

Case Study of Pupting Leather Play Sukron Suwondo And His Actions (Sociopragmatic Study)

Harbono¹

¹(Faculty of Teacher Training and Education, Tunas Pembangunan University ,Indonesia)

Email: harbonodipuro@gmail.com

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ABSTRACT

This research aimed to describe: the peculiarity of Sukron Suwondo leather puppet's work/performing elements; the Sukron Suwondo's compliance with story board of Surakarta-style tradition pakeliran in general; types of speech act existing in story Kyai Udan Mas, DâsâmukâLahir, Semar Ngruwat (TTKUMDSLMSG) and determining the dominant speech act, as well as revealing the implicature and pragmatic power in the speech act; types of speech act expressed directly and indirectly, in relation to cooperative/politeness maxim violation in pakeliran Sukron Suwondo. This study was a qualitative descriptive in nature with holistic critique. The findings of research were as follows. Firstly, the performance of Sukron Suwondo's leather puppet had changed in form, work element, and meaning. Secondly, today Sukron Suwondo appeared as the puppeteer different from others, with his strengths and weaknesses, even some considered him as a controversial and unconventional puppeteer. Thirdly, the out of three stories, the dominant speech act (TTKUMDSLMSG) was as follows. There were 5,085 speech acts. Fourthly, the indirect speech strategy was more frequently used than the direct one. The implication of compliance with cooperative principle maxim was needed when the speaker and the listener emphasized on the cooperative element of speech act.

Keywords: Speech Act; Socio-pragmatics; Implicature; Pragmatic Force; Implementation; Principles.

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INTRODUCTION

In general, the study of wayang performances is motivated by the author's understanding of three important issues. The first problem relates to the real conditions that occur in the life of communicating through the medium of practice today. The second problem is a problem related to the idea of ideal conditions that should occur in the life of the spiritual world. The third problem is a problem related to the adherence to the elements *of the work on*, the uniqueness and uniqueness of the form and form of the controversial *use* that was carried out by the mastermind Sukron Suwondo.

The art of puppetry as referred to in the first issue is the life of communicating/speech acts with the public through the medium of pakeliran art which is currently developing in Indonesia, especially in Java. Understanding of the real conditions in present-day pakeliran life is an issue related to the emergence of performing arts as a field that has been academically developed and worked on in various art colleges. The second understanding of the ideal idea that should occur in communicating through aspects of direct speech acts and indirect speech acts in the world of practice is basically a picture of the gap between what should have happened and the actual reality that has happened. The gap occurs because there is an underlying cause. The description of the idea of the ideal condition is basically an

elaboration that is intended to explain the reasons for the occurrence of discrepancies. The third understanding which is the background of this dissertation research is the empirical uniqueness that is known to the author in the form of controversy *al* which was carried out by Sukron Suwondo. Art creativity – in this case is the creativity of the form of *controversy* – with its own uniqueness is the ideal that every puppeteer dreams of in order to be able to find the existence of his own work. The uniqueness in creativity possessed by each *Pakekiran work* performed by Sukron Suwondo is the fact that the work *on Pakekiran art* has its own uniqueness, different from other forms of works *on Pakekiran art*, which of course are based on other knowledge as well.

Speech acts in wayang kulit performances are the most important elements. Through speech acts, various problems revealed by the puppeteer in his performance will be captured, both through his utterances and narration. Therefore, every puppeteer should be proficient in various languages and use them as a means of ordinary communication or aesthetic expression. In the wayang kulit purwa performance, language can be traced to the wayang's speech, dalang's narration, *suluk texts* (dalang vocals), *sindhénan texts* (female vocals), and *gérongan texts* (male vocals). The special language for conversation and narration in wayang performances among the Indonesian Institute of the Arts (ISI) Surakarta is called *bāsā p dhalangan*, in terms of technique The wayang puppet show is called *catur*.

Communicate through aspects of speech acts is something that is very easy to understand and accept in society. Because language in general is one of the natural abilities bestowed on mankind. It is so natural that the speakers and speech partners do not realize that without language, humanity cannot possibly have a civilization which includes religion, science, and technology. Thus, it is not an exaggeration to say that a study of language aspects of speech acts is necessary because almost all human activities require language. In this case, linguistic insights (aspects of speech acts) for a dalang artist such as Sukron Suwondo can be used to convey moral messages in everyday life.

These notions are aspects of puppetry language speech acts which are the object of research. In addition, we also distinguish between communicating through spoken language and communicating through written language. Written language can be called a "*derivative*" of spoken language. Spoken language is the primary object of linguistics, while written language is a secondary object of linguistics. It should be noted that mastering the language of *pocapan*, *janturan* and *gynem puppetry* (in the sense of being able to use the language fluently) is not the same as being able to explain the rules. If a dalang is able and masters the Javanese/pedalangan language (*krāmā inggil*, *krāmā ndésā*, *ngoko* and *kawi*), but without special expertise, it is certain that he cannot convey clearly to his speech partners. In other words, what is mastered (namely Javanese as *langue*) is indeed an object of linguistic research on puppetry language, but how to master the language of puppetry is not a linguistic object. Presentation of information in an interesting way is through jokes/jokes, songs, and local community values.

Wayang performances are often used as a symbolic language of life which is more spiritual than external. People who see wayang certainly want to get a satisfying aesthetic experience besides other things, such as entertainment. Therefore, wayang performances should not only emphasize technical matters, but also get an adequate portion of the content of the play. The content in wayang concerns the values of life, both moral values and religious values. The content or message conveyed is not in the form of a scientific formula, but an encouraging message which in turn can influence human behavior. The world of wayang is a source of value if the presentation can express the content artistically. Wayang is a powerful vehicle for spreading new ideas or conveying values. In this regard, in wayang there are two aspects that need to be considered, namely the aesthetic aspect or the presentation technique which includes the form and skills that give rise to style, and the aspect of meaning. (*meanings*) which includes the message (*message*) and associated symbols (*symbolic value e*).

By listening to the explanation above, the title of the dissertation research that we submitted as study material in the Linguistics Doctoral Study Program, with an interest in Pragmatics is Case Study of Purwa Sukron Suwondo's Shadow Puppet Pakeliran and Their Speech Actions (Kajian Sociopragmatic). With general problems, those related to the background of the research topic issues or new things to be studied require careful explanation, considering the study of linguistics (*prompt*, *pocapan*, *gym*) especially for the socio-pragmatic approach, regarding the wayang kulit purwa show with its twists and turns is still relatively new and requires a lot of attention. Currently, I observe that

there are not many in the Linguistics Doctoral Study Program, interested in Pragmatics who conduct research on wayang kulit purwa, in terms of the study of the speech acts of puppetry. The most appropriate study of ragmatic sociology in the wayang kulit purwa performance is in the language part of the puppetry which includes *janturan*, *pocapan*, and *gynem* which in terms of the performing arts is called *ântâwacânâ*. Because basically, language in the performing arts of wayang kulit purwa is the most important element. Through the language of the puppeteers, *jajantur*, *pocapan*, and *gynecology*, one can understand and understand the various problems expressed by the puppeteers in their performances, through the chosen language and literature which are embodied in the forms of *janturan*, *pocapan*, and *gynecology* in puppetry. By paying attention to the problems mentioned above, every puppeteer who will perform a wayang kulit purwa performance, should be able to package language and literature, even be said to be proficient in the language. (*kawi language*, *ngoko language*, *krâmâ inggil language*, *krâmâ ndésa*, etc.) with various dialects and their use as *wantah means* of communication or aesthetic expressions in puppetry.

