

Socio-Cultural Context in Wayang Pesisiran (Coastal Puppets): Ethnolinguistic Perspective

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This study explores the social and cultural context of the Pesisiran (Coastal) community through the coastal style of puppet shows. The aim is to discuss and explain the social and cultural conditions of the community that owns the coastal puppet culture based on an ethnolinguistic perspective. The method used was qualitative naturalistic. The study material started from a puppet show video of Dalang Pesisiran (coastal puppeteer) Ki Enthus Susmono. To deepen the background of the socio-cultural context, a survey and in-depth interview were conducted. The interviewee chosen was one of the famous puppeteers from the coastal area of the Lasem Rembang, Ki Kartono. Furthermore, it was also equipped with a literature study. The research instruments included field notes, interview guides and library notes. The results of the study showed a clear description of several things: (1) more varied coastal puppet genres (illustrated by the accompaniment of *gending*, added with *wayang golek* (golek puppet), *lakon carangan* (artificial story), and the dialect language suitability of coastal areas, (2) a description of the socio-cultural context of coastal communities showing real life, which was reflected in the local and daily diction of the Javanese language; namely, they tend to be vulgar and not many speech levels are used. It means that coastal communities can be described socially and culturally as local people who are direct and straightforward.

Keywords: *Coastal Puppets, Socio-Cultural Context, Ethnolinguistics.*



Introduction

Wayang kulit (shadow puppets) develop according to the area they represent. From here, it was born a genre or style of puppets that have different features and characteristics. Each genre can be found in various regions of Indonesia. In the ethnolinguistic perspective, the development of puppets in various areas can be a clue as to how language expresses itself according to the region it represents. In this case, the shadow puppet is the subject of Javanese language study because of the existence of a shadow puppet in the era of technological revolution and popular culture today. This research would look at language phenomena that emerged with an ethnolinguistic approach. It was because the use of language in the shadow puppet is full of distinctive anthropological ethnic elements, and it reflects the culture of the community as the language of the puppet does not keep up with the times and still characterises the culture of the community.

Shadow puppet is an ancient art that has maintained its existence in the times of rapid development. The power of the presence of shadow puppets due to the art is not only as performance art but also as a medium of learning for the community because it combines aspects of life, such as education, social, political, and economic (Arifin, 2013: 78). Besides, the existence of this art cannot be separated from an effort to understand multicultural societies such as in Indonesia by involving elements of Islam, Buddhism, Catholicism, Christianity and even certain ethnic groups (Korsovitis, 2001: 59-68). Even in a performance art research, it states that performance art – such as shadow puppets - can be used as a medium to reflect conditions, memories and emotions so that they can visually restore depression (Argyle & Bolton, 2005: 340-354).

Shadow puppets in Java emerged from the animism and dynamism beliefs that are very thick, people believe that ancestors who have died become a protective spirit for people who are still alive. Therefore, puppet shows - formerly still in the form of dolls - performed as a gratitude to the spirits of the ancestors (Sunarto, 1997: 11). During its development, some components of the puppet performances began to be replaced with new elements in accordance with the conditions of the community, such as dolls replaced with shadow puppets; shamans replaced by puppeteers; offerings replaced by *sajen*; songs and hymns replaced with *suluk* and *sindenan* sounds; sounds replaced by *gamelan*; and the stone shrine was replaced with a stage and *debog* (banana tree trunk) (Mulyono, 1978: 56-57). Then, in the early 20th century, shadow puppets began to exert influence on the performing arts theatre in Europe and America, and even many of their academics studied puppetry in the 1960s. It was evidently due to the influence of collections at the Raffles Museum in England when they colonised Indonesia and brought some of the existing forms of civilisation (Cohen, 2007: 340).

This research, carried out in detail, assumes that ethnolinguistic studies in wayang are understood as a tool to see the everyday culture of Javanese people. It can be seen in describing small social problems in their lives through ethnic and dialectical utterances, which arise based on the results of cultural practice. This research study was directed at how puppets express coastal Javanese factually and expressively. The results of this study can represent the lives of the Javanese people. Based on preliminary data collected, this study only looks at the use of the Javanese language typical of the coast that appears in the shadow puppet play of *Gathutkaca Kelana Jaya* (GKJ) performed by coastal puppeteer Ki Enthus Susmono from Tegal. The results of the study can be a material for understanding how the community shows the socio-cultural aspects objectively and expressively in shadow puppets as a form of their original art.

