

## Face Threatening Acts in Wayang Golek

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### Abstract

This study aims at describing negative and positive face threatening acts of puppetry's figures in Wayang Golek show. The data use are puppetry figure's spoken conversation dialogue in Wayang Golek show. The findings to study are the expressions of negative face threatening acts of order and request, suggestion, advice, threat, offer, promise, compliment, expression of strong emotion of hatred and anger toward hearer. The positive face threatening acts are the expressions of disapproval, criticism, contempt, insult, challenge, expression of violent emotion, irreverence, mention of taboo topic, bringing of bad news about hearer, blatant non-cooperation in activity of making non-sequiturs, and use of address terms of status-marked identification in initial encounter.

**Keywords:** Face Threatening Acts, Wayang Golek

## 1. Introduction

Puppet is a traditional art of Indonesia that has international acknowledgement. The puppet story derives from literary work of Ramayana and Mahabarata. The plot story in puppet is known as *pakem* that has standard story, *carangan*; out of standard story, and *sempalan*; more out of standard story (Kuning, 2011). The type of puppet is various; one of them is Wayang Golek that becomes the unique of traditional play of Sundanese in West Java area. Wayang Golek is a wooden doll puppet operated either by strings or by a hand and in a central there is a control rod that runs through the body to the head.

Wayang Golek show of which story is interesting to listen is definitely delivered by puppeteer in spoken dialogue of puppetry figures. The puppeteer will make characters alive through what is spoken by puppetry figures in conversation dialogue. The conversation dialogues are formed from speech acts of puppetry figure's utterance. One of which utterance is the expression of face threatening acts. This paper studies the expression used by puppetry figure in doing negative and positive face threatening acts toward hearer.

## 2. Research Method

This is a descriptive study by seeing the language fact of expression of face threatening acts in the story of Wayang Golek show. The description of spoken language is not seen from the true or false of language in Wayang Golek show but it is analyzed like what it is (Sudaryanto, 1992).

The data collection applies *metode simak* by listening the use of language that has negative and positive face threatening acts in the story of Wayang Golek show. The technique is conducted by *sadap*, *rekam*, and *catat*. The first is *sadap* technique, it is done by listening to the puppetry figures's conversation. Then, *rekam* technique, it is done by recording to the puppetry figures's conversation in the story of Wayang Golek. Next, *catat* technique, it is done by taking a note of the puppetry figures spoken conversation in the form of text transcription that has puppetry figures conversation dialogue. Data analysis applies *metode padan* type five that hearer is as a determinant. Therefore, the step of data analysis has pragmatics characteristic (Sudaryanto, 1993).

The data use were taken from *pakem* Wayang Golek show story were Sukma Sajati (SSJ), Sayembara Dewi Kunti (SDK), and Trijaya Sakti (TRS), and *sempalan* story were Dawala Jadi Raja (DJR) and Cepot Rarabi (CRI). The puppeteer was Asep Sunandar Sunarya.

## 3. Result and Discussion

Interaction with other people in our normal action will cause potentially threaten people's face. Our face can be lost or maintained in interaction. That is, face concept is important that relates to language politeness. Brown and Levinson (1987: 61) define 'face' as the public self-image that every member wants to claim for himself, consisting in two related aspects:

- (i) Negative face: the basic claim to territories, personal preserves, rights to non-distraction – i.e. to freedom of action and freedom from imposition

- (ii) Positive face: the positive consistent self-image or ‘personality’ (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants

Brown dan Levinson (1987:65-68) states that the concept of face is universally. Basically, there is a variety of utterance that is potentially to threaten called face threatening acts (FTA). The face threatening acts divides into negative face threatening acts and positive face threatening acts of addressee. Acts that threaten the addressee’s negative face are;

- (i) expressions of orders and requests, suggestions, advices, remindings, threats, warnings, dares, offers, promises, compliments,
- (ii) expressions of envy or admiration, and expressions of strong (negative) emotions toward hearer – e.g. hatred, anger, and lust.

Acts that threaten the addressee’s positive face are;

- (i) expressions of disapproval, criticism, contempt or ridicule, complaints and reprimands, accusations, insults, contradictions or disagreements, challenges,
- (ii) expressions of violent (out-of-control) emotions, irreverence, mention of taboo topics, including those that are inappropriate in the context, bringing of bad news about hearer, or good news (boasting) about speaker, raising of dangerously emotional or divisive topics, e.g. politics, race, religion, women’s liberation, blantant non-cooperation in an activity – e.g. disruptively interrupting hearer’s talk, making non-sequiturs or showing non-attention, and use of address terms and other status-marked identificatios in initial encounters.

Speaking of expressions that threaten negative and positive face, the face threatening acts in Wayang Golek is also revealed by Sukmawan (2014) who states that refusals can also threaten negative face of addressee. To minimize face threatening act, puppetry figure in Wayang Golek does some strategies of refusal to addressee. Besides, the use of face concept in Wayang Golek also forms positive and negative face of politeness and cooperation speech acts. On the contrary, breaking the use of face concept will have impolite speect acts and disharmony relationship of puppetry figures. The breaking also implicates to humor (Suganda, 2007).

