



ISSN: 2376-760X

Journal of Applied Linguistics and Language Research

Volume 3

Number 7

2016





Journal of Applied Linguistics and Language Research

[HOME](#) [ABOUT](#) [LOGIN](#) [REGISTER](#) [SEARCH](#) [CURRENT](#) [ARCHIVES](#) [ABSTRACTING/INDEXING](#) [EDITORIAL BOARD](#)

[Home](#) > [About the Journal](#) > [Editorial Team](#)

Editorial Team

Editor-in-Chief

[Dr Mohammad R. Farvardin](#)

Editorial Board

[Professor Bernd Spillner](#), University of Duisburg-Essen, Germany

[Professor Leena Furtado](#), California State University, United States

[Professor Klaus-Dieter Baumann](#), University of Leipzig, Germany

[Professor Howard Giles](#), University of California, United States

[Professor Shi-xu](#), Zhejiang University, China

[Professor Firooz Sadiqhi](#), Shiraz University, Iran, Islamic Republic of

[Professor Behzad Ghonsooly](#), Ferdowsi University of Mashhad, Iran, Islamic Republic of

[Assoc. Prof. Dr A. Tamilselvi](#), Thiagarajar College of Engineering, India

[Assoc. Prof. Dr Ali Göçer](#), Ecyes University, Turkey

[Assoc. Prof. Dr Sanjay Kumar Jha](#), Haramaya University, Ethiopia

[Assoc. Prof. Dr Mansoor Tavakoli](#), University of Isfahan, Iran, Islamic Republic of

[Assoc. Prof. Dr Abbass Eslami Rasekh](#), University of Isfahan, Iran, Islamic Republic of

[Dr Joe Blythe](#), University of Melbourne, Australia

[Dr Seyed Jalal Abdolmanafi Rokni](#), Golestan University, Iran, Islamic Republic of

[Dr Amir Sadeqi](#), University of Canterbury, New Zealand

[Dr Amin Marzban](#), Islamic Azad University, Iran, Islamic Republic of

[Dr Anwar Mourssi](#), Higher College of Technology, Muscat, Oman

[Dr Ali Derakhshan](#), Golestan University, Iran, Islamic Republic of

[Dr Salva Shirinbakhsh](#), University of Isfahan, Iran, Islamic Republic of

[Dr Mohammad Saleh Sanatifar](#), Tabaran Institute of Higher Education, Mashhad, Iran, Islamic Republic of

[Dr Zari Sadat Seyyedrezaie](#), Ferdowsi University of Mashhad, Iran, Islamic Republic of

[OPEN JOURNAL SYSTEMS](#)

[Journal Help](#)

USER

Username

Password

Remember me

NOTIFICATIONS

- [View](#)
- [Subscribe](#)

JOURNAL CONTENT

Search

Search Scope

All

Browse

- [By Issue](#)
- [By Author](#)
- [By Title](#)

FONT SIZE

INFORMATION

- [For Readers](#)
- [For Authors](#)
- [For Librarians](#)

Structural Presupposition in Wayang Golek

Ramdan Sukmawan *

Faculty of Administration Sciences and Humanities, Muhammadiyah University of Sukabumi, Indonesia

Deden Ahmad Supendi

Faculty of Teaching Education and Training, Muhammadiyah University of Sukabumi, Indonesia

Abstract

Presupposition is a pragmatics study. A pragmatic aspect in wayang golek has become a study recently. It is because pragmatics is more focus to study an external factor of language. It means how a lingual use in a real communication. In wayang golek, mechanism a lingual meaning involves the factor of language external (Suganda, 2003). This research paper tries to describe structural presupposition and factor that determine occurrence of presupposition in wayang golek show. Data were obtained from the story of wayang golek of *pakem* and *sempalan*. The technique of data preparation was conducted through the process of *sadap*, *rekam*, and *catat* technique. The findings are the use variety of wh-question forms in Sundanese in structural presupposition and factors that determine occurrence of presupposition are addresser, addressee, content of an utterance, and goal of an utterance.

