Analysis Characteristics of *Antawacana* as Reflections on the Character of Werkudara in *Wayang Purwa*

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Abstract *Wayang kulit purwa* is a Javanese culture that is still maintained its existence until now. This existence is inseparable from the use of a variety of beautiful languages in each of its performances. One special form of language variation can be found in the *antawacana* section or characteristic of character dialogue. One figure who is unique in conducting *antawacana* is the Werkudara figure. Werkudara has a characteristic, namely the use of a variety of ngoko languages in each of its speeches. The uniqueness also reflects the original character of Werkudara. For this reason, this study uses a stylistic study to explore more deeply how the character of Werkudara by analyzing the language style used by Werkudara when conducting *antawacana*. The descriptive qualitative method was used in this study to provide a deep explanation of the linguistic phenomenon of Werkudara figures. The results of this study are, 1) utilization of *purwakanthi swara* or assonance /a/ and /ɔ/ in each *antawacana*, 2) the use of *purwakanthi sastra* or alliteration /p/ plosive sound, 3) the use of *purwakanthi lumaksita* as an affirmation of meaning, and 4) the use a variety of *ngoko* languages to fellow humans, and 5) the use of a variety of *krama* languages to Dewa Ruci. These characteristics imply the character of Werkudara as a figure who is firm, courageous, straightforward, obedient, and respectful.

Keywords: Antawacana, Werkudara, Stylistic, Purwakanthi, variety of languages (unda-usuk)

1. Introduction

Wayang kulit purwa is a Javanese culture that still exists today. *Wayang purwa* is a puppet that takes the story from the Mahabarata and Ramayana books [1]. in opinions about the recent developments in the performance of the javanese shadow puppet theater *(wayang kulit purwa)* vary greatly [2]. *Wayang kulit purwa* is also classified as a culture that has a high aesthetic quality. these high-quality and complex culture of wayang, because it includes various fused art forms; includes literary arts, languages, drama, music, dance, fine arts, etc [3]. Based on the various constituent elements of the aesthetic quality of puppet performances, this study focuses on one of the constituent elements of the aesthetic quality of puppet performances, namely the use of various languages. The variety of languages used in puppet shows is divided into two, ordinary language and poetic language variations, the local terms

are *basa lumrah* (ordinary language) and *basa endah* [4]. Furthermore, the language used in puppetry is the highest variety of languages. Then in detail, the language used in puppet shows is in several parts *(antawacana* 'character talk style', *kandha* 'narration', and *suluk* 'singing of puppeteers') [1]. Puppeteers are required to have more expertise in the field because it is the soul of a puppet show.

Previous research also touched on the beauty of language in *wayang kulit* performances such as [3], [5], [2], [6]. The research explains the beauty of wayang languages *including suluk, kandha, and antawacana.* But in this study, the touchpoints were not deep enough in the aspects of puppet language. For this reason, the researcher will present research that focuses on a single point, namely *antawacana*, which will be examined in detail and in-depth.

This research will discuss in more detail about *antawacana. Antawacana* is also a symbol of the character that distinguishes one puppet character from another puppet character in a puppet performance [1]. Besides that*, Antawacana* is considered important to be explored more deeply because *antawacana* is soul of performance of *wayang purwa* and also as a parameter of a puppeteer who can be judged as a good or bad puppeteer.

One of the puppet figures who have unique *antawacana* characteristics is the Werkudara character. Werkudara has a different characteristic when doing *antawacana*, which is not by binding rules like other figures [1]. Werkudara in *antawacana* always uses *basa ngoko* or ngoko language. Werkudara in the puppet staging as a brave hero has a straightforward and firm character, However, Werkudara was also shown as someone who seemed impolite [7]. From the uniqueness, the research on aesthetic of languages in wayang purwa, especially about antawacana Werkudara, is very interesting to do.

