

## Phonetical Relations of Reference-Inference in *Wangsalan Sindhenan*

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### ABSTRACT

#### Keywords:

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Phonetic relations of reference-inference in *wangsalan sindhenan* is the speaker's act of referring to the *wangsalan karep* as an inference through the affinity of the sound of the *cangkriman* bars as a reference with the aim of knowing the contents of the *wangsalan* conveyed by the speaker. Inference is the speaker's process of obtaining non-literal additional knowledge based on the form of the spoken language and the characteristics of the context as an effort to find out the speaker's intent. Reference success is greatly influenced by inference. Successful referencing means that an intent can be identified through inference/conclusion. It shows a kind of knowledge that is shared and from here social relations occur. Inference in *wangsalan* is the process of speakers obtaining stems based on context and context as an effort to find *wangsalan*'s intent. The aim of this study is to describe the types of reference-inference phonetic relationships in the *sindhenan* dynasty. The phonetic reference-inference relationship in *wangsalan sindhenan* is based on crossing the positioning of syllable sounds in a word into eight, namely (a) sound positioning relations at beginning-beginning, (b) sound positioning relations at beginning-mid, (c) sound positioning relations at mid-beginning, (d) sound positioning relations at mid-mid, (e) sound positioning relations at mid-end, (f) sound positioning relations at beginning-end, (g) sound positioning relations at end-mid, and (h) sound positioning relations at end-end.

### INTRODUCTION

The term reference in pragmatics often overlaps with semantics. The term is often equated with the lexical meaning in semantics. According to (Brown & Yule, 1996) the term reference can be removed from the discussion about lexical meaning and is intended for the function used by the speaker to indicate the forms he speaks (writes) through language expressions. In semantics, language expressions refer to external forms of language universally, while in pragmatics language expressions refer to external forms of language in accordance with the intentions of the speakers. That is, in semantics reference is objective. Whereas in pragmatics reference is more subjective. According to (Brown & Yule, 1996) the term reference-inference must be treated as a pragmatic concept. Although explained separately, the two are unified and form a relationship. The term is used to indicate the relationships of the participants in the speech and other elements in the speech. Both are closely related to context and context. Successful referencing must pay attention to the role of inference. This pragmatic concept is used as a strategy for interpreting *wangsalan*. This means that *wangsalan* as a figurative language which is symbolic and full of puzzles can be solved by pragmatic analysis.

Reference in *wangsalan* is a way of referring to *karep* or intent through *cangkriman* or riddles made by speakers. *Karep* as a reference can be found in the contents of *wangsalan*. The contents of *wangsalan* are in the form of a communicative function that is hidden behind *cangkriman*. In the corn sheaths, my taste is 'corn sheaths, my taste is heavy', wrapped in corn sheaths. From here, the speaker is required to be able to refer to the speaker's intent, namely *abot*. The reference carries a communicative message in the form of the severity of one's feelings of love. As a result, if the speaker is unable to find non-literal bars, the reference will be difficult to find.

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Successful referencing must pay attention to the role of inference. Both are unified and interconnected. According to (Djajasudarma, 1994) inference is carried out by the speaker when the speaker does not bring up the information or meaning literally in the discourse that is expressed. This means that the speaker makes inferences when facing hidden utterances. Understanding non-literal information is used to achieve successful reference. Even though it is not written, this information must be understood because it determines speech. With inference, the speaker will arrive at a successful reference.

In terms of its conventional structure, *wangsalan* is a figurative language in Javanese which is unique and complicated. In it there is a reference-inference relationship that lies in the speaker's *karep* affinity with the stem. (Wijoyanto, 2014) explains that the *wangsalan* structure is similar to *parikan* or *pantun*. This means that *wangsalan* consists of *sampiran* and contents. The difference is that with rhymes, *sampiran* in *wangsalan* is in the form of a *cangkriman* or a puzzle that has to be found. If the rhyme is linked by the sound at the end of each line, in the dynasties the sound affinity lies on the bar with *karep* or meaning. The *karep* is in the form of a word contained in the contents of the *wangsalan* in the form of a speaker's message. The accuracy of the *karep* can be tested with this relationship. Thanks to the Javanese way of thinking, the affinity is not only phonetical but also lexical. As a result, the existence of lexical affinity also affects the level of content or meaning.

Factually, Javanese people, especially children and adolescents, have difficulty interpreting a *wangsalan*. This is because the reference-inference relationship in the dynasty is not considered. Another reason is that the concept of reference-inference relationship in *wangsalan* is not explained in detail. Most of the *wangsalan* is only described as a style of language that is similar to *cangkriman* and the bars are expressed in a subtle manner. The focus of the definition is only on the discovery of bars. Even though the bar is only a guide to find the meaning which can then be understood by the *wangsalan*'s communicative content.

