Tone in “Debat Rukun Islam Wayang Golek Bobodoran” Performance

Ardiansyah1, Irma Savitri Sadikin2, Siska Rizkiani3

1IKIP SILIWANGI
2IKIP SILIWANGI
3IKIP SILIWANGI

1eldieansyah@gmail.com, 2savitrisadikin@gmail.com, 3siska.rizkiani@gmail.com

Abstract

Wayang golek is one of world’s cultural heritage since 2003 that approved by UNESCO and counted as a puppet show. It is performed by Dalang. Dalang on the stage utters the conversation of the wayang and acts as several wayang characters at the same time. In delivering utterance dalang uses different types of tone and also some intonation. Not only to have meaning, but dalang also do it in purpose to deliver the context of the utterance. This research aims to investigate what types of tone that are used and to find out which type is mostly used. This research utilized a video of sundanese wayang golek as the source of data. It used descriptive qualitative design and discourse analysis approach. It was found that there are five types of tone, such as : rise, fall, fall-rise, rise-fall and level. Those types of tone have their own meaning depending on utterance delivery and discourse context.

Keywords: Discourse analysis, tone, wayang golek bobodoran rukun islam

INTRODUCTION

Wayang golek is one of Indonesian traditional culture that acknowledged by UNESCO as the cultural heritage of the world since 2003. Wayang golek counted as puppet show and perform by dalang in the stage. Dalang act as the character of the wayang golek and dalang can performed become two or more character in the same time. During the performance in the stage, when dalang utters the dialogues, he often produces sound that are changing time by time. It depends on the context and the theme of the story. It is known as intonation.

According to McMahon (2002), intonation is just as subject to change over time, and under sociolinguistic pressure, as any other area of phonology. He states that intonation is not static and can be changed depends on the pressure of surroundings speaker condition. Intonation used by dalang in the wayang golek show can be varied or maybe similar.

Intonation itself really demand on tone of the sound, tone usually act as group called tone groups. According to Halliday (cited in McCarthy, 2000) “tone groups often have a slight pause after them, and are claimed to correspond most frequently in natural data with grammatical clauses”. He states that the tone group is essential for those who become the addressee of the utterances.

McCarthy (2000) divides tone as five categories that are fall, rise-fall, fall-rise, rise and level. Furthermore, he explains that there are three kind of approaches in analyzing the tone through intonation itself, which are grammatical approaches, attitudinal approaches and interactive approaches. He explains that in grammatical approaches there are correct intonations for specific things, e.g. questions, sentence-tags, subordinate clauses and etc. He also states that mostly ‘yes-no’ type interrogative ends in a rising tone, in contrast WH- interrogative ends.
with fall tone. For attitudinal approaches it depends on the emotion of speakers, when the speaker is happy the tone should be ended with high fall and level tone, particularly for polite, happy, and interested speakers.

In interactive approaches, Cruttenden (1981) claims that there is a distinction between opened and closed meaning approaches. For open-ended utterance the end of tone should be rise and when the speakers feel the answer is enough, they use closed and fall conductive tone. However, in interactive approaches there is a chance for the hearer not to feel satisfied with the final answer so he will utter with rising-tones answer in order to continue the conversation, after feel satisfied the next answer will change into fall-tone.

Furthermore, tone have the tight relation with the pitch, according to Gussenhoven & Jacobs (2011), “variations in the frequency of vibration are heard by the listener as variations of pitch: the more frequently the vocal folds open and close, the higher pitch”. Furthermore, he states that variations in pitch are used to give a signal of different discourse meaning. It means that variation of pitch have the different meaning in discourse field, in this context the target is the hearer of wayang golek. In order to know the discourse meaning behind utterance there is study called discourse analysis. Schiffrin, et.al. (2001) describe discourse analysis as “the examination of actual (not hypothetical) text and/or talk”. In other words discourse analysis is a tool for examining a real context or meaning behind the text and talk, not only as hypotetical.