### 3.1 Negative FTA

The finding of negative FTA that studies are twenty-eight expressions order and request, suggestion, advice, threat, offer, promise, compliment, expression of strong emotion of hatred and anger toward hearer. Regarding to negative FTA, it is shown in tabel as follows:

Table 1. Negative Face Threatening Acts

No	Negative FTA	(N)
1	Order	2
2	Request	6
3	Suggestion	2
4	Advice	2

5	Threat	4
6	Offer	2
7	Promise	2
8	Compliment	1
9	Expression of strong emotion of hatred	2
10	Expression of strong emotion of anger	5
Total		28

The above table 1 shows the finding of negative FTA that consists of two expressions of order, six requests, two suggestions, two advices, four threats, two offers, two promises, one compliment, two expressions of strong emotion of hatred, and five expressions of strong emotion of anger. The discussion of negative FTA will be explained as follows:

### 3.1.1 Order

Context : At a City Hall of Manduraharja state, Astrajingga who is watching Dewi

Kunti's contest come over by the security officer who orders him not to watch because it is not allowed for him. (11/SDK/PAKEM)

Patugas : *Eh, Sampeyan kumawani asup ka ieu, na teu nyaho plang di hareup*

Eh, How dare you are to enter here, don't you know the notice in front  
*dilarang masuk.*

do not enter.

*Ngenah we lalajo di dieu yeuh, budak mana ieu?*

You enjoy watching here, don't you, who are you?

Astrajingga : *Alah punten we kulan, punten.*

I'm sorry Sir, sorry.

Patugas : *Hayoh nyingkah!*

Get away!

The data dialogue between Patugas and Astrajingga shows negative face threatening act. Patugas threatens Astrajingga face because Patugas states an order toward Astrajingga not to watch Dewi Kunti's contest at a City Hall. The order is marked by an utterance of *Hayoh nyingkah* 'Get away' from Patugas to Astrajingga. Patugas who is in charge in securing the City Hall of Manduraharja state wants Astrajingga to leave and not to watch Dewi Kunti's contest in the City Hall. The order is restriction Astrajingga's personal freedom.

### 3.1.2 Request

Context : Kala Nurgeni proposes a request to Arjuna to obtain Semar Badranaya who

will be an offering gift in his country. (02/SSJ/PAKEM)

Kala Nurgeni: *Tah kitu kaula dongkap ka dieu teh bade meredih, menta tulung ka salira*

*nu*

I come here to beg you, ask help to yourself whose

*kakasih Arjuna.*

name is Arjuna.

*Da gening Semar teh tara teubih ti Arjuna, bade disuhunkeun eta Semar*

Semar is always with you Arjuna, I will request to have Semar

*Badranaya.*

Badranaya.

Semar : *Jang kumaha dewek.*

What about me my son.

Astrajingga : *Cicing, cicing!*

Shut up, shut up!

Arjuna : *Jadi menta Semar Badranaya?*

So, do you request to have Semar Badranaya?

The data dialogue between Kala Nurgeni, Semar, Arjuna, and Astrajingga shows negative face threatening act. Kala Nurgeni threatens Arjuna face because of his requesting toward Arjuna to have Semar Badranaya. The request is marked by a passive verb of *disuhunkeun* 'requested' in the utterance of '*Da geuning Semar teh tara teubih ti Arjuna, bade disuhunkeun eta Semar Badranaya*' 'Semar is always with you Arjuna, I will request to have Semar Badranaya'. Kala Nurgeni wants Arjuna to comply his request to have Semar Badranaya. Kala Nurgeni's request is restriction Arjuna's personal freedom.

### 3.1.3 Suggestion

Context : Astrajingga and Dawala compete to become a king in Swarga Maniloka.

Semar suggests them to hold a breath for five minutes, who is the strongest

one to hold a breath that will become a king. (07/SSJ/PAKEM)

Astrajingga : *Eeeeehhhhh, ah dewek jadi raja ah, silaing Narada.*

Eeeeehhhhh, I'm the king, you're Narada.

Dawala : *Kuring raja mah.*

I'm the king.

Astrajingga : *Dewek, sia dicacag ku aing.*

I am, I chop you.

*Eeeehhhhhh, ngadagoan ambek wae sia mah.*

Eeeehhhhhh, you just wait for my anger.

Semar : *Cacak teu ngamodal meni parebut kitu.*

You don't have to spent nothing, you dispute to become a king.

*Kieu we atuh ambek adil mah.*

This's to make you fair.

Astrajingga : *Naon?*

What?

Semar : *Sok mepeg bayu tea, ulah ngarenghap lima menit.*

You don't breath, do not breath for five minutes.

*Saha nu kuat teu ngarenghap lima menit, eta nu pang heulana abus ka*

The one who can it stand to breath for five minutes, that is the one who come

*Batara Guru.*

first to Batara Guru's body.

The data dialogue between Astrajingga, Dawala, and Semar shows negative face threatening act. Semar thteatens Astrajingga and Dawala face because of his giving suggestion to Astrajingga and Dawala in order not to compete who have the right to become a king in Swarga Maniloka. The suggestion from Semar is expressed implicitly in the utterance of *Kieu we atuh ambek adil mah* 'This's to make you fair' and continue in Semar's utterance *Sok mepeg bayu tea, ulah ngarenghap lima menit. Saha nu kuat teu ngarenghap lima menit, eta nu pangheulana abus ka Batara Guru* 'You don't breath, do not breath for five minutes. The one who can it stand to breath for five minutes, that is the one who come first to Batara Guru's body'. Semar expects that Astrajingga and Dawala ought to do his suggestion to become a king in Swarga Maniloka by holding a breath for five minutes.