Another difficulty encountered was the lack of mastery of schemata or knowledge of Javanese cultural background. *Wangsalan* is a record of past culture whose interpretation must also be adapted to the schemata of Javanese culture. These schemata include the world of art, the world of agriculture and other sociocultural knowledge. The art world concerns terms in the world of *wayang* both from musical instruments, characters and warriors. Whereas in the world of agriculture this knowledge concerns the names of plants, fruits, parts of plants, seeds. This knowledge must be possessed by today's society or children if they want to interpret *Wangsalan* correctly. It is not surprising that those who are able to interpret the *wangsalan* of the elderly.

Because *wangsalan* is an expression similar to a riddle, answers are often ambiguous and vague. (Kadarisman, 2010) states that culturally, the maxim "hiding is beautiful" is the main guideline in classical Javanese poetry. The ambiguity of *wangsalan* was deliberately made for the poetic purpose. Riddles in *wangsalan* have many general meanings and carry two or more meanings that must be solved by the speaker. In addition, the puzzles in *wangsalan* also consist of limited words which result in ambiguity or obscurity. Limited in this case is the form consisting of phrases or clauses consisting of only two to five

words. As a result, the speaker will be made to think with various answers that are as versatile as possible and do not have clear boundaries.

(Ullmann & Sumarsono, 2007) explains that the blurring of meaning is precisely necessary in order to achieve the suggestive and evocative power of words. With this power, speech has a much higher degree than logical accuracy. In this case the ambiguity is one of the potentials of language that can be utilized for certain functions. If associated with *wangsalan* then this suggestive and evocative power is part of the poetic function. The poetic function in *wangsalan* is reflected in the ambiguity and prominence of form for the sake of aesthetic impact. This function is rated higher than words that have a straightforward meaning.

## RESEARCH METHOD

This study uses a qualitative descriptive method which aims to gain a comprehensive understanding of the phonetic reference-inference relationship in *wangsalan* sindhenan. Data were analyzed using intertextuality, distribution, equivalent and functional pragmatic methods. The intertextual method is used to reproduce other texts to deepen the meaning of the text in the reference-inference relationship in *wangsalan* sindhenan. The intertextual method is used to analyze the first, second and third problem formulations. This method is used to explain a text within the scope of Javanese socio-cultural. In addition, the functional pragmatic method is also used to analyze the third problem formulation. The workings of this method are the first to explain the context of the *wangsalan* sindhenan. Both proofs use the distribution method.

## RESULTS AND DISCUSSION

The phonetic reference-inference relationship in the sindhenan dynasty is the reference-inference sound affinity in the form of syllables. The position of syllables in a word is divided into three, namely beginning, middle and end. Based on the cross position of syllables in a word, the phonetic relationship consists of eight, namely beginning-beginning, beginning-middle, beginning-end, middle-beginning, middle-end, middle-end, end-beginning, middle-end and end. Each positioning can be seen in the data below.

### a. Sound Positioning Relationship at End-End

The positioning of the sound at the end is the relationship between the last syllable in the reference and the last syllable in the inference. The data is described below.

(1)

*ujung jari, balung rondhone kalapa*  
*kawengkua, sayekti dadya usada*  
fingertips, coconut leaf bones  
have it, actually be medicine  
'fingertips, coconut leaf bones  
have actually will be medicine'

This text is found in the Kresna Dhuta puppet play with the puppeteer Ki Nartasabda. This *wangsalan* text is sung during the accompaniment of *srepeg nem*. The *srepeg* type of *gendhing* is used to accompany the entry of the character Werkudara in the scene after the

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jejer. The feeling of longing and feelings of love for someone will be cured if you can have it. The Creator is the Javanese people whose creation is influenced by the cultural context. The form of *cangkriman balung rondhone kalapa* consists of two constituents, namely *balung* "bones" and *rondhone kalapa* "coconut leaves". Referential analysis of the word *balung* is that it has a hard shape and functions as a support for the bodies of animals and humans. In the *cangkriman*, the word *balung* has a connotative meaning, namely the part of the coconut leaf that is hard and functions as a support. The word *balung* itself was chosen to create an asonance and alliteration effect with the previous word, namely the tip. If the word *balung* is replaced with its synonym, namely *tosan*, the effect of beauty created will be reduced. This will be proven by using the substitution technique distribution method below.

(1a)

*\*ujung jari, tosan rondhone kalapa*  
*kawengkua, sayekti dadya usada*  
fingertips, coconut leaf bones  
have it, actually be medicine  
'fingertips, coconut leaf bones  
have actually will be medicine'

Replacing the word *balung* with *tosan* does not change the number of *wangsalan sindhenan* syllables. That is, based on the *wangsalan sindhenan* rule, the replacement of words with the same meaning does not violate. However, the replacement of the word removes the effect of the repetition of the /ung/ sound that was previously created. In addition, the word *rondhon* is a Kawi language which also has an archaic effect. Archaic or ancient effects will be lost if replaced with the word *godhong*. Even though based on the semantic and syllabic aspects are the same, aesthetically the replacement eliminates the archaic impression.