Pakeliran is a form of Javanese traditional performing arts with multiple mediums, namely: form, motion, sound, and language. The dalang as the bearer of the role of *pekaliran* ideally masters both conceptually and technically the four main mediums, so that one medium and another can be presented in a unified artistic production. (*work on*) *package*; which support and complement each other. However, in reality this is not always the case, because each puppeteer has their own potential. There are those who stand out in the field of dramatization of performances, *especially* those expressed through the medium of language, such as Ki Nartosabdo, there are also those who stand out in the field of sound (melodious, melancholy, steady); like Ki Anom Suroto, or skilled at moving puppet figures, like Ki Manteb Soedharsono, and in accordance with the work between the container and the contents like that of the young puppeteer Ki Purbo Asmoro.

The puppeteer chosen for the purposes of this research is Sukron Suwondo with the considerations (1) aspects of language speech are easily understood and accepted by his speech partners. (2) the form of communication that is packaged in the wayang kulit purwa show Sukron Suwondo has its own style or characteristics. (3) senior and popular puppeteers in among other senior puppeteers. (4) a well-known puppeteer who still cares about moral values, (5) a puppeteer who can absorb various actual trends that are developing in the wider community, and (6) a professional puppeteer who dares to make changes that are considered some of the established art traditions work on.

At the time when the New Order regime collapsed, as well as the transitional period that started the reformation order in the mid-1998 century, Sukron Suwondo presented an all-night performance with the story of Gareng Dadi Dewa in the pendapa of the Indonesian High School (STSI), which is now ISI Surakarta. The element of working on the form of the performance to communicate with the speech partner, starting from the gending patalon to the tanceb kayon, received various responses from the puppeteers, art experts, art observers, both those who insulted and those who praised their performance. His unconventional courage in changing the concept of tradition, both the elements of garap, scene structure, story, *musical pieces*, *catur*, *sabet*, *sulukan*, makes a form of presentation of pakeliran that has different characteristics from common performances.

It was the presentation presented in a few paragraphs that prompted the author of this dissertation to find out more about the Case Study of the Pakeliran Wayang Kulit Purwa Sukron Suwondo and their Speech Actions using a study approach. sociopragmatic. That is through the form of wayang kulit Sukron Suwondo performances, the dominant types of speech acts, their implicature and pragmatic power, as well as to find out the opinions of senior puppeteers, young puppeteers, humanists, and lovers of the art of puppetry, as it is well known that Sukron Suwondo's puppetry has unique characteristics. different from the general tradition. Basically, the conception of working on pakeliran can be grouped into two, namely (1) conception of working on traditional practices and (2)

the concept of working on the developed tradition. In the conception of garap pekaliran tradition, a rule applies that the puppeteer may not deviate from the conventions of puppetry, because this means changing the provisions (*pakem*) that have been set by the experts (Sastroamijoyo, 1964:96). In the traditional conception of garap pakeliran developed by the dalang, the puppeteer has the widest possible freedom to interpret garap pakeliran according to his personal abilities and creativity (Sudarko, 1994:50-71).

Although the Pakliran Sukron Suwondo style is dominated by the traditional Surakarta and Yogyakarta styles, it is not strictly presented. There are many styles of puppetry from other regions, including East Java, Pantaian, and even the *ketoprakan* and *ludruk* styles that also color their pakeliran forms. In the rowing scene, after removing the *kayon*, it is continued with dialogue while the puppets are walking. Then in the attractions of war scenes, he often involves other wayang characters who have nothing to do with that scene. For example, when the puppets are fighting, suddenly there is a food seller whose goods are in ruins due to the war.

Even the spontaneous humor that is shown sometimes causes controversy, for example in a wayang war suddenly the wayang character asks for the cigarette he left behind. These are the uniqueness of communication between the speaker and the speech partner which is packaged in such a way that the partner can understand what message is being conveyed. Even in the limbukan scene, he dared to present an *extraordinary* wayang character, namely the wayang character Lie Cheng Swui (limbukan husband), who is a substitute for Cangik.

Although the play presented by Sukron Suwondo departs from wayang stories (Ramayana or Mahabharata), the problems expressed tend to be actual phenomena. The language used tends to be straightforward, assertive and more communicative. Everyday language and everyday life that makes its own characteristics of the form of use. Arabic, which has been translated into everyday language, is also a characteristic of Sukron Suwondo's pakaran. Besides having performed the pilgrimage, he is also known as one of the clerics who spread Islam in East Java, especially in Blitar and its surroundings. Sukron Suwondo often fills in for recitation events when he is not performing a puppeteer. The play Semar ng ruwat presented by Sukron Suwondo, in the context of cleaning the village, on December 7, 2011 at Plandirejo Village, Bakung District, South Blitar Regency, tells that after the departure/disappearance of Bathara Guru from heaven made the children of Bathara Guru want to dominate heaven. . Although the elements of working on the performance are unconventional, both from working on accompaniment, working on scenes, working on sabet, but from a *catur* point of view, it is very easy for the audience to understand/accept. Phenomenon worked on Sukron Suwondo, namely how to determine a good leader. At the same time, in Plandirejo Village, there will indeed be an election for the Village Head.

Pakliran forms such as those of Sukron Suwondo are not found among puppeteers of the Surakarta, Yogyakarta, and or East Java. Even though in the early 1960s, one of the well-known dalang, namely the late Ki Nartosabdo, had pioneered a change in pakeliran which deviated from the traditional rules of puppetry (Sumanto, 1990:70), however, the form and format of the presentation of Nartosabdo still appears to be that of a puppeteer. tradition. In the 1980s, Ki Manteb Soedharsono developed sabet and colorful lighting, incorporating diatonic musical instruments and sound effects, but all of them still gave the impression of being traditional. Likewise, the innovation made by Ki Warseno Slank is trying to combine gamelan with drums and other musical instruments, but the format of the pakeliran still follows the traditional rules that apply to traditional puppetry circles in general. Sukron Suwondo apart from using drums, also does not hesitate to order *warangganå* to stand up when playing campursari songs.

LITERATURE REVIEW

To the best of our knowledge up to the time of writing this article, there has not been any writing that specifically talks about case studies of elements of Sukron Suwondo's work on *puppetry* in the field of

puppetry. In this section, several writings that intersect with the main objectives of this study will be presented, some of which are the core or main content, some of the literary sources on wayang, both the paradigm used and the main content in the writing will be used as references.

