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Maintaining the Use of Sundanese Language in Wayang Golek Performances in Bandung Regency, West Java, Indonesia

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Abstract

This research is titled “Maintaining the Use of Sundanese Language in Wayang Golek Performances in Bandung Regency, West Java, Indonesia”. The aim of this research is to explain the methods for maintaining the use of Sundanese language in Wayang Golek performances in the Bandung Regency (henceforth referred to as ‘Kabupaten Bandung’, West Java, Indonesia) and explain the factors that influence them. The method used in this research is the qualitative-descriptive method. The data sources are traditional wayang golek performances in Kabupaten Bandung, West Java. The results of this research show that 1) the methods for maintaining the use of Sundanese language in wayang golek performances include murwa, nyan-dra, antawacana, and tembang, 2) the factors that influence the insistence of maintaining the usage of Sundanese language are (a) to preserve cultural identity, (b) the spatial aspect of the performance; the region where the performance is held, and (c) the aesthetic aspect of the performance.

Keywords: language maintenance, arts, traditional, wayang golek

Mantener el uso del idioma sundanés en las actuaciones Wayang Golek en Bandung Regency, Java Occidental, Indonesia

Resumen

Esta investigación se titula “Mantener el uso del idioma sundanés en las actuaciones Wayang Golek en Bandung Regency, Java Occidental, Indonesia”. El objetivo de esta investigación es explicar los métodos para mantener el uso del idioma sundanés en las actuaciones Wayang Golek en la Regencia de Bandung (en adelante, “Kabupaten Bandung”, Java Occidental, Indonesia) y explicar los factores que influyen en ellos. El método utilizado en esta investigación es el método cualitativo-descriptivo. Las fuentes de datos son representaciones tradicionales wayang Golek en Kabupaten Bandung, Java Occidental. Los resultados de esta investigación muestran que 1) los métodos para mantener el uso del idioma sundanés en las actuaciones wayang golek incluyen murwa, nyandra, antawacana y tembang, 2) los factores que influyen en la insistencia de mantener el uso del idioma sundanés son (a) para preservar la identidad cultural, (b) el aspecto espacial de la actuación; la región donde se realiza la presentación, y (c) el aspecto estético de la presentación.

Palabras clave: mantenimiento del lenguaje, artes, tradicional, wayang golek

Introduction

Indonesia is a country located in Southeast Asia and shares border with Malaysia, Singapore, and Brunei Darussalam. Indonesia is known as a country of rich cultures which has 1.128 ethnic groups. The two largest ethnic groups in Indonesia are Javanese (40.2%) and Sundanese (15.5%).

The Sundanese are based in West Java and use a regional language called Sundanese language. Sundanese language is used in various aspects of Sundanese life, including in art and culture generally. One of the most popular Sundanese art is Wayang golek. Wayang golek is a traditional Sundanese art in form of drama which uses three-dimensional wooden puppet as the media and also uses Sundanese language as the introduction language of the drama show.

Talking about the use of a language, the lingual reality has shown

that, in practice, language is very closely connected to the socio-cultural conditions of its speakers. There, the lingual manifestation of a certain language is greatly influenced by the cultural background of its community of speakers. Furthermore, language is a vital element in the cultural life of a certain society. This is in vein with Pastika's (2005: 103) in that language holds a dominant role in human life because not only is it a part of human culture, but it's also a determining factor of a certain society's cultural growth.

Realistically, the usage of a certain language is not only determined by linguistic factors, but also by non-linguistic factors. Those non-linguistic factors are related to what is outside but still tied to the language. These factors are the social and situational factors. This is in agreement with Suwito's (1985: 2013) statement that the practice of language usage is affected by the socio-cultural and situational. One of the outcomes of the two factors is the emergence of variations in the form of lingual patterns similar to the general pattern of their parent language (Poedjosoedarmo, 1976: 2).

In reflection of the existing lingual reality, we can understand that the usage of a language in its community of speakers isn't monolithic, but has variants and various patterns. It is due to this factor that in a community of speakers, there is not a single speaker who is monolingual. If so, this condition will, in the future, affect the contact between languages as well. These interlingual contacts may happen in a certain social context in which a person learns a second language in the community of speaker. Bilingualism itself can be understood when two languages or more are used by a speaker in a simultaneous speech situation. In closer observation, it can be understood that the contact between languages is more of a language-related phenomenon while bilingualism is a parole-related phenomenon. Thus, it can be further understood that the phenomenon of bilingualism is a result of the contact between languages within a community of speakers.