Based on the analysis of its meaning, the reference to the part of the coconut leaf which is hard and functions as a support is *sada* "lidi". The inference can be found cataphorically by using the syllable rules of *wangsalan sindhenan* 4-8/4-8. Because the *cangkriman* has eight syllables, the inference is also in the last eight syllables. The inference options are *sayekti*, *dadya* and *usada*. Based on sound affinity, the inference is *usada*. By using the division technique method for direct elements, the word *sada* as a reference has two syllables namely /sa-da/ while /usada/ as an inference has three syllables namely /u-sa-da/. The positional relationship of the final sound is found in the syllable /da/.

b. Sound Positioning Relationships at Beginning-Beginning

The positioning of the sound at the beginning is the affinity of the syllable that is at the forefront of the reference with the syllable that is at the forefront of the inference. The data is described below.

(2)

*trahing nata, garwa risang Dananjaya*  
*denprayitna, sembarang aywa sembrana*  
descendant of the king, Risang Dananjaya's wife

be careful, everyone don't be careless  
'descendant of the king, wife of rising Dananjaya  
Which be careful everyone don't be careless'

This *wangsalan* text is sung together with the song *Ayak Wolu*. The gending is played to accompany the arrival of the character *Anoman* in a scene in the play *Sumantri Ngenger*. The puppet show was played by Ki Yohan Susilo. The contents of the *wangsalan* are in the form of advice for people to act carefully and not be careless.

The form of *cangkriman garwa risang Dananjaya* is composed of two constituents namely *garwa* and *risang Dananjaya*. The word *garwa* is a variety of *krama inggil* from *bojo*. Apart from giving a more polite effect, the choice of the word *garwa* has assonance and alliteration. The alliteration is in the form of repetition of consonants /r,w/ while the assonance is in the form of repetition of vowels /a,ɔ/. If the word *garwa* is replaced with its synonym, namely *bojo*, a change in the poetic effect will occur. This is evidenced by the substitution technique distribution method below.

(2a)  
*trahing nata, bojo risang Dananjaya*  
*denprayitna, sembarang aywa sembrana*  
descendant of the king, Risang Dananjaya's wife  
be careful, everyone don't be careless  
'descendant of the king, wife of rising Dananjaya  
Which be careful everyone don't be careless'

Although syllabic does not violate the rules for the number of syllables, *wangsalan sindhenan*, word replacement *garwa* with *bojo* removing the assonance effect /ɔ/ which is dominant in this *sindhenan* dynasty. As a result of the *sindhenan* ward there is a pressure drop /ɔ/. In addition, the politeness effect on the word is also reduced because *bojo* is a *ngoko* variety.

The word *risang* was chosen to create an alliteration effect. The effect is the repetition of consonants /r, s. ng/. In addition, the word *risang* comes from the *Kawi* language so it is archaic. In the *Kawi* language, *risang* is a particle indicating a person. This means that the word or particle is usually placed in front of the person's name. In Indonesian, terms like this are called articles. The use of *risang* particles for people who have high positions. In this case *Dananjaya* is a member of the *Pandavas* who has another name *Arjuna*. *Dasanama* or other names for *Dananjaya* in Javanese culture include *Janaka*, *Permadi* and *Arjuna*. The name *Dananjaya* was chosen because it can fulfill the syllable rules. In addition, alliteration and assonance effects are also created when using that name. The poetic effect changes when *Dananjaya*'s name is replaced with another *dasanama*. This is evidenced by the substitution technique distribution method below.

(2b)  
\* *trahing nata, garwa risang Janaka*  
*denprayitna, sembarang aywa sembrana*  
descendant of the king, *risang* Janaka's wife

be careful, everyone don't be careless  
'hereditary king, the rising wife of Janaka  
Whichbe careful everyone don't be careless'

Janaka's name does not change the rhyme /ɔ/. Even though this replacement also creates an assonance effect in the form of repetition of vowels /a,ɔ/, syllabically, the name violates the syllable number rule. The name Janaka has only three syllables. As a result, the *wangsalan* lacks one syllable.

(2c)  
\* *trahing nata, garwa risang Janaka*  
*denprayitna, sembarang aywa sembrana*  
descendant of the king, Risang Permadi's wife  
be careful, everyone don't be careless  
'descendant of the king, wife of rising Permadi  
Whichbe careful everyone don't be careless'

Permadi's name changes the rhyme of the *sindhenan* dynasty. That is, the vowel /i./ in the name removes the existing rhyme /ɔ/. In addition, the syllabic name also violates the number of syllables. The name Permadi only has three syllables. As a result, the *wangsalan* lacks one syllable.

(2d)  
\* *trahing nata, garwa risang Arjuna*  
*denprayitna, sembarang aywa sembrana*  
descendant of the king, the wife of Risang Arjuna  
be careful, everyone don't be careless  
the descendant of the king, the rising wife of Arjuna  
Whichbe careful everyone don't be careless'

Arjuna's name does not change the rhyme /ɔ/. Even though this replacement also creates an assonance effect in the form of repetition of vowels /a,ɔ/, syllabically, the name violates the syllable number rule. The name Arjuna has only three syllables. As a result, the *wangsalan* lacks one syllable.