"The performance of wayang kulit purwa play *Garèng Dadi Déwå A Sociological Review* of the performance of Sukron Suwondo", independent research report I Nyoman Murtana, Indonesian Art College (STSI) Surakarta (1999). This article discusses *the performance of* Sukron Suwondo at the STSI Surakarta pavilion in 1998, with the play *Garèng Dadi Déwå*. I Nyoman's research focuses more on the sociological aspects of wayang. Of the five chapters presented by Nyoman, an analysis of aspects of the Sukron Suwondo shadow puppet show is presented in one chapter. Namely chapter IV: an overview of the socio-cultural reality of *Garèng Dadi Déwå's play*. This chapter mentions the interpretation of three socio-cultural phenomena found in *Garèng Dadi Déwå's play*. The first of these three phenomena is the presence of the Bambang-Cakil dance, a mirror for the enforcement of the pillars of harmony (pp. 50-55). The second phenomenon of Limbuk and Licengsui is an assimilation effort (pp. 55-66). The third phenomenon is that Arjuna is affected by black magic, a phenomenon between existence and non-existence (pp. 66-76). From the analysis of the performance, it is explained that Sukron Suwondo as a puppeteer of wayang kulit purwa has a high intensity to interact with Javanese people, especially with the people around where he lives. Results of observations of the living situation of the surrounding community. As is the case with the mingling of Chinese and indigenous people and the phenomenon of witchcraft, which the surrounding community still believes to exist, turns out to be a vehicle for expression in the form of *pakeliran*. I Nyoman Murtana's research with its strengths and weaknesses can be used as a starting point for this study, by revealing aspects that have not or have not been researched by I Nyoman.

"Aesthetic Elements in Shadow Puppetry in Central Java," Soetarno (1988). Soetarno's research report analyzed two wayang performances by Pujasumarta and five wayang performances by Nartosabdo. The aspects of puppetry that are examined include the play which includes: theme, plot, characterizations, and *sanggit*. Discourse which includes: narration, conversation, and language used. The movements of the puppets which include *solah*, *danceban*, and the accompaniment of *pakeliran*. Soetarno also analyzed the aesthetic concepts carried out by the two puppeteers, this is very useful for researchers as material for analyzing the aesthetic aspects of the elements working on Sukron Suwondo's *use*.

"*Nuksmå* and *Mungguh* The Aesthetics of the Surakarta Style Wayang Purwa Performance" Sunardi's dissertation (2012), provides information on the aesthetic elements of puppetry, the process of forming the concept of *nuksmå* and *mungguh* as the aesthetic orientation of the Surakarta Style Purwa Shadow Puppet Performance. *Nuksmå* and *mungguh* in wayang performances are discussed based on an aesthetic paradigm, by placing Javanese aesthetic concepts and theories as the basis for analysis. Sunardi's research uses a multi-disciplinary approach by borrowing the theory of *rasa*, the concept of work, the theory of hermeneutics, and the concept of Javanese culture. The results of Sunardi's research explained that *nuksmå* and *mungguh* have an important position in the aesthetics of wayang performances, *nuksmå* and *mungguh* are interpreted as accuracy and suitability in animating the wayang performance. Elements forming the concept of *nuksmå* and *mungguh*, namely: medium, expression, accuracy and suitability, as well as the inner power of the puppeteer. Furthermore, the results of this study explain that *nuksmå* and *mungguh* in the puppeteer can be reached through technical skills, craftsmanship, and expression. Based on Sunardi's findings, the embodiment of *nuksmå* and *mungguh* in wayang performances can be explained through the accuracy and appropriateness of the expressions of working on *catur* (puppet language), *sabet* (puppet movements), and karawitan pakeliran which produce the impression of a sense of team, greget, prenes, and sadness. *Nuksmå* and *mungguh* are the basis for the animation of wayang performances and an indication of the quality of the puppeteer, become a reference for evaluating wayang performances and provide a stimulant for catharsis for the audience, and are related to the concept of nyawiji and skill in the Javanese cultural view. The conclusion of Sunardi's

research shows that *nuksma* and *can* be an aesthetic orientation in the Surakarta style wayang purwa performance. Based on the results of Sunardi's research, it was to determine the compliance of the elements of working on the Sukron Suwondo *style* in the style of Surakarta *puppetry*.

Politeness theory to analyze the speech acts used by each of the characters in the three stories contained in the last night's performance is related to social status rankings and social distance ratings which include: Indirectness *scale*, *Authority scale*, and *Social distance*. Cultural theory which consists of three parts, namely, the form of culture as a complex of ideas to express from genetic factors, the form of culture as a complex of activities to study from its affective factors, while the form of culture in the form of objects made by humans for objective factor analysis or Sukron Suwondo's unconventional use of art. While the theory of performing arts will examine the overall aspects of working on the wayang performance by Sukron Suwondo and the uniqueness/characteristics of the form of the performance, as well as identifying the elements of the work contained in the pakeliran to reveal genetic factors and objective factors. I will use these four theories to analyze the meaning of aspects of speech acts, implicatures and pragmatics in the performing arts of wayang kulit purwa. the Surakarta Sukron Suwondo style in a complementary manner. To examine further the application of these theories, the following is the explanation.

Definition of Pragmatics and Types of Pragmatics

The term pragmatics as a branch of linguistics has been known even since the 1970s, but this term only became popular after teaching pragmatics was included in the 1984 curriculum. Now this science is increasingly popular because linguists are increasingly realizing that efforts to understand the properties of language will not produce results. satisfactory results without an understanding of pragmatic terms (Leech, 1993:1). Historically, the first to use the term pragmatics was the philosopher Charles Morris in 1983 (Levinson, 1983:1). The philosopher gave rise to a view of the science that studies sign systems (semiotics). Morris divides semiotics into three basic concepts, namely syntax, semantics and pragmatics. Syntax is a field that examines the formal relationship between one sign and another. Semantics examines the relationship between signs and objects known to the sign, while pragmatics studies the relationship between signs and *interpreters* (interpreters).

This is in line with Levinson's view (1983:5), which in his initial explanation revealed differences in the scope of the study of syntax, semantics, and pragmatics. This statement is as follows, "*syntax is taken to be the study of combinatorial properties of words and their parts, and semantics to be the study of meaning, so pragmatics is the study of language usage*" its parts, semantics studies meaning, and pragmatics studies language use'. Levinson himself has provided at least seven limitations regarding pragmatics.

Pragmatic Context

The issue of context in pragmatic studies is a very important matter for understanding the intent of speakers in speech events. As stated in previous pragmatic concepts, among them is that in pragmatic studies there are three main aspects, namely: language, context, and understanding. In addition to this, it is stated that pragmatics is a study of the ability of language users to choose sentences according to context, so that language users can use them appropriately. In the process of communicating, language users are required not only to master grammatical aspects, but also the suitability of language users with situations and other factors outside of linguistic aspects, because these situations and other factors also differentiate language as utterances. In this regard, it is possible that the same form of speech can have different meanings when used in different contexts.

Pragmatics began to develop in the field of linguistic studies in the 1970s. Its presence is motivated by dissatisfaction with structuralists who only study language in terms of form, without considering that linguistic units actually exist in lingual or extralingual contexts. Ignoring the context of speech causes

structuralists to fail to explain various linguistic problems, one of which is the problem of anomalous sentences.

Further developments in pragmatics raise various limitations. Leech in Oka's translation (1993: 32) argues that, "Pragmatics is the study of meaning in relation to *speech* situations ." Lubis (1991:4) adds that language is a social phenomenon and its usage is clearly determined by non-linguistic factors. Linguistic factors alone such as words, sentences alone are not enough to facilitate communication.

