Susi Darihastining, et.al

THE USE OF NONVERBAL LANGUAGE AND ETHNOPRAGMATIC SYMBOLS PIDGIN IN DIGITAL PERFORMANCE LITERATURE

Dosen

Kelas Plagiasi 1

STIE PGRI Dewantara Jombang

Document Details

Submission ID

trn:oid:::1:3121602429

Submission Date

Dec 24, 2024, 8:24 AM GMT+7

Download Date

Dec 24, 2024, 8:26 AM GMT+7

File Name

ARTIKEL_Q2_SUSI_DKK,2024_KIRIM_TURNITIN.docx

File Size

519.1 KB

12 Pages

4,844 Words

26,939 Characters

14% Overall Similarity

The combined total of all matches, including overlapping sources, for each database.

Filtered from the Report

▸ Bibliography

▸ Quoted Text

Match Groups

39 Not Cited or Quoted 12%
Matches with neither in-text citation nor quotation marks

9 Missing Quotations 2%
Matches that are still very similar to source material

0 Missing Citation 0%
Matches that have quotation marks, but no in-text citation

0 Cited and Quoted 0%
Matches with in-text citation present, but no quotation marks

Top Sources

12%   🌐 Internet sources

7%   📖 Publications

5%   👤 Submitted works (Student Papers)

Integrity Flags

0 Integrity Flags for Review

No suspicious text manipulations found.

Our system's algorithms look deeply at a document for any inconsistencies that would set it apart from a normal submission. If we notice something strange, we flag it for you to review.

A Flag is not necessarily an indicator of a problem. However, we'd recommend you focus your attention there for further review.

Match Groups

🔴 **39** Not Cited or Quoted 12%
Matches with neither in-text citation nor quotation marks

💬 **9** Missing Quotations 2%
Matches that are still very similar to source material

📄 **0** Missing Citation 0%
Matches that have quotation marks, but no in-text citation

📦 **0** Cited and Quoted 0%
Matches with in-text citation present, but no quotation marks

Top Sources

12%	🌐	Internet sources
7%	📖	Publications
5%	👤	Submitted works (Student Papers)

Top Sources

The sources with the highest number of matches within the submission. Overlapping sources will not be displayed.

1   Internet
repository.usd.ac.id   **3%**

2   Student papers
Universitas Sanata Dharma   **2%**

3   Internet
repositori.uji.es   **2%**

4   Internet
discovery.researcher.life   **1%**

5   Internet
www.readersinsight.net   **1%**

6   Publication
Klimova, Blanka Frydrychova, and Ilona Semradova. "Barriers to communication"...   **1%**

7   Internet
iopscience.iop.org   **1%**

8   Internet
repository.universitaspahlawan.ac.id   **1%**

9   Internet
ojs.badanbahasa.kemdikbud.go.id   **1%**

10   Internet
smartlib.umri.ac.id   **0%**

11 Publication

Intan Rahmayanti, Nurlelasari Nurlelasari, Desi Harneti, Rani Maharani, Darwati ... 0%

12 Internet

journal.uny.ac.id 0%

13 Internet

www.researchgate.net 0%

14 Internet

ojs.linguistik-indonesia.org 0%

15 Internet

ejournal.uinsalatiga.ac.id 0%

16 Publication

Gabriella Novainty Soedjarwo, Gabriella Inggita Saskara. "Persuasive Acts in the ... 0%

17 Internet

www.me.engr.tu.ac.th 0%

18 Publication

Nancy Bonvillain. "The Routledge Handbook of Linguistic Anthropology", Routled... 0%

THE USE OF NONVERBAL LANGUAGE AND ETHNOPRAGMATIC SYMBOLS PIDGIN IN DIGITAL PERFORMANCE LITERATURE

Susi Darihastining[1]
Muhammad Saibani Wiyanto[2]
Mukhzamilah[3]
Rahadian Bisma[4]

[1]Department of Indonesian Language and Literature Education, Faculty of Teacher Training and Education, Universitas PGRI Jombang, Jombang, Indonesia
[2]English Education Study Programme, Faculty of Teacher Training and Education, Universitas PGRI Jombang, Jombang, Indonesia
[3]Department of Indonesian Language and Literature Education, Faculty of Language and Arts, Surabaya State University, Surabaya, Indonesia
[4]Information Systems Department, Faculty of Engineering, Surabaya State University, Surabaya, Indonesia