The stylistic approach was used in this study as a scalpel, to reveal the style or characteristics of the Werkudara character figures. Stylistics is a linguistic discipline that pays attention to the style of language and the beauty of the language used in literary works. The study of stylistics is an interdisciplinary science between linguistics and literature [8]. On the other hand said that stylistics did not just stop with textual analysis, but must analyze even more complex things, i.e. 'Discourse analysis [9]. Meanwhile, stylistic theory examines the characteristics of language use in literary discourse, features that distinguish or contrast it with non-literary discourse, examining the deviation of grammar as a literary tool [10].

Furthermore, Stylistics revealed to two approaches to learning language styles. The first approach begins with a systematic analysis of the linguistic system of literary works, followed by an interpretation of its characteristics seen from the aesthetic purpose of the work as "total meaning". The second approach is to study several characteristics that distinguish one system from another to show deviations and distortions to find the aesthetic purpose of literary works [11]. By using force theory, researchers can reveal *antawacana* style and character of Werkudara characters based on the usage style of *purwakanthi swara* or assonance (use of vocal sounds), *purwakanthi sastra* or alliteration (use of consonant sounds*), purwakanthi lumaksita* (repetition of words or phrases in sentences) and patterns of variance language or *undha-usuk* that characterizes Werkudara in *antawacana*

By using these theories, researcher can reveal the *antawacana* style and character of Werkudara based on the usage style of *purwakanthi swara* or assonance (use of vocal sounds), *purwakanthi sastra* or alliteration (use of consonant sounds), *purwakanthi lumaksita* (repetition of words or phrases in sentences) and patterns of variance or unda-usuk language that characterizes Werkudara in *antawacana.*

2. Research Method

This research entitled 'Analysis of *Antawacana* Characteristics as Reflections on the Characteristics of Werkudara (Stylistic analysis)' uses a qualitative method. That the qualitative method is a research procedure that produces descriptive data in the form of written or oral words from people and observed behavior [12]. This research seeks to enter the world of the data under study, then understand and try to systematize and describe the object under study, namely Werkudara *antawacana*.

The data source used in this study was the recording of wayang with Dewa Ruci's play by Ki Nartosabdo. This choice has the reason that Ki Nartosabdo is a puppeteer legend in Indonesia who has an extraordinary ability to distinguish the voices of one character with another. The data used in this study is the *antawacana* Werkudara in Dewa Ruci's play by Ki Nartosabdo. The technique of providing data in Nartosabdo's research is the technique of listening and taking notes. listening technique is a technique by listening to the use of language [13]. In this study listening techniques are used to listen to the use of language that is suspected as data in the recording of wayang performances by the drama Dewa Ruci (1984) by Ki Nartosabdo. After the listening process was carried out, the researchers then wrote data with orthographic transcription and phonetic transcription for alliteration and assonance data. Then analyzed based on the research objectives.

3. Results And Discussion

3.1. Utilization of *Purwakanthi*

One of the peculiarities found in the *antawacana* of the most dominant Werkudara figures is the use of *Purwakanthi*. *Purwakanthi* is sound repetition to be tunable [3]. Purwakanthi in Javanese is divided into three, namely asonance or *purwakanthi swara* 'vowel sound equality', alliteration or *Purwakanthi sastra* 'equality of consonant sounds in the formation of words and sentences', and *Purwakanthi lumaksita* 'repetition of syllables or words used in sentences'. The following are the findings of the purwakanthi which characterize the *antawacana* figures of the Werkudara character in Dewa Ruci's play by Ki Nartosabdo.

> Data 1
> WERKUDARA: '*Aku sak kadhang wis radha sakwetara nggone dadi siswaning pandita Durna/ pirang-pirang kanuragan luwih-luwih babagkan olah gegaman kabeh wis podo tuwuk nganti turah- turah mungguh wulange bapa Durna//',*
> 'me and my brothers have long been students of Pandita Durna, some martial arts and weapons knowledge is enough, even to the point of being excessive
>
> Data 2
> WERKUDARA: '*prastawa dawuh paduka pikulun/ palilakno aku jaluk pamit//*'.
> 'It's clear that all of your advice, please let me say goodbye.'
>
> Data 3
> WERKUDARA: '*anggen kula anregem andalan sampurnanning dumadi/ jare kedah kula angulari wujud arerupa Tirta*