Keywords: structural, presupposition, wayang golek

INTRODUCTION

Language is a media of human social interaction in daily life. In interacting, human communicate with others by presenting information exchange. The information that is sent can be an idea or message. The sending information is done directly when interacting. The ability to interact is a person skill in having language.

According to Pateda (1988) in having language, human performs four activities. There are speaking, listening, reading, and writing. From such activities, there are two forms of language, namely spoken and written. The present of such forms have a different language form. This different structure is because in spoken language, the sending information in communication is not only helped by spoken language itself but also is helped by non-linguistic aspects. For writing, the sending information is sent clearly. It means in writing must pay attention to what is written in order to be understood well by reader (Chaer & Agustina, 1995).

It is also the language use in wayang golek show that is known with the term of *antawacana*. The antawacana is usually used in wayang golek show. There is Sundanese that mix with Javanese (old Javanese) and *Kawi*. There are two Sundanese usually used, namely daily Sundanese or *prosais* Sundanese and *siloka* Sundanese or proverb or poetic Sundanese. Besides, daily Sundanese and proverb Sundanese, there is also a level of language politeness (*undak usuk basa*) antawacana. But the level is divided into three; they are politeness antawacana, medium antawacana, and rudery antawacana (Rusliana, 2002).

A live and natural conversation spoken of puppetry figures even though in a wayang golek show is a conversation that suits with its context use, which is similar with the real situation of language use. It is caused that wayang golek in fact is fragmentation from human life. Topani (2013: 5-6) stated that the education aspect in wayang show is not only in its story but also there is in a picture shape of each puppet that is the description of human characteristic. Most of basic human characteristics could be figured out at the face shapes of puppet, namely: shape, position, and color.

The plot story in wayang golek show is based on the story of *pakem*, *carangan*, and *sempalan*. The source of *pakem* is derived from story of Mahabarata and Ramayana, *carangan* is a new creation story from puppeteer by referring to *pakem* story, and *sempalan* is a creation story refers to a new style in puppeteering. The themes story in wayang golek show from the beginning up to now is magic-myth-religious and they develop to be a magic-myth-religious-pedagogy. It can be avoided that wayang golek is able to become a media as a propaganda or a direct society education (Suganda, 2003).

The dialogue of puppetry's figures in the form of statement, question, or answer that is interactional between addresser and addressee in wayang golek show describes a process of speech acts that contains presupposition. The presupposition exists to what puppetry figure is uttered to the addressees. Presupposition is a pragmatic study that concerns to basic assumption relates to language context, which expresses meaning or message is meant by addresser as addressee's response in making conclusion from an utterance based on its understanding and knowledge. In this case, presupposition to utterance uses because the utterance can not be understood by knowing the utterance itself but the utterance must be added by the knowledge that is had by addresser and addressee. So that meaning of utterance can be understood well.

Lubis (2011:61) said it is called presupposition is an essence of reference that is referred by word or phrase, or even a sentence. It means if there is a statement, therefore it always a presupposition that the names (or noun) are used whether it is simple or compound has a reference. But it is different to Wijana (1996:37) who explained a sentence is stated to presuppose other sentence if the falsity of the second sentence causes the first sentence that can be said truth or falsity. For example, the sentence of *Istri pejabat itu cantik sekali* (*The officer wife is very beautiful*) presupposes that the

officer has a wife. If the officer has a wife, the sentence can be scored truth and falsity. But if it is on the contrary that to be truth, the sentence is unable to determine its truth.

It is similar to Rahardi (2005:42) who stated that an utterance enables to presuppose other utterance if the falsity of utterance presupposed cause the truth or falsity of utterance cannot be said. The sentence of *Mahasiswa tercantik di kelas itu pandai sekali* (*The most beautiful student in the class is very clever*) presupposes there is a student who is very beautiful. If the reality there is a student who is very beautiful in the class, the sentence can be scored truth or falsity. If there is not a student who is beautiful student, it can be determined the truth or falsity. Furthermore, Yule (1996: 25-30) defines a presupposition is something to the speaker assumes to be the case prior to making an utterance and he classifies presupposition into six types of existential, factive, non-factive, lexical, structural, and counter-factual.

