



Figures of Speech in The Dance Theatre The Cry of Sita

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Abstract. Figures of speech (FOS) are used in dance theatre. This paper discusses (1) what types of FOS are used in the dance theatre “The Cry of Sita”, (2) what are the theme and the moral value of the dance theatre that motivates the use of the FOS. The aims of this study are (1) to identify the types of FOS used in the dance theatre “The Cry of Sita” and (2) to determine the theme and the moral value of the dance theatre. The qualitative data are collected from YouTube through watching the dance theatre many times and note taking techniques, analysed based on FOS and semantic theories. This study shows that there are some FOS found and their use is consistently motivated by the theme of the dance theatre, that can be formulated into ‘woman’s loyalty and faithfulness to her husband’. The moral values of the dance theatre are religion, honesty, and responsibility. This study can be useful to cultural observers, artists, character education activists, teachers, and anyone who wish to improve themselves. The results of this study can be a model of how to improve loyalty and faithfulness in life.

Keywords: Figures of Speech; Moral Value; Dance Theatre, The Cry of Sita.

1 Introduction

Language is very significant in our life. Language is used in our society to communicate with other people and to deliver information. We use several kinds of language. A language is a tool of culture and social behavior containing an expression of human feelings, thoughts, ideas, and opinions to communicate and to interact. Everyone has their own style to deliver what they want to say through language as a way of communicating and a way of expressing feelings [1].

Figures of speech (FOS) can be found in various literary works. However, they are also used in daily life. For example, when someone is amazed by someone else’s beauty, they like to use the simile figurative expression such as “you are beautiful like a morning sunshine”, meaning that the one who is being complimented is believed to be as beautiful as the beautiful sunshine, bright, and fascinating. Besides being used in literary works and in daily life conversation, FOS are also used in dance theatre to deliver the message which contains a moral value. In the dance theatre “The Cry of Sita” under study, some FOS used, such as assonance, cynicism, repetition, sarcasm, and simile.

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FOS are used in the dance theatre 'The Cry of Sita' to deliver the message to the audiences about the situation and the condition of life nowadays. The moral values of the dance theatre are aimed at giving character education to the viewers. Character education involves moral knowing, moral feeling, and moral action [2].

The current state of corruption should encourage every citizen of the nation, all parties, the leaders of the nation, law enforcement officials, educators and religious leaders, to focus their attention to character building. Besides, the rate of divorce also increases recently. Character development should be established as part of the national strategy to improve nation's life [3].

Indonesia is facing various classical problems that are difficult to solve. Not only corruption and divorce, but drugs, fights, etc. are increasing everywhere. This shows that the nation is experiencing a moral decline and that one of the preventive actions that can be undertaken is character education through dance theatre.

Although the concern of this study centers on figurative expressions, nonetheless it is not just intended as a study of FOS per se (in itself) but as one subordinate to something more significant, in this case to theme construction as theme construction can be taken as the motivating force for the use of FOS in the dance theatre script. Regarding the construction of the theme of the dance theatre script under study, there are some issues of interest to be discussed relating to the use of the FOS. The issues under examination are as follows:

- a. What types of FOS are used in the dance theatre "The Cry of Sita".
- b. What are the theme and the moral value of the dance theatre motivating the use of the FOS.

As mentioned above, there are various classical problems difficult to solve such as corruption, drugs, fights, divorce, etc. that are increasing everywhere in Indonesia. It shows that the nation is experiencing a moral decline. Applying FOS to the dance theatre in delivering a message of moral value can be one of the preventive actions undertaken.

Some research has been conducted towards seeking a solution for classical problem of moral decline, among them is to describe the results of character education in SDN Kahuripan Purwakarta viewed from education according to local wisdom. The results of the case study need to be revised by the method of learning the theme of conformity with the subject matter and the uniformity of understanding between teachers and students about the meaning of local wisdom [4]. Character education through local wisdom is also interesting but it sometimes requires a great effort to make the students understand the meaning rather than watching a dance theatre since by watching a dance theatre, viewers will understand easily the message of the moral value.

There are many research has been conducted on character education. One of them is about character education in folklore. Character education is delivered in folklore in a very simple and light way. The folklore entitled Rajapala was analyzed. The story contains the characters of religious, discipline, responsible, creative, and democratic [2]. In addition to research conducted by Karmini, there is a research on character education which aimed to describing the character education value in Cenk and Blonk

dialogues in Cenk Blonk traditional leather puppet titled “Gatutkaca Duta” performance, the application of character education by the teacher in the planning, action (activities), and evaluate, in Indonesian learning processes at SMPN 3 Denpasar [5].

This study is different from the above research. The object of the study is a dance theatre which consists of some FOS and the use of the FOS is motivated by the theme of the poem (the text). There are various classical problems such as corruption, drugs, fights, etc. in Indonesia. A moral decline needs to be solved. One of the solutions is character education through dance theatre.