Paraphrase of *cangkriman* garwa risang Dananjaya, the name of Arjuna's wife. In the context of Javanese *wayang*, there are many wives of Arjuna, including Sembadra, Srikandi, Dresnala. This means that the intended reference will be found if it involves the role of inference. The inference can be found cataphorically by using the syllable rules of *wangsalan* sindhenan 4-8/4-8. Because the *cangkriman* has eight syllables, the inference is also found in the last eight syllables of the content. The inference options are arbitrary, *aywa* and *sembrana*. Based on the sound positioning relationship, the inference is arbitrary and arbitrary. This means that the reference from the *cangkriman* in question is Sembadra. By using the method of agih technique for direct elements, the word Sembadra as a reference has three syllables namely /Sem-ba-dra/ while arbitrary and sembrana as an inference there are three syllables namely /sem-ba-rang/ and /sem-bra-na/. The positional relationship of the initial sound is found in the syllable /sem/.

c. Sound Positioning Relationship at End-Beginning

Positioning of the sound at the end is the relationship between the syllable that is at the very end of the reference and the syllable that is at the very front of the inference. The data is described below.

(3)  
*jarwa nendra, narendra yaksa Ngalengka*  
*rukun tresna, dadya srana njunjung praja*  
meaning sleeping, the giant king of Ngalengka  
pillars of love, be a means of elevating the country  
'the meaning of sleep, the giant king of Alengka  
pillars of love, a way to advance the country'

This *wangsalan* text is found in the accompaniment of the sieve *taluh*. *Ayak taluh* is the opening piece of a puppet show. This text is found in Sumantri's play *ngenger* with puppeteer Ki Sukron Suwondo. The contents of this *wangsalan* are in the form of advice so that people maintain harmony. The social context of Indonesian society consists of various tribes, religions, traditions and customs. That is the basis for the creation of the *wangsalan*. By living in harmony, the people have participated in carrying out the stability of the country.

The form of *cangkriman jarwa nendra* consists of two constituents, namely *jarwa* and *nendra*. The word *nendra* which is a Kawi language adds an archaic effect. In addition, the choice of words aims to create assonance and alliteration. The assonance is in the form of repetition of vowels /e,o/ with the word *narendra*. Alliteration in the form of repetition of consonants [n,d,r] is also present in the word. The word *nendra* was chosen to create an internal rhyme (...*nendra*/...Ngalengka). In the repertoire of the Javanese language synonyms for sleep other than *nendra* include *tilem* and *sare*. If the word *nendra* is replaced with the two synonyms, the poeticity will change. This will be proven by using the substitution technique distribution method below.

(3a)  
*\* jarwa tilem, narendra yaksa Ngalengka*  
*rukun tresna, dadya srana njunjung praja*  
meaning sleeping, the giant king of Ngalengka  
pillars of love, be a means of elevating the country  
'the meaning of sleep, the giant king of Alengka  
pillars of love, a way to advance the country'

The replacement of the word does not change the syllabic aspect. This means that there is no excess or shortage of syllables in the *sindhenan* dynasty. The replacement removes the internal rhyme that was previously created. In addition, alliteration in the form of repetition of consonants /n,d,r/ is also missing. Its archaic nature is also lost because the word *tilem* is not Kawi but a variety of middle manners. This also happens in the substitution with the word *sare* below.

(3b)

\* jarwa *sare*, narendra yaksa Ngalengka  
*rukun tresna*, dadya srana njunjung praja  
meaning sleeping, the giant king of Ngalengka  
pillars of love, be a means of elevating the country  
'the meaning of sleep, the giant king of Alengka  
pillars of love, a way to advance the country'

Replacing the word *sare* does not change the syllabic aspect. This means that there is no excess or shortage of syllables in the sindhenan dynasty. The replacement removes the internal rhyme that was previously created. In addition, alliteration in the form of repetition of consonants /n,d,r/ is also missing. The archaic nature is also lost because the word *sare* is not in the Kawi language but in the krama inggil variety.

Paraphrases from *cangkriman* jarwa nendra, namely translations or other languages sleep. In the context of Javanese culture, nendra's translation is *туру*, *tilem* and *sare*. This means that the reference is still vague because there are three translations. Therefore, the role of inference is needed to determine the correct reference through sound affinity. The inference can be found cataphorically by using the syllable rules of *wangsalan* sindhenan 4-8/4-8. Because the *cangkriman* has four syllables, the inference is also found in the four syllables at the beginning of the body. The inference options are *rukun* and *tresna*. Based on the sound positioning relationship, the inference is *rukun*. By using the method of dividing the technique for direct elements, The word *туру* as a reference has two syllables namely /*туру*/ while *rukun* as an inference has two syllables namely /ru-kun/. The positional relationship of the final sound is found in the syllable /ru/.

d. Sound Positioning Relations at Mid-End

The positioning of the sound in the middle is the relationship between the syllable that is at the end of the reference and the syllable that is in the middle of the inference. The data is described below.