In a speech situation, in which occurs language diglossia, the languages used have certain domains. This is why diglossia— which according to Fishman (in Sumarsono and Partana, 2002: 199) involves the overlapping or cutting of one language to another— never hap-

pens on the domain of communication. However, this phenomenon only occurs on several domains with high possibilities of “battles” between the influences of one language with the influences of another language. The result of the overlap and cutting between languages may in time result in one language falling under threat due to lack of usage. This condition may result in language shift because the formerly comprehended language is no longer used. In this condition, synergy is needed among various parties to protect, conserve, and increase the loyalty towards intellectual assets in society in the form of regional language and regional culture. This task must be carried by every Indonesian civilian (Purnomowulan, 2017: 63).

The discourse on the maintenance of language cannot be separated from the context of the concept or discourse regarding the concern of language change, language shift, and language death. In reality, language is always due to change. This is a law of nature and is thus inevitable. However, it may lean towards negative consequences should it end in the death of a language. Language death is the final stage of a process beginning with language contact that may, in time, lead to change or shift in language. The aforementioned lingual phenomena have been happening around the world in this age. These phenomena is the result of the internationalization of a certain language that politically demands citizens of the world to speak in said language.

In the context of language maintenance, each language will struggle to preserve itself. Just like in the case of language shift, language maintenance is inseparable from the factors that influence it such as economical, religious, and political factors. In the context of language maintenance, a community has decided to continue their usage of a certain language they’ve mastered. Conceptually, on the other hand, the maintenance of a certain language has to do with the prestige of a language in the eyes of its speaker, resulting in the replacement of other languages.

The Sundanese language has been decided as the mother tongue by the Sundanese society, as well as a means of communicating in daily life. The politics involved in placing Indonesian as the official language has more-or-less affect the usage of regional languages in-

cluding Sundanese. by Sundanese people. This is why the Sundanese language, along with other regional languages, are facing functional pressures due to the political machinations of the official language. With this fact in mind, it can be observed that Sundanes is slowly being abandoned by its speakers, even among speakers of the language. Therefore, realized or not, Sundanese has experienced a language shift. If this continues, there is no guarantee that it will not result in a language death. This is in accordance with Mbete (2003: 14-15), that if the practice of speech in a family's native tongue between parent and child and vice versa is reduced or not practiced at all, it becomes a serious signal for the death of a language.

Even so, it can be observed that the usage of Sundanese language in several domains are not wholly abandoned by its speakers, In reality, there are still communities of speakers that actively and consistently use Sundanese as their means of communication. Those speaking communities include practitioners of the wayang golek traditional arts in Kabupaten Bandung. In a traditional wayang golek performance, Sundanese is still used as the language of instruction in imparting its messages, in the form of speech or songs.

From the authors' observance, performers and practitioners of wayang golek in Kabupaten Bandung still tend to use Sundanese in their expressions. In the midst of intense globalization, Sundanese is still loyally used by communities of traditional wayang golek players across Kabupaten Bandung. This is in spite of the cultural politics at play in the form of the internalization of local cultures that may demand players to use foreign languages in their performances. However, in the context of traditional wayang golek performances, practitioners still maintain Sundanese as their lingual expression.

The traditional arts of wayang golek is only one of the various intellectual assets that were born and developed from Sundanese culture. This traditional arts have long been regenerating and passed on for generations, and have undergone changes and developments which result in its current form. Wayang golek, like other wayang arts, may inspire younger generations in facing today's challenges (Suyanto, 2017: 92). In the domain of performance arts, wayang golek is classified as a local theater or a puppet theatre as it combines several

artistic elements, including literature, music art/karawitan, drama, and visual arts as a whole (Ramadhan, 2015).

Wayang golek is performed systematically and sequentially. In its relation to lingual aspects, the traditional arts of wayang golek often is often referred to as sastra pedalangan (trans. puppetry literature). The usage of this term is related to the practices in this traditional performance which are based on lingual practices, starting from murwa or pelungan (opening songs in a wayang golek performance), nyandra hanturan (the description of the first sequences of events), pocapan (narration of scenes), antawacana (dialogue between puppets), sabetan (body language between puppets), suara (sounds, murmurs, and onomatopoeia), tembang (songs), mantra (mystic poems), and lakon (plot of the wayang). From the sequential parts of the traditional performances, almost all of them use language as their instrument. Every existing lingual practice, from a sociolinguistic viewpoint, reflects the language use in a certain region. A part of the traditional wayang golek performance that will be the main focus of this research refers to Sopardi's (1984) arguments regarding murwa, kakawen, nyandra, and antawacana.