Abstract

Jidor Sentulan stage literature in Jombang, East Java has symbolic pidgin elements which are manifested in the ethnopragmatic use of nonverbal language. Ethnopragmatics examines language use based on the cultural context in local society. The urgency of this research is that the researcher wants to highlight the wisdom of stage literature which has a local cultural character through the Jombangan Javanese language and complement ethnopragmatic studies in Indonesia. The research objectives include (1) describing the form of nonverbal language in the Jidor Sentulan digital performance literature and (2) describing the ethnopragmatic symbolic meaning of the use of nonverbal language in the Jidor Sentulan digital performance literature in East Java. This research uses qualitative research methods using an ethnopragmatic analysis model. The source of research data is Jidor Sentulan's digital stage literature. The data is in the form of nonverbal language, the symbolic pidgin meaning of ethnopragmatic use of nonverbal language in the digital performance literature of Jidor Sentulan, East Java. Data collection techniques through observation and documentation, data analysis (1) identifying documents, (2) classifying the sequence of events in stage literature and (3) integrating each stage of the event. The results of the research include (1) the existing stages of the Jidor Sentulan stage literature event. 8 stages. And (2) ethnogrammatic symbolic pidgin meaning as a representation of Indonesian culture.

[1*] Corresponding author, email: susidarihastining.Upjb@gmail.com

1. INTRODUCTION

The Jidor Sentulan stage literature in Jombang, East Java has symbolic pidgin elements that are manifested in the use of nonverbal language ethnopragmatically. Ethnopragmatics studies the use of language based on the cultural context in the local community. The urgency of this research that researchers want to raise the wisdom of stage literature that has a local cultural character through the Jombangan Javanese language and complement ethnopragmatic studies in Indonesia. The objectives of the research include (1) describing the form of nonverbal language in Jidor Sentulan digital stage literature and (2) describing the symbolic pidgin meaning of ethnopragmatic use of nonverbal language in Jidor Sentulan digital stage literature in East Java.

Jidor Sentulan digital stage literature has a form of nonverbal language. The form of nonverbal language can be divided into two, namely dynamic nonverbal language and static nonverbal language (hu.2014). Nonverbal movement expressions are not always called nonverbal language. Nonverbal movements can be called nonverbal language which has characteristics, namely there are two requirements (1) movements that are connected with several meanings that contain pragmatics and movements that have (2) movement relationships that can be understood by the speech partner (Krauss, Chen & Chawla, 1996). The use of nonverbal language forms can be conveyed through nonlinguistic aspects for messages that refer to several ways other than the use of words.

Dynamic nonverbal language, namely body language and body parts accompanied by movements, such as eye contact, body part movements (for example facial expressions, eye movements, head movements, hand movements, body movements or a combination of one with another to express the speaker's pragmatic meaning. And the form of static nonverbal language is the body part that contains pragmatic meaning, such as body posture, facial expression, hair color, and others owned by the speaker. (Botting, 2005: Lapakko, 2007, Zhou, 2009), (1) The form of dynamic nonverbal language. The form of nonverbal language is very dependent on the context that accompanies it. Therefore, the form of nonverbal language depends on the ability to interpret by the use of context by the speaker and the interlocutor. Facial expression is an expression of the speaker's feelings towards the interlocutor. If the facial expression seems cheerful, it means that the speaker is giving a sign that he is pleased in his heart. The cheerful facial expression expresses a happy feeling, if on the other hand the sullen facial expression means that the speaker is angry, towards the interlocutor. Or disappointed with the situation that is actually happening in his heart. And (2) Dynamic forms of non-verbal language with hand movements, body movements, dancing styles or body-twisting dances. Hugging, shaking hands, have their own meaning.

Static nonverbal language forms (Hu, 2014) Relating to the body and body parts, objects attached to the body, objects owned by a person. Static nonverbal language can also convey certain messages to the interlocutor. Static nonverbal language forms are body parts or objects that do not move but can express the pragmatic meaning of the

speaker. In sequence, they include, Nose bridge, (penthul and chubby), chubby cheek shape. Scary teeth shape, scary black skin color, blonde hair color.

Other static nonverbal languages, namely body equipment that describes social status in society. Such as clothing, make up, jewelry, keris, gaman weapons, art tools as a form of cultural preservation. Other social statuses that are identified symbolically metaphorically are said to be reflected in the weapons carried and used in acting in stage literature, for example, gaman weapons which are traditional for East Javanese Jombang people. Which symbolizes the Jombang knight as a powerful and authoritative young man. The machete or tapak enjang sword owned by the wiraguna as the role of a healer. A symbol of the status of a healer who helps the community. Powerful and efficacious in healing at that time in primitive society.

