



The Characteristics of Discourse in Pocapan Gara-Gara (a Case Study of Tristuti Rahmadi Suryasaputra's Scripts)

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Abstract

The use of the Javanese language in the *discourse of pocapan gara-gara* (DPG) by Tristuti Rahmadi Suryasaputra includes various linguistic tools, namely: (1) The use of informal means for communication goals as to be attractive and comprehensible and so that the messages conveyed are easily captured by the audience. This encourages the presence of code mixing, interference, linguistic elements, and the shortened forms; (2) The situational aspect, which includes the speaker, hearer, situation, and the choice of topic, which in turn consists of social, moral educational, cultural, and political topics. The goal of the utterances in DPG is to convey social criticism, to give suggestions and reminders to the hearer (H), and to present satirical remarks about current or actual events.

Keywords: informal style, situational aspect, and discourse goal.

Introduction

Man cannot be separated from language since language is always used to form thoughts, feelings, and desires, and acts as a tool for conveying meaning or for communicating with other people (Samsuri in Wijana 2006:163). We can imagine how difficult it would be, without language, for a person to express his or her thoughts, feelings, desires, and opinions. Language is also believed to possess power, and for this reason, a person can use language according to his or her own wishes. Hence, the power of a spoken event can be used by the speaker for various different

media in accordance with his goals, such as influencing, ordering, inviting, informing, advising, criticizing, educating, or enlightening the interlocutor.

If we look closely, we can observe various functions of language in an utterance. Mey (1983) states that the context of a spoken situation which forms the background to the manifestation of an utterance is influenced by two things, these being social context and societal context. The former refers to the language that appears as a result of communication and interaction between members of a community which is characterized by a highly specific social and cultural background. It consists of gender, age, level of education, social and economic status, background of the mother language, ethnicity, personality, and so on. The latter is determined by the relative social status of each member of society within the social institutions existing in a particular society and social environment. Therefore, social context is based on solidarity, while societal context is based on the power and authority of the speaker.

Likewise, Leech (1983: 13) emphasizes the context of the background of understanding and the context of the speech situation of the speaker and hearer. The context of the situation taken into consideration includes: the speaker and hearer, the physical and social environment, the goal of the speech, the illocution, and the speech itself. Fisherman (1972: 15) meanwhile, states that the factors determining the realization of a speech act include who is speaking, who is being spoken to, and when the speech takes places.

According to another language expert, Sudaryanto (2004), the determinant of manifestation of an utterance is essentially based on four aspects, namely who is speaking, who is being spoken to, the relationship between the speaker and the hearer, and the topic of the conversation. In connection with this, the motivation of the speech act is also related to the aspect of appropriate language use. This is mentioned by Austin (1962), stating that the use of language in communication involves a number of aspects, namely: 1) what is being communicated, 2) the goal of communication, 3) the person being engaged in the communication, and 4) the place in which the communication takes place.

The determinant of the meaning of an utterance is described in detail by Poedjosoedarmo (1985) using the abbreviation *OOE MAU BICARA* 'Hi I wanna talk', which stands for: 1) *O1* (the speaker), 2) *O2* (the hearer), 3) emotion, 4) meaning and goal, 5) the presence of *O3* (the third party) and other items, 6) order of speech, 7) subject being discussed, 8) instrument, 9) nature of the speech, 10) scene of the speech, 11) register, and 12) rules. This is on the same lines as Suwito's statement (1985) which states that an act of speech in communication is influenced by: 1) place, 2) mood, 3) participants, 4) goal, 5) opportunity, 6) rules, 7) tone, 8) style, and 9) genre.

Within the sociolinguistic concept, language is influenced by the structure of its society. The structure of the society in turn is also influenced by a number of factors,

such as who is speaking, with whom, where, when, and for what. Taking these factors into consideration, it is not possible to use the term “single style” speaker” that was introduced by Bell (in Wijana, 2006: 5-6):

“There are no Single Style Speakers of a language because each individual controls and uses a variety of linguistic styles and no one speaks in exactly the same way in all circumstances.

