Tone in "*Debat Rukun Islam Wayang Golek Bobodoran*" Performance

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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 Performence

Tone Type	Tone in Dialogue	Total (%)
Rise	56	37,5
Fall	9	6
Fall-Rise	39	26,2
Rise-Fall	27	18,3
Level	18	12

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 Performence 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 interogative 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.

1. Cepot : *"Naon budak nyelukan indungna kitu? Emak emak weh.. La"*

    (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 genep?* (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 kitu?* (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)

Cepot   *: Si laing lain?*   (00.06-00.07)

Dewala : *Naon A?*   (00.31-00.35)

Cepot   : *tah kadenge teu?* (00.44 00.45)

Cepot   : *rek naon?* (02.24-02.25)

Cece   : *assalamualaikum* ? (02.44-02.48)

Cepot : *ari kitu*?   (03.08-03)

Cece   : *cing ari solat sok dimana maneh*? (05.28-05.38)

Cepot : *hiji*?   (06.39-06.40)

Cepot : *dua*?   (06.41-06.42)

Cepot : *tilu*?   (08.43-06.44)

Cepot : *opat?*   (06.45-06.46)

Cepot : *lima*?   (06.47-06.48)

Cece   : *nyak?* (07.13-07.30)

Cece   : *ari rukun islAM*? (08.21-08.22)

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 Performence 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 Performence 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   : *Jelema*   (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 reseacrh 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 Performenced 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 Performence 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 Performence 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   : *langlayeuseun we meren urang teh*/ (10.21-10.41)

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

From the examples above, it can be found that in "Debat Rukun Islam" Wayang Golek Bobodoran Performence 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 Performence 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 nyeupah.* (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 : *diiiiiiiiiiiii gareja* ! (05.39-05.45)

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

  Cepot : *lain katulah meren, katolik 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 haji mun kawasa dijalana* (07.31- 07.38)

  Cepot : *balik deui ti ditu teh kadieu. / na rek ngajedog didiu?/ 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 didieu/ saur

nabi ge kitu/ rumahku adalah surgaku./ (07.53-08.09)

Cece : *tapi da bener eta teh* (08.10-08.19)

Dewala : *sarua islam* (08.20-08.21)

Cece : *tapi balaleneur./ naon make tujuh sia teh*? (08.24-08.42)

Cepot : *geus nganjang ka lioban/* (09.31-09.35)

Cepot : *tong ngalewihan*! (09.50-09.53)

Cepot : *salapan* ! (10.42-10.43)

Cepot : *sare/* (11.07-11.14)

Cece : */ ari maneh rek nambahan deui?/* (11.14-11.28)

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 Performence 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 : K*a aing nyebut makhluk naon cenah/ mmmm ahlamdulillah 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 jabrig meren* (02.36-02.38)

Cece : *nya neeh* (03.36- 03.38)

Cepot : *saha kakasih teh sih?* (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   : *mun kawasa dijalana* (07.31-07.38)

Cepot   : *balik deui ti ditu teh kadieu* (07.39-07.46)

Cece   : *haaaarrrr..heeh nyak* (07.47-07.52)

Cece   : *tapi Heeh* (08.10-08.19)

Cece   : *aeehh, aehhh, 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 atuh* (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 soulved 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 teh 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 bener euy* (05.46-05.47)

    Cepot   : *cing lamun maneh bener agama islam, diuji ku dewek/*

      (06.19-06.23)

    Cece   : *sahadat* (06.40-06.41)

    Cece   *: shalat* (06.42-06.43)

    Cece   *: zakat* (06.44-06.45)

    Cece   *: puasa* (06.46-06.47)

    Cece   : *munggah 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 kaharti ceuk.*   (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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