METHODOLOGY

Qualitative method is used to conduct the research. Based on research object that is studied, writers apply the concept of descriptive method, which is conducted by describing the structural presupposition and factor that determine occurrence of presupposition based on the description data from the dialogue of puppetry's figures in the story of wayang golek show (Sudaryanto, 1992; Djajasudarma, 2010). The writers find out the data by listening the use of language especially in structural presupposition in the story of wayang golek show. The technique of data preparation in this research is divided into *sadap*, *rekam*, and *catat* technique (Sudaryanto, 1993). The techniques of data preparation are as follow.

1. Sadap technique is done by listening to the puppetry figures' conversation in the story of wayang golek to obtain spoken data of structural presupposition.
2. Rekam technique is done by recording to the puppetry figures' conversation in the story of wayang golek to obtain the description or a clear explanation about the utterances of puppetry figures that consist of situation and puppetry figures's behaviour as a subject study by using recording tool.
3. Catat technique is done by writing down what is puppetry figures uttered in the conversation of wayang golek story in finding the utterance data of structural presupposition. The dialogue of puppetry figures in the story of wayang golek is written in the form of text transcription whether in word, phrase, clause, or sentence.

The data source uses *pakem* and *sempalan* story in wayang golek show. The main data is part of puppetry figures dialogue that consists of puppetry figures' utterance in the story of wayang golek show that contains of structural presupposition. Then, the main data from recording result of puppetry figures' dialogue is written in the form of transcription so far as it is obtained the data that consist of text dialogue of puppetry figures. These data are finally used and they become a study.

RESULT AND DISCUSSION

Structural presupposition refers to a certain sentence structures that have been analyzed as conventionally and regularly presupposing that part of the structure is already assumed to be true. One might say that speakers can use such structures to treat information as presupposed and hence to be accepted as true by the listeners. For instance, the wh-question forms can be used in this type (Yule, 1996:28-29). In the dialogue of puppetry figures are found the utterances that consist structural presupposition with the variety of wh-question in Sundanese and factors that determine occurrence of presupposition. The following are the result and analysis as follow.

- Context : Arjuna asks Denawa about who is he, where is he from, and where is he going.
- Arjuna : *Saha Anjeun, anu ti mana, bade angkat ka mana?*
Who are you, where do you from, where are you going?
- Denawa : *Ke heula, antos-antos.*
Wait, just wait.

The data dialogue between Arjuna and Denawa shows structural presupposition. The structural presupposition is found in the utterance *Saha Anjeun, anu ti mana, bade angkat ka mana?* 'Who are you, where do you from, where are you going?' The utterance presupposes there is someone who comes to see Arjuna. The use of *Saha* 'Who' interprets to the question who are you, the question word *saha* 'who' is used to ask someone (Djajasudarma, 2013). The structural presupposition exists because there is a want from Arjuna to know who his addressee is. Arjuna is curious and asks who Denawa is. The structural presupposition exists because there is the goal of an utterance from Arjuna who wants to know who his addressee is.

- Context : Kala Nurgeni wants to exchange Semar with gold. But Arjuna refuses Kala Nurgeni's offering.
- Kala Nurgeni : *Kumaha lamun Semar ditukeran ku Emas?*
What do you think If Semar is exchanged by gold?
Sabaraha sa gramna Semar?
How many gram of Semar?
- Arjuna : *Moal bisa.*
It cann't be.

The data dialogue between Kala Nurgeni and Arjuna show structural presupposition. The structural presupposition is found in the utterance *Sabaraha sa gramna Semar?* 'How many gram of Semar?' The question presupposes Semar who is measured based on gram If Arjuna is willing to exchange and giving Semar to Kala Nurgeni. A sentence

structure has been assumed to be true. The use structure of question word *sabaraha* 'how many' in Sundanese asks Arjuna if Kala Nurgeni wants to exchange Semar, how many gram of gold he should prepare. The utterance of *Sabaraha sa gramna Semar?* 'How many gram of Semar?' presupposes that Semar as if he seems like a gold with gram measurement if he is exchanged with gold. The structural presupposition exists because there is a want from Kala Nurgeni to exchange Semar with gold. Kala Nurgeni offers Arjuna to exchange Semar with gold. The structural presupposition exists because there is the goal of an utterance from Kala Nurgeni who wants to exchange Semar with gold.