Pragmatic Implicature and Power

According to Grice (1975: 44) there are two types of implicatures namely (1) conventional *implicature*, and (2) conversational implicature . The first is the notion of general and conventional implicature, meaning that everyone already knows the meaning or understanding of something intended. Meanwhile the second, conversational implicature has a more varied meaning or understanding. Matter This is because the understanding of something intended depends on the context in which the utterance occurs. Thus, the implicature is temporary, that is, it occurs during a certain speech act. In addition , this implicature is unconventional, that something implied is not related to the utterance being uttered (Levinson, 1983: 117).

Utterances in sentences can be clearly expressed if we pay attention to the context, the speaker and the situation. Related to speech situations, Leech (1993:19-21) suggests aspects of speech situations which include five aspects of speech situations as follows: (1) who greets (greeter) or who is greeted (pesapa), (2) k the context of an utterance, (3) the purpose of an utterance, (4) speech as a form of action or activity: speech act, (5) speech as a product of verbal action.

The pragmatic aspects of humor in the pakeliran performance, as explained earlier, are closely related to the context of the speech situation that supports it, therefore, in studying it, it is necessary to consider several aspects of the speech situation as below.

- Speaker and interlocutor: the concept of speaker and interlocutor also includes the speech of the puppeteer and speech partner, if the speech in question is communicated in the form of *gynecology* , the aspects that must be considered are age group, socioeconomic background, gender, level of familiarity, etc.
- Context of speech: the context here includes all background knowledge that is thought to be shared and agreed upon by the speaker and the interlocutor, as well as which supports the interlocutor's interpretation of what the speaker means by a particular utterance.
- Purpose of utterance: every situation of utterance or utterance certainly contains certain aims and objectives as well. Both parties, namely the speaker and the interlocutor, are involved in an activity that is oriented towards a particular goal.
- Speech as a form of action and speech act activity: in pragmatics speech is considered as a form of activity, namely speech act activity. Pragmatics deals with verbal acts or performances that take place in specific situations at a certain time.
- Speech as a product of verbal action: in pragmatics speech refers to the product of a verbal act, and not only to the verbal act itself. So what is studied by pragmatics is not only illocutionary acts, but also the meaning or strength of the illocutionary acts. (Leech, 1993:19). Consideration of aspects of the speech situation as above can explain the relationship between the context of speech and the intention to be communicated.

Sociopragmatic Theory

Language owned and used by humans can be studied internally and externally. Internal studies are studies that are limited to the internal structure of language. This study will produce language descriptions, without any connection with other problems outside the linguistic aspect. In addition, this is done by using the theories and procedures that apply in the field of linguistics. External studies will produce formulations or principles that are related to the use of language and the use of language in all human activities in society. Therefore, this study does not only use linguistic theory and procedures, but also relates to theories and procedures from other disciplines related to the use of language, for example with studies of sociology, psychology, and anthropology.

Abdul Chaer (1995: 1-2) states that external language research will involve two or more disciplines, so that it is the embodiment of a combination of knowledge from various interdisciplinary sciences, which is a new scientific study, whose name is taken from the joined sciences. for example sociolinguistics is a combination of sociology and linguistics, and sociopragmatics which is a combination of the disciplines of sociology and pragmatics.

This research is included in the category of sociopragmatic research because it aims to describe the verbal behavior of the interactions of various wayang dialogues in three stories in the wayang kulit purwa performance. This is categorized by Asim Gunarwan (1994: 83), that sociopragmatic study is a study that focuses on *language use* not *language usage* in certain cultural communities and in certain social situations.

In line with Asim Gumarwan's formula, Leech (1983:11-19) suggests that Sociopragmatics is one of the two sides of pragmatics. The first relates to sociology, while the second relates to grammar (*grammar*). The definition of *grammar* here is used in the paradigm of transformational generative linguistics (into phonology and semantics), not that used in the structural linguistics paradigm (which is limited to morphology and syntax). Several considerations were used as the basis for selecting this study, *first*: sociopragmatics, a study that includes more specific local conditions. *Second*: study sociopragmatics is based on that PKS and PSS operate differently in different cultures and language communities, in different social situations, in different social classes. This gives an illustration to language users why misunderstandings can occur in communicating between people with different socio-cultural backgrounds. Different people have the opportunity to have different interpretations of politeness. One community views certain behaviors as polite, while other communities consider it impolite, for example the appreciation of politeness, manners varies among Javanese, Madurese and Batak people. So, pragmatic description must be related to certain social conditions. Thus, sociopragmatics gives different values to its principles and maxims. *Third*: as stated by Leech and Asim Gumarwan that general pragmatics is a fairly abstract study, therefore a more detailed (sociopragmatic) study is needed which is limited to a particular culture.

In the world of research in the discipline of Linguistics, sociopragmatic studies are a "new" approach. This study emerged as a result of dissatisfaction with pragmatic studies which were limited to *speaker's meaning* and sociolinguistic studies which relied solely on language variations in social groups. This fact was then motivated by Asim Gumarwan (2000: 4-5) deeming the need for a study of speaker intent related to a particular view of life or ethnicity in an ethnopragmatic context and a study of speaker intent, specifically research on the power (intent) of speech illocutionary, which is based on who speaks. to whom, where, for what, when, how, about what, relating to certain social communities into the sociopragmatic study forum. The same statement regarding the study of sociopragmatics was put forward by Andrew that sociopragmatics is related to the social perception that underlies the interpretation and communication actions of the speech participants (2004: 1674).

Based on the description above, it can be stated that sociopragmatics is a branch of general pragmatics, whose studies emphasize non-linguistic aspects, limited to the use of language in certain social conditions, which are bound by local conversations. Sociopragmatic studies are needed to produce detailed sociopragmatic descriptions that exist in certain cultures, in one branch of the performing arts of wayang kulit purwa.

A sociopragmatic approach is used to understand the strategies used by Sukron Suwondo to create effects in his humor. Sukron Suwondo uses or deviates from the maxims of speech acts in his speech

acts to create humor. Speech acts regarding wayang speech strategies and maxims are the subject of pragmatics. Dowty (via Tarigan, 1990:33) argues that pragmatics is the study of direct and indirect utterances, presuppositions, implicatures, conventional and conversational so that the pragmatic approach is seen as the most ideal in analyzing Sukron Suwondo's humor in this dissertation.

Speech Act Theory

The function of language in general is as a means of communication. In its capacity as a communication tool, language has a more specific function, such as establishing relationships with other people, expressing thoughts and feelings, expressing desires, and so on. Without the means of language, it would be difficult for humans to express their will, feelings and opinions.

Speech act theory was first expressed by Austin (1956), a senior philosopher from England, which was later developed and universally popularized by his student named Searle (1969). According to Searle that in every linguistic communication there are speech acts. This is related to the understanding that pragmatics is a branch of linguistics that examines *the speaker's meaning* behind what he says. The meaning of speech is not always stated explicitly, but much is also implied, so that we often have difficulty understanding the meaning of speech or its implicature. Starting from the ways of delivery, it requires a set of knowledge about various types of speech acts, such as: direct speech acts, indirect speech acts, literal speech acts, non-literal speech acts, and speech acts with all their combinations which are the key to observing and understanding. the way of expressing the intention with all the background aspects (context).