Based on the statement above, there are a number of variations of language, such as style (formal or informal), speech level, register, dialect, and sociolect. According to Kencana, language has three main functions, namely as a tool for cooperation, communication, and self-identification (in Wijana 2006: 6). The use of language as a tool of communication includes the use of language to involve the individual attitude of the speaker (including the *dalang* ‘puppet master’) in a social relationship related to interactional function. The *dalang* is a very important figure in a shadow puppet theatre or *wayang* performance. For this reason, he is the only person responsible for the success of a *wayang* performance. The above function is to send a factual and proportional message. In a speech event, the main use of language is to form and provide a social relationship. This is in accordance with Nababan’s statement about the function of language (in Wijana 2005: 6) which says that the function of language is to communicate, or to act as a tool to preserve an association and relationship between people so as to form a social system or society.

One of the applications of language as a communication tool is its use by the creator or composer of a script for a shadow puppet play, namely *Tristuti*, for a performance in Bandung by Manteb Soedarsono. The scripts of plays by Tristuti Rahmadi Suryasaputra (hereon referred to as *Tristuti*) have for more than the past ten years succeeded in influencing numerous *dalangs*, including popular *dalangs* (Anom Suroto and Manteb Soedarsono), local *dalangs*, beginners, and even graduates from higher educational institutions in arts in Surakarta. This influence has spread throughout Central Java, the Special Region of Yogyakarta, and some parts of East Java, as well as a number of areas outside Java. The *janturan*, *pocapan*, and treatment of scenes by Tristuti have influenced *dalangs* as a result of the socialization of the two popular *dalangs* mentioned above.

One particularly noticeable aspect of Tristuti’s scripts is the distinctive nature of the language used. Tristuti has a specific form, style, and character of language, in particular in the use of *pocapan* and *janturan*. In the world of shadow puppet theatre, there are two kinds of description of the situation and a character, namely *janturan* and *pocapan*. The former refers to the description of the events that a character or number of characters experience, accommodated in a particular scene and accompanied by a musical composition or *gending*. Meanwhile, the latter refers to the description of a character’s mood or inner situation. This may be portrayed with or without musical accompaniment. In addition to having a unique character and colour,

Tristuti's scripts are felt to be more communicative to the audience, especially in the narration about a place, situation, or character.

In general, Tristuti's *pocapan* in the *gara-gara* scene are humorous and fresh. The *pocapan gara-gara* to be discussed in this paper contains a description of a situation of turmoil. This *pocapan* was composed for a performance at the PPI building in Bandung by the *dalang* Manteb Soedarsono with the story of *Durna Gugur* 'The death of Durna', on 19 August 1994. The *pocapan* describes an age of destruction, full of artificiality, insults, and immoral acts that are becoming increasingly rampant. This *pocapan* ends with the hope that all people in this world will remember important moral teachings and remain faithful to God's words.

Since the texts for the *wayang* plays written by Tristuti are used widely by the two popular *dalangs* Anom Suroto and Manteb Soedarsono, many young *dalangs* who emulate their style are also indirectly using the *wayang* texts of Tristuti. Hence, Tristuti's *wayang* texts have become an interesting phenomenon to study. This is also due to the fact that they have managed to replace the existence of other *wayang* texts.

The *Gara-Gara* scene is the first scene in the second act of a performance, or the section in *pathet sanga*, and in this scene the *dalang* introduces the *Panakawan* clown servants who engage in witty banter while awaiting their master to arrive, usually interspersed with various jokes and the latest musical compositions. The *Gara-Gara* scene is one of the most popular parts of a performance and is eagerly awaited by the audience. The position of the *dalang* in the *Gara-Gara* scene is that of an entertainer, following the audience's enjoyment of the dialogue in the first section (*pathet nem*) which is of a more serious nature. The *Gara-Gara* takes them to a more relaxed situation and relieves the earlier tension of the performance. The DPG by Tristuti has a unique character if compared with the DPG of other *dalangs*.