This article discusses the maintenance of Sundanese language in traditional wayang golek that is often performed by the Sundanese people, especially in Kabupaten Bandung. In the context of regeneration and cultural preservation, the maintenance of Sundanese language is done as an attempt to conserve regional language to keep its existence and prevent it from language shift or even existence. From the points discussed above, there are two points that will be disclosed in this research: (1) the description of forms in the maintenance of Sundanese language in traditional wayang golek performance in Kabupaten Bandung and (2) the determination of socio-cultural factors that influences the processes in maintaining the Sundanese language in traditional wayang golek performances in Kabupaten Bandung.

Methods

The approaches used in this research are theoretical approach and methodological approach. Theoretically, the approach used in this research is the sociolinguistic research. Sociolinguistics

is a multidisciplinary study between sociology and linguistics; both fields possess closely tied theorems. The focus of this study is the maintenance of languages. The discourse on the maintenance of language cannot be separated from the concept of context or concerns about language change, language shift, and language death. In this research, aside from discussing the maintenance of the Sundanese language, we will also consider the sociolinguistic factors that influence the maintenance process of Sundanese in the wayang golek traditional arts.

Generally, sociolinguistics see lingual phenomena as social reality that is closely tied to the use of language in real context (Rokhman, 2003: 9). Therefore, sociolinguistics see the phenomenon of language maintenance as an intense of speech in the context of communication which shows the manifestation of the speakers' socio-cultural identity. With that basis, theoretically, the sociolinguistics that becomes the object of this study is focused on the substudy of communication ethnography as developed by Hynes (in Rokhman, 2003). Methodologically, the approach used in this research is the qualitative-descriptive method. The qualitative method means that the analyzed data and the results of analysis are derived from recordings, observations, interviews, or written materials, and they not in the form of numbers. (Djojuroto dan Kinayati, 2001: 17). On the other hand, the descriptive approach are based on facts, which are empirically derived from its speakers, which results in the description of language as it is. The usage of this descriptive method is in accordance with what was explained by Sudaryanto (1990: 131-143) that the data obtained is the results of the authors' observation without judging what is wrong or right about a data.

This research is divided into three stages: provision of data, data analysis, and presentation of data analysis results. This study starts with provision data done through the observation method (Sudaryanto, 1990: 131-143) with the basic technique using the method of secret recording. With respect to the aforementioned methods, researches continuously observe every speech practice in performances at Padepokan Giri Harja, Kecamatan Jelekong, Kabupaten Bandung. The observation is specifically done using the tapping technique

then continues with observing technique without interviewing, interviewing technique, and noting technique (Sudaryanto, 1993). The methods and techniques are utilized continuously, systematically, and comprehensively to gather varied data. Furthermore, interviews are also used to gather secondary data in the form of confessions from wayang golek practitioners and speaker communities, to further understand reasons for maintaining the language.

The source of this data are wayang golek performances in Kabupaten Bandung because they are among the several performances that use Sundanese as a language of instruction for its messages. The research is conducted at Padepokan Giri Harja, Kecamatan Jelekong, Kabupaten Bandung. This area is known as one of several cultural villages in the southern part of Kabupaten Bandung. Especially in its relation to the development of traditional wayang golek, Padepokan Giri Harja is one of the several internationally known padepokans of Sundanese culture, which makes it relevant for the conduct of the study in the maintenance of Sundanese language in traditional wayang golek performances.