Symbolic is formed in the process of emphasizing meaning in conversations that tend to be often carried out by Javanese art activists, especially in Jombang. Javanese is the focus of this analysis. The Javanese language used by art activists is unique, namely showing a distinctive attitude (Arifin, 2023; Imam Sutardjo, 2017), showing identity. ethnopragmatic symbolic meaning as a representation of Indonesian culture. Also related to the symbolic pidgin contained in the Jidor Sentulan stage literature. It is said to be pidgin and has symbolic elements that are used from generation to generation by stage literature activists.

This process reflects the social and cultural dynamics of the communities involved. In addition, the use of pidgin language can help bridge the gap between the older and younger generations in enjoying this cultural heritage.' Zhang et al. (2017) showed that mobile applications can increase accessibility and community participation in language and cultural preservation. By digitizing staged literature performances, the community can not only enjoy the content but also learn about the structure of the pidgin language used. This is in line with the view of (Hinton, 2013), who emphasized the importance of community involvement in language revitalization through technology. Challenges in Preserving Pidgin and Staged Literature Although digitalization promises better preservation, challenges remain, including issues of digital literacy and access to technology. The literature shows that to achieve success in preserving regional languages, an approach that actively involves the community in the digital education process is essential (Crystal, 2000).

Researchers capture the phenomenon that occurs in the Jidor Sentulan stage literature in East Java. From the process of using language in stage literature, it is identified with language that is directed and has a pidginized nature. Stage literature can be raised as a pidgin language formula. The Jidor Sentulan stage literature in East Java has a pidgin language which this time can also be reviewed ethnopragmatically which is found in the symbolic and non-verbal elements in stage literature.

2. LITERATURE REVIEW

Pragmatics also studies persuasion, by looking at the use of language in real contexts. The famous content creator Genshin Impact applies the theory of hope in persuading to increase the potential of characters and hopes to persuade the public or viewers. This system is called gacha or gacha game, players do not know for sure their luck. This strategy works because Atsu often conveys his persuasive efforts. Data is taken from videos uploaded to his YouTube account with Asian GuySteam. Data is stored by screenshots and analyzing persuasiveness using the theory of visual aid hope.

The results of the analysis show that the success of Atsu's persuasive efforts is supported by increasing player expectations in getting rewards and visual aids through video creativity. (Soedjarwo & Saskara, 2024).

The target language is the focus of learners' pragmatic awareness, as also suggested by some scholars, the multilingual perspective should also be adopted in the analysis of pragmatic awareness. The facts show the specific characteristics of multilingual understanding and pragmatic awareness. Considering these aspects, the results of this study focus on the pragmatic awareness of multilingual learners when they collaborate in three different languages, namely Catalan, Spanish and English. The corpus consists of recordings of oral interactions of 30 students working in pairs to write three email request messages. In an attempt to provide a holistic and ecological picture of learners' performance, pragmatic-related episodes were identified with Brown and Levinson's (1987) politeness features and Leech's (1983) approach to pragmatic competence. These results are in line with actual research. (Martinez-Buffa & Safont, 2023).

The study aims to identify the form and meaning of speech acts used by characters and understand the interpretation of dialogue between speakers and listeners. The qualitative descriptive analysis method is used to examine all of Heidi's utterances containing speech acts according to Wijana's theory (Munthalib, 2009) and the meaning of speech acts using Searle's theory. The findings obtained reveal the existence of various types of speech acts, including direct literal, direct nonliteral, direct literal and direct nonliteral. The study aims to provide an iconic picture as a motivational concept in literary language in the leading novel of African-American literature, namely Sula by Morrison. Iconic nature is considered as one of the prominent principles in language motivation in which there are similarities between form and concept.

The study of iconic tones in literary works became important after the emergence of modernism in art and literature, whereas before the iconic notes as a source of motivation were considered a prominent feature of primitive language and poetic language only. The results of his research focus on two important figures of speech, namely metaphor and metonymy and how both appear together in literary texts as iconic perspective material from the motivated. (Mohsin & Idrus, 2018).

Exploratory studies build a system for processing pidgin from stage literary texts. Pidgin develops the meaning of a communication between people who are not native language users (Janet Holmes, 2013). (Affia, 2023; Buba et al., 2016; Hyun, 2015; Raymond & Ngulube, 2022; Spice, 2018; Unachukwu et al., 2020) state code mixing as a useful tool for learning and opening schemata in the early stages of language acquisition. Linguistic anthropology is the study of language in a broader cultural context. This is related to the use of culturally meaningful and communicative semiotic practices, as resources for forming large and small social groups while large or small are included in semiotic practices. (Foley, 2020).

