

DYNAMICS OF JAVA CULTURE IN THE SHOW OF THE PUPPET GAYA PEKALONGAN (ETNOLINGUISTIC PERSPECTIVE)

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ABSTRACT

Puppet is a picture of human life. A puppet show always tells the life story of the characters. The puppeteer is able to tell all the characters and the way puppet characters interact with each other using typical language. This is where a phenomenon arises, the characteristic development of the wayang language which shows compatibility with the area where the puppet was born and developed. There are puppet languages ??characterized by standard language, there are also those with coastal characters. The coastal language in puppet is represented by the existence of puppets in the northern coastal region of Java; for example Pekalongan, Tegal, Tuban, and a number of other areas. One of the masterminds who really exists can be considered as representing the use of coastal Javanese language is Ki Eko Suwaryo from Pekalongan. The way to mastermind is very expressive, explosive, creative, and even tends to be controversial. The language he uses is also very clear showing the style and use of Coastal Javanese. Therefore, the puppet show is worth investigating. The approach used in this study is to use the perspective of linguistic anthropology, or better known as ethnolinguistic. The data used is a secondary source in the form of a puppet show video with the play *Rabine Wisadewa (RW)*. The purpose of this study is to describe in detail the dynamics of the Javanese Coastal culture in puppet. Data analysis was carried out with an ethnolinguistic approach.

Kata Kunci: *coastal puppets, socio-cultural dynamics, ethnolinguistics*