The data that have been gathered through oral and written recording are then transcribed, classified, and temporarily interpreted (Milroy, 1987). To maintain the relevance and validity of data, several steps were taken as such (1) direct involvement (2) diligence in observation (3), triangulation for data derived from observation and interviews and theoretical and methodological triangulations (4) reexamination of data gathered from informants and consultation with associates with competence in this research topic (Muhadjir, 1996). Parts of the traditional wayang golek performance that become the main focus of this research are parts with elements of text. The textual structure of wayang golek refers to Soepardi's (1984) opinion about murwa, kakawen, nyandra, and antawacana,

The analysis of data is done with the qualitative method; this means that the analytical activities are focused on general patterns of in the form and behavior of the data that are influenced by and appear with their contexts (Asher 1994 in Arimi 1998: 27). The analysis of the data are then presented descriptively through formulation and disclosure of results using words and sentences. The analysis of data is

done through several procedures (1) data reduction in the form of identifying language maintenance (2) data presentation with matrix and (3) drawing of conclusion and tentative verification by data triangulation along with method triangulation and data selection techniques.

Results and Discussion

The Maintenance of Sundanese through Traditional Wayang Golek
In the context of language usage, Sundanese has been established as the mother tongue for most speakers in West Java. Even with the passage of time, the Sundanese language has more or less been replaced by Bahasa Indonesia as the national language but in the context of speech and other forms of communication, Sundanese is still frequently used as a form of communication. Furthermore, in relation to the development of cultural arts in West Java, Sundanese is still used as a medium of expression for the performance of cultural arts in West Java. One of the many traditional arts in Jawa Barat that consistently uses the Sundanese language is the traditional arts of wayang golek.

In this research, we disclose several forms of maintaining Sundanese language in traditional wayang golek performances in Kabupaten Bandung, West Java. The forms elaborated are murwa, nyandra, and antawacana.

Murwa

Murwa are the opening (suluk) words in a traditional wayang golek performance. Etymologically, murwa has the same meaning with mimiti 'first' or 'beginning'. In practice, murwa is a part of the traditional wayang golek performance. In practice, murwa is a part of performances done at night. Performances during the day exclude murwa from their routine. Murwa is sung by the dalang in the opening of the performance after several characters have been introduced in the first act, that is, after the kawitan's song kendor 'slow' is increased to gancang 'fast'. (interview, 29th of March 2018)

The dalang of the performance tells his audience the purpose of the performance. The purpose and behind the performance is made to suit the party that holds the performance in the first place be it

a wedding, circumcision, or any other occasion. Furthermore, the wayang golek troupe is introduced in this opening act. In this section of the performance, the dalang usually promotes the traditional art that he performs.

Below is an example of murwa in the opening of a wayang golek performance in Kabupaten Bandung, West Java

(1) “Nyalindung abdi ka Gusti tina pirang-pirang godaan sétan anu dilaknat. Kalayan Allah anu kagungan sipat murah, sipat asih. Maksud medar carita wayang nu jadi perlambang hirup manusa nu gelar dimarcapada. Hasil nulis para wali nu direka ku para pujangga disusun ku para empu linuhung. Hasil gawé bareng para luluhur anu parantos ngantun. Margi ieu carita wayang téh teu leupas tina simbul, silib, sindir, siloka, jeung sasmita éta anu jadi pipinding guareun urang sadaya di ieu alam marcapada” (Data Wayang Golek Cepot Kembar ‘Twin Cepot’).

‘I seek refuge in Allah from the accursed Syaitans with all His grace and mercy. The intention of this performance is to recite the tale of wayang as a symbol of life. A work by the hand of our saintly patrons that were arranged by poets and assembled by our predecessors. The hard work of our ancestors who have long left our side. This story of wayang is not so far apart from the silib, siloka, symbols, virtues and values handed down to us as our guidance in this universe.’

Data (1) is an excerpt of a murwa or opening excerpt from the dalang in a wayang golek performance in Kabupaten Bandung, West Java. Through the murwa, the dalang begins with praises to Allah and asking for sanctuary from the accursed Syaitan. Next, the dalang imparts to his audience the intents and purposes of the performance while reminding the audience of the moral lessons and virtuous messages his story contains. Data (1) is considered murwa because it was recited in the beginning of the recital as an opening. The murwa is entirely recited in Sundanese without code any code mixing or code switching with other languages. The usage of Sundanese in the recital of Murwa has proven an instance of loyalty to the language within the dalang’s performance.

Within a sociolinguistic context, the lingual reality showed by the dalang i. choosing Sundanese as the language of instruction has

shown a positive attitude towards language . Attitude towards language is an important factor in determining the maintenance of a certain language in a community of speakers. Therefore, the dalang shows a positive attitude in a traditional wayang golek performance, thus helping the maintenance of the Sundanese language.