Speech act according to Austin in uttering a speech, someone can do something besides saying something. For example: "*I apologize for my delay.*" Examples of these utterances or sentences are used to perform actions, namely the act of apologizing. "*Wow, the plants are wilting* ", these utterances or speech acts are used to carry out actions, namely ordering to water. Regarding the intricacies of *Speech act* , we can study it through a theory of speech acts.

Thus, pragmatics leans more towards functionalism than towards formalism. Pragmatics is different from semantics, pragmatics studies the intent of utterances with the unit of analysis in the form of speech acts , while semantics examines the meaning of lingual units (words or sentences) with the unit of analysis in the form of meaning.

In social life humans interact using language as a means of communication for certain purposes. Language is expressed in the form of utterances or utterances both orally and in writing. Expression forms can be direct and indirect, direct when the speaker's intention is expressed in the forms of speech, so that the speech partner can easily understand it. Indirect is difficult to understand because to examine the intent of a speech conveyed by the speaker to the speech partner often encounters obstacles. Obstacles often occur because speakers in expressing their speech use language that is *indirect* . This means that the speaker in conveying his meaning is implied in the utterance or the meaning behind what is stated.

Speaking Strategy

Wijana (1996:30-36) explains that speech acts can be divided into direct speech acts and indirect speech acts, literal and non-literal speech acts. Direct and indirect speech acts, based on their function in relation to the situation, sentences can be classified into three forms, namely: (1) declarative sentences, (2) interrogative sentences, and (3) imperative sentences. Conventionally news sentences are used to

tell something. Interrogative sentences to ask something and imperative sentences to express orders, invitations, requests, or requests for the interlocutor to take action (Ramlan, 1987:31). If news sentences are conventionally functioned to report something, interrogative sentences to ask questions, and imperative sentences to order, direct speech acts will be formed. An indirect speech act is a speech act to command someone to do something indirectly. This action is carried out by using news sentences or interrogative sentences so that the person being ordered does not feel that he is being ordered. Literal speech acts and non-literal speech acts. A literal speech act is a speech act whose meaning is the same as the meaning of the words that compose it. While non-literal speech acts are speech acts whose meaning is not the same as or opposite to the words that compose them.

If direct and indirect speech acts are interacted with literal and non-literal speech acts, speech acts will be created as follows:

1. A direct literal speech act is a speech act that is expressed with the same mode of speech and meaning as the intent of the utterance. The intent of commanding is conveyed with imperative sentences, preaching with news sentences and asking something with interrogative sentences. For example: "Get the book!"
2. A literal indirect speech act is a speech act that is expressed in a sentence mode that is not in accordance with the meaning of the utterance, but the meaning of the words that make it up is in accordance with what the speaker intended. For example "The floor is dirty." If a father utters this sentence to his son, it not only informs him, but also orders him to clean it up.
3. Direct non-literal speech acts are speech acts that are expressed in a sentence mode that is in accordance with the intent of the speech, but the words that compose it do not have the same meaning as the speaker's intent. For example "Wow, your bike is nice." The speaker actually wants to say that the opponent's bicycle is ugly.
4. An indirect, non-literal speech act is a speech act that is expressed in a sentence mode that is not in accordance with the intent to be expressed. To order a maid to sweep a dirty floor, an employer can simply express it with the sentence , " The floor is very clean, Inem."

partner because without it linguistic communication does not appear.

Politeness Principles (PSS)

Brown and Levinson base their politeness theory on the notion of face and rationality, that everyone is considered to have two faces, namely a positive face and a negative face. Positive face is the desire that others respect their actions, while negative face is the desire that all actions are not hindered by other people. The connection with this is that speech acts are divided into face-threatening acts *and* face - *saving acts*. Studies according to Brown and Levinson's version include: a) ways of expressing social distance and one's position in communication; b) efforts to show, maintain and save face in conversation. The politeness theory of these two experts can be summarized into five strategies, as described below.

- 1) Perform speech acts without preamble, as it is by adhering to Grice's cooperative principle. This strategy is used when conversations occur in spontaneous situations, so there is no need to use polite forms.
- 2) Perform speech acts with *positive politeness* or positive politeness to show closeness, intimacy, and a harmonious relationship between the speaker and the hearer.
- 3) Carrying out negative politeness speech acts refers to a negative face to state that there is social distance between the speaker and the hearer.
- 4) Perform speech acts indirectly, not openly or covertly.

- 5) Do not do speech acts or just keep silent (*Don't do the FTA*). This is done to respond to inappropriate speech if answered. Silence actually shows politeness.

Leech argues that PSS has the same status as Grice's PKS, which is "saved" by explaining why speakers do not always obey Grice's maxims. There is ample evidence that many people cannot or do not intend to comply with PKS norms. PSS is used in the context of maintaining social balance and friendly relations, then in this way it can be expected that other speech participants are willing to cooperate. He proposed several maxims, each of which has a relationship between maxims as in Grice's maxims. The maxims include: the maxim of tact, the maxim of generosity, the maxim of acceptance, the maxim of humility, the maxim of compatibility, and the maxim of sympathy (Mey, 1993: 67; I Dewa Putu Wijana, 1996: 55).

- a) The maxim of tact is to minimize harm to others, or maximize benefits to others. In relation to this maxim of wisdom, speakers must express their utterances, whether promises, offers or orders, which are sought to maximize benefits for the speech partner (Wijana, 1995: 74).
- b) The maxim of generosity is to minimize self-benefit or maximize self-loss. As in the speech tact maxim stated both in the form of impositive and commissive utterances, the difference is that this maxim emphasizes the speaker himself while the tact maxim on the hearer.
- c) The maxim of acceptance requires speakers to minimize disapproval towards others, while maximizing respect for others.
- d) The modesty maxim requires speakers to minimize self-respect while maximizing self-disrespect.
- e) The concordance maxim emphasizes maximizing compatibility with others or minimizing incompatibility with others.
- f) The sympathy maxim emphasizes that speakers and hearers maximize sympathy and minimize antipathy.

Basically, politeness theories are complementary to each other and there are interrelationships, so it is not appropriate if they are based on only one theory. Because the results to be obtained will not show an optimal picture. As can be seen, Leech divides the politeness rating into five parameters, namely: *Cost-benefit scale*, *Optionality scale*, *Indirectness scale*, *Authority scale*, and *Social distance scale*. Meanwhile, Brown and Levinson classify politeness into three scales, including: social distance rating scale, social status rating scale, and speech act rating. From the two politeness theorists, we can observe the similarities and differences as well as their relevance in studying the speech acts of Sukron Suwondo. The politeness rating scale equations for the two opinions are in: *Authority scale* (Leech) is the same as the social status rating scale or *power rating* (Brown and Levinson); while *the social distance scale* (Leech) is the same as the social distance rating scale (Brown and Levinson). I will use both of them to examine the speech acts of each character in the story related to the ranking of social status and social distance rating. Differences such as the *rank rating* scale owned by Brown and Levinson and *the cost-benefit scale*, *optionality scale*, *indirectness scale* owned by Leech will be used to analyze the politeness of speech acts according to their respective ranking scales. As for completing the *indirectness scale* study owned by Leech, I will complete it with the types of speech acts stated by Wijana (1996: 30-36), including: direct speech acts, indirect speech acts, literal speech acts, non-literal speech acts, direct speech act literal, indirect speech act literal, direct speech act not literal, indirect speech act not literal. The complete form of the politeness theory can be observed below.