This study can be useful to cultural observers, artists, character education activists, teachers, and anyone who wishes to improve themselves. The results of this study can be a model of how to improve loyalty and faithfulness in life. Following is the method of this study.

2 Method

The qualitative data to be used in the study are collected from the dance theatre ‘The Cry of Sita’ in the YouTube choreographed by I Wayan Dibia [6]. The genre of the text is poetry. The analysis focuses on the use of figurative expressions in the poem.

The data, in the form of the sentences containing the FOS, are collected through watching the dance theatre several times and through note taking techniques, then analyzed based on FOS and semantic theories. After the data in the form of the sentences containing FOS are collected, their meaning is analyzed to identify how the theme motivates the use of the FOS and to describe the moral value of the dance theatre implied by the FOS used. The analysis of FOS and the theme of a poem should necessarily go hand in hand. The result of the data analysis is presented informally using words, sentences and paragraphs.

3 Result and Discussion

Before answering the research questions, presenting the synopsis of the dance theatre is significant. The text of the dance theatre is Indonesian therefore in this analysis, the English translation is provided. The synopsis of the dance theatre is as follow.

Ravana, King of the Demons, with ten heads and twenty arms, kidnaps Sita. She cries and always yearns her husband, until Hanoman liberates her and brings her back to her husband, Sri Rama.

When Rama sees Sita he does not trust her. He believes that she has betrayed him with Ravana. Sita is outraged and protests her innocence. She tells Lakshman to build a fire in which she will burn if she has been unfaithful. Sita steps into the flames. The flames crackle and burn but refuse to envelop her. Sita walks through the flames, unharmed. As she walks the flames turn to flowers. Rama begs for forgiveness and they live lovingly ever after.

3.1 Types of FOS used in the dance theatre “The Cry of Sita”

This study shows that there are some figures of speech found, namely assonance, cynicism, repetition, sarcasm, and simile. Followings are the definition of the figures of speech and the examples presented alphabetically.

Assonance

Assonance is a literary device in which the repetition of similar vowel sounds takes place in two or more words in proximity to each other within a line of poetry [7].

Duh ...Dewata Agung,
Oh ... Great Gods,

di atas mega dan mendung,
above the clouds and cloudy sky

Mengapa aku harus menanggung
why should I bear

duka nestapa akibat terkurung
grief due to enprisonment

di negeri masyur tak bergelung
in the famous uncoiled land

Sri Rama awatara Wisnu pahlawanku dan cinta sejatiku
Sri Rama avatar of Vishnu, my hero and my true love

Kini dikau telah berlaga untuk membebaskan diriku.
Now you are fighting to free me.

In this part, assonance FOS is applied. The analysis of this FOC cannot be separated from the theme of the poem which is about woman's loyalty and faithfulness to her husband. Sita is so desperate and suffering when she was kidnapped by Rahvana and cannot see her husband for a period of time.

Cynicism

Cynicism is a style of language that directly or indirectly tends to ridicule with the use of certain expressions.

Aku bangga ber-ibu manusia kera
I am proud to have an ape human mother

Tapi ahlak dan perilakunya jauh lebih mulia dari manusia

But her morals and behaviour are far more noble than humans

Aku akan sungguh menyesal punya ibu berwujud manusia
I would really regret having a mother in human form

Namun berahlak dan perilaku lebih buruk dari kera
But morals and behavior are worse than those of monkeys

In this part, cynicism FOS is applied. The analysis of this FOC cannot be separated from the theme of the poem which is about woman's loyalty and faithfulness to her husband. Hanuman is so proud of his mother. Even she is ape human mother, she is so kind her morals and behavior are far more noble than humans. He would really regret having a mother in human form but morals and behavior are worse than those of monkeys. In this material world, some women perhaps have no loyalty to her husband that causes the rising of divorce rate.



Fig. 1. Hanuman and Sita [6]

Repetition

Repetition is a literary device involving the use of the same word or phrase over and over again in a piece of writing or speech [7].

Panggil aku Hanoman
Call me Hanuman
Panggil aku Hanoman
Call me Hanuman
Panggil aku hanoman
Call me Hanuman

In this part, repetition FOS is applied. The analysis of this FOC cannot be separated from the theme of the poem which is about woman's loyalty and faithfulness to her husband. Hanuman is so proud of his mother who has given him the name Hanuman.

He wants everyone calls him by Hanuman, not other names. The way Hanoman asks Sita to call his name Hanuman can be seen in fig 1.