Context : Kala Nurgeni underestimates Arjuna's bravery to against him. In the end Arjuna accepts Kala Nurgeni's challenge to fight.

Kala Nurgeni : *Bener Anjeun wani ka Kaula?*

Do you really want to fight with me?

Di mana tempat anu lega?

Where is the large area?

Arjuna : *Di lebak aya lapang, urang di dinya onggoh begalan pati.*

There is a large area downstairs, let's fight there till death

The data dialogue between Kala Nurgeni and Arjuna show structural presupposition. The structural presupposition is found in the utterance *Di mana tempat anu lega?* 'Where is the large area?' A question uses to ask place (Sudaryat, et. al, 2011). The sentence that is uttered by Kala Nurgeni presupposes 'there is a large area for fighting. A sentence structure has been assumed to be true. The structure uses question word *Di mana* 'Where', that such structure treats information as presupposed and the truth is there is a large area for fighting. The structural presupposition exists because there is a statement from Kala Nurgeni who asks Arjuna's bravery to against him. Kala Nurgeni asks where the large area is. The structural presupposition exists because there is the content of an utterance from Kala Nurgeni who wants to know the large area to fight till death.

Context : Prabu Piantipura and Kala Gumarang surprise to see the charm does not work to Batara Guru.

Batara Guru : *Modar?*

Die?

Ceuk saha modar?

Who said die?

Prabu : *Aeeeeeeeh, ...*

Piantipura : *Aeeeeeeeh, ...*

Kala : *Aeh, aeh, naha Kang teu matih?*

Gumarang : *Aeh, aeh, why does it not work Brother?*

The data dialogue between Batara Guru, Prabu Piantipura, dan Kala Gumarang show structural presupposition. The structural presupposition is found in the utterance *Aeh, aeh, naha Kang teu matih?* 'Aeh, aeh, why does it not work Brother?' The utterance presupposes the charm does not work. The use question word of *naha* 'why' interpret to the question about the charm of Prabu Piantipura that does not work to Batara Guru. The structure uses a question *naha* 'why', which the structure treats information as presupposed and the truth is the charm of Prabu Piantipura does not work to Batara Guru. The structural presupposition exists because Prabu Piantipura knows the reality that his charm which is read by him does not work to Batara Guru. The structural presupposition exists because there is a reality of addressee who is not affected by Prabu Piantipura's charm.

Context : Kala Gunung states his intention to Cepot to have Semar (Cepot's father) who will be a sacrifice in his country.

Cepot : *Kumaha maksad teh?*
What do you mean?

Kala Gunung : *Heueuh, eta Semar rek dipenta ku kaula, rek dibawa ka nagara kaula.*
Yea, Semar will be requested by me, I want to take him to my country.
Ku kula rek dipencit di ditu rek diruang di Alun-Alun keur tumbal.
I want to kill him and bury him at City Hall for sacrifice.

The data dialogue between Cepot dan Kala Gunung show structural presupposition. The structural presupposition is found in the utterance *Kumaha maksad teh?* 'What do you mean?' The question presupposes Kala Gunung's intention. A sentence structure has been assumed to be true. The structure uses question word *Kumaha* 'What' asks Kala Gunung what he wants. The utterance of *Kumaha maksad teh?* 'What do you mean?' presupposes that there is a confirmation from Cepot to what Kala Gunung wants. The structural presupposition exists because there is curiosity from Cepot who wants to know what Kala Gunung wants. The structural presupposition exists because there is addressee who wants to have Semar (Cepot's father).

Context : Semar plans to appoint Cepot to be a king in Swarga Maniloka.

Semar : *Hahahahah, . . . silaing teh rek dijadikeun raja ku dewek ayeuna.*
Hahahahah, . . . you will be appointed by me to be a king now.