METHOD

The research methodology used as a reference in this study is a qualitative research method. This method is carried out in a natural setting *and* the data collected is generally qualitative in nature. Qualitative methods are based on phenomenological philosophy which prioritizes appreciation (*verstehen*). Qualitative methods seek to understand and interpret the meaning of an interaction event of human behavior in certain situations according to the researcher's own perspective.

Respondents in the qualitative method develop continuously (*snowball*) purposively *until* the data collected is deemed satisfactory. The data collection tool or research instrument in the qualitative method is the researcher himself. So the researcher is *the key instrument*, in collecting data the researcher must actively go into the field himself. Data collection techniques that are often used are participatory observation, interviews, and documentation.

Reliability in qualitative research is individual, or different from one researcher to another. Therefore, qualitative research is often said to be subjective and reflective because the researcher acts as an instrument. However, researchers even though they involve aspects of subjectivity, they must be disciplined and honest with themselves because qualitative research must also have objectivity. Objectivity here means that the data found is analyzed carefully and thoroughly, compiled, categorized systematically, and interpreted based on experience, frame of mind, perceptions of researchers without prejudice and certain tendencies.

The preparation of this research proposal by reviewing several reference books on research methodology, both of which were obtained when the researcher was studying the Masters in Arts Studies at the Postgraduate Program at the Indonesian Art College (STSI) Surakarta , as well as when the researcher obtained a research methods course at the Linguistics postgraduate program with an interest in Pragmatics.

Research location was determined on the basis of the research objectives, namely the unique characteristics of Ki Sukron Suwondo's Pakeliran performance, especially in places where Ki Sukron Suwondo got *responses* (jobs) to play a puppeteer. Regarding the targets of the study of the three stories staged by Ki Sukron Suwondo, the areas that were used as study locations were Boyolali, Surakarta, and Blitar.

The data or information that is most needed to be collected and analyzed in this study is in the form of qualitative data. The data collected is mainly in the form of puppetry speech acts (verbal language). Speech acts include dialogue/ *gynecology*.

This research still needs additional data through active and passively involved observations of the results of *performance recordings* and live performances that hold a repertoire of three stories. which is being studied . Even though some of the recordings have been transcribed by researchers, observations are still needed. In this direct observation, the researcher will observe and record the course of the performance, especially those related to the elements of work and speech which are the focus of this research. There may be 'something' beyond the verbal text that is important and relevant; for example the expressive power of speech, the selection of the *suluk repertoire of 'dalang vocals'*, the musical repertoire presented, *sabet* 'wayang movements', as well as comments from external parties of the puppeteer, for example observers of wayang performances. These special notes may be very helpful when formulating the questions asked in the in-depth interviews.

Qualitative research tends to use selective sampling techniques with consideration of the theoretical concepts used, the researcher's personal curiosity, empirical characteristics, and others (Goetz & Le Compte in Sutopo, 2002:229) . For this reason, in qualitative research, the sampling technique tends to be *purposive* because it is seen as more capable of capturing the completeness and depth of data in dealing with a reality that is not single. The sample selection is directed to focus more on data sources that are seen as having important data related to the problem being studied. For this reason, researchers

are required to understand the available resource maps, in various positions, because each position will have different access to information. *purposive Sampling* provides the maximum opportunity for the researcher's ability to construct a theory formed from the field (*grounded theory*) with great attention to local conditions with specific (idiographic) values. This snapshot is not representative of the population but represents the information, so that when generalization has to be carried out, the direction tends to be a generalization of theory (Sutopo, 2002) .

The procedures for the research plan including preparation, data collection, data analysis, report preparation, and estimated time needed will be explained one by one further .

Qualitative research is an inductive form of analysis, meaning that all conclusions are formed from all the information obtained from the field. The analysis is not to prove the truth of the hypotheses that have been put forward in the research proposal, but all the conclusions made and possible theories developed, formed from findings and data collection in the field are used for the basis of understanding and preparation of a conclusion (Sutopo, 2002: 105) . The nature of inductive analysis is very concerned with what actually happened and was found in the field which is basically specific based on the characteristics of the context in its natural conditions.

The analysis process was carried out simultaneously from the start with the data collection process, by carrying out various reflection techniques to strengthen initial conclusions and expand and deepen data for subsequent data collection. The reflection activity of each data that has been collected is basically an analytical activity that is growing, so that the data to be presented as a report is already the result of ongoing analysis in the data collection process.

RESULT AND DISCUSSION

Uniqueness - The Uniqueness of the Elements of Garap Pakeliran Sukron Suwondo

Part This chapter will discuss the uniqueness and elements of working on Sukron Suwondo's *pakeliran* in three stories, namely: *Kyai Udan Mas*, *Dāsāmukā Born*, and *Semar Ngruwat* which include: *sabet* (all the wayang's movements), *catur* (narration and speech), *pakeriran karawitan* (*gendhing*, *sulukan*). and plays/or wayang stories.

Sabet in the book *Knowledge of Puppetry* written by Bambang Murtiyoso It is stated that *sabet* shows an element of *pakeliran* which includes the movement and appearance of wayang puppets on the stage/screen or screen presented by the puppeteer. For example, puppets appear on *screens*, *juggle*, walk, breathe, dance, fly, fall, war, *cancut*, *stroke bréngos*, *trap jamang*, and so on. *Sabet* can be classified into five parts, namely: *cepegan*, *solah*, *danceban*, *bedholan*, and *entas- entasan*. *Cepengan* is a way of holding puppets. As for the techniques/how to hold the puppets in the grip of puppetry, they are usually guided by four things, namely: *N butcher* (a knife held at the top of the *genuk* up to the wayang's skin) for *ampyak* or *rampogan*, *kewanen*, *butā raton*, and so on. *Ngepok* (*cempurit* held in the *penny part*) for *butā repat*, *kayon*, and big wayang puppets. *Sendhon* or *sedheng* (*trimmed blade* held at the *lengkèh*) for this type of puppet show, for example: *Gathutkacā*, *Bālādēwā*, *Kāngsā* , and so on. *Methit* (the handle of the *cempurit* or the handle of the puppet from the *antup* to the lower *genuk*) for the types of wayang *bayèn*, *putrèn*, *son* and *katongan* (Murtiyoso et al 1988:85)

Solah covers all the movements of the puppets in the screen. *Solah* in *Pakekiran* can be classified into two parts, namely general and *special solah* . What is meant by general *solah* are flying puppets,

walking, dancing, *capeng*, *twisting bréngos*, *ndugang*, *gèbès*, *ndupak*, *ngawé*, *magic tricks*, and others. As for what is included in the special *solah*, namely the movements of *jaranan/calluses*, *gait*, *ampyak war*, *gléyongan* and the movements of the *Sârâpâdâ* puppet.