Research Methodology

This research was a type of qualitative research, with an ethnographic perspective. The study rested on the discussion of language expressed in the shadow puppets performance presentation by Ki Enthus Susmono. Linguistic ethnographic studies describe the relationship between the language and culture of the people. The stages included describing, analysing and interpreting culture in language. It was done throughout the research time by observation and study of literature. The results of this study were in the form of an explanatory description of cultural content in language. The population in this study was the shadow puppets play entitled *Gathutkaca Kelana Jaya* (GKJ), performed by Dalang Ki Enthus Susmono from Tegal, who is considered to be able to represent the expression of the coastal puppets genre or style. Therefore, this study only relied on one sample, which was then also considered as a population. The research instrument used was observation, field notes and literature study. The way to provide or collect data for this research was by searching the transcription of the *Gathutkaca Kelana Jaya* puppetry text, which was then listened to and recorded, and then written down as data. The data was analysed with a qualitative analysis model, with a deepening of Javanese ethnolinguistic studies. The data found in the play of *Gathutkaca Kelana Jaya* was then analysed in accordance with the formulation of these research problems, including by classification of data findings in accordance with the theory used, analysing the realm of Javanese people's life, and analysing more deeply aspects of culture in these findings.

Results and Discussion

There were two findings in this study, namely (1) genre dynamics of the shadow puppets with coastal style, and (2) Javanese culture dynamics that occurred and were clearly illustrated in puppets performances in the north coast region of Central Java.

Coastal Puppet Genres

The coastal shadow puppets genre with a style of Lasem Rembang, Central Java, at least, displays special cultural characteristics, including offerings, accompaniment, the form of puppet, the addition of *golek* puppet, storyline, and *blencong* lights (classic lighting lamps).

Table 1: Typical Coastal Shadow Puppet Genres

Indicators/Aspects	Shadow Puppet Style/Genre	
	Standard	Coastal
<i>Ubarampe</i> (Equipment)	Not always there	Offerings, sacred
Accompaniment	<i>Slendro Pelog</i>	<i>Slendro</i>
<i>Golek</i> puppets	Not always there	<i>Golek</i> puppets
Puppet shape	Standard	More expressive
Play/storyline	Less regularly	Straight storyline
Lighting	Electric lights	<i>Blencong</i> lights

The striking difference between coastal and non-coastal (Solo, Yogya, other regions) puppet styles lies in several puppet elements; First, the stage begins by presenting two types of offerings, namely offerings for puppeteers and offerings for *gongs* (*gamelan*). This element is essential because the offerings become a major part of the puppet show. Based on the information from the interviewees, there was an incident that the *gamelan* could not be played (not sounded) because it forgot to present the offerings for the *gong* puppet. The performance time started at 21:00 and went until 05.00 in the morning. Some residents who had morning activities usually would wait and watch the puppet show until the end, then they were on the move (to the market, rice fields, garden, offices, others).

The second difference is only one accompaniment and *gending*, namely *Slendro*; it is clearly different from the Solo style, which always prepares two strands; *Slendro* and *Pelog*. The reason is simple, it is different from the existing Solo style. All accompaniment is the original preserved from Lasem (almost all of them are Lasem's creation). It is proof that Lasem coastal artists are creative and varied creators of music and accompaniment.

Third, the shape of the puppet also characterises the coastal puppet genre; for example, *Buta* (giant) is displayed with two big eyes protruding, and the impression is more alive and scary. It is also different from the non-coastal style of *buta* puppet's face that usually only has one eye. Another difference is that the appearance of Gatotkaca that is more expressive, both the face and clothing.

Fourth, to maintain the authenticity of puppets, coastal puppet shows are still preserving the classic lighting lamps, namely *blencong*. It is clearly different from puppet performances,

which are considered more modern in the Solo and Yogya style. In general, *blencong* lamps have been replaced by electric lights with very compelling creativity. The main reason for maintaining the *blencong* lamp is still the same as the initial philosophy of using the *blencong* lamp in the shadow puppet play, namely, as a picture of human life that can change and is very complex. Lighting and moving lights due to the wind are a picture of a life that is changing and being played by the puppeteer in the puppet play.