This research aims to found out what the dominant tone type used by dalang in the wayang golek performance. Researchers conduct this research under title “Tone in Debat Rukun Islam Wayang Bobodoran Performance”.

METHOD

This research applies qualitative design to get the deep and detail information. Dey (1993) claims that qualitative analysis is to develop through and comprehensive descriptions of the phenomenon under study. The source of data collected from wayang golek video that achieved from YouTube link. Researchers made the dialogue transcript from video in order to analyzed the text and then compared it with tones type for each sentences. The researcher made an explanation in order to know the context behind the utterance, researchers describe each sentences trough discourse analysis. After data collected and being analyzed, researchers describe it respectively with descriptive method. For the last step researchers made a conclusion from the finding and discussion to knew the final results of this research.

RESULTS AND DISCUSSION

Result

Based on the theory of type tone in discourse analysis by Mc Charthy (2006), there are five types of tone, such us fall, rise, fall-rise, rise-fall, and level. After analyzing the video of “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya, the tone type that mostly used in the dialogue of the wayang conversation is rise tone type. The clear finding can be seen in the table below.
### Table 1. Tone Type in “Debat Rukun Islam” Wayang Golek Bobodoran Performance

<table>
<thead>
<tr>
<th>Tone Type</th>
<th>Tone in Dialogue</th>
<th>Total (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rise</td>
<td>56</td>
<td>37.5</td>
</tr>
<tr>
<td>Fall</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>Fall-Rise</td>
<td>39</td>
<td>26.2</td>
</tr>
<tr>
<td>Rise-Fall</td>
<td>27</td>
<td>18.3</td>
</tr>
<tr>
<td>Level</td>
<td>18</td>
<td>12</td>
</tr>
</tbody>
</table>

### Discussion

Mc Carthy in Discourse Analysis for Language Book that devides tone types become five types, i.e. 1) Fall, 2) Rise-Fall, 3) Fall-Rise, 4) Rise, 5) Level. This study tries to find out the tone type used in “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya, especially on how the tone type in the Sundanese culture utterance used and the context that can influence the meaning of the utterance. The followings are the examples and explanation.

A). Rise Tone Type

The following dialogue shows that the tone type used is Rise. It is proved by the rise tone happened in the end of the utterance when the speaker used interrogative sentence. The meaning that speaker delivered to the hearer is the speaker asked to the heare what happened and the question literally need answer from the hearer.

   
   (00-00 00.04)

   Cece : *munggah haji mun kawasa dijalana/ akur jeng maneh nyak?*
   
   (06.48-06.50)

   Cece : *bener agama islam maneh?* (05.23-05.25)

   Cece : *bener agama islam maneh?* (05.23-05.25)

   Cece : *ari ka geneh?* (07.38-07.39)

   Cece : *tapi HEeh, naha te PERcaya./ tapi da bener eta teh/ ari itu agama naon?* (08.10-08.19)

   Dewala : *balikna, make kapal./ na rek lempang kita?* (08.43-08.50)

   Cepot : *ari ka dalapan ceuk silaing naon?* (10.19-10.21)

   Cepot : *sare/ sok naha rek nyaring wae urang teh?/* (11.14-11.28)

   Dewala : “naon?” (00.04-00.05)
From the result of the research, it was found that like common tone types used in another language, the tone types in “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya, also applied rise tone type in interrogative sentences. Also the speaker make a point with using Rise type to tell that the question is the important one, that need to be answered. The signal was delivered to indicate that the speaker need the answer and ask the attention from the hearer. It could be seen that the rise tone in the end of the sentence means asking question in Sundanese culture. Some questions consist of the sentence that literally clear with the explanation about the context. Context, supported by the rising tone in the end of the sentence.

Some questions in “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya video, sometimes consisted of one word question that could you see above. Maybe in the context of the written text it will be clear enough if supported by the correct punctuation, but how if the spoken context when the speaker only said one word to ask? It showed how the rise type of tone work. The tone type could explain what the speaker meaning. Especially in the question form, rise type helped the speaker to deliver their meaning.