Nyandra

Nyandra is the narration of events in the form of prose in the performance of traditional wayang golek in Kabupaten Bandung, West Java. Generally, there are two types of Nyandra, the *janturan* and the *pocapan*. *Janturan* is the narration of events accompanied by the *gamelan*. *Pocapan*, on the other hand, is the narration of events without the accompaniment of the *gamelan*.

Fundamentally, *janturan* is the oration of dalang with the purpose of explaining everything that is presented within the play. In practice, *janturan* is expressed with “high” language in elegant prose. This narration is usually in the form of descriptions of a nation, kingdom, or a hermitage. *Pocapan* on the other hand usually narrate events or a series of occurrences in a certain place or actions done by the wayang characters or if the actions are about to take place.

Below is an example of a *nyandra* in a performance in Kabupaten Bandung, West Java.

(2) “Kacarios di hiji tempat nya éta hiji tempat anu kalingkung ku gunung-gunung héjo lembok tutuwuhan pajegna héjo lembok dangdaunan pajegna tutuwuhan curcor cai nu harérang. Marga satwa disarada manuk gedé manuk leutik pasuliwer kembang-kembang warna-warni dipapaés malar pantes. Teu aya sanés ieu patempatan téh nya éta pertapan Paréwarna di alas saptarengga. Eyangna pandawa-kurawa anu kakasih Abiasa anu parantos purna bakti tilas raja Nagara Astina. Anu dina waktos ieu kasumpingan putuna ku anjeun panengah pandawa Arjuna kalih buyutna kakasih Raden Gatotkaca. Sami tungkul hamarikelut dat nyembah narimangsabda ajrih ningali pamor sang begawan. Watek wantos begawan Abiasa tutuwong samanéa. Manusa terusing madu, terahing kusumah, titising andanawiri, terahing Dewa kamanusaan. Tutas tina didikan rohani kalyan jasmani. Saciduh metu sakecap nyata. Weruh sadurung winarah. Weruh sadurung winarah.” (Data Wayang Golek Cepot Kembar

‘Twin Cepot’)

‘It is told that in a certain place surrounded by mountains, richly painted green with trees. In a place where pristine rivers flow and creatures go about their lives and flowers of assorted colors bloom. Tempat ini merupakan tempat parewarna di bawah saptanegara. This is a place of parewarna under the saptanegara. The ancestor of pandawa-kurawa whom Abiasa dearly loves has now stepped down from the throne of Astin. Di waktu sekarang kedatangan cucunya sebagai buyut tercinta Raden gatotkaca. In current time, his grandchild arrives as the grandparent of Raden Gatotkaca. And they all dutifully yield in the glory of the Saint.’

The above data (2) is an excerpt of nyandra from the performance of Cepot Kembar. The nyandra is recited by the dalang in the form of narration and description of the spatial and chronological setting. The nyandra tells of a beautiful place inhabited by various animals and plants alike.

The nyandra is recited in Sundanese with code mixing and code switching with the Kawi language. The usage of Sundanese in the recital of nyandra, overall, has shown some loyalty towards Sundanese despite the use of some Kawi language. The use of Kawi in a wayang golek performance is common as wayang golek is historically known to include recital of ancient stories. The code mixing and code switching in nyandra does not denote a negative attitude from the dalang to the Sundanese language. The code mixing and code switching themselves were done out of cultural considerations as the Kawi language is frequently spoken in traditional wayang golek performances. Therefore? The overall attitude shown by the dalang towards the Sundanese language is still positive.

Antawacana

Antawacana is the dialogue between characters in a traditional wayang golek performance. On the other hand, the dialogue between characters with nayagaya, wirasuaru, or kawih masters are classified as aside characters. In practice, antawacana is usually recited by the dalang after pocapan.

Below is a data that can be observed as a form of antawacana in a

traditional wayang golek performance in Kabupaten Bandung, Jawa Barat.

Abiasa: “Kumaha bejana di puseur dayeuh? Ceunah loba nu demo”

Arjuna: “Harénghéng ku dédéngéan dina waktos ayeuna di puseur dayeuh téh”

Abiasa: “Moal henteu, sabab ieu mamala tina urang poho, bodo, balangah, malah beh dituna pisan mah urang dina ngajalankeun pola pamaréntahan téh jigana loba keur kapentingan pribadina. Numatak di mamana rupa-rupa ajab nu tumiba ka ieu Nagara bongan saha?”