The *fifth* difference is about the storyline. According to Ki Kartono, the coastal puppet storyline must be coherent and in a straight-line. It means that from the beginning to the end it must be a coherent and have a definite end. Thus, for the audience it is easy to follow and understand the story. It is different from other genre puppet lines, which do not emphasise the storyline. For example, it starts with *jejer, gara-gara*, then suddenly there is a battle and the story finishes quickly.

Sixth, the coastal puppet genre is also a mixture of shadow puppets and *golek* puppets of Lasem style. In appearance, the *golek* puppet consists of *Ratu, Patih, Kawula, and Regol*. This *Regol* figure, is the name of one of the Punakawan puppet figure who is the mean of the puppeteers in communicating with the audience. *Regol* can also be one of the typical markers of the actual coastal puppet genre. In addition to the four puppet figures, there are two more prominent figures, namely *Ledhek Lestari* and *Sablak*. *Ledhek Lestari* is described as being very beautiful, while *Sablak* is very ugly. Therefore, there is a contrast. However, it is precisely what attracted the attention of the audience. The puppeteer's mastery in playing both of them can draw the attention of the audience. With unclear reasons, in the end, the *ledhek* figure disappeared from the puppet show. However, based on the explanation of the interviewees, the appearance of *ledhek* caused a lot of social upheavals because the flower spread by *ledhek* is contested by the audience. Also, it is what ultimately triggers a fight between the audience that should not need to happen.

The development of coastal puppets, especially in the Lasem Rembang area and a number of other coastal regions, depends very much on how the community owners maintain and develop them. Various ways can actually be done as long as all elements of society have the same determination and shared vision about the future of the coastal puppets genre. In a research observation, the existence of coastal puppet shadow still exists and experiences quite varied dynamics.

Social and Cultural Dynamics of Coastal Java

Culture is always dynamic, which is always changing. Changes can be in the form of development, integration, shifting, disappearance, or addition. Cultural changes are usually accompanied by changes in other fields, for example, social, economic, educational, and so



on. The dynamic nature of culture is actually the power of culture's existence and resistance. Society is an important element for the survival and dynamics of the culture. Thus, humans and culture are inseparable entities because humans are supporters of the existence of a culture. Culture in society must always have a function that can support the fulfilment of the needs of the members supporting culture. Culture must be able to guarantee the preservation of biological life, maintain order, and provide motivation to its supporters to continue to survive and carry out activities for survival.

In a certain period, all cultures undergo changes. Leslie White (1969) suggested that culture is a phenomenon that is always changing according to the surrounding natural environment and the needs of a supporting community. In agreement with that, Haviland (1993: 251) mentioned that one of the reasons why culture changes is an environment that can demand an adaptive culture. In this context, the intended environmental changes can involve the natural and social environment. Related to cultural change, Kingsley Davis argues that social changes in society are part of cultural change (Poerwanto, 2000: 142). Changes in culture encompass all elements of culture, including art, science, technology, philosophy, even in the form and rules of social organisation. The scope of cultural change is broader; of course, there are cultural elements that cannot be separated from society. However, every change in culture does not need to affect the social system that already exists.