Rise tone was not only used in interrogative sentence, but also in another form of sentence. The examples are following:
2. Cepot: *Dengekeun ieu siah aya sora naon deuleu*! (00.36-00.38)
   
   Cece: *Jelem* (00.42-00.43)

Cepot: *Bisa jadi euy bangsa kali jati mereun* (01.45-01.49)

Dewala: *Lain bangsa eta mah, urang meren* (01.50-01.53)

Dewala: *leres pulan.* (03.06-03.07)

Cece: *gamir atuh etamah sia teh goblog* (03.43-03.45)

Cece: *eh sigoblog, di gemol* (04.17-04.19)

Cece: *mol atuh eta mah* (04.23-04.24)

Cece: *cing ari solat sok dimana maneh?/ lamun maneh bener agama islam, maneh solat sok dimana?* (05.28-05.38)

Cepot: *nya aing ge nyaho di masjid, siah.* (04.51-06.01)

Cece: *rukun islam aya lima* (06.24-06.28)

Cece: *aaahh, lain islam atuh./ tah ieu agama sesat boa-boa maneh nu ngaku nabi paling akhir.* (06.52-07.06)

Cepot: *heeh sahadat/ solat/ zakat/ puasa/ lima munggah haji mun kawasa dijalana.* (07.31-07.38)

Dewala: *TuJUH.* (08.22-08.23)

Dewala: *balikna, make kapal.* (08.43-08.50)

Cece: *sookk, saralah tapi bener euy* (08.51-09.23)

Cepot: *hente istiqomah* (10.01-10.13)

Cece: *dahar./ pek sabab lamun urang te dahar da paeh atuh/sok, rek bisa numpak kapal kumaha urang lamun te dahar?* (10.21-10.41)

Cepot: *nginum !* (10.44-10.45)

Cepot: *sapuluh !* (11.05-11.06)

Dewala: *sabelas !/ nyaring, maenya sare wae?* (11.29-11.33)

Cepot: *mengges goblog siah ah./* (11.53-11.58)
It can be seen from the result of the research that rise tone type was also used when someone would like to make stressing about their utterance or sometimes to indicate that they feel angry. It is also happened in Sundanese culture especially in the video of “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya, it showed that some conversation used rise type to deliver the meaning either just stressing meaning or angry meaning. In English, it was called imperative sentence. The character that applied rise type in imperative sentence try to deliver the meaning that they would like to deliver the context that there are something that have to hearer noticed. It was also used to inform hearer about the intensity of the utterance, how important, and the urgency of the utterance. In other words, the result showed that the rise tone in the “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya video, mostly used when the character would like to deliver the question and Imperative sentence.

B). Fall Tone Type

The second Tone Type that the writer found in “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya video are fall tone. This tone type existed when the utterance from the speaker heard going fall in the specific word. Let saw the dialog behind.

1). Dewala : Ah nyao (00.08-00.09)

Cepot : Dengekeun ieu siah aya sora naon deuleu ! (00.36-00.38)

Cece : hayang dibereman buuk (02.36-02.38)

Cece : alhamdulillah atuh (02.53-03.05)

Cece : pek maneh rek ngomong naon da balik ti arab teh kudu numpak kapal. (08.51-09.23)

Cece : tapi dilewihan ku maneh jadi bener oge. (09.54-10.01)

Cece : tangluyeuseun we meren urang teh! (10.21-10.41)

Cece : tapi heigh/eta aduh ampun. (10.50-11.04)

From the examples above, it can be found that in “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya video, the fall type in the Sundanese culture commonly applied when the speaker made the declaration about their agreements or when the speaker felt that there was nothing could they do, except accepting the utterances. In this case fall type tone commonly drew out the surrender of the speaker.
C). Fall-Rise Tone Type

The third tone type found in “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya video, was “Fall-Rise” type tone. Here the speaker changed their tone in the same utterance from Fall to Rise, as can be found in the dialog below.