Arjuna: “Bongan saha éyang?”

Abiasa: “Katerangan geus méré béja yén ieu ruksakna dunya téh ku polah-polah manusa. Da ieu mah sabénérna bongan bangkong. Bongan bangkong kacai teu dimandikeun. Bongan hirup loba ngabohong pasini teu dijadikeun.”

Arjuna: “Leres”

Abiasa: “Bangkong dikongkorong kujang, kacai ngajingjing cameti. Bongan hirup loba ngabohong ditukang kana jangji teu bisa nepati. Tah éta koncina mah. Nya?”

Arjuna: “Leres kaulanun”

Abiasa: “Kajadian naon di puseur dayeuh?”

Arjuna: “Kajadianana téh pusaka Nagara lambang kaagungan Nagara Amarta aya nu ngiwat éyang”

Gatotkaca: “Layang jamus kalimusada aya nu ngiwat”

Abiasa: “Tuh geuning, boa-boa. Tong waka nyalahkeun bangsat. Pangna meureun aya nu mawa téh boa-boa éta eusina layang jamus kalimusada téh dijieun isim hungkul. Diplangplangkeun hungkul meureun. Sok geura udag ku kanyataan. Naon ari eusi layang jamus kalimusada. Lambang téh naon?”

Arjuna: “Aya lima perkawis, nya éta Panca Darma”

Abiasa: “What’s going on over in downtown? I hear there’s been a lot of demonstrations.”

Arjuna: “I couldn’t be less vexed with what’s going on in town nowadays.”

Abiasa: “Don’t be. It is as much as our fault with our forgetfulness, ignorance, negligence, even in the runnings of our government, that’s

how personal interests appear. With so many trials and tribulations facing the government, who is there to blame?”

Arjuna: “Who, grandfather?”

Abiasa: “As is known, humans are the one at fault for all the corruption the world is facing. This is all the fault of the “frog”. “Frogs bathe in the water but are not bathed”. This is all brought about by nothing but lies”

Arjuna: “Word!”

Abiasa: “Bringing whips to the strings. Life is filled with lies because promises are left unkept. This is the main root of the problem, is it not?”

Arjuna: “It is”

Abiasa: “So tell me the news about downtown”

Arjuna: “It seems that the royal treasure of Amarta has been stolen”

Gatokaca: “Layang jamus kalimusada has been stolen”

Abiasa: “Seems so. Let us not hastily blame it on the thieves, then. Perhaps the layang kalimusada was taken off our hands because we’ve been treating it as nothing but an amulet when it should’ve been presented to the public. Tell me, what is contained in the layang kamusada? What does it symbolize?”

Arjuna: “The five matters; the pancadarma” ’

Data (3) above is an excerpt of an antawacana in a traditional wayang golek performance of Cepot Kembar. The antawacana is shown in the form of a dialogue between wayang characters. Overall, antawacana is recite by the dalang without any code mixing or code switching from Sundanese. The use of Sundanese in the recital has shown the dalang’s loyakti towards the Sundanese language

In the sociolinguistic context, the lingual reality shown in the performance presents a positive attitude towards the Sundanese language. The attitude towards language that is shown may determine the phenomena of language maintenance and language shift. Therefore, with the positive attitude shown in the traditional wayang golek performance, language maintenance is upheld

Tembang

Aside from reciting stories demonstrated through the characters' movement, traditional wayang golek performances also present sinden 'singers' who accompany the performances with songs throughout the performance. The sindens' task is to sing locally colored tembangs (songs) as a compliment to the performance. One of the most frequently song tembang by the sinden is "Kembang Gadung". Etymologically, Kembang Gadung is derived from the words kembang 'flowers' and gadung 'a type of rare and poisonous tuber'. The tembang contains praises to God and advises the audience to preserve the local culture.

The following is an example data of tembang in a traditional wayang golek performance.

(3) Kembang Gadung
Bismillah bubuka lagu
Muji sukur ka Hyang Agung
Sumembah ka Sang Karuhun
Sumujud ka Batara Agung
Neda widi neda amit
Ka Gusti nu Maha Suci
Mugi diaping dijaring
Neda pangraksa pangriksa
Sareng ka para karuhun
Nyanggakeun ieu pangbakti duh Gusti
Ulah bade hiri dengki
Duh Allah
Kembang gadung nu kahatur
Nyanggakeun ieu pangbakti
Pangbakti ti seuweu siwi
(Data Kembang Gadung)

Data (4) contains praises to Allah beginning with bismillah. The title Kembang Gadung has nothing to do with the lyrics themselves as the lyrics provide no mention of the reality or description of Kembang Gadung itself. The main theme of the song is venerating the Almighty God, or as a form of honoring ancestors, ask the audience to help preserve local while entertaining them at the same time.