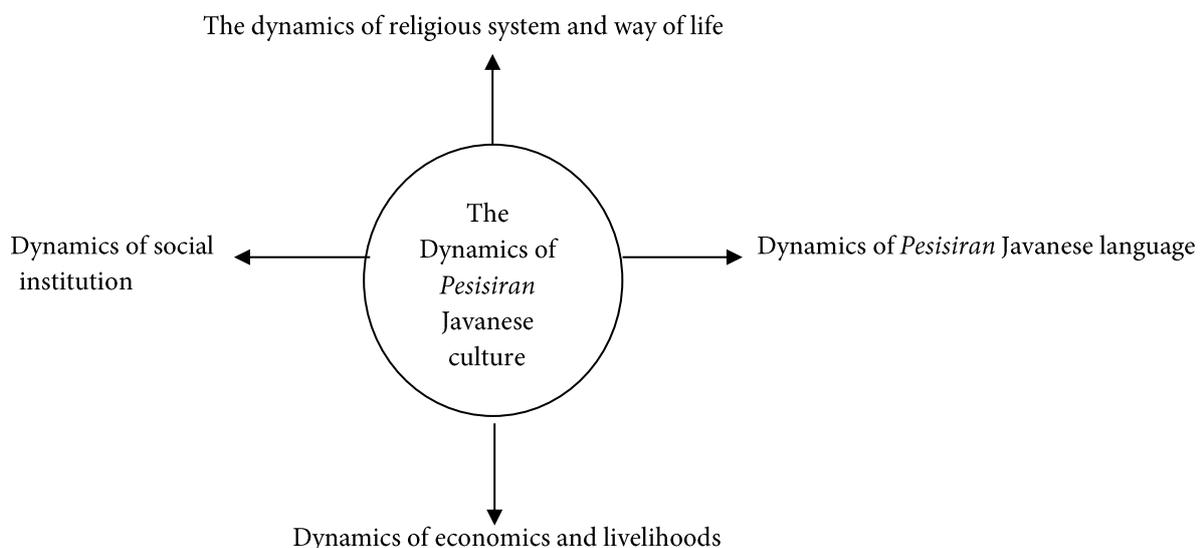
The scope of cultural change has more emphasis on ideas, including changes in norms and rules that are used as a basis for behaviour in society. Whereas, social change refers more to changes in the structure and patterns of social relations, which include the system of status, politics and power, population distribution, and relationships within the family. Looking at the unit of analysis of changes in each of these changes, it is understandable why cultural change requires a longer time compared to social change. Koentjaraningrat (2003: 81) outlined seven elements of universal culture that are assumed to have a level of change from the easiest to the most difficult, namely 1) systems of living equipment and technology, 2) livelihood systems, 3) social organisations, 4) art, 5) knowledge system, 6) language, and 7) religious system.

Culture is always changing and adjusting to the needs of society. Human nature that is never satisfied in an effort to meet the needs of varied and increasingly high quality causes people to strive to make innovations. Various cultural elements of Indonesian society in the past 25 years, without being felt, have changed at this time. Cultural changes that occur in people's lives always go through stages of some form of process. The process of cultural change is very much determined by several factors that influence, these include: contact with other cultures, the education system, the level of progress of people's thinking, religious systems, science, and technology.

As part of the culture, the Javanese language of the Pekalongan coastal area also seems to be undergoing a dynamic change. The meaning is that the Javanese coastal culture is moderate and will continue to experience significant changes. It is evident from the indicators in the field of puppet art and the social life of the Pekalongan community. The description of Javanese socio-cultural changes in the Pekalongan region can be described based on an in-depth study of the most popular Javanese cultural work, shadow puppets. As a complete picture of the micro-micro world and its people, a puppet can describe the real conditions of the socio-cultural life of its people. Currently, puppets are a reflection of the actual conditions of society. In essence, if someone wants to describe the socio-cultural conditions of a community in a particular area, then he/she can observe and study the puppets.

Based on the transcript of the puppet play script (GKJ), it appears that coastal communities do show a way of life and culture that is more innocent, vulgar and straightforward. This assessment is based in part on comparisons with the cultural context that is considered standard from the Solo and Yogya regions. The social and cultural background can be seen from the transcription of the conversation as the *punakawan* are considered more transparent and expressive in reflecting the real conditions of the everyday human owner. Based on the analysis and classification of Javanese coastal culture dynamics, it can be grouped into several values and conditions of change. Consider the following chart. This map of change seems to be in line with the well-known concept of Javanese philosophy: the *kiblat papat lima pancer* (qibla four five at its centre). Javanese culture is in a circle of change. Whereas, the direction of the four arrows are the Javanese cultural factors of the coastal areas, which experience massive dynamisation or change. The following chart illustrates this dynamic.

Chart 1. Dynamics Concept of Coastal Javanese Culture The dynamics of the religious system and views of life