Sarcasm

Sarcasm is a form of verbal irony that mocks, ridicules, or expresses contempt. It is really more a tone of voice than a rhetorical device. You are saying the opposite of what you mean (verbal irony) and doing it in a particularly hostile tone [8]

Dasa Muka raja durhaka sumber bencana duka nestapa

Dasa Muka, perfidious king, the source of all sorrows,

Kini nantikan saatmu binasa mencium tanah penuh dosa

Your time will come and you shall perish and kiss the sinful dust

In this part, sarcasm FOS is applied. The analysis of this FOC cannot be separated from the theme of the poem which is about woman's loyalty and faithfulness to her husband. Dasa Muka, perfidious king, the source of all sorrows and his time will come and he shall perish and kiss the sinful dust because he has ruined the life of Sita, the very loyal and faithful woman.

Simile

A simile is a comparison between two diverse sorts of items sharing at least one attribute. A simile is a literary technique that compares two separate elements and emphasizes a shared trait by using the words "like" or "as."

Tak terbayang olehku kedatangan Bunda Dewi akan disambut dingin

I could not imagine that Mother Dewi's arrival would be greeted coldly

Sedingin gunung es oleh Sri Baginda Rama

As cold as an iceberg by Sri Baginda Rama

Bagaikan disambar petir

Like being struck by lightning

Bunda Dewi tersentak mendengar sabda Sri Rama

Mother Dewi gasped at the words of Sri Rama

Isyarat kuat rasa ragu akan kesucian dan kesetiaan Bunda Dewi Sita

A strong sign of doubt about the purity and loyalty of Mother Dewi Sita

In this part, simile FOS is applied. The analysis of this FOC cannot be separated from the theme of the poem which is about woman's loyalty and faithfulness to her husband.

Hanuman cannot imagine that Mother Dewi's arrival is greeted coldly as cold as an iceberg by her husband since her husband, Sri Rama is jealous. The use of simile as cold as iceberg gives a fantastic interpretation to the viewers.

The other simile "like being struck by lightning Mother Dewi gasped at the words of Sri Rama, a strong sign of doubt about the purity and loyalty of Mother Dewi Sita

implies that Sita is really disappointed when her loyalty and faithfulness are doubted by her husband.

However, this dance theatre offers a great ending that loyalty and faithfulness really means so much in life.

3.2 The theme and the moral value of the dance theatre that motivates the use of the FOS.

As has been mentioned previously, the analysis of FOS and the theme of a poem should necessarily go hand in hand. This allows us to see those FOS interacting with one another to ultimately construct the theme, rather than in isolation from each other for an unclear purpose. In this way it is our analytical stance that FOS cannot be analyzed in isolation from the theme and vice versa. FOS are used to achieve particular effects in the overall meaning of the poem, which is but the theme of the poem, namely the central meaning that tells what the poem is all about. Therefore, it is essential to begin this analysis with the discussion and the search for the themes of the poems used in the dance theatre.

To start with, it can be noted that the flow and organization of ideas in the poem is reflected by the physical structure of the poem. This can be further elaborated as follows: in principle the poem presents a conversation between Hanuman, Sita, and Sri Rama.

The theme of the poem used in the dance theatre can be construed as ‘woman’s loyalty and faithfulness to her husband. The moral value is that **what goes around comes around or you reap what you sow**. Sita has received mercy from God because she is honest and faithful, so she can have her husband’s love and trust back. Sita and Rama are wise. They live in Treta Yuga (5114 BC) [9]. Wisdom is very rarely seen nowadays. Wise persons in society are very rare since so many criteria have to be fulfilled for someone to become a wise person. However, even if someone has all of the necessary criteria, the wisdom achieved will not lead the person to real happiness, since happiness under the control of the three modes of material nature is always influenced by material duality [10]

In relation to character education, there are characters of religion, honesty, and responsibility in it (cf. [11]). These characters are needed by everyone, especially in marriage life. Divorce becomes the last solution for those who are not faithful with their spouse. Moreover, divorce rates increased during the Covid-19 pandemic [12].

4 Conclusion

The types of FOS used in the dance theatre “The Cry of Sita” are assonance, cynicism, repetition, sarcasm, and simile. The theme of the dance theatre can be formulated into ‘woman’s loyalty and faithfulness to her husband’. This theme is really suitable to the condition of many marriages life that are close to divorce since they are not loyal and faithful to each other.

The moral value of the dance theatre is that what goes around comes around or you reap what you sow. What Sita has undergone does not make her cheat her husband. She is still loyal and faithful so that her husband believes and embraces her back after she walks into fire to prove her loyalty and faithfulness.

In this study, the poem is analyzed with the focus on FOS. The focus on a certain aspect will, of course, cause the neglect of other aspects. In fact, there are still several devices (poetic devices) that can be analyzed in this poem, such as diction, rhyme, alliteration, etc. However, these are not the devices under examination in this study. Therefore, other research is very much needed to study the use of those devices toward establishing an increasingly solid interpretation and evaluation of the meaningfulness of the design under which such devices are employed in the poem. This is my main suggestion to future researchers.

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