The lyrics of Kembang Gadung basically provides 4 points 1) to

praise Allah Swt 2) to reminds me to be grateful towards what Allah has given to us 3) to honor our predecessors (known as karuhun) and pray for them 4) to invite the audience in helping the preservation of highly valued forms of local culture.

In a traditional wayang golek performance in Kabupaten Bandung, West Java. Tembang in Sundanese is frequently sung by art practitioners. Tembang is sung by sinden and accompanied by gamelan music. Data (4) is in the form of a speech in Sundanese performance that is often used in traditional wayang golek performances in Kabupaten Bandung, West Java. The tembang is titled Kembang Gadung. The tembang is sung by sinden and accompanied by gamelan music.

Factors for Maintaining the Use of Sundanese Language in Traditional Wayang Golek Performance in Kabupaten Bandung, West Java.

In the lingual reality of Indonesia it has been shown that there exists language change by monolingual to bilingual and multilingual. Thus, there needs to be a synergy between Indonesia as a National Language and Regional language as a mother tongue. Even so, in practice sometimes the lingual synergy in bilinguals do not go smoothly and completely. In time, problems in languages will occur, one of which is a language being this placed from its usage by other languages. This is where the importance of a full discourse in language maintenance comes in.

Aside from inevitable changes due to the shift that occur due to contact with other languages, especially with languages that are seen as having more prestige. However there is a tendency to maintain the status quo, a trend of maintaining of patterned behaviour in a certain community (Bee, 1974: 12).

The maintenance of Sundanese through wayang golek traditional performance has its factors. Firstly, there is an attempt to preserve Sundanese cultural identity by upholding Sundanes culture. Secondly, the spatial aspects in wayang golek traditional performance which is the religion where the performance is health. Thirdly, the guarding of aesthetic values, in the form of harmony between music and movement in wayang golek performance.

Preserving Cultural Identity

Sundanese culture is understood as tied to Sundanese people. In fact, in reality Sundanese culture has become the attitude and mentality of the Sundanese people itself. Mental attitude can be understood as a standard of living for the Sundanese people. This is why in their cultural reality, the Sundanese -- along with other ethnicities-- tend to display themselves as an integral part of their culture.

In the context of lingual reality related to cultural practices present among the Sundanese, there is an attempt to display Sundanese culture as a form of preserving their cultural identity. This can also be seen from traditional wayang golek performances that are heavily loaded by Sundanese culture as its cultural identity. Furthermore, they still use gamelan as their traditional instrument and sinden as their singers.

As an example of the cultural attitude shown by performers in a traditional wayang golek performance is the usage of Sundanese language in the lyrics of the tembang sung by sinden. Despite the changing times, cultural performers still intend to uphold Sundanese culture, one of which is through the usage of Sundanese language in tembang in performances. According to the information we've accumulated, dalangs and their wayang golek troupes refuse to change their language of instruction to Indonesia or any other language, apart from the reality we've observed directly that there is a mixing of Kawi language and Sundanese. Even during rehearsals, wayang golek dalangs and troupe leaders persist on embedding Sundanese cultural values to preserve them.

The Spatial Aspect of Performance; The Region where the Performance is Held

This factor is the spatial aspect which backgrounds the maintenance of Sundanese language through traditional wayang golek performance in Kabupaten Bandung, West Java. This aspect is related to the region where the performance is held. Usually, the interest among rural communities to watch traditional wayang golek performance is more solidified than sparsely populated villages or even cities.

Furthermore, wayang golek traditional performance is often held in regions that are accustomed to using Sundanese as their main language. This, of course, factors in the maintenance of Sundanese through local culture in the form of wayang golek.