### 3.1.4 Advice

Context : Hyang Adipati gives advice to Batara Kala why he is not allowed to consume human in spite of devil human only. (21/TRS/PAKEM)

Hyang Adipati : *Sing inget Kala, hade jeung goreng ieu geus dijadikeun kunu kagungan*

Remember Kala, bad and good have been created by our God

*urang hartina geus disaimbangkeun ieu dunya.*

that means this world has been balaced .

Batara Kala : Leres.

That's right.

*Apan meureun Bapa teu satuju aya jelema jahat?*

Perhaps you disagree there is devil human, Sir?

Hyang Adipati: *Dina teu satujuna Bapa lain ngandung harti kudu diala nyawana,*

To my disagreement, it doesn't mean that you have to take human life,  
*kudu dipetik patina.*

have to die.

*Lain kudu dimusnahkeun, tapi disadiakeun wadahnya pikeun ngawarah*

It doesn't have to be destroyed, but it provides a place to educate the  
*manehna supaya balik deui pikirna.*

devil human in order to become a good man.

*Hartina Ama mere kesempatan keneh eta ka jalma sugan manehna,*

It means I still give a chance to devil human probably

*tobat, entong boro urang salaku pamarentahan di nagara, Pangeran oge*

to repent, it's not us as a government in a country, God has

*pan geus nyadiakeun Sawarga jeung Naraka.*

provided heaven and hell.

*Jadi hartina, teu kudu dihukuman ku urang.*

So, it means, it mustn't be punished by us.

*Sabab naon, Pangeran oge geus mere kasempatan eta ka jalma pikeun*

Why is it so, God has given a chance to the devil human

*husnul hotimah alus katungtungna.*

to have back for good in the end.

*Apan anjeunana mah maha dina sagalana, maha bijaksana, maha welas*

God is the greatest, most wisdom, most merciful,

*maha asih, dalah pamarentahan di nagara oge, di hiji nagara henteu*

even a government in a country, in a country is not

*langsung dipaehan ari teu teuing-teuing mah eta jelema jahat teh.*

directly killed if the devil human is not getting more worst in deed

*Dina ngahukumannana oge, kudu ngaliwatan hiji saksi, dua bukti,*

In giving punishment, we must also go through first witness, second a prove,

*tilu pengakuan, teu sagawayah ujug-ujug dihukuman.*

third confession, it's not just punished.

*Sing inget, Ama geus nurunkeun dalang Kandabuana baheula*

Remember, I have delivered a puppeteer of Kandabuana

*nyaritakeun pagelaran wayang.*

to tell wayang show.

Batara Kala : *Iya.*

Yes, Sir.

The data dialogue between Hyang Adipati and Batara Kala shows negative face threatening act. Hyang Adipati threatens Batara Kala face because he gives advice to Batara Kala. The advice is not expressed explicitly but it has contained in Hyang Adipati's utterance to Batara Kala. Hyang Adipati gives advice to Batara Kala not to give allowance to consume human in spite of devil human only with the good reason that can be accepted by Batara Kala. Hyang Adipati expects Batara Kala ought to do his advice by not consuming devil human.

### 3.1.5 Threat

Context : Batara Guru threatens Prabu Wijanaka that he is going to use Kemayan charm to make himself weaken. (08/SSJ/PAKEM)

Batara Guru : *Kurang ajar! Aing sabenerna mah Batara Guru mah Kunyuk!*

God dammit! Actually, I am Batara Guru Asshole!

Kala Nurgeni : *Hahahahahahah, lalawora sia ngomong the!*

Hahahahahahah, watch up your mouth!

Batara Guru : *Rasakeun aing make aji Kemayan, bakal dibere aji Kemayan bakal leuleus,*

Just feel it I am using Kemayan charm, you'll be weak,

*leuleus lir kapuk ka ibunan kapas ka hujanan.*

you have no power at all.

*Ka dieu sia! ka dieu sia! ka dieu! bakal leuleus maneh di handapeun leungen*

Come here! you come here! come here! you'll be weak in my hand

*aing.*

Kala Nurgeni : *Pek, . . pek, . . pek, . . sok ari bisa mah pek bae.*



Go ahead, . . go ahead, . . go ahead, . . if you can, just do it.

The data dialogue between Batara Guru and Kala Nurgeni shows negative face threatening act. Batara Guru threatens Kala Nurgeni face with his Kemayan charm. The threat from Batara Guru to Kala Nurgeni shows in his utterance *Rasakeun aing make aji Kemayan, bakal dibere aji Kemayan bakal leuleus lir kapuk ka ibunan kapas ka hujanan. Ka dieu sia! ka dieu sia! ka dieu! bakal leuleus maneh di handapeun leungen aing* ‘Just feel it I am using Kemayan charm, You’ll be weak, you have no power at all. Come here!’ you come here! come here! you’ll be weak in my hand.

