



# A Face-Threatening Act in The *Limbukan* Scene of *Lakon Sesaji Raja Suya* at Shadow Puppet Performance

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**Abstract**— The focus of this research is the relayed translation from Javanese to Indonesian to English to analyze the dialogue of *Limbukan* in the shadow puppet performed by Ki Dalang Purbo Asmoro in the play *Sesaji Raja Suya*. The limitation of the research is the utterance of face threatening expressions. This research aims to find out: 1) What are the face-threatening expressions in Javanese? 2) What are the face-threatening expressions in Indonesian? 3) What are the face-threatening expressions in English? 4) How does the application of translation techniques affect the quality of translation? The research method used was qualitative narrative, data collection was conducted by observing 3 books of *Sesaji Raja Suya* (Javanese, Indonesian and English versions) at the part story of dialogues between *Limbuk* and *Cangik*. The result is generally associated with negative FTA from the side of *Limbuk* (the daughter) to *Cangik* (the mother). This can be seen from the use of words such as *Malah mbedhahaké kaset 'ngko malah* She would only ruin the recording. *kaya génjik ngono kowe*, but her voice is like a piglet's. *Thik ya nggragas 'men 'bulané* Turns out she's in pretty bad shape, huh?

**Keywords**—Face threatening acts, Relayed translation, *Limbukan*

## I. INTRODUCTION

For the people of Indonesia, the existence of puppets, especially shadow puppets, is a cultural heritage with great value. For centuries, Indonesians, especially Javanese, have loved shadow puppet shows. Even the United Nations Education, Social and Culture Organization or UNESCO declared *wayang kulit* /shadow puppet as a masterpiece of the oral and intangible heritage of humanity or a masterpiece of oral tradition and world cultural heritage November 7, 2003 /. The various functions of shadow puppet shows can be felt directly and indirectly for people who are in this region. Starting from the puppeteers of shadow puppet shows, *pengrawit*, to the audience. Soetarno, S. (2011). concluded the function of shadow puppet shows as a function of religious propagation, aesthetic functions, social, economic, educational and lighting functions, and entertainment. even entering a political year like this year 2023, shadow puppet shows can be used as a campaign function for certain candidates.

One of the scenes in a shadow puppet show is the Limbukan comic relief interlude with the queen servant, Limbuk as large fat character and Cangik as character with small, slender bodies which is a scene where the king and queen rest in the inner room while the queen's servants entertain each other outside with conversation or chatter, light singing, banter, and jokes from Cangik the mother and Limbuk the daughter. This scene usually appears after *jejer sepisan*, meaning that the main scene of the shadow puppet story has been presented. The Limbukan scene can appear more than once in one play. Before entering the next play, there is usually a limbukan scene containing a message from the host or organizer delivered by the puppeteer. This Limbukan scene is usually developed into a funny and entertaining chat. The process and content of the chat, which is often colored by mocking, is usually colored by the use of face threatening acts or expressions that attack the face as a lure towards cuteness. Here is a picture of the Limbukan scene in a shadow puppet show with puppeteer Ki Purbo Asmoro.

Limbukan Ki Purbo Asmoro flanked by Cangik (right) and Limbuk (left).



Source: <https://www.youtube.com/watch?v=GqpntUJT4o>

The shadow puppet play *Sesaji Raja Suya* was performed by Ki Dalang Purbo Asmoro. The puppeteer has a lineage of grandparents who also work as puppeteers. However, he is the first generation to undergo formal post-graduate education. Ki Purbo Asmoro is also a senior lecturer at the Pedalangan Study Program, Faculty of Performing Arts, Indonesian Institute of Arts, Surakarta. Ki Purbo Asmoro is not only recognized as an innovator in performing classical shadow puppet shows but also he innovates complex themes and moral values contained in his shows.

Translation is commonly understood as the transfer of ideas or messages from one language as the source language (L1) into another language as the target language (L2). The result of translation is called translation. In addition, translation is also a change of form from one language into another. In addition to the transfer of ideas, or messages, and changes in language form, cultural elements are also important in translation because translation is a bridge between writers and readers who have different cultural backgrounds. In relation to culture, translation experts state that when someone translates a text, he/she not only transfers the message but also the culture (Nababan, 2007b). Culture is seen as "the way of life and its distinctive manifestations of a community that uses a particular language as a means of expression" (Newmark, 1988).