1). Cece: *atuh make-make gamis atuh/ enyak* (03.28-03.30)

Cepot: *maenya lalaki make gamis?* (03.31-03.35)

Cepot: *gamis mah dipakena ku awewe/ sok dipake nyepiah.* (03.39-03.42)

Cece: *gembul jurig nu kitu mah.* (03.51-03.53)

Cece: *eh sigoblog, di gemol* (04.17 -04.19)

Dewala: *cik tanyaken A/ tanyaken ngarana saha!/* (04.25 -04.31)

Cece: *ngan tatanga uing/ ngagoroana cecel* (05.08-05.15)

Cece: *bener agama islam maneh?* (05.23 -05.25)

Cepot: *diiiiiiiiiiii gareja!* (05.39-05.45)

Dewala: *heeh manehna teh meren katulah/* (06.02-06.05)

Cepot: *lain katulah meren, katólik sia teh/ maneh agama naon?* (06.06-06.16)

Cece: *Islam* (06.17- 06.18)

Cece: *tah ieu agama sesat* (06.52- 07.06)

Cepot: *saha? Ahmad sadep?* (07.07-07.13)

Cece: *nyak?. Ahmad pegek meren sia mah/ jalma anu ngaku nabi pang akhirna/ make jeng rukun islam aya genep/ naon hiji-hijina siah?* (07.13-07.30)

Cepot: *lima munggah hiji mun kawasa dijalana* (07.31- 07.38)

Cepot: *balik deui ti ditu teh kadieu. / na rek ngajedog diditu?/ imah te boga, baraya te boga* (07.39-07.46)

Cepot: *tong nyiksa maneh/ maneh teh gawe te boga di arab/ mening balik Deui kadieu di lembur Urang !/ balik deui ka imah didieh/ saur
From the dialog above, it can be found that the special things of sundanese cultural has, as found in “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya video. The tone type that used in this part is Fall-Raise type, either in interrogative or imperative sentence in the fact used Fall-Raise type. The writer found that the used of Raise-Fall type is just because Sundanese used this tone commonly. Either the speaker would like to deliver the specific meaning or just to give the information to the hearer. It also can be said that Fall-Raise Tone Type is an identity of sundanese tone type.

D). Rise-Fall Tone Type

From the name of the tone type, literally it can be known that the pattern for this type is when the utterance begin from rise and fall in the end. In other words, it is the contrary than the type explained in the previous point. To know how the Rise-Fall type tone applied in the sentence, let see the sample of dialog below.

1). Cepot : Ka aing nyebut makhluk naon cenah/ mmmm ahlamlillah gusti,

        gede hati abdi ayena (02.00-02.21)

Cece : rek nengan salon. (02.22-02.23)

Cece : hayang di keriting/ (02.26-02.27)

Cepot : LOL/ rarasaan teh jibrig meren (02.36-02.38)

Cece : nya heeh (03.36-03.38)

Cepot : saha kakasih teh nih? (04.32-04.36)

Cepot : aduuh.. (04.53-05.07)
Cece         : *rukun islam aya lima/* (06.24-06.28)
Cepot       : *genep dewekmah.* (06.50-06.51)
Cece         : *aaahh, lain islam atuh* (06.52-07.06)
Cece         : *aaahh, lain islam atuh* (06.52-07.06)
Cepot       : *man kawasa dijalana* (07.31-07.38)
Cepot       : *balik deu ti ditu teh kadieu* (07.39-07.46)
Cece         : *haaaarr..heeh nyak* (07.47-07.52)
Cece         : *tapi Heeh* (08.10-08.19)
Cece       : *aeehh, aehhh, naha jadi lalieur kieu aing* (08.24-08.42)
Dewala    : *Paeh atuh meren tilelep di laut oge/* (08.43-08.50)
Cece       : *tapi Heeh.. aDUh gustII / tauhid yeh jelema ieu.* (08.51-09.23)
Cece       : *paingan ban na Radial/ lamun kitu panginten bisa dalapan?, rukun Islam teh/ * (09.36-09.49)
Cece       : *heeh da gening da lima aslina mah* (09.54-10.01)
Cece       : *pek sabab lamun urang te dahar da paeh duh* (10.21-10.41)
Cece       : *bener pisan, aduuuh agama naon ieu./ kaharti taohidna euy duh* (11.33-11.42)
Cece       : *dua welas* (11.47-11.53)