Cepot : *Raja naon?*
What king?

The data dialogue between Semar and Cepot show structural presupposition. The structural presupposition is found in the utterance *Raja naon?* 'What king?' The utterance presupposes there is a king. The use question word *Naon* 'What' interprets the question about a king in Swarga Maniloka. The structure uses question *Naon* 'What' that treats information as presupposed and the truth is there is someone who will be

appointed to be a king. The structural presupposition exists because there is a want from Cepot to know what king Semar means. The structural presupposition exists because there is the goal of an utterance from Cepot to Semar who wants to know what king will be given to him in Swarga Maniloka.

- Context : Cepot surprises to see Batara Guru wakes up from his sleep and he does not believe it.
- Dawala : *Eummmhhhh, euhhhhhh, euhhhhhh.*
Eummmhhhh, euhhhhhh, euhhhhhh.
- Cepot : *Ah, hahggg, hahggg, hahggg.*
Ah, hahggg, hahggg, hahggg.
- Semar : *Ku naon sia teh?*
 What's the matter with you?
- Cepot : *Aya naon tuh hirup?*
 What is it a live?
Euleuh (Cepot reuwas ningali Batara Guru lilir tina sarena).
Euleuh (Cepot surprises to see Batara Guru wakes up from his sleep).

The data dialogue between Semar, Dawala, and Cepot show structural presupposition. The structural presupposition is found in the utterance *Ku naon sia teh?* 'What's the matter with you?' The utterance presupposes there is something happen with Cepot so as to Semar, his father asks to 'What's the matter with you?' A sentence structure has been assumed to be true. The structure uses question word *Kunaon* 'What's the matter' that the structure treats information as presupposed and the truth is there is something happen with Cepot. The structural presupposition exists because there is a want from Semar to know what happen with Cepot. The structural presupposition exists because there is the goal of an utterance from Semar to Cepot who wants to know what happen with him.

The structural presupposition is also found in Cepot's utterance to Semar *Aya naon tuh hirup?* 'What is it a live?' The utterance presupposes there is someone who is a live, he is Batara Guru who wakes up again from his sleep. A sentence structure has been assumed to be true. The structure uses question word *Aya naon?* 'What is it?' that the structure treats information as presupposed and the truth is Batara Guru is a live again, wakes up from his sleep. A presupposition can also cause by the factor from addresser itself. The structural presupposition exists because addresser (Cepot) surprises and does not believe Batara Guru wakes up from his sleep. The structural presupposition exists because addresser surprises and does not believe to see Batara Guru who wakes up again from his sleep.

- Context : Semar worries if the princess's parents do not agree with his son, Astrajingga.

- Semar : *Hiji silaing teh cik tingali kaayaan.*
 First you see your condition.
Hartina ilaing teh sing bisa nalipak maneh, rupa teu sarua jeung batur,
 It means you must realize to yourself, your face doesn't like other people,
kaayan pon kitu deui.
 your condition as well.
Kumaha lamun Indung Bapana teu doaeun?
 How if her mum and dad are not willing?
Nempo piminantueun model kieu.
 To see her husband candidate like you.
- Astrajingga : *Hate.*
 My heart.

The data dialogue between Semar and Cepot show structural presupposition. The structural presupposition is found in the utterance *Kumaha lamun Indung Bapana teu doaeun?* 'How if her mum and dad are not willing?' The utterance presupposes that Semar worries if the princess's parents do not agree with his son, Astrajingga. A sentence structure has been assumed to be true. The structure uses question word *Kumaha lamun* 'How if' that the structure treats information as presupposed and the truth is Semar worries about princess's parents disagreement to his son, Astrajingga. The structural presupposition exists because Semar does not want Astrajingga to be refused by the princess's parents. The structural presupposition exists because there is the goal of an utterance from Semar who worries if the princess's parents do not agree with Astrajingga to be her daughter husband candidate.