The writer (O₁) designed the DPG to respond to various social issues, criticisms, and hopes and expectations for a better life. The writer uses the medium of language to communicate with the reader or the listener by communicating in two different forms, namely direct communication and indirect communication. The former occurs when the script is performed in front of an audience while the latter uses the medium of a script (as reading material). The linguistic medium used by Tristuti in DPG uses an informal style and situational aspects.

Based on the above phenomena, the study focused on the following questions:

- How does Ki Tristuti make use of the informal style in the DPG?
- How does Ki Tristuti make use of the situational aspects in the DPG?
- What is the goal of Ki Tristuti's utterances in the DPG?

Discussion

Use of Informal Style

The use of language style, especially in artistic communication, is not always limited to a formal language style. Script writers such as *Tristuti* also often use informal language styles so as to be more communicative with the audience. The use of different styles also takes into consideration the compatibility with the situation and conditions. Communication here means to whom, for what purpose, and under what conditions the DPG is presented. The use of an informal language style in DPG is based on a number of factors, such as: (a) the socio-cultural background of the writer and the reader or audience, (b) the situation and conditions surrounding the communication event between the two speech participants, and (c) the fact that the writer (O_1) and the audience (O_2) are Javanese, specifically from Central Java, and more specifically from the city of Surakarta. As such, the use of an informal language style in DPG makes use of various media and linguistic forms by taking elements of the Indonesian language in accordance with its goals and adapting them to the situation and conditions. The use of informal styles includes: forms of code mixing, interference, linguistic elements, and use of contraction.

Code Mixing

Code mixing is a linguistic practice which combines two or more different languages, by including elements from one language into another language. These elements no longer have their own function, as explained by Suwito (in Wijana, 2006: 171). Code mixing may be in the form of single words, the repetition of a word, groups of words, idioms, or clauses. *Tristuti's* DPG contains code mixing in the form of single words, as seen in the following utterances:

Ngabotohan sadhéngah papan, êndêm-êndêman sadalan-dalan (12/11). Akibaté perkelahian, pembunuhan, lan pemerkosaan dumadi ing ngêndi-êndi panggonan (14/11)

'Gambling everywhere, getting drunk on every street. As a result there is **fighting, killing, and rape** happening everywhere'

Utterance (1) shows an incidence of code mixing in the form of single words. The words *perkelahian*, *pembunuhan*, and *pemerkosaan*, which belong to Indonesian language, are mixed with Javanese Language in order to generate informality within the utterance. Besides, the reason is that the shadow puppet performance was taking place in Bandung, in which non-javanese people live, so Indonesian words were used in order to be communicative to the viewers. This was intentionally done by the writer who wished to express his feelings to audience effectively.

Interference

According to Suwito (in Wijana 2006: 181), interference is in principle the use of an element from one language in another language that is being used by the speaker. If we look at the rules of language, this is a language deviation. From the point of view of language rules, interference should be minimized as far as possible. Interference in DPG is particularly practiced in a morphological level, or to single words. Examples can be seen in utterances (2) and (3) below:

*Wong pintêr dikrincung nganti pêngung, sing bodho diugung dadi priyagung barêng kuasa kumlangkung, nyêkêl gawéyan 'ra tau rampung, cak-cakané kaya tumênggung, yèn **dikritik** ngêtokké pênthung, sênêngané mung digunggung.* (18/III)

'A smart man is tricked, making him half crazy; a fool is flattered into becoming a high official, after gaining power he becomes proud, his work is never finished, he acts like a regent, if criticized he becomes angry, he wishes always to be exalted.'

*Pangwasa 'ra kêndhat nindhês rakyat, sing béda **pendapat** dibabat, dianggêp dadi **penghambat** dituding dadi usrêg masyarakat* (24/1V)

'A ruler always suppresses the people, those with a different opinion are cleared away, considered as obstacles, accused of causing unrest among the people.'