Related to chain translation is the study of translation involving 3 languages. Chain translation in English is relayed translation. The term relayed translation refers to the product of translation and relay translation refers to the process of translation (Rosa, Pieta, & Maia, 2017). This study examines the relayed translation contained in Purbo Asmoro's book *Sesaji Raja Suya* with the sequence pattern of Javanese as the source language (language 1), the first translation in Indonesian (language 2) in Purbo Asmoro's book. The Grand Offering of the Kings - *Sesaji Raja Suya* - translator Sunardi. and the second translation in English as relayed translation (language 3) in Purbo Asmoro's book *The Grand Offering of the Kings - Sesaji Raja Suya* - translator Kathryn Emerson. Thus, the three-language sequence pattern is in accordance with Dollerup's statement (2014) that there are at least 3 or more languages involved in a chain translation with the sequence pattern of the source language (language 1), the first translation (language 2) and the subsequent translation as relayed translation (language 3).

Translating Javanese cultural elements into English has a high level of difficulty because translators are faced with thick Javanese speech levels and rich Javanese wordplay. There are also metaphors and language styles that are not simple. In addition, archaic vocabulary and *tetembangan* or songs are also found in Javanese.

This study summarizes the Javanese cultural elements found in *Limbukan* joke chats that have the potential for face threatening acts and politeness strategies when these constructions are found together. This is expected to strengthen the delivery of the translated message. The translation here involves relayed translation in which Javanese as the source language is translated into Indonesian and then translated into English.

## II. LITERATURE REVIEW

### A. *Face Threatening Acts / FTA*

In our daily lives, we are inseparable from interacting with other people. Interaction can be physical interaction when we are at school or the market. There is also verbal interaction in the form of interaction with words in conversation. In these conversations, words, expressions or the like often appear that are unpleasant for one of the parties. First, let's look at Face Theory: Face theory was created by Brown and Levinson (1987), which consists of three basic notions: face, face threatening acts (FTA), and politeness strategies. In accordance with the focus of the study of FTA, it is further stated that FTA results from the speaker's speech effect, regardless of the politeness strategy used in the speech (Yule, 1996). To overcome this problem, speakers can avoid this threat by measuring the level of threat during communication (Levinson et al., 1987). Related to the above, scholars have studied it and given their opinions, namely Lyu, S., & Yuan, W. (2023), Sianti, A. M., & Skolastika, I. M. P. (2023), Darong, H. C., Niman, E., & Jem, Y. H. (2022), Sapoetra, J. (2021), Agustina, S. (2021). Rahmansyah, S., Nur, T., Marta, D. C. V., & Indrayani, L. M. (2020), Salman, H. S., & Betti, M. J. (2020), Andriyani, A., Djatmika, D., Sumarlam, S., & Rahayu, E. (2019), Pourshahian, B. (2019).

From the traces of the research map on face threatening acts (FTAs) above, some basic points can be drawn that the concept of face threatening acts is considered as actions, including speech, that can damage a person's self-image (or face). Research on this theme is mostly conducted in a qualitative paradigm and narrative method. The parties involved in face-threatening acts range from husbands and wives to work relationships such as bosses and employees.

### B. *Relayed translation*

Translation does not always involve only two languages (source language and target language). We also find translation that involves more than 2 languages. This type of translation is called relayed translation (product-oriented translation) and relay translation (process-oriented translation). The following is a review of scholars who discuss the concept. Ringmar, M. (2012), Pięta, H. (2017). André, J. (2019). Malmkjær, K. (2014). On a pseudo-subversive use of corpora in translator training. In *Corpora in translator education* (pp. 119-134). Routledge. Dollerup, C. (2014) Sujatmiko, S., Nababan, M. R., Djatmika, D., & Supana, S. (2020).

From the research map on chain translation, a basic understanding of the concept can be drawn, namely that it is a translation both oral and written into a third language, for example from Javanese to Indonesian and then to English. Relayed translation is also known as indirect translation and re-translation. Relayed translation has the following characteristics: (1) the original source language has an audience in the source language and its culture, (2) the translation into the second language is made by a translator who knows that the translation is made for an audience in the target language, (3) when the first target language translation is used as the source language for subsequent translations and target language translations.