(4)

*ujung jari*, *balung rondhane kalapa*  
*kawengkua*, *sayekti dadya usada*  
fingertips, coconut leaf bones  
have it, actually be medicine  
'fingertips, coconut leaf bones  
have actually will be medicine'

This text is found in the Kresna Dhuta puppet play with the puppeteer Ki Nartasabda. This *wangsalan* text is sung during the accompaniment of *srepeg nem*. The *srepeg* type of *gendhing* is used to accompany the entry of the character Werkudara in the scene after the *jejer*. The feeling of longing and feelings of love for someone will be cured if you can have it. The Creator is the Javanese people whose creation is influenced by the cultural context. The shape of the fingertip *cangkriman* consists of two constituents, namely the tip and the finger. The words tip and finger are Kawi languages which add to the beauty of the dynasty. The choice of these words also adds to the beauty of the alliteration aspect of



the consonant /j/. In addition, the word ending was chosen to create assonance /u/ and alliteration /ng/ with the word *balung*. The word end in Javanese is synonymous with the word *poncot* and shoot. If it is replaced with that word, the beauty of the archaic aspect of the dynasty will be lost. The substitution test is as follows.

(4a)

\* *poncot jari, balung rondhone kalapa*  
*kawengkua, sayekti dadya usada*  
fingertips, coconut leaf bones  
sorry, actually be a drug  
'fingertips, coconut leaf bones  
sorry actually will be medicine'

(4b)

\* *pucuk jari, balung rondhone kalapa*  
*kawengkua, sayekti dadya usada*  
fingertips, coconut leaf bones  
sorry, actually be a drug  
'fingertips, coconut leaf bones  
sorry actually will be medicine'

Based on the *wangsalan* sindhenan rules, data (4a) and (4b) do not violate, but both of them violate another poetic aspect, namely alliteration. The alliteration /j/ and /ng/ which were dominant before is not created. The alliteration /j/ and /ng/ in [-j-ng] [jr-] [bl-ng]... which was created before, is not found in (1a) [p-nc-t] [jr-] [bl-ng]... and (1b) [pck] [jr-] [mm-ng].... Even though data (1b) gives rise to an assonance /u/, the use of the word shoot does not give an archaic impression.

A paraphrase of the fingertip *cangkriman*, namely the term for the part of the finger that is at the very end. In the context of Javanese culture, the part of the finger that is located at the tip is the nail. The inference can be found categorically by using the syllable rules of *wangsalan* sindhenan 4-8/4-8. Because the *cangkriman* has four syllables, the inference is also found in the four syllables at the beginning of the content section. Based on the positional relationship of the sounds, the inference is *kawengkua*. By using the technique distribution method for direct elements, *kuku* as a reference has two syllables, namely /ku-ku/ while *kawengkua* as an inference has four syllables namely /ka-weng-ku-a/.

e. Sound Positioning Relations at Beginning-Mid

The positioning of the sound in the beginning is the relationship between the syllable in the middle of the reference and the syllable in the middle of the inference. The data is described below.

(5)

*ujung jari, balung rondhane kalapa*  
*kawengkua, sayekti dadya usada*  
fingertips, coconut leaf bones  
have it, actually be medicine

'fingertips, coconut leaf bones  
have actually will be medicine'

This text is found in the Kresna Dhuta puppet play with the puppeteer Ki Nartasabda. This *wangsalan* text is sung during the accompaniment of *srepeg nem*. The *srepeg* type of *gendhing* is used to accompany the entry of the character Werkudara in the scene after the *jejer*. The feeling of longing and feelings of love for someone will be cured if you can have it. The Creator is the Javanese people whose creation is influenced by the cultural context. The shape of the fingertip *cangkriman* consists of two constituents, namely the tip and the finger. The words tip and finger are Kawi languages which add to the beauty of the dynasty. The choice of these words also adds to the beauty of the alliteration aspect of the consonant /j/. In addition, the word ending was chosen to create assonance /u/ and alliteration /ng/ with the word *balung*. The word end in Javanese is synonymous with the word *poncot* and shoot. If it is replaced with that word, the beauty of the archaic aspect of the dynasty will be lost. The substitution test is as follows.

(5a)

*poncot jari, balung rondhone kalapa*  
*kawengkua, sayekti dadya usada*  
fingertips, coconut leaf bones  
sorry, actually be a drug  
'fingertips, coconut leaf bones  
sorry actually will be medicine'

(5b)

*pucuk jari, balung rondhone kalapa*  
*kawengkua, sayekti dadya usada*  
fingertips, coconut leaf bones  
sorry, actually be a drug  
'fingertips, coconut leaf bones  
sorry actually will be medicine'

Based on the rules of *wangsalan sindhenan*, data (5a) and (5b) do not violate, but both of them violate another poetic aspect, namely alliteration. The alliteration /j/ and /ng/ which were dominant before is not created. The alliteration /j/ and /ng/ in [-j-ng] [jr-] [bl-ng]... which was created before, is not found in (1a) [p-nc-t] [jr-] [bl-ng]... and (1b) [pck] [jr-] [mm-ng].... Even though data (5b) gives rise to an assonance /u/, the use of the word shoot does not give an archaic impression.