Utterances (2) and (3) contain interference on the word **dikritik** in utterance (2), and the words **pendapat** and **penghambat** in utterance (3). According to the rules regarding the proper and correct use of the Javanese language, this is a deviation or interference in the use of the Javanese language. This does not mean that the writer does not know or understand the concept of correct Javanese. Rather, it is intentional and aimed at enhancing the communicativeness and expressiveness of the utterances.

Use of Linguistic Elements

Language styles, according to Soewandi (in Wijana, 2006: 184), are based on linguistic principles and can be distinguished as either complete styles or incomplete styles. If the discourse is an integral unit with special and complete characteristics, it is referred to as a complete discourse. These characteristics include all linguistic elements, namely: writing and spelling, pronunciation, vocabulary (forms and types), word structure, phrase structure, use of sentences, and discourse. The category of complete styles includes the language styles which convey knowledge, facts, opinions, information (journalistic), and other language styles that are used to convey something in an expressive way.

Based on Soewandi's statement, the DPG utterances fall into the category of complete discourse due to the fact that they also contain linguistic elements, namely: writing and spelling, vocabulary (forms and types), word structure, phrase structure, use of sentences, and have the form of discourse. For a clearer picture, see the example below:

Wulang agama ora dipêrcaya, anak padha wani wong tuwa, panguwasa gandhèng rèntèng karo durjana, mula adil makmur 'ra bisa warata. (6/1)

'Religious teachings are not believed, children rebel against their parents, officials are friends with criminals, hence justice and prosperity are not enjoyed by everyone.'

Utterance (4) makes use of linguistic elements from the level of words, sentences, vocabulary, and intonation in order to create an integrated and complete discourse. It contains a place for speech which constructs a complete discourse. The four sentences: (4a) *Wulang agama ora dipêrcaya* 'Religious teachings are not believed', (4b) *anak padha wani wong tuwa* 'children rebel against their parents', (4c) *pangwasa gandhèng-rèntèng karo durjana* 'the rulers make friends with criminals,' and (4d) *mula adil lan makmur ora bisa warata* 'hence justice and prosperity are not enjoyed by everyone' are made up of words, phrases, and vocabulary so as to create an integrated discourse which contains facts and the *dalang's* opinions which are expressively conveyed.

Use of Contraction

The informal style employed in DPG is also generated by the use of contracted Javanese words, in the form of a shortened word, an acronym or an abbreviation. According to Moeliana (in Wijana, 2006: 186), an acronym is an abbreviation which uses the first letters of words, the combination of words, or a combination of letters and syllables from a series of words that are needed to make a word. In the utterances of DPG there are combinations of syllables taken from a series of words that are needed to form a word. An example of this can be observed in the sentence below:

Gara-gara mênangi jaman édan mèlu édan atiné 'ra têkan, yen 'ra mélu mêsthi kapiran (9/11)

'The commotion in facing such an insane era, we can't bear to go crazy too, but if we don't we will starve'

Tundhoné 'dha lali Sang Maha Agumg (19/111)

'As a result, everyone forgets about God the Almighty'

In utterances (6) and (7) we find word contractions of Javanese words **ora** to become **'ra** 'not' and the word **padha** to become **'dha** 'all'. By using such a contracted form, the writer of DPG can generate an informal style in her discourse.

Use of Situational Aspects

In the communication between the speaker (O1) and the reader/audience (O2), in order to connect, both parties must have a similar degree of background knowledge in order that the speech conveyed by (O1) will be understood by (O2). Situational aspects include all the background knowledge of the writer (O1) and the reader/audience (O2). According to Leech (in Wijana, 2006: 189), situational aspects

are all the physical aspects and social setting. Fatimah, meanwhile (in Wijana, 2006: 189) describes situational aspects as: the situation of the speaker, listener, time, place, scene, topic of speech events, form of message or advice, code, and channel.

Based on this description, the situational aspects to be considered in the DPG will focus on a number of situational aspects, namely the situation of the speaker (writer or O₁), the situation of the listener (O₂), and the topic.