Tanceban, namely the position of the wayang arrangement on the banana trunk (*gedebog*) during show. *Tanceban* wayang has certain rules regarding the level, position, age, situation and others.

Bedholan is the act of removing the puppet from the *dance position*. In wayang performances, in general, *bedholan jejer* is distinguished, all the puppets to the right of the puppeteer (*the queen* and *parek*) take precedence, after that only the puppets on the left with the most important sequence of puppets take precedence. In *bedholan* not *jejer*, the *bedholan* is adjusted according to needs first.

Entas-entasan is the movement of the puppets leaving the puppet stage. Within *the entas*, the shadow forms, characters and moods of the characters are considered. The appearance of all wayang characters is expected to appear alive in accordance with the character, circumstances, and size of the puppets. In addition, the expression of *sabet* wayang is influenced by *wândâ* and the wayang gapit installation technique (*gapit*). Thus, if the wayang characters are displayed on *the screen*, you always take these things into account, it can be enjoyable to watch both from the front and behind the scenes.

Catur is one of the elements of working on *the practice*. In the Surakarta style puppetry, *Catur* is an established term used in the world of *pakiran*. The definition of *catur* is all forms of language or discourse uttered by the puppeteer in *pakeliran* (Bambang Murtiyoso 1981:6)

The uniqueness of " Working on the Scene" Pakeliran Sukron Suwondo

Working scenes in traditional performances generally have the following order: royal court, princess, outer front hall followed by troop departure, opposite scene, *failed war*, *gârâ-gârâ*, hermitage or knights in the middle of the forest, *flower war*, and so on until *the dance kayon*. In each scene, one or several characters are displayed with their respective status and character. This difference in status and character colors the emergence of different views, attitudes, behaviors, conversations, inner situations and ways of making decisions.

The characters who appear in the scene of a wayang play, individually or together with other figures form groups that support and/or oppose each other. The formation of this group is partly because each member is of the same descent, bound by obligations, has the same goals, has the same vision, has the same interests and has the same groups. The interaction between the characters in a scene from the same party, due to differences in character, status and point of view in responding to a problem often causes conflict to arise even though it is still in the discourse of togetherness. Likewise, interactions between figures or groups of figures from one party to another because of different interests, different visions, or similar goals lead to non-physical and/or physical conflicts. The conflict between the two parties then ended in victory for one of the parties.

Working on a scene in a Surakarta style wayang play is known to have various interesting phenomena to point out. These phenomena include that the Surakarta style wayang plays generally begin with a *bedhol kayon* and end with a *kayon dance*. Between *bedhol kayon* and *tangeb kayon* there are a series of scenes which are broadly divided into three *pathet areas* viz *pathet nem*, *pathet sângâ*, and *pathet manyurâ*. The relationship between one scene and the next scene sometimes contains a causal relationship (*causality*), but there is also a sequential (*linear*) nature.

convention, according to the convention, in the Surakarta style, after one scene or a series of scenes that are framed in one whole problem, it is followed by a pause, and after that the next scene continues. And so on until it ends at *the kayon tangeb*. The problems that appear in every scene in the entire play are directly or indirectly related, tight or loose, to form a kind of question (*padhang*) and answer (*ulihan*, *babaring lakon*). The scenes shown, the different places and the characters as well as their respective problems together build the realization of the play.

The Uniqueness of " Working on Catur" in Sukron Suwondo's style

According to the elements of *catur*, it can be divided into several elements, namely material, language, and intonation. The material disclosed in *catur* is mostly a matter that is actual at that time. For example, when there was political tension between Indonesia and Malaysia, Sukron transformed the problem into *catur* or wayang dialogue. And very rarely reveal issues that are "outdated". Meanwhile, from the language element, Sukron Suwanda uses Javanese with a fairly strong East Javanese (Blitar) dialect. So that many jokes become distinctive because they use private dialects, such as the Bagong dialect which was imitated by Ki Ent h us Susmono, but not as successful as Sukron Suwondo's . The language used is simple language, so it is more communicative. However, a few use language that is "rinengg a " (beautified), for certain circles of wayang fans, the language seems less beautiful. The choice of use is indeed an option for a puppeteer, if Sukron Suwondo wants to be more communicative then he must use simple language. If Sukron Suwondo wants his *presentation* to be more beautiful (merabu) then use language that is *rinengg a* , but the *usage* will be less communicative. (Interview: Sukron Suwondo, November 2011).

Aspects of *catur* often occupy the main portion in *performance*, because language has extraordinary power to express ideas, thoughts and/or intentions of the puppeteer, which cannot be explained through aspects of motion and/or sound. Indeed, the assumption that discourse aspects occupy the main portion is not entirely correct, but at least it gives an indication that discourse aspects have an important role in *performance*. The importance of the *catur* aspect can be observed through the rules, scripts or texts of puppetry plays which usually contain more *catur aspects* than other elements. In addition to the above, the *catur aspect* as one of the elements of puppetry without the help of other elements can create a picture of a play.

The Uniqueness of " Working on Pakeliran karawitan" Sukron Suwondo

The accompaniment of the *Pakiran* Sukron Suwondo is still patterned on the traditional *accompaniment of the Surakarta style* includes: *sulukan*, *gendhing*, *song*, *dhodhogan*, and *keprakan*. The presentation of working on the form of *sulukan* sometimes does not stick to the pattern of working on traditions.

Pakeli ran Sukron Suwondo not every *suwuk gendhing* is served with *sulukan*. *Sulukan* is only served at certain times when his presence is desired. The characteristics of traditional wayang kulit performances include the presence of *sulukan*, namely the vocals of the puppeteer to create and/or support the atmosphere. For example, the atmosphere is majestic, sad, tense, relieved, and so on. The dramatic success of wayang performances is determined by the correct use of *sulukan*. In the use of *sulukan* function can be viewed from the structural function and aesthetic function. The structural function in question is the use of *suluk* which is directly related to the use of *the sulukan*, when it is used. For example: *sulukan* is sung after *the suwuk gendhing*, *suluk* is a dialogue *singget* , *sulukan* is a sign of *pathet transition*, *sulukan* is a sign of scene transition, a sign of using other styles of accompaniment and/or karawitan. While the aesthetic function means *the suffix* that is displayed to support the ongoing atmosphere, namely as a stabilizer, sweetener, atmosphere builder. The selection of *the cakepan* chosen by the puppeteer sometimes uses poetry that is adapted to the scene so that what the puppeteer sings through the *sulukan* can support the atmosphere. As an example in the story " *Semar Ngruwat*" when Sukron Suwondo *sulukan pathetan nem* also initially used a single *dhodhogan* in the wayang box, namely *sasmita* asking for *pathetan* but presented in a different form.