A paraphrase of the fingertip *cangkriman*, namely the term for the part of the finger that is at the very end. In the context of Javanese culture, the part of the finger that is located at the tip is the nail. The inference can be found categorically by using the syllable rules of *wangsalan sindhenan* 4-8/4-8. Because the *cangkriman* has four syllables, the inference is also found in the four syllables at the beginning of the content section. Based on the positional relationship of the sounds, the inference is *kawengkua*. By using the technique distribution method for direct elements, kuku as a reference has two syllables, namely /ku-ku/ while *kawengkua* as an inference has four syllables namely /ka-weng-ku-a/.

f. Sound Positioning Relations at Mid-Mid

The positioning of the sound in the middle is the relationship between the syllable in the middle of the reference and the syllable in the middle of the inference. The data is described below.

(6)  
*kawi lima, putra priya Dahyang Durna*  
*pancasila dhasaring nagri utama*  
kawi lima, son of Dahyang Durna  
Pancasila is the main state  
'five in Kawi, son of Dahyang Durna  
Pancasila is the main foundation of the state'

The creator of the *wangsalan* is a sindhen who is categorized as old. The Creator stated that Pancasila is the foundation of a good state. It has been believed to be true and agreed upon by the Indonesian people. The *Wangsalan* was created when the Indonesian people had not long been independent. Speakers and speakers in this case are Indonesian citizens. This *wangsalan* was found in a puppet show with the play Kresna Dhuta played by Ki Nartasabda. This text is sung to the accompaniment of sieve nem.

The form of *Cangkriman Putra Priya Dang Hyang Durna* consists of two constituents, namely *Putra Priya* and *Dang Hyang Durna*. The word *Putra*, which is in Kawi language, adds to the archaic effect. In addition, the choice of the word *son* aims to create assonance and alliteration. Assonance in the form of repetition of the vowel [u,ɔ] is found in the vocal framework of the *wangsalan* clangriman: [-u--ɔ] [--i-ɔ] [-a – a--] [-u--ɔ]. Alliteration in the form of repetition of consonants [p,r] is found in the word *priya*. In the repertoire of the Javanese language, synonyms for children other than sons include children and *atmaja*. Even though the meaning is the same, if the word *son* is replaced with the two synonyms, the poeticity will change. This will be proven by using the substitution technique distribution method below.

(6a)  
\* *kawi lima, anak priya dang hyangDurna*  
*pancasila dhasaring nagri utama*  
kawi lima, son of priest Durna  
Pancasila is the main state  
'five Kawinya, son of priest Durna  
Pancasila is the main foundation of the state'

Word replacement child syllabic does not change because they both have two syllables. The resulting assonance turns into a repetition of the vowel [a]. This means that the repetition only occurs in one vowel only. The alliteration that is created also changes, namely it becomes a repetition of consonants [n, k]. As a result, the emphasis in the form of consonants [p,r,t] is reduced. In addition, the word *child* is not a Kawi language, so it does not have an archaic effect. The same thing also happens in the following substitution of the word *atmaja*.

(6b)

\* *kawi lima, atmaja priya dang hyangDurna*  
*pancasila dhasaring nagri utama*  
kawi lima, son of priest Durna  
Pancasila is the main state  
'five Kawinya, son of priest Durna  
Pancasila is the main foundation of the state'

Even though they both have archaic characteristics, the syllabic substitution of *atmaja* with the word *atmaja* violates the rules of the *wangsalan* sindhenan syllable. The sindhenan dynasty will have one syllable excess and this will affect the rhythm. As a result, even though asonance and alliteration are created, the type of *wangsalan* sindhenan will change to *wangsalan* matching.

The word *dang hyang* was chosen to create an alliteration effect. The effect is in the form of repetition of the consonant /d/ with the word Durna. In addition, the word *dang hyang* comes from the Kawi language, so it is archaic. In the Kawi language *dang hyang* is a particle indicating a person. This means that the word or particle is usually placed in front of the person's name. In Indonesian, terms like this are called articles. The use of the *dang hyang* particle for people who have high positions, such as priests, *begawan* or *brahmanas*.

Paraphrase of *cangkriman* son of *priya sang hyang Durna*, namely the name of the son of the priest Durna. In the context of Javanese *wayang* culture, the name of the Durna priest's son is Aswatama. Aswatama as a reference will be related to sound with its inference on the contents of *wangsalan* sindhenan. The inference can be found cataphorically by using the syllable rules of *wangsalan* sindhenan 4-8/4-8. Because the *cangkriman* has eight syllables, the inference is also in the last eight syllables. The inference options are *dhasaring*, *nagri* and main. Based on the sound positioning relationship, the inference is the main one. By using the technique distribution method for direct elements, Aswatama said as a reference there are four syllables namely /A-swa-ta-ma/ while /utama/ as an inference there are three syllables namely /u-ta-ma/.

g. Sound Positioning Relations at Mid-End

The positioning of the sound in the middle is the relationship between the syllable that is in the middle of the reference and the syllable that is at the end of the inference. The data is described below.