Even so, this does not mean that traditional wayang golek performances are hardly ever held in cities. However, when observed in terms of intensity, rural communities are more likely to frequently hold traditional wayang golek performances than communities in larger towns. This cannot be separated from the lingual reality that persists in more rural areas. Communities in villages are more likely to use Sundanese as their primary means of communication. To further provide enjoyment for rural communities performers use Sundanese as their medium of expression. Furthermore, wayang golek troupes are usually born and raised among rural communities. With this fact in mind, there is no wonder that traditional wayang golek performances in Kabupaten Bandung use Sundanese more than performers in other regions

Aesthetic Aspects of Performance

In terms of art, it is obvious for wayang golek performances to prioritize the aesthetic aspects above other aspect like the social, cultural, and historical. However, this does not mean that no attention is paid to these other aspects in terms of their cultural contribution in promoting and preserving traditional wayang golek In practice, it can be observed from the high aesthetic value of the harmony between the language of choice (Sundanese) and the music produced by traditional instruments. This factor also determines the maintenance of Sundanese language in traditional wayang golek performances in Kabupaten Bandung. Through the combination of the Sundanese language, movement, and music, a high aesthetic value will emerge in the performance

Like other forms of culture, Sundanese music, produced from traditional instruments, show an intense cultural identity. Sundanese traditional instruments, through the sounds that they produce, show the attitude and behaviour of the Sundanese themselves. It is no wonder that the music produced by their traditional instruments will be harmonious with the Sundanese language that is used be it in

the lyrics of tembang or regular recitals. It will be even less aesthetic for traditional Sundanese instruments to be accompanied with languages other than Sundanese.

Below is a datum that can be observed.

(4) Bangbung Hideung

Bara-bara teuing diri

Leuheung bari dianggo ka suka galih

Situ pinuh balong jero

Bebendon sareung bebendu unggal ti salira

Awi teh pangajul buah

Lantaran ti kitu

Sora bedil luhur mega paripaos

Teu paya lepat saeutik

Diri abdi kagamparan

Eee... banondari, nu geulis kawanti-wanti

Nu endah na malih warna puputon kembang kadaton

Jungjunan,

Lamun teu... kauntun tipung, katambang beas laksana kapiduriat

Matak paeh ngabale bangke

Matak edan leuleuweungan

Asol asolali waung wa ung wa ung wae...

Asol asolali waung wa ung wa ung wae...

Aya ucap paribasa

Sarung bantal mungguh cipruk seep saputangan hiji

Ceurik balas ku nalangsa, abdi nalangsa

Nguping hujan tengah weungi di imah keueung sorangan

Nguping hujan tengah wengi di imah keueung sorangan

Di iman keueung sorangan

Nyangigir asa gigireun, nangkarak asa luhureun

Nyangigir asa gigireun, nangkarak asa luhureun

Aduh alah iyeung asa luhureun

Asol asolali waung wa ung wa ung wae...

Asol asolali waung wa ung wa ung wae...

Jung nangtung asa lanjung

Gek duk diuk asa tiguling

Leumpang asa da ngalongkewang

(Data Bangbung Hideung)

Bangbung Hideung 'Black Beetle' is also commonly known as the dung beetle. It's widely known for its behavior of rolling animal droppings into a ball and depositing them in their nest. This is done so the female can lay their eggs into the dung as nutrition for its offsprings when they hatch.

Historically, this is a symbolization of ancient Egyptian (Pagan) beliefs that the balls are a personification of the Sun God (Ra) who crosses the sky. According to ancient Egyptian beliefs, Ra crosses the sky every day and changes the body and soul of human beings.

Data (5) is a *sinden* sung in traditional wayang golek performances in Kabupaten Bandung. *Tembang* is sung with the accompaniment of gamelan played by *niyaga*. The music is harmonious with the language that is used in terms of contents and lyrics of the *tembang*. This harmony produces a high aesthetic value which attracts audiences to the performance. This type of *sinden* is usually sung in the beginning of performances to condition the atmosphere.

Conclusion

Based on the results and discussion, we can conclude that 1) the maintenance of Sundanese language is accomplished in traditional wayang golek performances through the forms of *purwa*, *nyandra*, *antawacana*, and *tembang*. Therefore, it can be said, that traditional wayang golek performances in Kabupaten Bandung, West Java, generally use Sundanese 2) factors that influence the maintenance of Sundanese language in traditional wayang golek performances in Kabupaten Bandung, Jawa Barat are (a) preserving cultural identity, (b) spatial aspect of the performance: the region where the performances are held, and (c) aesthetic aspects of the performance.

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