### 3.1.6 Offer

Context : Kala Nurgeni offers to buy Semar to Arjuna. Semar will be an offering gift in Kala Nurgeni’s country. (03/SSJ/PAKEM).

Kala Nurgeni : *Kumaha lamun dibeli?*

What do you think if I buy him?

Arjuna : *Tong boro hingga dibeli, tong boro hingga dipenta, sanajan ditukeran*

If you want to buy, if you want to ask, even you want to change him

*ku nagara oge, moal bisa.*

with a country, you can’t be.

Kala Nurgeni : *Ke, ke, naha nepi ka teu dibikeun kitu?*

Wait, wait, why don’t you want to give him?

Arjuna : *Kaula salaku pamingpin mingpin rayat.*

I am the leader who leads the people.

*Kaula janji dina waktu diistrennan, dina waktu dilantik kaula jadi pimpinan*

I promised when I was appointed, inaugurated to be a local leader

*daerah teh, toh pati jiwa raga heug nyawa ka dieukeun demi kasalametan*

I’m willing to sacrifice my life for the safety of our

*nagara jeung bangsa kaula.*

state and nation.

The data dialogue between Kala Nurgeni and Arjuna shows negative face threatening act. Kala Nurgeni threatens Arjuna face because he puts a pressure on Arjuna to accept his offering. He offers Arjuna to buy Semar in the utterance *Kumaha lamun dibeli?* ‘What do you think if I buy him?’ Kala Nurgeni wants Arjuna to commit himself to accept his offering to buy Semar but Arjuna rejects it.

### 3.1.7 Promise

Context : At Dewi Kunti's contest arena, Narasoma promises to give his sister Dewi

Madrim and Dewi Kunti if Pandu can lose him. (18/SDK/PAKEM)

Arya Prabu : *Upami salira, Pandu ngelehkeun ieu Narasoma, dina harti bakal kenging*

If you, Pandu loses Narasoma, it means you'll have

*Kunti Nalibrata sareng ditambahan ku rayina kakasih Dewi Madrim.*

Kunti Nalibrata and his sister whose name is Dewi Madrim.

Narasoma : *Tah, titatadi kelat-kelet wae ka adi kaula, dibikeun sok eleh kaula, pek.*

You paid special attention to my sister, I'll give her if I lose.

Arya Prabu : *Ngarti Sampean?*

Understood?

Pandu : *Mudah-mudahan we, ari jangji mah moal.*

I hope so, I won't promise.

The data dialogue between Arya Prabu, Narasoma, and Pandu shows negative face threatening act. Narasoma threatens Pandu face because he promises to give Dewi Madrim and Dewi Kunti if Pandu can lose him. A promise contains in Narasoma utterance *Tah, titatadi kelat-kelet wae ka adi kaula, dibikeun sok eleh kaula, pek* 'You paid special attention to my sister, I'll give her if I lose'. Narasoma commits himself to give Pandu his sister, Dewi Madrim, and also Dewi Kunti.

### 3.1.8 Compliment

Context : Pandu gets involved a conversation with Dewi Madrim. Dewi Madrim gives

a compliment by saying that Pandu has a good name. (12/SDK/PAKEM)

Dewi Madrim : *Dupi kakasih teh saha?*

Your name?

Pandu : *Kaula teh Pandu.*

I am Pandu.

Dewi Madrim : *Duh mani sae namina.*

That's a good name.

Pandu : *Linggih teh ti mana?*

Where do you live?

Dewi Madrim : *Kaula ti Mandaraka.*

I come from Mandaraka.

Pandu : *Mandaraka?*

Mandaraka?

The data dialogue between Dewi Madrim and Pandu shows negative face threatening act. Dewi Madrim threatens Pandu face because she gives a compliment by saying that Pandu has a good name in the utterance *Duh mani sae namina* 'That's a good name'.

### 3.1.9 Expression of Strong Emotion of Hatred

Context : Astrajingga tries to deter Pandu to fight with Denawa. It makes Denawa upset and finally he states his expression of strong emotion of hatred toward Astrajingga. (10/SDK/PAKEM)

Pandu : *Haling Pot!*

Step aside Pot!

*Doana, bejakeun ka Bapa maneh!*

Your pray, tell to your father!

Astrajingga : *Sawios atuh ku abdi urang.*

Let me face him.

Pandu : *Apan loba, kade sing ati-ati!*

They are many, be careful!

*Jaga ti tukang bisi aya nu ngabongohan ka kaula!*

Watch my back I'm afraid of someone attack!

Astrajingga : *Siap.*

Yes, Sir.

Denawa : *Naon sia nenjo wae ka aing, sia Kunyuk?*

Why do you keep looking at me, Sonofabitch?

Astrajingga : *Ka abdikeun we lah, dagor ku abdi (maju ke depan.).*

Give him to me, I hit him (go forward).

Pandu : *Nyingkah!*

Get away!

Denawa : *Nyingkah Koplok (sambil maju ke depan dan memukul kepala Astrajingga).*

You get away Sonofabitch (go forward and hit Astrajingga's head).