(7)

*suteng nendra, prajane sri Bomantara*  
*denupaya, lamun sira darbe tresna*  
son of the king, the kingdom of Sri Bomantara  
tried, if you have love  
'son of the king, the kingdom of Sri Bomantara  
try it, if you have love'

Phonetical Relations of Reference-Inference in *Wangsalan Sindhenan*

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The form of *cangkriman prajane sri Bomantara* consists of two constituents namely *prajane* and *sri Bomantara*. The word *sri* was chosen to create an archaic effect. This is because the word comes from the Kawi language. The word was chosen to increase the alliteration pressure of the consonant /s,r/ which is dominant in the sindhenan dynasty. The synonym of *katasri* is king. Even though the meaning is the same, if the word *sri* is replaced with *raja*, the poetic effect will change. This is evidenced by the substitution technique distribution method below.

(7a)  
*suteng nendra, prajane raja Bomantara*  
*denupaya, lamun sira darbe tresna*  
son of the king, the kingdom of Sri Bomantara  
tried, if you have love  
'son of the king, the kingdom of Sri Bomantara  
try it, if you have love'

The replacement removes the archaic effect of pre-existing words. This is because the word *raja* is not included in the Kawi language. In addition, the alliteration effect in the form of repetition of the consonant /s/ is lost. As a result, the intensity of the consonant /s/ in the sindhenan dynasty also decreases. What is more fatal is that there is an excess number of syllables in the sindhenan dynasty to thirteen syllables.

A paraphrase of *cangkriman prajane sri Bomantara*, namely the country name of the Bomantara puppet character. In the context of Javanese *wayang*, the country's name is *Surateleng*. The inference can be found cataphorically by using the syllable rules of *wangsalan sindhenan* 4-8/4-8. Because the *cangkriman* has eight syllables, the inference is also found in the last eight syllables of the content. The inference options are *seagrass*, *sira*, *darbed* and *tresna*. Based on the sound positioning relationship, the inference is *sira*. By using the technique distribution method for direct elements, the word *Surateleng* as a reference has four syllables namely /Su-ra-te-leng/ while *sira* as an inference has two syllables namely /si-ra/. The positional relationship of the middle-end sound is found in the syllable /ra/.

h. Sound Positioning Relations at Mid-Beginning

The positioning of the mid-initial sound is the affinity of the syllable that is in the middle of the reference with the syllable that is at the forefront of the inference. The data is described below.

(8)  
*Bimaputra, putra aji Lesanpura*  
*dadya kaca, setya tuhu ing ubaya*  
bima anak, Lesanpura's great child  
be a mirror, very faithful to the promise'  
'Bima's son, a great kid in Lesanpura  
be a mirror, very faithful to the promise'

Phonetical Relations of Reference-Inference in *Wangsalan* Sindhenan

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The form of *cangkriman* Bima Putra has two constituents, namely Bima and Putra. The construction of the Bimaputra phrase (explanatory + core) is a type of classic variant construction to add aesthetics. As a result, interpretation with these constructions is more difficult because they are not in accordance with the constructions used in everyday life. In addition, this construction is used to create a lexical parallelism effect with the word Putra after it. This beauty can be proven by the permutation technique distribution method below.

(8a)

\* putra Bima, putra aji Lesanpura  
dadya kaca, setya tuhu ing ubaya  
bima anak, Lesanpura's great child  
be a mirror, very faithful to the promise'  
'Bima's son, a great kid in Lesanpura  
be a mirror, very faithful to the promise'

The construction of Putra Bima (core + explanation) is a variant of everyday language. As a result, the archaic or classic impression of the puzzle is lost. This means that the beauty principle of Javanese culture regarding “the more hidden the more beautiful” is not found in this construction. Even though it doesn't change the internal rhyme (...Bima/...Lesanpura) the reversal eliminates lexical parallelism. This resulted in a change in the type of the sindhenan *lampah* dynasty into the ordinary sindhenan dynasty. A paraphrase of *cangkriman* Putra Bima, namely the name of Bima's son. In the context of Javanese *wayang*, Bima has three children, namely Gathokkaca, Antareja and Antasena. That means that the reference to the *cangkriman* is still vague. To get the right reference, it is necessary to pay attention to the contents of the *wangsalan*. The inference can be found cataphorically by using the syllable rules of *wangsalan* sindhenan 4-8/4-8. Because the *cangkriman* has four syllables, the inference is also found in the four syllables at the beginning of the body. The inference options are *dadya* and glass. Based on the sound positioning relationship, the inference is glass. This means that the reference in question is Gathokkaca. By using the method of division of techniques for direct elements, said Gathokkaca as a reference there are four syllables, namely /ga-thot-ka-ca/ while the glass as an inference has two syllables namely /ka-ca/. The positional relationship of the middle-initial sound is found in the syllable /ka/.

