai Budaya". Seminar Internasional Budaya Bahasa dan Sastra Semarang 6-7 Oktober 2003.
- Austin.J.L. 1955. *How to do Things with words*. New York: OxfordUniversity Press.
- Brown, Penelope and Stephen C. Levinson. 1987. *Politeness: Some Univer Salyas in Language Usage*. New York:Cambridge University Press
- Brown, Gillian dan Yule. 1996. *Discourse Analysis* (terjemahan). Jakarta: PETUTUR Gramedia Putra Utama.
- Dewa Putu Wijana.2006.*Pragmatik* Yogyakarta:Pustaka Pelajar
- Edi Soebroto.2004. "Pragmatik, Implikatur, dan Komunikasi". *Seminar Nasional Semantik III*. Surakarta: 6 November 2004.
- Jacob L.Mey. 1994.*Pragmatics an Introduction*. Cambridge USA: Blackwell.
- Karen Tracy. 2011. 'A facework system of minimal politeness:Oral argument in appellate court'. *International*

Journal of Information Systems and Social Change, 2(3), 1-15, July-September. Copyright © 2011, IGI Global.

Kasidi Hadiprayitno. 2000. "Pertunjukan Wayang Kulit Purwa Masa Kini." Dies Natalis XVI Institut Seni Indonesia Yogyakarta: 22 Juli 2000.

Kunjana Rahwana Ardi. 2002. *Sosiopragmatik*. Jakarta: Erlangga.

Leech, Geoffrey N. 1983. *Principles of Pragmatics*. London: Longman.

Lyons, John. 1995. *Linguistics Semantics: An Introduction*. Oxford: Cambridge University Press.

Maryono. 2010. *Komponen Verbal dan Nonverbal dalam Genre Tari Pasihan Gaya Surakarta: Kajian Pragmatik*. Disertasi untuk Program Pascasarjana UNS. Surakarta.

Milles, MB & Huberman, MA.. 1984. *Qualitative Data Analysis* London: Sage Publication.

Nadar, FX..2009. *Pragmatik dan Penelitian Pragmatik*. Yogyakarta: G Rahwana a Ilmu.

Rassers, W.H. 1959. *Pandji The Culture Hero: A Structural Study of Religion in Java*. The Hague: Martinus Nijhoff.

Ridwan Mahadin. 2011 'The Pragmatic Function of Intonation in Ibrid Dialect Acoustic Analysis of Some Speect Act'. *International Journal of Humanities and Social Science Vol. 1 No. 9 Special* 243-348.

Searle, R. John. 1962. *Speect Act An Essay in The Philosophy of Langage*. New York: Cambridge University press.

Soetarno. 2000. *Dampak Perubahan Sistem Nilai Terhadap Pertunjukan Wayang Kulit*. Laporan Penelitian. Surakarta: STSI Surakarta.

Suratno. 2012. *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). Disertasi untuk Program Pascasarjana UNS. Surakarta.

Sutarno Haryono. 2010. *Kajian Pragmatik Teks: Menakjingga Lena Pada Seni Pertunjukan Langendriya Mandraswara Mangkunegaran*. Disertasi untuk Program Pascasarjana UNS. Surakarta.

Sutopo. HB. 1995. *Kritik Seni Holistik Sebagai Pendekatan Penelitian Kualitatif*. Surakarta: Sebelas Maret University Press.

Sutopo. 2011. *Tindak tutur direktif dalam Proses Pembahasan Perda Rencana Pembangunan Jangka Panjang di Kabupaten Karanganyar*. Disertasi untuk Program Pascasarjana UNS. Surakarta.