The Situation of the Writer (O₁)

The speaker or the writer of DPG is a puppeteer or *dalang* who has a strong background in Javanese culture and comes from a family of other *dalang*. Tristuti studied at SMA B Negeri High School in Semarang and graduated in 1957, subsequently working as a teacher at SMA Purwadadi for a while. Tristuti's educational progress was closely related to the encouragement and guidance of his stepmother, Wilhelmine Vrederik Wenskhenk, a Dutch lady who married his father (Purbo Asmoro, 2004: 21-22)

The Situation of the Listener (O₂)

The participants of the discourse in the DPG consist of the writer who acts as the speaker, and the reader who acts as the listener, and in a communication relationship, the two parties have a relationship as the one who conveys the message (communicator) and the one who receives the message (communicant). The reader, or in this case audience of the DPG at the performance in Bandung consisted of people from a variety of different social backgrounds, including Java, Sunda, and Sumatra, but the majority were clearly Central Javanese people who were working in Bandung. Hence, the majority of the audience (O₂) had a background knowledge of Javanese language and culture.

The Situational Aspect of Topic

Script writers such as Tristuti undoubtedly has a special ability to read the signs of the age, in the sense that she has the skill to create discourse that is interesting, actual, and related to the current phenomenon or issues in Indonesian society. As we look at the topics contained in the DPG, we can see that these include social, moral education, cultural, and political topics.

Social Topics

The data of DPG describes the information contained in the script, and given by the speaker (O₁) to the audience/reader (O₂), about the unnatural social situation in the present day. The speaker describes the situation of an age that is in turmoil full of artificiality, insult, and immorality that are getting increased day by day as in Javanese community as we can look at utterances (8) and (9).

(8) *Gara-gara tan bisa kênndhat malah dadi saya nékat, jagat sangsaya bêjat, akèh janma 'ra wêdi kuwalat.*

'The commotion will not end soon but rather become even worse, the world is becoming more depraved, many people are no longer afraid of being struck by a curse or calamity as a result of breaking a taboo'.

Saréngat dianggêp kêparat, jajil laknat dadi sahabat.

'Islamic law is considered paganism, the cursed Satan is befriended'.

Topics on Morality

The speaker (O₁) gives information which reminds people not to be enticed by a situation that is filled with (temporary) artificiality but rather to pay attention to God's word so that the world will become a more peaceful place, as for example in utterances (10) and (11).

(10) *Wêdia ing pêpacuh Gusti kanggo nggayuh hayuning bumi amrih antuk swarga adi (30/V)*

'Fear the prohibitions of God, for the sake of the world, in order to attain true heaven'

(11) *Barênga mêmuji, ing bumi kêbuka pakarti suci, naluri héwani dadia budi insani,... (32/V)*

'Let us pray together, that the world be filled with pure and holy acts, that those with bestial desires turn into moral beings

Cultural Topics

The reader/audience (O₂) gains information from the speaker (O₁) through utterances which describe the limitations of the artist in his concern for the situation described, as in the utterances (12) and (13).

(12) *Gara-gara saya ndadi, sing crita mbacutké ora wani (28/V)*

'The turmoil continues to get worse, the speaker dares not to continue'

(13) *Garapan dhalang mung nggêgulang sêni, pamrihé mung sawiji padha balia mênyang piwulang agami (29/V).*

'The work of the *dalang* is only a work of art, there is only one left that is awaited, let us remember once again the religious teachings'

Political Topics

Political topics are used as themes in the DPG, amongst other to describe the discriminative actions of those in power, the inclination of people to side with officials who only think of themselves, and to make the most of opportunities that arise while they get the chance and are in power. This can be seen in the sentences below:

(14) *Wong bêcik 'ra kêtitik wong ala disubya-subya (5/1)*

'Moral people are ignored, evil people are applauded'

(15) *Pêngadilan 'ra bisa jalan, budaya suap wis dadi sêga jangan jalaran pangwasané nêrak tatanan (14/11)*

'Justice cannot be upheld, the habit of bribery has become a day to day occurrence because officials fail to obey the rules'