The phonetic reference-inference relationship in the sindhenan *wangsalan* which is veiled is a form of internalization of Javanese cultural aspects. According to Kadarisman (2002:5) Javanese culture has a characteristic of circularity or its discontinuity. This circular mode of thinking also appears, among other things, as the principle of indirectness or “indirect principle.” One of the popular sayings in Javanese culture is responsive *ing sasmita*, or “keep a sharp eye on a gesture,” however subtle or subtle the gesture may be. In the interpretation of *wangsalan* sindhenan, rods and *karep* have a sound relationship, both of which can be used as signals. These gestures are used to find *werdi* or the overall meaning of *wangsalan* sindhenan.

The phonetic reference-inference relationship in the sindhenan dynasty is associative. That is, the relationship is not regulated in space. According to Saussure (1993:224)

associative relations are regulated based on the act of arbitrariness. That is, groups that are formed based on mental associations do not only unite terms that have one feature in common. The grouping is based on the variety of relationships that can be created. The associative relationship found in the bars with *karep* depends on the whims of the speakers. The similitude is based on the nature of the form relationship. The form relationship is in the form of basic word associations and syllables. As a result, the speaker is also at liberty to increase the form relationship to the content or meaning relationship.

Phonolexical relations become landmarks or *sasmita* to reveal the reference-inference *werdi* in *wangsalan sindhenan*. According to Djajasudarma (1993: 53) the meaning or *werdi* is the relationship between the sign in the form of a sound symbol in speech and the intended event. *Werdi* or the overall meaning of *wangsalan sindhenan* is obtained by interpreting the *teges* (meaning) and *karep* (meaning). To find the words or the meaning of the speakers, they first analyze the lexical and grammatical forms of *cangkriman*. *Teges* or meaning analysis through form is carried out to answer the bars or puzzle answers intended by the speaker. Because the answer to the riddle is subjective, its truth is tested on the contents of the *wangsalan sindhenan*. The contents of the *wangsalan* contain assertive, directive and expressive illocutive messages. In the contents of the *sindhenan wangsalan* there are words related to form and form and content. It was only then that the references in the *sindhenan* dynasty were found. Which means, speakers are able to find *werdi wangsalan sindhenan*.

Phonolexical relations are the affinity of syllables and words on the stem as a reference with *karep* as an inference. The phonetic relationship in the *sindhenan* dynasty is manifested through the reappearance of one or more syllables contained in the stem to *karep*. That is, the syllable contained in the stem as a reference reappears in *karep* as inference. There are no *sindhenan wangsalan* bars and *karep* in the form of words with one syllable. Both are in the form of words consisting of at least two syllables. That is, the form consists of three or more syllables

## CONCLUSION

Based on its position, related syllables can be at the beginning, middle and end of a word. Even so, the results of variations based on the data are only eight, namely (a) sound positioning relations at beginning-beginning, (b) sound positioning relations at beginning-mid, (c) sound positioning relations at mid-beginning, (d) sound positioning relations at mid-mid, (e) sound positioning relations at mid-end, (f) sound positioning relations at beginning-end, (g) sound positioning relations at end-mid, and (h) sound positioning relations at end-end.

The most frequently found phonetic relationships are sound positioning patterns at the end, while the fewest are in the middle and beginning. Syllables at the end of words tend to be more contrasting and are chosen to be related to the same position. According to (Wahab, 1991) speakers as encoders tend to convey messages in the easiest way possible. That is, speakers will avoid complicated ways of conveying messages. In relation to this, the speaker will take just one syllable rather than two or more syllables and then reappear. When viewed from the perspective of language production, speakers will find

it easier to take one syllable that is located the same way to re-associate it. The positioning of the sound in the middle is a little found because its production is more difficult than at the beginning or end. Sound positions with the same location are easier to produce than those that are different. A small number of syllable equivalents is much easier to produce than one with a large number of syllables. The most commonly found lexical relations are zeros or no affixes, while the fewest are infixes. In line with the opinion above, it is easier for speakers to repeat words without adding anything rather than adding prefixes, infixes or infixes.

Conversely, the speaker as an interpreter will find it easier to find references if there are many syllable affinities. The more related syllables, the clearer the instructions for finding the references-inferences. According to (Wahab, 1991) the speaker wants to utter segments of language sounds that are sufficiently contrasting and clear to him. Contrasting sound segments are usually located at the beginning and end of a word. Speakers will find it easier to find the relationship between sound positioning and ending and initial variations. The positioning of the sound in the middle is more difficult for speakers to interpret. In addition, speakers will also find it easier to interpret lexical relations with zero affixes than those with prefixes, infixes or suffixes. Zero lexical relations have a clearer and firmer impression because they are not obscured by morphological processes

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