The data dialogue between Pandu, Astrajingga, and Denawa shows negative face threatening act. Denawa threatens Astrajingga face because Astrajingga tries to deter Pandu to fight with him. He states his expression of strong emotion of hatred toward Astrajingga in the utterance *Naon sia nenjo wae ka aing, sia Kunyuk?* ‘Why do you keep looking at me, Sonofabitch?’ Denawa’s hate is finally getting strong because of Astrajingga’s action who keeps deterring Denawa to fight with Pandu in the utterance *Nyingkah Koplok (sambil maju ke depan dan memukul kepala Astrajingga)* ‘You get away Sonofabitch (go forward and hit Astrajingga’s head).

### 3.1.10 Expression of Strong Emotion of Anger

Context : Astrajingga expresses his strong emotion of anger toward Dawala because

Dawala thinks that Astrajingga will be an offering gift for Kala Nurgeni’s country. (01/SSJ/PAKEM)

Kala Nurgeni : *Tah kaula teh hasil narekahanana, sang narendra bisa nagara kaula waluya*

That’s a try, in order to make my country safe  
*tapi kudu ditumbalan ku jelema.*

but it must be a human offering gift.

*Di Alun-alun teh kudu mencit jelema, diruang, geutihna dipake*

At a City Hall has to kill human, buried, its blood uses  
*ngulas-ngales ka Karaton.*

to smear to the Palace.

Semar : *Ehm, . . na asa karareeung teiung nya.*

Ehm, . . I’m so scared.

Dawala : *Ari pek teh ku Astrajingga.*

It will be by Astrajingga.

Astrajingga : *Dibanting sia ku aing.*

I slam you.

*Ngomong teh ka mana karep, keur parias kieu teh Jurig.*

You just talk, I’m getting pale Asshole.

The data dialogue between Kala Nurgeni, Semar, Dawala, and Astrajingga shows negative face threatening act. Dawala threatens Astrajingga face because Dawala thinks that Astrajingga will be an offering gift. Astrajingga states his expression of strong emotion of anger toward Dawala in the utterance *Dibanting sia ku aing. Ngomong teh ka mana karep*

*keur parias kieu teh Jurig* ‘I slam you. You just talk, I’m getting pale Asshole’.

### 3.2 Positive FTA

The finding positive face threatening acts that found are sixteen expressions of disapproval, criticism, contempt, insult, challenge, expression of violent emotion, irreverence, mention of taboo topic, bringing of bad news about hearer, blatant non-cooperation in activity of making non-sequiturs, and use of address terms of status-marked identification in initial encounter. Regarding to positive FTA, it is shown in tabel as follows:

Tabel 2. Positive Face Threatening Acts

No	Positive FTA	(N)
1	Disapproval	4
2	Criticism	2
3	Contempt	2
4	Insult	1
5	Challenge	1
6	Expression of violent emotion	1
7	Irreverence, mention of taboo topic	1
8	Bringing of bad news about hearer	1
9	Blatant non-cooperation in activity of making non-sequiturs	2
10	Use of address terms of status-marked identification in initial encounter	1
Total		16

The above table 2 shows the finding of positive FTA that consists of four expressions of disapproval, two criticims, two contempts, one insult, one challenge, one expression of violent emotion, one irreverence, mention of taboo topic, one bringing of bad news about hearer, two expressions of blatant non-cooperation in activity of making non-sequiturs, and one expression of use of address terms of status-marked identification in initial encounter. The discussion of positive FTA will be explained as follows:

#### 3.2.1 Disapproval

Context : Semar asks Astrajingga to become a king. Astrajingga disapprove because of his disability. (06/SSJ/PAKEM)

Semar : *Tah di dieu, Karajaan ku maneh pake, maneh jadi raja, raja dwiloka,*

Here, the Kingdom for you, you become a king, the king of two natures,

*raja nu ngarajaan raja.*

the king who rules king.

*Tah dewa-dewa ge bakal sujud ka maneh.*

The Gods will prostrate to you.

Astrajingga : *Aduh, tong sok kitu, eta teh mamatahan teu baleg.*

What, don't do that, you teach the bad thing.

Semar : *Naon teh?*

What is it?

Astrajingga : *Nya, Bapa.*

Yes, you Sir.

*Lamun nitah, kudu ka ahlina.*

If you give an order, it must be to an expert.

*Lamun nitah ka lain ahli, tunggu karuksakannana.*

If you give an order not to an expert, just wait a damage.

The data dialogue between Semar and Astrajingga shows positive face threatening act. Semar's positive face is threatened because Astrajingga states his disapproval to become a king to Semar in the utterance *Aduh, tong sok kitu eta teh mamatahan teu baleg* 'What, don't do that, you teach the bad thing'. Astrajingga does not want to be a king as Semar wants.

### 3.2.2 Criticism

Context : Semar gives an order to Astrajingga and Dawala to become a king to replace

Batara Guru and Narada. Dawala is unable to become a king and criticize

Semar. (37/DRJ/SEMPALAN)

Semar : *Sok Jang tuluykeun jadi raja, eusian langsung wujud silaing abus jadi raja*

Come on, you become a king, your body comes straight to be a king

*saurang jadi wakilna heug jadi Narada, malahan silaing teh jadi raja di raja*

one of you become Narada, you become a king of the king

*raja nu ngarajaan raja, deuleu Jang.*

the king who rule king, my Son.

Astrajingga : *Aya kitu, siap lah Pa.*

Wow, I'm ready Sir.