- Context : Dawala criticizes Semar who doesn't see the reality that Cepot is his descent.
- Semar : *Mang meunangkeun sia?*
 Do you defend him?
- Dawala : *Sanes mang meunangkeun, turunan eta teh pangna kitu teh.*
 I don't defend him, he does like that because it's your descent.
- Semar : *Turunan ti saha sia teh? (ngacungkan leungen)*
 From whom is his descent? (raising his hand)
- Dawala : *Turunan Semar, punten.*
 Semar descent, sorry.
- Semar : *Heueuh, turunan dewek.*
 Yea, he is my descent.
- Dawala : *Sumuhun, na teu sadar Bapa?*
 You're right, don't you realize Dad?

The data dialogue between Semar and Dawala show structural presupposition. The structural presupposition is found in the utterance *Turunan ti saha sia teh?* 'From whom is his descent?' The utterance presupposes that Cepot is descent from someone. He is descent from his father, Semar. A sentence structure has been assumed to be true. The

structure uses question word *ti saha* 'From whom' that the structure treats information as presupposed and the truth is there is something wants to be known by Semar, Cepot is his descent. The structural presupposition exists because Semar wants to know something from Dawala. Semar wants to know what Cepot descent is. The structural presupposition exists because there is the goal of an utterance from Semar who want to know what is Dawala meant.

CONCLUSION

Based on the result analysis, it can be concluded that there is variety of wh-question forms in Sundanese uses in structural presupposition, among other: *saha* 'who', *sabaraha* 'how many', *di mana* 'where', *naha* 'why', *kumaha* 'what', *naon* 'what', *kunaon* 'what's the matter', *aya naon* 'what is it', *kumaha lamun* 'how if', and *ti saha* 'from whom'. The factors that determine occurrence of presupposition are addresser, addressee, content of an utterance, and goal of an utterance. This research does not discuss all types of presupposition but it only discusses structural presupposition in wayang golek show. To those who are interested to study pragmatic aspect in traditional art, for further study it can be conducted to study other presupposition such as existential, factive, non-factive, lexical, and counter-factual not only in wayang golek show but also in other Sundanese traditional art.

REFERENCES

- Chaer, A. & Leoni, A. (1995). *Sosiolinguistik Perkenalan Awal*. Jakarta: Rineka Cipta.
- Djajasudarma, T F. (2010). *Metode Linguistik Ancangan Metode Penelitian dan Kajian*. Cetakan Ketiga. Bandung: Refika Aditama.
- Djajasudarma, T F. (2013). *Fonologi dan Gramatika Sunda*. Bandung: Refika Aditama.
- Lubis, A.H.H. (2011). *Analisis Wacana Pragmatik*. Bandung: Angkasa.
- Pateda, M. (1988). *Linguistik Sebuah Pengantar*. Bandung: Angkasa.
- Rahardi, K. (2005). *Pragmatik, Kesantunan Imperatif Bahasa Indonesia*. Jakarta: Erlangga.
- Rusliana, I. (2002). *Wayang Wong Priangan Kajian mengenai Pertunjukan Dramatari Tradisional di Jawa Barat*. Bandung: Kiblat Buku Utama.
- Sudaryanto. (1992). *Metode Linguistik Ke Arah Memahami Metode Linguistik*. Yogyakarta: Gadjah Mada University Press.
- Sudaryanto. (1993). *Metode dan Aneka Teknik Analisis Bahasa, Pengantar Penelitian Wahana Kebudayaan Secara Linguistik*. Yogyakarta: Duta Wacana University Press.
- Sudaryat, Yayat. Abud Prawirasumantri, & Karna Yudibrata. (2011). *Tata Basa Sunda Kiwari*. Cetakan Ketiga. Bandung: Krama Widya.
- Suganda, D. (2003). *Wacana Wayang Golek Purwa Satu Kajian Reduksi dan Pragmatik*. Unpublished Dissertation, Universitas Padjadjaran, Indonesia.
- Tofani, M.A. (2013). *Mengenal Wayang Kulit Purwa Wujud, Karakter dan Kisahnya*. Surabaya: Pustaka Agung Harapan.
- Wijana, I D P. (1996). *Dasar-Dasar Pragmatik*. Yogyakarta: Andi Offset.
- Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.