(16) *Jamané jaman ngaji mumpung(16/111)*

'It is the age when people make use of opportunities and circumstances'

Goals of the Discourse

The discourse goals conveyed by the writer based on the utterances within the dialogues between the characters in the DPG can be presented as follow:

Conveying social criticism about a situation experienced by the speaker, from the point of view of the speaker. Examples of utterances conveying social criticism can be found in the followings:

(17) *Wong bêcik 'ra kêtitik wong ala disubya-subya (4/1)*

'Moral people are ignored, evil people are applauded'

(18) *Kabèh janma mung nguja hawa, sing baku sêdyané tumêka 'ra maèlu marga kang utama (5/I)*

'Everyone gives a free reign to passion, the important thing is to achieve ones desires, so people ignore the noble way'

(19) *Wulang agama ora dipêrcaya, anak padha wani wong tuwa, pangwasa gandhèng rèntèng karo durjana, mula adil lan makmur 'ra bisa warata (6/I)*

'Religious teachings are not believed, children rebel against their parents, officials are friends with criminals, hence justice and prosperity are not enjoyed by everyone'

Pêngadilan 'rabisa jalan, budaya suap wis dadi sêga jangan jalaran pangwasané nêrak tatanan (14/II)

'Justice cannot be upheld, the habit of bribery has become a day to day occurrence because officials fail to obey the rules'

Jamané janma ngaji pumpung, adol gèndhung (III/16) 'It is the age when people make use of opportunities, give priority to pride'

The speaker intends to give advice, and reminds the listener (O₂) to return to a path of obedience to God's teachings. Examples of utterances that are related to this are as follows:

Garapan dhalang mung nggêgulang sêni, pamrihé mung sawiji, padha balia mênyang piwulang agami (29/V)

'The work of the *dalang* is only a work of art, there is only one left that is awaited, let us remember once again the religious teachings'

Wêdia ing pêpacuh Gusti, kanggo nggayuh hayuning bumi amrih antuk suwarga adi (30/V)

'Fear the punishment of God, for the sake of peace in the world, in order to attain true heaven'

(24) Élinga sing padha lali, amrih rahayu sagung dumadi (31/V)

'Remember, all those who have gone astray, so that all creatures will be saved'

Barênga mêmuji, ing bumi kêbuka pakarti suci, naluri héwani dadia budi insani, adil makmur bisa warata murni, ora kandhêg ing sanubari (32/V)

'Let us all pray, that this world be filled with pure and holy acts, bestial desires turn to moral conduct, so that justice and prosperity are enjoyed by all, not only in our minds'

The speaker conveys satirical comments about things that are happening today, when insolence is becoming a cause for concern. This can be seen in the following examples:

*Wong pintêr dikrincung nganti pêngung. sing bodho di ugung dadi priyagung barêng kuasa kumlangkung, nyêkêl gawéyan 'ra tau rampung, cak-cakané kaya tumênggung, yèn **dikritik** ngêtokké pênthung, sênêngané mung digunggung. (18/III)*

'A smart man is tricked, making him half crazy; a fool is flattered into becoming a high official, after gaining power he becomes proud, his work is never finished, he acts like a regent, if criticized he becomes angry, he wishes always to be exalted'

Tumindaké kaya sétan awut-awutan, 'ra nggagas pêpacuh Tuhan (11/II)

'His behaviour is like the devil, knowing no rules, no longer caring about God's prohibitions'

The speech of DPG has a mission or goal to convey ideas, thoughts, and expectations that those in power will change their attitudes and return to their real job of bringing prosperity to the people and preserving world peace. All these are related to all the problems that are spoken.

Final Note

As the final remark, the popular DPG written by Tristuti are mainly substantiated by the social criticisms as well as social concern about the present negative circumstances in Javanese society, which is well-known for its politeness. On one hand, the Javanese community longs for values ensuring a life that is full of harmony

and balance, so that in general they repress or sacrifice their own wishes or concerns for a greater benefit. On the other hand, in day to day reality we often encounter immoral acts (killing, rape, fighting, corruption, and so on). Thus, it appears as though people are no longer abiding by social values and norms of Javanese people. In reality, there is a strong tug between the action that is expected and the ideal that should be met, while on the other hand what is actually taking place in society is far from what is desired. In addition, prosperity is still a long way from being enjoyed by the lower classes, and many people are still unable to afford the high prices of staple commodities.