### C. *Limbukan Scene at Sesaji Raja Suya Lakon*

Scene of *Limbukan* at the performance of *Sesaji Raja Suya* perform by dhalang namely Ki Dhalang Purbo Asmoro is very frequent to be discussed. Here it is started by giving the basic terminologies. *Sesaji Raja Suya* is the LAKON or story of performing. Emerson (2013:xv) said that Lakon means the stories as they are played out in wayang performances. These are not plays or scripts but rather than general plotlines fleshed out by the interpretation and spontaneity of the dhalang. When the dhalang performed the Lakon *sesaji Raja Suya*, there will be an interlude during the story, one interlude that serves as entertainment was known as *Limbukan*. Emerson (2013:xxxii) said that *Limbukan* is first comic relief interlude. Puppet characters with small, slender bodies are referred to as *Cangik* and large fat ones as *Limbuk*. The king and the queen retire to inner chambers while the queen servants entertainment other outlight with light songs, banter and joking.

Here are the articles discussing about wayang translation but not just focused on the *Limbukan*: Fauziah. (2021); Suprihono, Arif Eko. (2019); Cohen, Matthew Isaac. (2023); Meloni, I. (2021).; Gono, Joyo Nur Suryanto, and Wiwied Noor Rakhmad. . This is done to show the research gap in this study although the study is not limited to the *Limbukan* scene but the performance as a whole. The articles are. Meyer, Verena H. (2016); Lahiri, Ratna. (2016); Rumlus, Lukas. (2017). ; Brinner, Benjamin. (2016); Cohen, Matthew Isaac. (2016).; Duija, I. Nengah, and Ni Made Ayu Susanthi Pradnya Paramitha. (2022). It appears from these writings that none of the translation analyses containing face threatening acts in the speech in the *Limbukan* scene were found, so this makes the

originality of this research reliable. However, in order to show the research map, similar writings are still displayed and there is an allusion to the translation of wayang performances in the Limbukan scene.

### III. METHOD

#### 1. Research Methods

This research method uses descriptive qualitative methods. Qualitative research focuses on the meaning and properties of events, people, interactions, settings/cultures and experiences, as well as on the characteristics that define them (Tewksbury, 2009: 38-39). This method is suitable to be used in this research because the purpose of this research is to find the types of face-threatening actions in the translation of the puppet show *Sesaji Raja Suya*.

#### 2. Data Collection Technique

According to Tewksbury (2009: 43), the data used in qualitative research comes from one of them is content analysis in the form of writing, speaking, pictures, and others. The main data that the author uses in this research comes from Javanese books, Indonesian translations and English chain translations. The object of the research is the books of Ki Purbo Asmoro's *Wayang Kulit* performances. This research uses mixed data collection techniques with a mixture of observation and literature study.

#### 3. Object of Research

The research object is the books of Ki Purbo Asmoro's *Wayang Kulit* Performance

(1) Purbo Asmoro... (2013). *Sesaji Raja Suya*. Jakarta: Lontar.

(2) Purbo Asmoro. (2013). *The Great Offerings of the Kings - Sesaji Raja Suya* - Translation by Sunardi. Jakarta: Lontar

(3) Purbo Asmoro. (2013). *The Grand Offering of the Kings - Sesaji Raja Suya* - Translation by Kathryn Emerson. Jakarta: Lontar .

### IV. RESULT AND DISCUSSION

The results of this study are presented in the order of chain translation from Javanese/L1, Indonesian/L2 and English/L3. After that, the utterances containing potential facial threats are determined to discuss the form of the utterances and the results of the chain translation.

#### Data\_1

JAVANESE (L.1)	INDONESIAN (L,2)	ENGLISH (L.3)
<p><i>Cangik : Lha jebul, klasik kuwi ana loro, 'ndhuk. Mbuh istilahe klasik 'pa apa, malah diguyu karo profesor, malahan. Klasik, apa tradisi, apa cekek, apa ... karepe le ngarani, ning sing penting eneng loro, jebul ndesa karo kraton.</i></p> <p><i>Limbuk : O, ngono?</i></p>	<p><i>Cangik : Lha ternyata, klasik itu ada dua, Nak. Apakah istilahnya klasik atau apa , malahan ditertawakan oleh professor. Klasik, apa tradisi , apa kuno, apa... terserah yang mengartikan tetapi yang terpenting ada dua, yaitu gaya pedesaan dan keraton.</i></p> <p><i>Limbuk : O, begitu?</i></p>	<p><i>Cangik : Now it turns out that there are two classical styles, my dear. Beats me if the term should be classical or what, and the professor is probably going to laugh at me. Classical, or traditional, or pure, or whatever you want to call it, the main thing is there are two : village and palace styles.</i></p> <p><i>Limbuk : Oh, I see.</i></p>