a. The Dynamics of the Religious System and View of Life

It means that there is a basis and values that appear from the language used to interpret the values or philosophy of life of the community. It shows how the community assesses, and at the same time, interprets his own vulgarly and straightforwardness of life. For example, it can be seen in the expressions used in evaluating the meaning of life, *wong urip aja mung gaweyane nyangkem* "for live people, the job is not just talking nonsense." The sentence came from the oral *Punakawan*, that was talking about work. The choice of the word *nyangkem* is clearly included in the category of coarse diction in the *undha usuk* and *unggah-ungguh basa Jawa* (Javanese courtesy customs), but in the context of coastal culture, it clearly shows how the community raised this term so obvious and clearly without needing to replace it with a more refined term (polite), for example *tutuk*, *lisan*, *lambe* and so on. Based on the context of the choice of this word, it appears clearly that coastal communities speak more crudely but are cultured and mean to be straightforward and clear. In another example, a hard-spoken and firm phrase is found, for example *kuwe nyambut gawea bene begjane nyawa* (you work even though the stakes are life). The value of this expression means advice. However, the choice of words and pronunciation intonation that can be detected from the audio and video performances of the GKJ puppet play clearly show how strict and straightforward the advice is. It is different from soft expressions that have a similar tone, for example, *nyambut gawea sing temenan* 'work hard', or *nyambut gawea, yen perlu sirah dingo sikil, sikil dingo sirah*, 'works, if needed, head for feet, feet for the head.' The first coastal original expression clearly shows cultural suitability in everything. It indicates how the communication of coastal communities in interpreting their lives. A dynamic picture of Javanese way of life in coastal communities can be seen in the following chart.

Chart 2. Dynamics of the Religious System and View of Life

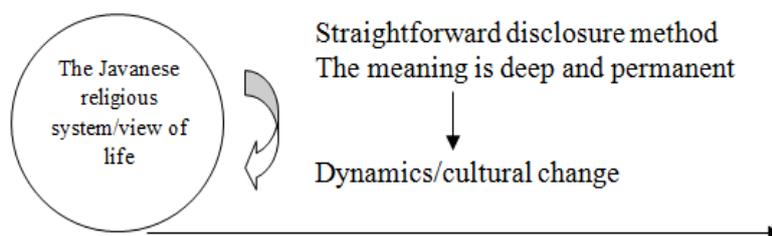


Chart 2. explains that culture is a wheel that spins forward. In that round, there are a number of changes that are quite dynamic. In the context of changes in the religious system and view of life, Javanese coastal communities use it in a straightforward manner, the diction used is also more vulgar and expressive. Some can say the expression is rude. It is clearly different from the standard Javanese way of expression that seems subtle and philosophical. Based on Sukanto's research (2008), the language of the Javanese philosophy of life is more

metaphorical. In this research, the coastal shadow puppet show played by Ki Kartono shows clearly how the coastal communities have entered the "change" phase. The Javanese way of life has long been reflected in the *purwa* puppets' performance. Still, it is not really clear who actually reflects the way of life, if the puppet reflects on daily life, or the community reflects on the puppet, or if both are true in reciprocity. Thus, it can be concluded that between puppet and the socio-cultural life of the people, they is a deep, meaningful relationship.

b. The Dynamics of Language in Coastal Java

In everyday language (creole), coastal Javanese people clearly have different characteristics from those considered to be the centre of Javanese culture (Solo and Yogya). These characteristics are actually related to the way and choice of words used. Generally, ethnic features emerge in conversations concerning daily life and problems. For example, a conversation between *Petruk* and *Gareng*, "... *kepleset tembelek!*" (slipping on poop), "*isane mung mbadhog!*" (only can eat), "*wadhuge*" (stomach), "*celana mlethek* (open pants)," *marai nyeng ndhasmu!* " (makes the head dizzy). The spout of these utterances clearly shows the social and cultural suitability of life reflected in local communication between language owners.

Local (ethnic) communication becomes the core of regional culture, which then becomes the core of broader and larger national culture. Because of the term 'national culture' (mainly due to the heterogeneity of Indonesian culture), the national nature is actually a combination and integration of all ethnic cultures that have peaks of their respective social and cultural values. Thus, the lack of local communication in the coastal community can be an indication of the socio-cultural conditions of the coastal community.

A puppet show of a coastal puppeteer will be more visible in the ethnic characteristics when it comes to the stage of "*gara-gara*" or "*limbukan*." According to one of the main interviewees, at this stage, the original phenomenon of the language owner's community emerged. The regional terms used by the puppeteers (through the puppets characters played) clearly show the social and cultural life of the local community. Thus, it can be grouped in two ways: 1) the number of ethnic terms that appear in the puppet conversation - especially the play of GKJ - clearly shows the ethnic genre of coastal communities, 2) this ethnic, linguistic feature shows how the puppeteer represents and expresses a socio-cultural life of a local community.