The Uniqueness of " Working on the Play" Pakeliran Sukron Suwondo

Working on the *Pakeliran* Sukron Suwondo play is based on a complete concept, showing that the work on *Pakeliran* Sukron Suwondo is less *nawung-kridha*, meaning that it lacks mastery of *connecting-rapet*

or *sanggit* plays. Even though the play is formed from one scene related to another scene, it does not show a *linear relationship* and/or *causality relationship*. In the sense that a *degan* one with the following scenes are sequential, for example, after the *jejer*, the *gap* is followed, followed by the *kedhatonan scene*. Meanwhile, the *causal relationship between the appearance of the paseban jawi scene* is the result of *jejer*, or vice versa, *jejer* is the cause of the appearance of the *paseban jawi scene*. In the prologue scene of *Kyai Udan Mas's story* at the *Talkāndhā hermitage*, it depicts a student, namely *Surya Paksi*, studying with *Bismā*. However, the contents of the dialogue were conveyed regardless of the problems in the play, namely *Kyai Udan Mas*. Likewise in the *jejer scene discussing King Salya's illness* due to the loss of an heirloom, but during *paseban jawi* Sukron Suwondo conveyed the message that the son of a queen, namely *Burisirāwā*, who was drunk due to alcohol, was not related to the problem of the play. A play on the one hand can be called *mulih*, but on the other hand it does not necessarily have a *real aspect*. It is evident that there are several works on characters and/or scenes that are not in accordance with the principle. The unreliable form of working on this play causes its own uniqueness and characteristics, which can be explained as follows:

Kyai Udan Mas ' story play, namely in the *Talkāndhā* meditation scene, when *Bismā* the incarnation of *Rahwānā* gives advice to *Suryā Paksi*, it turns out that the advice and teachings conveyed are all good, nothing indicates that *Bismā* is fake. In the tradition of puppetry, a brahmin like *Bismā* in giving advice to his cantriks is usually done in the *pamujan studio*. But in this scene, *Bismā* gives advice on the road, in the rice fields (*huts*). Sukron Suwondo does not view the character of a Brahmin like *Bismā*, he manifests *Bismā* as a teacher towards students and/or parents who are advising their children. Furthermore, when *Bismā* was practicing war with his student *Surya Paksi*, *Bismā* intended to bring out his inner strength as in imitating a movie scene, suddenly Cantrik came to remind *Bismā* not to continue his war.

CONCLUSION

Based on the results of an analysis of the types of speech acts in *TTKUMDSLMSG*, and determining the dominant speech acts of the three stories, namely the plays "*Kyai Udan Mas*", "*Dāsāmukā was born*" and "*Semar Ngruwat*", the dominant ones in *TTKUMDSLMSG* are as follows: there are 5,085 speech acts, consisting of Assertive speech acts as many as 1,849 utterances (36.36%), consisting of sub-acts of 'tell' 849 utterances (16.70%), consisting of sub-acts of 'explaining' 483 utterances (9.50%), consisting of sub-acts of 'explain' convince' 254 utterances (4.99%), consisting of sub-acts of 'remind' 195 utterances (3.83%), consisting of sub-acts of 'telling' 38 utterances (0.75%), consisting of sub-acts of 'showing' 6 utterances (0.12%), consisting of sub-acts of 'reporting' 4 utterances (0.08%). Directive speech acts totaled 1,298 utterances (25.53%), consisting of the sub-act of 'asking/asking' 415 utterances (8.16%), the sub-act of 'suggesting' 193 utterances (3.80%), the sub-act of 'ordering' /ordered' 188 utterances (3.70%), the sub-act of 'begged' 153 utterances (3.01%), the sub-act of 'expect' 144 utterances (2.83%), the sub-act of 'advise' 98 utterances (1.92%), sub-acts of 'force' 52 utterances (1.02%), sub-acts of 'calling' 27 utterances (0.53%), sub-acts of 'forbid' 15 utterances (0.29%), sub-act of 'ask' 13 utterances (0.26%). Expressive speech acts of 998 utterances (19.63%), consisting of sub-acts of 'confess' utterances 569 utterances (11.19%), sub-acts of speech 'realized' 217 utterances (4.27%), 'sorry' 126 utterances (2.48%), 'deny' 51 utterances (1.00%), 'apologize' 25 utterances (0.49%), sub-act 'complain' 10 utterances (0.20%). There are 509 utterances of verdictive speech acts (10.01%), consisting of the sub-act of 'blaming' 225 utterances (4.42%), the sub-act of 'accusing' 154 utterances (3.03%), the sub-act of 'rebuke' 43 utterances (0.85%), 'praising' 41 utterances (0.81%), 'thank you' 23 utterances (0.45%), 'scolding' 20 utterances (0.39%), the speech sub-act 'connects' 3 utterances (0.06%). Commissive utterances were 396 utterances (7.79%), 'refused' utterances 132 utterances (2.60%), 'offer' utterances 109 utterances (2.14%), 'threatening' utterances 78 utterances (1.53%), sub-act 'promise' 17 utterances (0.33%). Phatic utterances were 42 utterances (0.83%), consisting of the sub-act of 'joking' 24 utterances (0.47%), the sub-act of 'saying greeting' 12 utterances (0.24%), the sub-act of 'basic' -stale' 6 utterances (0.12%). The performative utterances are 13 utterances (0.26%), consisting of 'announce' sub-acts 8 utterances (0.16%), 'punishment' sub-acts 5 utterances (0.10%).

Sukron Suwondo's adherence to *working on the Surakarta style traditional pakem pakeliran* in general is as follows: the form of the wayang kulit performance by Sukron Suwondo has changed in form, changed in the elements of the work on, and changed in the meaning of the *pakeliran*. This change occurred because puppeteers like Sukron Suwondo wanted to always exist in the midst of their supporting community. This change is also caused by internal and external factors, namely the changes and developments in the wayang kulit purwa show originating from the artist's side and changes in communication technology, social changes and changes in value systems. Meanwhile, the function of *pakeliran* in the midst of society is as education and information, as entertainment, as a means of earning a living, and as an aesthetic appreciation. At this time Sukron Suwondo appeared as a puppeteer who was different from other puppeteers, with all his strengths and weaknesses, even by some people he was considered a puppeteer who was controversial and unconventional.

Types of speech acts, speech acts expressed in the form of direct/indirect speech acts, related to the violation of the maxims of the principle of cooperation/principle of politeness in Sukron Suwondo's *speech*: for speech strategies Sukron Suwondo chooses to use indirect speech acts more often used than with direct speech acts. The implication of compliance with the maxims of the principle of cooperation is needed when speakers and speech partners emphasize the element of cooperation in speech acts, therefore other communication principles are needed, namely the principle of politeness (PSS), the principle of relevance (PR), the principle of humor (PH), and the principle of Harmony (PK).

The uniqueness of the work/elements of uniqueness/characteristics of the form of the leather puppet show of Sukron Suwondo is as follows: Sukron Suwondo succeeded in developing and adding to the scenes of the wayang kulit performance, especially the multidimensional scenes, by working on different incidents and incidents into one scene. His success in developing scenes and dialogues (*gynecology*) that insert and quote the verses of the Qur'an, was manifested at the same time as packaging his vision and mission to build a religious society in the form of Islamic da'wah. Until now, the tricks and uniqueness of Sukron Suwondo in developing the wayang kulit purwa show have colored the lives and developments of the puppeteers of the wayang kulit purwa show.

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