When you look at Limbukan scene no.1 above, it is a dialog between Limbuk and Cangik. Cangik the mother says there are two kinds of classical puppet shows but she forgot the exact names. And that causes her to become a laughing stock. In the above conversation, the speaker gives a negative judgment to the listener by revealing herself as a laughing stock. This includes expressions of contradiction or disagreement, challenge, emotion, impoliteness in Javanese. Similarly, the answer from Limbuk ooo was so with the intonation of the question. To avoid red-faced utterances, two alternative types of classical wayang performances are presented: *ndesa karo kraton* (L1), *kraton and pedesaan* (L2) and *village and palace styles* (L3.).

**Data 2**

JAVANESE (L.1)	INDONESIAN (L,2)	ENGLISH (L.3)
<i>Limbuk : Wah, kowe 'ki aneh-aneh wae.</i>	<i>Limbuk : Wah kau ini aneh-aneh saja.</i>	<i>Limbuk : Oh listen to you, going on about it.</i>

It appears from data 2 above that the continuation of the previous data with a short face-threatening utterance, namely *aneh-aneh wae* (L1) to *aneh-aneh saja* (L2) to *going on about it* (L3). The meaning of this utterance is something that is not serious or unnecessary. So from the previous context it seems that the speaker's statement is indeed about something that is not important so that it can be ignored. This statement is like a threat to the speaker's face.

**Data 3**

JAVANESE (L.1)	INDONESIAN (L,2)	ENGLISH (L.3)
<i>Cangik : Wis toгна wae kuwi agek seneng-senenge ngrebab. Wis toгна wae, agek seneng-senenge, wis. 'Engko ya wis dipadha kancane, aja di..., aja diluwihi.</i>	<i>Cangik : Sudahlah biarkan saja, dia baru bersemangat memainkan rebab. Sudahlah biarkan saja, sedang bersemangat, sudahlah. Nanti ya sudah disamakan dengan temannya, jangan di..., jangan diberi lebih tinggi</i>	<i>Cangik : Just leave him be. He's in the mood to play that instrument, so let him be. Let him alone since he's enjoying himself. And just give him the same as everyone else, don't give him any more.</i>

It appears from Data 3 is a continuation of the data above it so that it is still in a unified context. Cangik, the mother, said to her son, beginning with the words *wis toгна wae* (L1) in Indonesian into Let's just leave him (L2) and was translated into (L3) Just leave him be. An utterance that shows the omission of people outside Limbuk and Cangik and the puppeteer, the rebab player. And it is repeated again with the next utterance. This leads to face-threatening speech. The use of unfinished pieces of speech *aja di... / don't di...* also gives a sense of curiosity when continued certainly gives a more serious face threat.

**Data 4**

JAVANESE (L.1)	INDONESIAN (L,2)	ENGLISH (L.3)
<i>Cangik : Empu Gandring, Supa. Kuwi 'suk, tetungguling karawitan Surakarta Hadiningrat, suk mben nek gur .... o, nek gur Ayak Anjangmas wae upil, wis. Sing ngrebab saiki 'ki ora nyandhak</i>	<i>Cangik : Empu Gandring. Supa. Itu nantinya, kelompok unggulan karawitan Surakarta Hadiningrat, besuk kalau hanya.... o, jika hanya Ayak Anjangmas saja kecil, sudahlah. Yang memainkan rebab sekarang ini tidak mampu.</i>	<i>Cangik : Experts like Gandring, Supa. They will be the highest quality musicians from Surakarta Hadiningrat. And if they play...oh for example, if they play Ayak Anjang Mas, that will be like nothing to them. The string player tonight isn't up to it</i>

It appears from Data 4 shows one utterance in the form of the short word *upil* (L1) in Indonesian being *kecil*, (L2) and in English being nothing (L3). This word can be interpreted as a face-threatening utterance. This is because *upil* itself is something feces that is the remnants of our breathing in the nose. If this trait is put to a human being, it means that he is in a very small position, quite blushing if what is meant is the rebab player.