c. Economic Dynamics and Livelihoods

The dynamics of the economy and the livelihoods of coastal Javanese people are strongly influenced by geographical aspects. Coastal areas or regions are: "Land areas and sea areas



that meet at the coastline, where the land area includes waterlogged or non-flooded regions that are affected by ocean processes, such as tides, sea breezes, and seawater intrusion”. Meanwhile, based on the decision of the Minister of Maritime Affairs and Fisheries Number: KEP.10/MEN/2002 regarding General Guidelines for Integrated Coastal Management Planning, the coastal area is defined as a transitional area between land and sea ecosystems that interact with each other, which is towards the sea 12 miles from the coastline for the province and one-third of the sea area (provincial authority) for regencies/cities and towards the boundaries of the regency/city administrative boundaries (Zamzani, 2016). However, this regulation has now been revised, the sea can be used for the maximum benefit of the people, as long as does not damage the environment.

The coastal community is a community that lives and carries out socioeconomic activities related to coastal and marine resources. Thus, narrowly, coastal communities have a high dependence on the potential and condition of coastal and marine resources. Coastal areas, economic aspects and the livelihood systems of Javanese coastal communities in the Central Java region are not immune to drastic changes. Historically and culturally, the economy of the community was dominated by entrepreneurs and fishermen. However, this is included in the meaning of livelihood. Koentjaraningrat (1978) called livelihoods is a reflection of the cultural dynamics of society.

Further, the term blue economy was first introduced in 2010 by Gunter Pauli through his book titled *The Blue Economy: 10 years - 100 innovations - 100 million jobs*. The blue economy applies the logic of ecosystems, that is, ecosystems always work towards a higher level of efficiency to deliver nutrients and energy without waste to meet the basic needs of all contributors in a system. Furthermore, the blue economy focuses on innovation and creativity, which includes product variations, the efficiency of the production system, and the arrangement of the resource management system.

The blue economy then develops and is often associated with the development of coastal areas. The concept of the blue economy is in line with the concept of a green economy that is environmentally friendly and is focused on developing countries with territorial waters (seas), commonly known as the Small Island Development States (SIDS). The blue economy, in this case, is aimed at overcoming hunger, reducing poverty, creating sustainable marine life, reducing the risk of disasters in coastal areas, and mitigating and adapting to climate change. The implementation of the blue economy globally is considered crucial as 72 percent of the total surface of the earth is the ocean. Besides that, the sea functions as a source of food supply and climate control of the temperature of the earth, hence its sustainability needs to be maintained.

Characteristics of Coastal Communities

1. Residents and livelihoods

For coastal communities in general, most of the population earns a living in the marine resource utilisation sector.

2. Settlement patterns and daily life

Based on physical condition, houses on the coast are divided into three categories, namely permanent houses (fulfilling health requirements), semi-permanent houses (adequate to meet health requirements), and non-permanent houses (lacking or not meeting health requirements).

3. Kinship system

Social relations between relatives in coastal communities are still quite strong. The striking difference in socioeconomic status between relatives cannot be a barrier to the creation of close social relations between them.

4. Local economy

Marine resources are the main potential that drives rural economic activities. In general, income from fishing activities is also experiencing dynamics. If productivity is high, the level of income of fishermen will increase, so that the purchasing power of the community will increase too. If productivity is low, the level of income of fishermen will decrease, so that the level of purchasing power of the community is low. Such conditions greatly affect the strength and weakness of the village economic activities.

d. Definition of Fisherman

Fishermen are people whose livelihood is fishing. In the case of public waters fisheries, fishermen are people who actively carry out fishing operations in public waters. People who do work, such as making nets, transporting fishing equipment into boats or motorboats, transporting fish from boats or motorboats, are not categorised as fishermen (Department of Maritime Affairs and Fisheries, 2002).

Fishermen are divided into three groups, namely labour fishermen, owner fishermen, and individual fishermen. Labour fishermen are fishermen who work with other people's fishing gear. Owner fishermen are fishermen who have fishing gear that is operated by someone else. While individual fishermen are fishermen who have their own fishing gear and their operations do not involve other people (Subri, 2005).