*prawita mahening suci dene sangat keluhuran kula pinangggih lan paduka pukulun kepareng paduka **anedahaken** pundi ingkang winastan Tirta prawita mahening suci //'.*

'I strengthened the determination to achieve perfection, he said, being asked to seek the Tirta prawita mahening suci, so I was very grateful to be able to meet His Holiness. May His Holiness tell me which one is called Tirta prawita mahening Suci'

Data *(1)* above if transcribed as follows *[aku saʔ kadaI] wIs rada saɔwətarɔ ŋgɔne siwaniŋ pandita durna, piraŋ-piraŋ kanuragan luwIh-luwIh babakan olah gəgaman wIs pɔdɔ tuwUʔ ŋanti turah-turah muŋgUh wulaŋe bapa durna]* The repetition of voice /a/ and /ɔ/ dominant is used in *antawacana* of Werkudara. Purwakanthi /a/ and /ɔ/ provides a reflection of clarity of speech which means that Werkudara has a Werkudara has a firmly and courageous character like the Javanese phrase *tanpa tedhing aling-aling* or 'someone who has never covered up something from himself'.

Data (2) illustrates consonant repetition or *purwakanthi sastra* /p/. sound repetition / p / is a type of sound which is a plosive type of sound. Phonemes / p / including plosive phonemes [14]. This reflects that the character of Werkudara is a figure who is eager to achieve life goals and is not afraid of anything that stands in his way. Following transcription from *antawacana* (2) *[Prastɔwɔ dawUh padukɔ pikulUn palilaknɔ aku jalUk pamIt].*

Data (3) found repetition of words with a-affixes. Use of the prefix *a-* indicates 'activity to do something'. The sentence pattern shows the regularity of the choice of words used by Werkudara in *antawacana* with Dewa Ruci. From the pattern above gives meaning to the character of Werkudara always has a strong determination in achieving something.

3.2 Variety of Languages or *Unda-Usuk Antawacana* Werkudara

Each puppet character has its own variety of language variations in conducting *antawacana*, one of which is the character of Werkurada. Werkudara character is a puppet character who never uses soft language against anyone [3]. During his life he only spoke softly, namely to Dewa Ruci. In various plays, one of them is Dewa Ruci play, Werkudara is confronted by various figures including Durna, Duryudana, Kunthi, Rukmuka, Rukmukala, Bethara Bayu, and Dewa Ruci. From the data obtained can be described two basic patterns in the selection of languages or *unda-usuk*, namely, Werkudara uses *ngoko* when confronted with fellow human beings whoever and Werkudara uses *krama* only when faced with Dewa Ruci. The following detailed explanation.

The variety of languages commonly used by Wekudara figures are the *antyabasa ngoko*. *Ngoko antyabasa* is a variety of *ngoko* languages that result from the use of *ngoko* words, phrases and affixations, except for words referring to the speech partner using a combination of *krama* and *krama inggil* [1]. This was demonstrated by the combination of various *ngoko* languages, *ngoko* affixations, and *krama* which are also used in Werkudarara *antawacana*. Next is the discussion between Werkudara with Durna and Kunthi in Dewa Ruci's play by Ki Nartosabdo.

Data 4
WERKUDARA: *Aku sak kadhang wis radha sakwetara nggone dadi siswane Pandita Durna/pirang-pirang kanuragan luwih-luwih babagkan olah gegaman kabeh wis*

podo tuwuk Nganti turah-turah mungguh wulange bapa durna/nanging ono sawiji maneh ingkang tak suwun reh ning dumadi mono kabeh ono andadekake bisane dumadi iku dadi sampurno yen to aku wes kedunungan opo lan mbok yoa bapa durna kepareng marsita kawruhku apa ngelmu sampurno dumadi/Cara apa kang tak tindakake ojo nganti kurang lebdo gonku nindaake///'.