Semar : *Dawala?*

Dawala?

Dawala : *Pa, sing isin ku katerangan ayat-ayat Allah.*

Sir, you must be ashamed by the remark of Koran's verse.

Semar : *Naon?*

What?

Dawala : *Kudu dipikir dibolak-balik, dipapay dirasa-rasa, bisi belengkung tilas areng.*

Ya must be rethink, reconsider, don't regret in the following day.

*Da lain enteng-enteng jadi pamingpin teh, ieu saha nabi mah rek dijadikeun*

It's not easy to be a leader, the prophet who will become

*raja, rek dijadikeun pamingpin, disebutna ge musibah.*

a king, will become a leader, called as a disaster.

Astrajingga : *Hihihihhhhh, . . heueuh era aing dicitukeun mah euy.*

Hihihihhhhh, . . yes I'm shy to hear what you're saying.

The data dialogue between Semar, Astrajingga, and Dawala shows positive face threatening act. Semar's positive face is threatened because Dawala states his criticism to Semar that he is unable to become a king to replace Batara Guru or Narada in the utterance *Pa, sing isin ku katerangan ayat-ayat Allah* 'Sir, you must be ashamed by the remark of Koran's verse' and his further criticism to Semar *Kudu dipikir dibolak-balik, dipapay dirasa-rasa, bisi belengkung tilas areng. Da lain enteng-enteng jadi pamingpin teh, ieu saha nabi mah rek dijadikeun raja, rek dijadikeun pamingpin, disebutna ge musibah* 'Ya must be rethink, reconsider, don't regret in the following day. It's not easy to be a leader, the prophet who will become a king, will become a leader, called as a disaster'.

### 3.2.3 Contempt

Context : Narasoma underestimates his opponent, Pandu at Dewi Kunti contest arena.

(17/SDK/PAKEM)

Narasoma : *Hehehehey, Pandu ngaran teh?*

Hehehehey, is your name Pandu ?

Pandu : *Leres.*

Yes, I'm.

Narasoma : *Tarikan ngomong teh atuh!*

Speak louder!

*Make urat saetik atawa dahar heula ka ditu*

Use your muscle or you take a meal first.

*Ngomong kamana karep kitu.*

You talk as you want.

The data dialogue between Narasoma and Pandu shows positive face threatening act. Pandu's positive face is threatened because Narasoma states his contempt to Pandu by saying *Tarikan ngomong teh atuh. Make urat saetik atawa dahar heula ka ditu. Ngomong kamana karep kitu* 'Speak louder! Use your muscle or you take a meal first. You talk, as you want'. Narasoma does not like Pandu's personal characteristics.

### 3.2.4 Challenge

Context : Semar challenges his wife Siti Ragen, how much gold that will be given to

his son, Cepot. (44/CRI/SEMPALAN)

Semar : *Bisi teu apal, Sawarga teh nu dewek.*

If you don't know, the heaven is mine.

*Sing inget, ieu Sawarga teh diukurkeun jeung dunya, ieu tah dunya, ieu bumi.*

Remember, this heaven is measured to the world, this world, the earth.

Siti Ragen : *Leres.*

That's right.

Semar : *Hayang naon?*

What do you want?

*Si Cepot, tong boro make jeung hayang ka manusa nu aya di dunya, hayang*

Cepot doesn't only want a woman in this world, he wants to

*ka widadari, dibedol ku aing hiji.*

the angel, I'll just take one.

*Saton Emma teh, rek mawa emas teh?*

A ton Emma, will you bring the gold?

*Ahhhh, hahhahhahhah, . . . . leutik.*

*Ahhhh, hahhahhahhah. . . . nothing.*

*Hayang sabaraha kontener emas? yeuh,*

How many container of gold do you want? this is,

Siti Ragen : *Ampuunnnn.*

Forgive me.

The data dialogue between Semar and Siti Ragen shows positive face threatening act. Siti Ragen's positive face is threatened because Semar states his challenge to Siti Ragen by saying *Hayang sabaraha kontener emas?* 'How many container of gold do you want?' Semar



thinks that Siti Ragen is wrong about his love to his son, Cepot.

### 3.2.5 Insult

Context : Dorna asks Astrajingga's condition by using the term of addressee Bagong.

Astrajingga is insulted by the term of addressee. (24/TRS/PAKEM)

Dorna : *Cageur silaing Bagong?*

Are you fine Bagong?

Astrajingga : *Emhhh, asa kasar di Sunda mah Bagong padahal di Jawa mah dewek*

Emhhh, Bagong is rude in Sundanese even in Java I am

*teh Bagong.*

Bagong.

Dorna : *Euh, nuhun, nuhun, nuhun, nuhun, emmh,*

Euh, thank you, thank you, thank you, thank you, emmh,

*cageur silaing Bagong?*

are you fine Bagong?

Astrajingga : *Alhamdulillah kitu ayeuna teh sehat abdi teh Ceugik.*

Praise be to God I'm getting well Ceugik.

Dorna : *Ceudit naon ari aing?*

What Ceudit am I?

Astrajingga : *Marukan ambeuk dewek nyebut Ceudit, puguh Ceugik.*

Do you think I'm up set call you Cuedit, it's definitely Ceugik.