Fisherman resources are characterised by low education and skills, as well as limited management skills. The standard of living of coastal villagers, who are mostly fishermen, is still low, income is uncertain (highly dependent on fish season), most are still using traditional equipment, and it is still difficult to distance themselves from wasteful behaviour (Sitorus, 1994).

e. The Dynamics of Fishermen's Income

In the second half of the 20th century, Indonesia's marine economy was not only a source of income for the Indonesian people but also an economic driver. Even during the revolution, the government began to establish specialised departments in the field of maritime affairs and fisheries. Until the mid-20th century, the Indonesian fisheries sector became the second most critical primary sector after the agriculture sector. During this period, the fishermen's economy increased rapidly, which at first only *pandega* fishermen (ship crews), who did not have a boat, but mastering activities at sea. In fact, there is the term 'landowner' which is a fisherman who has a boat but does not go out to sea. During this time, the amount of techno-ware (infrastructure) and human-ware (expertise) increased.

The development of techno-ware and human-ware led to the emergence of a rental economy, which led to tax collection by the colonial government. In this case, the renter (Pachter) is entitled to receive taxes from fishing settlements and the privilege of purchasing salt at low prices. In a rental economic system in the fisheries sector, all aspects of investment, fishing exploitation, or marketing support each other. This period is called info-ware (information) and orga-ware (method).

Coastal communities are a group of people (fishermen, fish farmers, fish traders, and others) who live together to inhabit coastal areas to form and have a distinctive culture that is related to their dependence on the utilisation of coastal resources. Coastal communities are groups of people that are still underdeveloped and are in a marginal position. Many dimensions of life are unknown to outsiders about the characteristics of coastal communities. They have different ways in terms of knowledge, beliefs, social roles, and social structure. Meanwhile, despite their marginalisation, coastal communities do not have many ways to overcome the problems that are present.

Coastal characteristics, when viewed from the biophysical aspects of the area, coastal and marine space, and the resources contained therein, are unique so that human intervention in the area can result in significant changes, such as landscapes that are difficult to change, and the process of meeting freshwater and seawater which produces a typical ecosystem. In terms of ownership, coastal and marine areas and the resources contained therein often have an open nature.

The socioeconomic characteristics of coastal communities are most of the coastal livelihoods in the marine sector, such as fishermen, fish farmers, sand mining, and sea transportation. In terms of education levels, most coastal communities low low education levels. The environmental conditions of coastal communities, especially fishermen, are still not well-organised and seem like slums. With the socio-economic conditions of the community, which are relatively low in relation to welfare, in the long run, the pressure on coastal resources to meet the needs of coastal communities will be even more significant.

Most of the people in the coastal areas of Indonesia work as fishermen, a trade that has been handed down from generation to generation from their ancestors. The characteristics of fishing communities are formed by following the dynamic nature of the resources they are working on, so to get the maximum catch, fishermen must move around. In addition, high business risks cause fishing communities to live in a harsh natural environment, which is always overwhelmed by the uncertainty of doing business.

The condition of fishermen or coastal communities is a group of people who are relatively economically, socially (especially in terms of access to education and health services), and culturally disadvantaged compared to other community groups. The condition of coastal communities or fishing communities in various regions is generally marked by the presence of several characteristics, such as poverty, socio-cultural underdevelopment, and low human resources (HR).

Conclusion

Based on the data analysis, the following can be concluded: the coastal puppets style (coastal genre) has different characteristics from the *pakem* puppet style, which is the centre of Indonesian puppet development, namely the Solo and Yogya styles. The difference is actually a variation and cultural development of the cultural differences of the people. Some of the elements that can be identified in these differences are related to accompaniment, stories, the form of puppets, the existence of *golek* puppet, *gendhing*, and *punakawan*. The development of coastal puppet depends on the needs of the community for the life and death of their own culture. It means that public appreciation is a benchmark for the development of the coastal puppet style.

The socio-cultural context of coastal communities can be identified from the conversation and language used in the inter-discourse of a coastal puppet style show. The analysis model used an ethnolinguistic approach with native language linguistic data, producing a number of values and cultural meanings of coastal areas, for example, the inconsistency in terms of expressing life values (life advice), the incisiveness and firmness in daily communication,



and the choice of words that tend to be rude and straightforward is an indicator of the cultural life of coastal communities that are vulgar, straightforward, assertive and ingenious. The coastal puppet show style also becomes a mirror in many ways, including (1) a puppet can be a means of finding the values of community life, (2) through puppet language, the socio-cultural conditions of the community owners can be understood, (3) the many ethnic terms indicate how the puppeteer expresses the context of the local community through the puppet shows he plays. In short, ethnolinguistically, coastal puppets have been able to show their true identity in terms of their social and cultural life.

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