'I and my brothers have long been students of Pandita Durna, some martial arts and weapons knowledge is enough, even to the point of being excessive but there is one more thing I want to ask for how to achieve the perfection of life. I can be perfect if I do what. And I beg Father Durna to give me insight into how to be perfect, and how to do it '

Data (5)
WERKUDARA: *'Aku bali marang* negara *ngamarto/ sabab gonku kepengen jangkepi tata krama///'.* **Ps(JNg)-Rs(WR-K)1**

'I returned to Ngamarta because I wanted to obey manners'

Antawacana data (4) and (5) conducted Werkudara to teachers and their mothers. *Antawacana* does not bring up different languages. The variety used in the *antawacana* is a combination of various *ngoko* languages and various *krama*. However, if observed more specifically there is a combination of the *ngoko* vocabulary, the affixation of the *ngoko* with the *krama* vocabulary, from these the variance is classified into *ngoko antyabasa.*

Variety of *antyabasa ngoko* in *antawacana* (4) and (5) can be seen in the use of *ngoko* lexicon, affixation, and *ngoko* clitika. In *antawacana* (4) *ngoko* lexicon that is used such as *'luwih-luwih* 'more', *Kabeh* 'all', *babagkan* 'about', *turah-turah* 'excessive'. In addition to the *ngoko* lexicon used in *antawacana* (4) and (5) there is also an affixation of *ngoko* which is the suffix -e in the words *nggone* 'by', *wulange*, 'teaching'.

Then the suffixes in the words *andadeake* 'make', *nindaake* 'do', and *dawuake* 'are discussed'. The suffix-*ake* in the lexicon shows the meaning of 'intentional deeds' which shows that the Werkudara really wants to do everything the teacher has assigned to get the science of perfection in life. from the use of affixes attached to the *krama* lexicon, it can be concluded that the *ngoko* used is the *ngoko antyabasa*. The use of the variety of *ngoko antyabasa* in each of the *antawacana* of the Werkudara figure reflects the character that is firmly, brave, straightforward, and respectfull. Furthermore, the pattern of *krama* language is shown by the character of Werkudara in the *antawacana* with Dewa Ruci in Dewa Ruci's play by Ki Nartosabdo.

Data 6
WERKUDARA: *'Inggih ngestokaken dhawuh/ Sadereng lan sasampunipun titah pujangkara pun Werkudara/ ngaturaken sungkeming pangabekti kula/ mawantu-wantu kunjuka paduka Sang Bathara/ inggih Sang Marbudengrat///'*
''Yes, my majesty before I convey my respect and devotion, may it be conveyed to the majesty of the Bathara, the Lord of the universe''

Variety of Javanese *krama* is very thick in *antawacana* Werkudara with Dewa Ruci (6), the *krama* lexicon is found on the word *saderenge* 'before', *sampunipun* 'afterwards', *pangabekti* ' loyalty', *kula* 'I', *kunjuka* 'directed'. the affix of *krama* is seen in the space above, namely the suffix-*aken* in the word *ngestokaken* 'respectful speech, *ngaturaken* 'convey'. *Krama* lexicon is present in the type of verbs or verbs relating to obedience and submission to the Almighty. So in the analysis of the antawacana characteristics of the Werkudara character, it provides a novelty in linguistic research, especially in the wayang purwa performances. With this research, the characteristics of the characters can be explained by an in-depth analysis of the language as symbols. And it also shows that the beauty of language in the wayang purwa performance is not only in the level of *suluk or kandha*, but also in the level of *antawacana* can also be explained the beauty and uniqueness of the use of language.

4. Conclusion

Werkudara is a character who has a very striking characteristic than other figures. This can be traced from the characteristic in their *antawacana*. In this study found the characteristics and character of Werkudara are, 1) utilization of *purwakanthi swara* or assonance / a / and / ɔ / in each *antawacana*, 2) the use of *purwakanthi sastra* or alliteration /p/ plosive sound, 3) the use of *purwakanthi lumaksita* as an affirmation of meaning, and 4) the use of various *ngoko* to fellow humans, and 5) the use of various *krama* to Dewa Ruci. From these characteristics implies the character of Werkudara as a figure who is firmly, courageous, straightforward, obedient, and respectful.

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