The DPG by Tristuti describes that moral values are no longer being upheld by society. Likewise, people no longer care about God's prohibitions or commandments, and as a result, immoral conduct is rife. This also affects the behaviour of officials so that the justice and prosperity that the people long for is still a long way from being achieved. The description ends with the hope that everyone will remember and continue to fear God, so that they will attain happiness in the world and the hereafter. In addition to describing the situation that the writer has witnessed himself, Tristuti's DPG also criticizes all the unnatural actions that are occurring in society today. This is depicted in the ever decreasing values of courtesy, religiosity, and justice.

Tristuti's DPG describes the unnatural situation in the world and has the goal of helping to improve or create a better world. The work has a background in the Javanese language and culture. As such, it can be concluded that the emergence of ideas, thoughts, or concepts are due to the sense of dissatisfaction felt by the writer (O₁) regarding the present situation. Another goal of the work is to criticize, satirize, give suggestions, and remind the listener or all those concerned with the topics presented. From a contextual point of view, DPG manages to create a lively, fresh, light, attractive, and communicative effect on the reader/audience (O₂).

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Appendix

Discourse in the Pocapan Gara-gara by Tristuti Rahmadi Suryasaputra

I

1 *Gara-gara anapaki tandha-tandha jaman.*

'Commotion follows the signs of the age'.

2 *Gara-gara jaman Kaliyoga, jaman kang waton béda, kêbak sandiwara.*

'Commotion in the age of Kaliyoga, an age full of attitudes that wish to be different, full of drama'.

Kabèh dadi sulaya.

'Everything is a mess'.

Wong bêcik 'ra kêtitik, wong ala disubya-subya.

'People with morals are disregarded, evil people are applauded'.

5 *Kabèh janma mung nguja hawa, sing baku sêdyané tumêka, 'ra maèlu marga kang utama.*

'Everyone gives a free reign to passion, the important thing is to achieve ones desires, so people ignore the noble way'.

6 *Wulang agama ora dipêrcaya, anak padha wani wong tuwa, pangwasa gandhèng rèntèng karo durjana, mula adil lan makmur 'ra bisa warata.* 'Religious teachings are not believed, children rebel against their parents, officials are friends with criminals, hence justice and prosperity are not enjoyed by everyone'.

7 *Sing miskin tambah sangsara sing sugih saya numpuk bandha.*

'The poor suffer more and more misery, the wealth of the rich piles higher and higher'.

Gara-gara ora bisa mëndha, malah dadi andadra.

'The commotion cannot subside, but becomes even worse'.

II

9 *Gara- gara mênangi jaman édan, mèlu édan atiné 'ra têkan, yèn 'ra mèlu mêsthi kapiran.*

'The commotion in facing such a crazy era, we can't bear to go crazy too, but if we don't we will starve'.

10 *Wédi ora kumanan, mula kabèh 'dha dadi wong édan, kanggonan mélik sing tanpa paitan, pamrihé kabèh pêpénginan bisa kêturutan, 'ra nggagas gawé tunané liyan.*

'For fear of not getting what they want, many people lose their minds, they have many expectations but no assets, their goal is for all their desires to be fulfilled, but they do not care about the suffering of others.

11. *Tumindaké kaya sétan awut-awutan, 'ra nggagas pepacuh Tuhan.*

'His behaviour is like the devil, knowing no rules, no longer caring about God's prohibitions'.

Ngabotohan sadhéngah papan, êndêm-êndêman sadalan-dalan

'Gambling everywhere, getting drunk on every street'.

Akibaté pêrkêlahian, pêmbunuhan lan pêmærkosaan dumadi ing ngêndi-êndi panggonan.

'As a result there is fighting, killing, and rape happening everywhere'.