The data dialogue between Dorna and Astrajingga shows positive face threatening act. Astrajingga's positive face is threatened because Dorna states his insult to Astrajingga by calling him use the term of Bagong's addressee in the utterance *Cageur silaing Bagong* 'Are you fine Bagong'. Astrajingga does not like Semar's term of addressee and he is insulted. The word of *Bagong* in Sundanese means animal (pig). It shows insult toward Astrajingga because Dorna thinks that Astrajingga is an animal.

### 3.2.6 Expression of Violent Emotion

Context : Dorna is up set to Semar by missing Endong's bag that he wants. It causes

his emotion to Semar and is getting uncontrollable. (27/TRS/PAKEM)

Dorna : *Jadi, ieu teh dibikeun Mar?*

So, you give it to me Mar?

Semar : *Sumuhun mangga.*

Yes, please.

Dorna : *Bawa ka ditu!*

Take it there!

Citra Yudha : *Bagja nu taya papadana.*

I am so happy.

(Citra Yudha will take Endong's bag but it is suddenly streaking to the sky)

Citra Yudha : *Weeeeeehhhhhhhh,*

*Weeeeeehhhhhhhh,*

Semar : *Na, ambuing-ambuing, naha Jang?*

Hah, why, why is it my Son?

Dorna : *Entong naha-naha sia teh Koplok.*

Don't say why, why, Sonofabitch.

*Sakira teu rido mah kurangajar, kamana karep we sia ngomong teh.*

If you're not willing dammit, you just talk as you want.

*Rek ngaheureyan ka aing?*

Do you want to play with me?

*Dek ngadu elmu ka aing?*

Do you want to challenge me?

Citra Yudha : *Hayoh-hayoh sia ka luar (sambil menyeret Semar ke luar).*

You get out (dragging Semar out).

Semar : *Alah, adeuhhhhhhhhhh (berteriak kesakitan).*

Alah, adeuhhhhhhhhhh (screaming painfully).

The data dialogue between Dorna, Semar, and Citra Yudha shows positive face threatening act. Semar's positive face is threatened because Semar is thought to play Dorna. It causes Dorna's emotion out of control. Endong's bag that Dorna wants from Semar is suddenly streaking to the sky at that time it will be taken by Citra Yudha. It makes Dorna's emotion to Semar is getting uncontrollable. Dorna does not care about Semar's positive face. It is shown in his utterance to Semar *Entong naha-naha sia teh Koplok. Sakira teu rido mah kurang ajar, kamana karep we sia ngomong teh. Rek ngaheureyan ka aing? Dek ngadu elmu ka aing? 'Don't say why, why, Sonofabitch. If you're not willing dammit, you talk, as you want. Do you want to play with me? Do you want to challenge me'.*

### 3.2.7 Irreverence, Mention of Taboo Topic

Context : Dawala states irreverence thing by mentioning taboo topic to Astrajingga

that is not supposed to be mentioned. (33/DJR/SEMPALAN)

Astrajingga : *Naon sia anu dua Dampa mah, tah nu hiji mah sanggelim.*

What does hazelnut has two seeds, the one is sanggelim.

Dawala : *Na kana siki kanyut eta mah?*

Why do you say testis?

Astrajingga : *Na sia teh jorang?*

Why do you say something irreverence?

Dawala : *Ah da euweuh lemesna nu kitu mah.*

Ah there is not polite term.

*Matak dingaranan ge omongkeunneun.*

It's named to say.

Astrajingga : *Na geuning taeun dingaranan teh diomongkeun ku sia.*

That's named but it's said by you.

Dawala : *Taeun keur naon nyebut taeun teh?*

What for do you mention it?

Astrajingga : *Heueuh taeun weh kitu, heuheummm.*

Yes it is just say it, heuheummm.

The data dialogue between Astrajingga and Dawala shows positive face threatening act. Astrajingga's positive face is threatened because Dawala mentions taboo topic to Astrajingga in his utterance *Na kana siki kanyut eta mah?* 'Why do you say testis?' Mentioning testis is irreverence in Sundanese culture because it is a taboo spoken. It is proven by Astrajingga's statement that thinks Astrajingga is irreverence in the utterance *Na sia teh jorang?* 'Why do you say something irreverence?' It seems that Dawala does not value Astrajingga's values and does not fear to what Astrajingga's fears.

### 3.2.8 Bringing of Bad News About Hearer

Context : Kala Gunung wants Semar becomes an offering gift for his country. Semar

will be killed and buried at a City Hall. (34/DJR/SEMPALAN)

Kala Gunung : *Kieu ieu teh kaula teh, gaduh nagara ngan eta di nagara teh keur katarajang*

This is what I, have a country but in my country there are many

*rupa-rupa kajadian.*

kind of events.

*Bencana alam mah, longsor, kahuruan, lamun usum hujan banjir,*

Disaster, landslide, fire, flood if rain comes.

*uhhh rupa-rupa, can sunami, can gunung bitu.*

uhhh any kind, tsunami, volcano eruption.

*Nya ieu teh aya hiji paranormal nu ngabejaan.*

There was a fortune-teller who told me.

Semar : *Kumaha cenah?*

What did he say?