**Data 5**

JAVANESE (L.1)	INDONESIAN (L,2)	ENGLISH (L.3)
<i>Cangik : Ora nyandhak. Dhuh 'dhuh, matur sembah nuwun Limbuk : Dibiyantu malah mbok-garapi.</i>	<i>Cangik : Tidak mampu. Wah wah, terima kasih. Limbuk : Dibantu malahan kau olok-olok.</i>	<i>Cangik : He's just not up to it. My, my, our many thanks Limbuk : He's helping us out and yet you make fun of him.</i>

It appears from Data-5 shows the continuation of the utterance in the previous dialog, therefore the context is still the same. Cangik the mother stated that the rebab player was incapable. And answered by Limbuk helped instead

of making fun of you. Limbuk intended to tell Cangik the mother not to continue making fun of the rebab player. The utterance *mbok-garapi* (L1)/ was translated into L2 as *kau olok-olok* and into L3 as *you make fun of him / you make fun of him is quite clearly an utterance that threatens someone's face.*

#### Data 6

JAVANESE (L.1)	INDONESIAN (L,2)	ENGLISH (L.3)
<i>Cangik : Ora ènèng. Wis mara-mara wis wiwit ngono wae. Limbuk : Ya ora nganggo rokok? Cangik : Ora.</i>	<i>Cangik : Tidak ada, Tahu-tahu sudah mulai begitu saja. Limbuk : Juga tidak pakai rokok? Cangik : Tidak</i>	<i>That's right, there wasn't. Before you knew it we had started. Limbuk : And there are no cigarettes being handed out. Cangik : Nope</i>

It appears from data\_6 shows the dialog between Cangik and his daughter Limbuk. Cangik says that there is nothing, you know it has just started, the context is to provide information that the course of this scene just flows. Limbuk's answer, which is a sign of face-threatening speech, is *Ya ora nganggo rokok (L1) Juga tidak pakai rokok?(L2) / Also no cigarettes? / And there are no cigarettes being handed out (L3).* An utterance that emphasizes that the players have not received anything. Even for one pack of cigarettes. For the performers of the puppet show cigarettes can be an option to say something and it can be more valuable than the actual value of cigarettes.

#### Data 7

JAVANESE (L.1)	INDONESIAN (L,2)	ENGLISH (L.3)
<i>Limbuk : Paduné ngirit kowe</i>	<i>Limbuk : Alasannya biar kau irit</i>	<i>Limbuk : You're just trying to save money</i>

It appears from data-7 consists of one short utterance, namely The reason is to make you economical. This utterance is still a continuation of the previous utterance so the context is still the same, namely the absence of cigarettes for the puppet show artists. Continued by L.1 Limbuk *Paduné ngirit kowe* in Javanese is quite serious in stating that someone is economical and tends to be stingy and selfish. In L2 becomes : *Alasannya biar kau irit* Therefore, : *You're just trying to save money* in L3 this utterance contains the meaning of threatening face.

#### Data 8

JAVANESE (L.1)	INDONESIAN (L,2)	ENGLISH (L.3)
<i>Cangik : Kétoké nomor telu 'ka kono kaé. Malah mbedhahaké kaset 'ngko malah. Sindhèn kok swarané kaya génjik ngono. Limbuk : 'Thik, lehmü ngèlèk-èlèk 'ki 'thik ....</i>	<i>Cangik : Sepertinya yang nomor tiga dari sana itu. Bisa-bisa merobekkan kaset nanti. Pesinden tapi suaranya seperti anak babi begitu. Limbuk : Kenapa, kau menjelekkkan itu kenapa</i>	<i>Cangik : It appears she's the third one from the other end. She would only ruin the recording. She may be working as a singer, but her voice is like a piglet's. Limbuk : Now why are you putting her down?</i>

It appears from data\_8 consisting of snippets of dialog between Cangik and Limbuk. Cangik feels that there is something she does not like about *pesindhèn* number three from the right. Cangik's dislike is expressed in two utterances. The first is *mbedhahaké kaset and swarané kaya génjik*. Both of them for L1 Javanese speakers are quite explicit in making threats to the *pesindhèn's* face. Regardless of her intentions, the utterances were able to put her in a face threatening position. The two utterances were translated into L2 *merobekkan* She would only ruin the recording. And the second one translates to L2 *tapi suaranya seperti anak babi* as her voice is like a piglet's to L3 .