14 *Pêngadilan 'ra bisa jalan, budaya suap wis dadi sêga janganan, jalaran pangwasané nêrak tatanan.*

'Justice cannot be upheld, the habit of bribery has become a day to day occurrence because officials fail to obey the rules'.

III

Gara-gara durung rampung, malah kêdlarung-dlarung.

'The commotion is not over but is becoming even worse'.

Jamané janma ngaji mumpung, adol gêndhung. 'The age when people make use of opportunities, give priority to their pride'.

Kabèh sarjana dadi panji klanthung, lonthang-lanthung turut lurung.

'Many university graduates cannot find work and roam the streets'.

Wong pintêr dikrincung nganti pêngung, sing bodho diugung dadi priyagung barêng kuasa kumungkung, nyêkêl gawéyan 'ra tau rampung, cak-cakané kaya tumênggung, yèn dikritik ngétoké pênthung, sênêngané mung digunggung.

'A smart man is tricked, making him half crazy; a fool is flattered into becoming a high official, after gaining power he becomes proud, his work is never finished, he acts like a regent, if criticized he becomes angry, he wishes always to be exalted'.

19 *Tundhone 'dha lali Sang Maha Agung.*
'As a result, everyone forgets about God the Almighty.'

IV

Gara-gara 'ra dadi suda malah saya ndadra.

'The commotion does not subside but gets even worse.

Gara-gara tan bisa kênndhat malah dadi saya nékat, jagat sangsaya bêjat, akèh janma 'ra wêdi kuwalat.

'The commotion will not end soon but rather become even worse, the world is becoming more depraved, many people are no longer afraid of being struck by a curse or calamity as a result of breaking a taboo'.

Saréngat dianggêp kêparat, jajil laknat dadi sahabat.

'Islamic law is considered paganism, the cursed Satan is befriended'.

Sing mlarat saya kêsrakat, sing sugih ngêmpyaki jagat.

'The poor become even poorer, the rich are on top of the world'.

Pangwasa 'ra kênndhat nindhês rakyat, sing béda pêndapat dibabat, jalaran dianggêp dadi pênghambat dituding dadi usrêg masyarakat.

'A ruler always suppresses the people, those with a different opinion are cleared away, considered as obstacles, accused of causing unrest among the people'.

25 *Sanadyan ana waskat, ning ora kêtok mripat.*

'Despite careful supervision, their work is not effective'.

26 *Kabèh padha nékat nganti 'ra béda endi pêjabat endi pênjahat.*

'Everyone becomes reckless, there seems to be no difference between criminals and officials'.

27 *Sêbab para penggêdhé 'ra patut dadi kéblat.*

'Because officials do not deserve to be followed'.

V

28 *Gara-gara saya ndadi sing crita mbacutaké 'ra wani.*

'The commotion becomes even worse, so that the speaker dares not to continue speaking'.

29 *Garapan dhalang mung nggêgulang sêni, pamrihé mung sawiji, padha balia mênyang piwulang agami.*

'The work of the *dalang* is only a work of art, there is only one left that is awaited, let us remember once again the religious teachings'.

30 *Wédia ing pêpacuh Gusti, kanggo nggayuh hayuning bumi amrih antuk suwarga adi.*

'Fear the prohibitions of God, for the sake of the world, in order to attain true heaven'.

31 *Élinga sing padha lali, amrih rahayu sagung dumadi*

'Remember, all those who have gone astray, so that all creatures will be saved'.

32 *Barênga mêmuji, ing bumi kêbuka pakarti suci, naluri héwani dadia budi insani, adil makmur bisa warata murni, ora kandhêg ing sanubari*

'Let us all pray, that this world be filled with pure and holy acts, bestial desires turn to moral conduct, so that justice and prosperity are enjoyed by all, not only in our minds'.

33 *Mugi tansah lêstari bangsa, nêgara, lan pêrtiwi*

'May our country, nation, and motherland be long-lasting'.

(Purbo Asmoro, 2004: 79-81)