Kala Gunung : *Yen ieu teh cenah kudu ditumbalan ku Semar, Semar teh kudu diruang*

He said it would need an offering gift by Semar, Semar had to be buried

*di ditu, tah rek dipaehan maksud teh.*

there, He would be killed.

Cepot : *Adeuh, nepi ka dianggap domba Bapa aing.*

Adeuh, you think my father is sheep.

The data dialogue between Kala Gunung, Semar, and Cepot shows positive face threatening act. Semar's positive face is threatened because Kala Gunung brings of bad news about him who will be an offering gift in his country in the utterance *Yen ieu teh cenah kudu ditumbalan ku Semar, Semar teh kudu diruang di ditu, tah rek dipaehan maksud teh* 'He said it would need an offering gift by Semar, Semar had to be buried there, He would be killed'. Kala Gunung does not care about Semar's feeling.

### 3.2.9 Blatant Non-Cooperation in Activity of Making Non-Sequiturs

Context : Kala Gunung, Semar, Cepot, and Dawala are having conversation. Cepot and

Dawala make non-sequiturs and show non-attention to Kala Gunung.

(32/DJR/SEMPALAN)

Kala Gunung : *Ulah kaula dumongkap ka dieu teh teu aya sanes, ka hiji hoyong terang*

My intention to come here is, the first I want to know

*kaula teh kaayaan di dieu.*

the situation around here.

Semar : *Sumuhun, dupi ka kasih teh?*

Yes, what's your name?

Kala Gunung : *Ngaran mah Kala Gunung.*

My name is Kala Gunung.

Cepot : *Euh, Kala Gunung deulue.*

Euh, He is Kala Gunung.

Dawala : *Ari gunung teh?*

What about the mountain?

Cepot : *Muncang nu ngan hiji di jerona teh disebutna teh gunu.*

It's inside the candlenut that's only one called nut.

Dawala : *Gendu atuh nu kitu mah.*

That's a marble.

The data dialogue between Kala Gunung, Semar, Cepot, and Dawala shows positive face threatening act. Kala Gunung's positive face is threatened because Cepot and Dawala makes non-sequiturs. They do not concern to Kala Gunung positive face want and do not cooperate to have conversation. It is shown in their utterance that starts from Dawala statement to Cepot *Ari gunung teh?* 'What about mountain?' Then, Cepot answer to Dawala *Muncang nu ngan hiji di jerona teh disebutna teh gunu* 'It's inside the candlenut that's only one called nut'. It seems they only talk and show non-attention to Kala Gunung as their guest.

### 3.2.10 Use of Address Terms of Status-Marked Identification in Initial Encounter

Context : Arya Prabu welcomes Narasoma by mentioning him, a brother. Arya Prabu misidentify about Narasoma in an offensive and it makes Narasoma up set.

(13/SDK/PAKEM)

Arya Prabu : *Wilujeng tepang Saderek.*

Nice to meet you Brother.

Narasoma : *Nuhun.*

Thank you.

*Ngomong Saderek kawas nu heeuh we dulur jeung kaula*

You say Brother as if I am your Brother

*teu hir walahir kaula.*

there's no relatives relation.

Arya Prabu : *Oh, hapunten we atuh.*

Oh, please forgive me.

*Kakasih teh?*

Your name please?

Narasoma: *Kapan sidik geus aya dina catetan, make nanyakeun deui?*

It is clear in your note, why do you ask me again?

The data dialogue between Arya Prabu and Narasoma shows positive face threatening act. Narasoma's positive face is threatened because Arya Prabu misidentify about Narasoma in status-marked identification in initial encounter. Arya Prabu greets Narasoma by using of address term *Saderek* means Brother in the utterance *Wilujeng tepang Saderek* 'Nice to meet you Brother'. It makes Narasoma up set to Arya Prabu in the utterance *Ngomong Saderek kawas nu heuh we dulur jeung kaula teu hir walahir kaula* 'You say Brother as if I am your Brother there's no relatives relation'.

#### 4. Conclusion

Based on face threatening acts analysis in Wayang Golek, conclusions are mentioned as follows. Regarding to negative face threatening acts, it is found that the expressions of order and request, suggestion, advice, threat, offer, promise, compliment, expression of strong emotion of hatred and anger toward hearer. Positive face threatening acts are found the expressions of disapproval, criticism, contempt, insult, challenge, expression of violent emotion, irreverence, mention of taboo topic, bringing of bad news about hearer, blatant non-cooperation in activity of making non-sequiturs, and use of address terms of status-marked identification in initial encounter.

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### **Glossary**

**CRI** : Cepot Rarabi is a kind of plot story in Wayang Golek show that has more out of standar story known as sempalan.

**DJR** : Dawala Jadi Raja is a kind of plot story in Wayang Golek show that has more out of standar story known as sempalan.

**SDK** : Sayembara Dewi Kunti is a kind of plot story in Wayang Golek show that has a standar story known as pakem.

**SSJ** : Sukma Sajati is a kind of plot story in Wayang Golek show that has a standar story known as pakem.

**TRS** : Trijaya Sakti is a kind of plot story in Wayang Golek show that has a standar story known as pakem.

### **Appendix**

Appendix 1 : Negative Face Threatening Acts.

Appendix 2 : Positive Face Threatening Acts.

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