#### Data 9

JAVANESE (L.1)	INDONESIAN (L,2)	ENGLISH (L.3)
<i>Limbuk : 'Thik ya nggragas 'men 'bulané?</i>	<i>Limbuk : Sepertinya rakus sekali kenyataannya?</i>	<i>Limbuk : Turns out she's in pretty bad shape, huh?</i>

It appears from Data\_9 is a continuation of the previous data. So the context is still talking about the singer whose voice is not liked by Cangik. Furthermore, it was Limbuk's turn to add to the eating habits of the person in question that he also seemed to fill his stomach very much, aka greedy. The utterance L.1 *Thik' ya nggragas 'men 'bulané?*

Quite clearly contains the meaning of threatening face. Because the meaning is clearly greedy as a translation of Javanese *nggragas L1 and rakus sekali L2* and translated L3 into bad shape, huh.

**Data 10**

JAVANESE (L.1)	INDONESIAN (L.2)	ENGLISH (L.3)
<i>Limbuk : 'Bu sindhen mbiyen?</i> <i>Cangik : Heeh.</i> <i>Limbuk : Ora wedhakan?</i> <i>Cangik : Ora</i>	<i>Limbuk : Itu pesinden zaman dahulu?</i> <i>Cangik : Ya.</i> <i>Limbuk : Tidak memakai bedak?</i> <i>Cangik : Tidak</i>	<i>Limbuk : The singers in the olden days?</i> <i>Cangik : That's right.</i> <i>Limbuk : They wouldn't wear powder?</i> <i>Cangik : No</i>

It appears from data\_10 that shows the dialogue between Limbuk and Cangik about the habits of wearing face powder in the past and now. Looking beautiful and attractive for *pesinden* is a must because they are the attraction of the puppet show in terms of quite a lot. Therefore, make up is an inherent thing that is certainly adapted to the era. In this case, wearing powder or wearing powder is also done by past and present artists. When a *pesinden* performs and she does not wear powder so that her face looks pale, it is certainly not attractive. The utterance *ora wedhakan* (L1) can be interpreted as face threatening acts, especially for women who work as *pesinden*. *pesinden zaman dahulu? Tidak memakai bedak?* (L2) and *The singers in the olden days? They wouldn't wear powder?* (L3) also interpreted as FTA.

V. CONCLUSION

The sociopragmatic study in this research focuses on the serial translation from Javanese (L.1) to Indonesian (L.2) to English (L.3) which analyzes face threatening acts with their speech acts. The conclusion of this study is that the conversation between Limbuk and Cangik in the *Limbukan* scene in the shadow puppet show with puppeteer Ki Purbo Asmoro is generally associated with negative FTA from the side of Limbuk (the child) to Cangik (the mother). This can be seen from the use of words such as *'Thik ya nggragas 'men 'bulané, 'Bu sindhen mbiyen : Ora wedhakan? Kétoké nomor telu 'ka kono kaé. Malah mbedhahaké kaset 'ngko malah. Sindhèn kok swarané kaya génjik ngono kowe, ngomong*, which although in Indonesian and English is acceptable but for Javanese language this is considered impolite so that it threatens the face of one party. In addition, asking questions that are repeatedly spoken from child to mother. However, utterances from mother to son or from Cangik to Limbuk potentially all support politeness strategies. Interaction with the *dalang* occasionally also led to cases of FTA although not many.

VI. CONTEXT AND TERMINOLOGY

*Wayang* refers specifically to Javanese *wayang kulit purwo* a performance art from Central and East Java using flat puppets cut from raw water -buffalo due to their intricate carving and elaborated painting

*Dalang* refers to the master performer who single handedly manipulates the *wayang*.

*Lakon* are the stories as they played out in *Wayang* Performance.

*Limbukan* is when the king and queen retire to the inner chamber, while the queens servants entertain each other outside with light songs and joking.

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