From the sample of dialog above, the point that was in “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya video, the used of Rise-Fall type tone is contrary with the Fall-Rise. In this case the using of the Rise-Fall usually uttered by speaker when they give the opinion that state agreement about the others utterance. And also the Rise-Fall type tone used by the speaker to deliver the meaning that context of their conversation was going to solved the conflict, even this type was also used in the interrogative sentence and imperative sentence.

E). Level Tone Type

It was the last tone type that can be found in “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya video was level type. Literally level type is the tone type that speaker used without any changing in their utterance at all. The speaker began with
the tone and finished the utterance with the similar tone without any changing in the tone type used. To have further explanation about this type tone, the example below provided.

1). Dewala: heueuh (00.46-00.47)

Cepot: Sada kopi. Tong ngabodor siamah teu jadi (00.48-00.57)
Dewala: puguh we da awewe. (03.25-03.27)
Cepot: oh gembul/. heeh eta mah atuh (03.54-04.04)
Cepot: ari gemor mah dimana urang boga permen/ eta teb di gemor/ (04.07-04.16)
Cece: /raden cecep kutadireja nakwati endog.../kitu caritana. (04.37-04.52)
Cece: cece basoka (05.17-05.20)
Cepot: nya heeh! (05.26-05.27)
Cece: tapi heeh benen euy (05.46-05.47)
Cepot: cing lamun maneh bener agama islam, diuji ka dewek/ (06.19-06.23)
Cece: sahada (06.40-06.41)
Cece: shalat (06.42-06.43)
Cece: zakat (06.44-06.45)
Cece: puasa (06.46-06.47)
Cece: mungkah haji mun kawasa dijalana/ (06.48-06.50)
Cece: bisa jadi jalma ieu geus nganjang ka poe pageto. (09.27-09.31)
Dewala: pajarken teh kabarti cenah. (11.43-11.42)

The sample of dialogue in “Debat Rukun Islam” Wayang Golek Bobodoran Performance by Asep Sunandar Sunarya video above showed that the used of Level type mostly appeared when the speaker deliver the statement to the hearer. From the sample it can be seen that the speaker did not make any stressing on their statement, in other words the characteristic of the statement was just opinion, not forced the hearer to agree, literally. And the writer it was also
found some sample showed the used of Level type when the speaker tried to answer the question.

CONCLUSION
Discourse analysis and phonology plays a crucial roles in show the utterance’s meaning especially in tone and the meaning of tone type used in conversation of “Debat Rukun Islam Wayang Golek Performance”. In sundanese language the change of the type tone in the utterances showed different meaning from each other. It was found that there were five types of tone that can be found in “Debat Rukun Islam Wayang Golek Performance”. They were rise, fall, rise-fall, fall-rise, and level type tone. It is in line with McCarthy’s category (2000) in his book. It also can be found that the meaning of each type tones. Rise type tone could mean asking question and imperative sentence. Fall tone meant agreement. Fall-rise tone indicated giving information. Rise-fall tone showed ending conflict, asking question and imperative sentence. Last, level tone was the sign of answering the questions. This finding is in line with the theory of McCharthy’s approaches (2000) and Cruttenden theory (1981). Therefore, talking about discourse analysis and phonology in the application in different language will show different tone type language also different meaning of the tone type too.

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