Some of the research results that have been conducted by researchers can be presented as follows. The results of this study can be associated with the uniqueness of Jidor Sentulan stage literature which has a narrative form in the narrative dialogue can be seen in the pragmatic study that in the narrative dialogue used by Jidor Sentulan activists contains elements of speech act (Darihastining & Sulistianingsih, 2018), in the digital era students are spoiled with gadgets as a tool for literacy in addition to communication as a digital media. The literacy skills of students with local cultural characters can be trained through the results of research on E-PUB. Students can be

skilled at listening through E-PUB by watching stage literature digitally (Darihastining et al., 2019), Students can also be skilled at writing narratives through the E-PUB application by exploring local knowledge in its scheme (Darihastining et al., 2020). Students can be inspired to maintain and preserve regional culture, especially stage literature as a national culture.

The purpose of this study is (1) to describe the form of nonverbal language in the form of nonverbal language in digital literature Jidor Sentulan and (2) to describe the meaning of ethnopragmatic symbols of East Java Jidor Sentulan in the use of nonverbal language in digital stage literature. Jidor Sentulan has a narrative form in dialogue that is seen in pragmatic learning (Darihastining & Sulistianingsih, 2018), students are spoiled with devices in the digital era to be literate in communication. Students' literacy skills with local wisdom characters can be trained through research results on E-PUB. Students can listen to E-PUB by watching digital literary stages too (Darihastining et al, 2019). Students can write through the E-PUB application by exploring local knowledge about schemes (Darihastining et.al., 2020). These symbols are formed in the process of emphasizing meaning in conversations that tend to be carried out by Javanese art activists in Jombang. The Javanese language used by art activists is unique, namely it has a special character (Arifin, 2023: Imam Sutardjo, 2017) which shows their identity.

3. METHODS

The study used a qualitative research method using ethnopragmatic analysis. The source of research data is the digital stage literature of Jidor Sentulan. The data is in the form of nonverbal language, symbolic meaning of ethnopragmatic use of nonverbal language in digital stage literature of Jidor Sentulan East Java. Data collection techniques through observation and documentation, Data analysis (1) identifying documents, (2) classifying the sequence of events in stage literature and (3) integrating each stage of events. The results of the study include (1) the form of stages of events in Jidor Sentulan stage literature which consists of 8 stages. And (2) ethnopragmatic symbolic meaning as a representation of Indonesian culture.

Eight stages or events, namely (1) the opening of the performance in the form of reading of shalawat and continued with, (2) a description of two young men named Penthul and Tembem who have ingon-ingon (pets) in the form of Kumbang Semendhung, (3) an opening prayer for the sohibbul hajjah or the one who invites. Jidor Sentulan and advice for the bride and groom, both the bride and groom getting married and the bride and groom getting circumcised, (4) the dialogic process in caring for Kumbang Semendhung, (5) Tembem being bitten by Kumbang Semendhung, (6) Penthul helping Tembem with Gaman Tapak Edan, (7) Tembem and Kumbang Semendhung being taken to Mbah Wiroguno to be treated, and (8) Mbah Wiroguno treating Tembem and Kumbang Semendhung with his machete.

4. RESULTS

The Research results of Data analysis techniques findings are implemented through stages, (1) identifying data, namely finding special markers of each data that can be collected. As a typical marker, then from the results of the identification make categorization or classification of data based on the same typical markers. The next

stage is interpreted. Each category to answer and describe the indicators of the problem formulation. The form of nonverbal language is divided into two, namely dynamic nonverbal language and static nonverbal language (hu.2014). The results of the study include (1) the form of stages of the Jidor Sentulan literary stage event which consists of 8 stages. And (2) the symbolic meaning of ethnogrammatics as a representation of Indonesian culture. The Form of the Stages of Literary Events of the Jidor Sentulan Performance can be described as follows: Eight stages or events, namely (a) the opening of the performance in the form of reading shalawat and continued with, (b) a description of two young men named Penthul and Tembem who have ingon-ingon (pets) in the form of Kumbang Semendhung, (c) an opening prayer for the sohibbul hajjah or the one who invited, Jidor Sentulan and advice for the bride and groom, both the bride and groom for marriage or the bride and groom to be circumcised, (d) the dialogic process in caring for Kumbang Semendhung, (f) Tembem being bitten by Kumbang Semendhung, (g) Penthul helping Tembem with Gaman Tapak Edan, (h) Tembem and Kumbang Semendhung being taken to Mbah Wiroguno to be treated, and (i) Mbah Wiroguno treating Tembem and Kumbang Semendhung with his machete.

4.1. The symbolic meaning of etnopragmatics as the Indonesian Cultural Representation.

Symbolic meaning of ethnopragmatics as a representation of Indonesian culture. The form of nonverbal language is divided into two, namely dynamic nonverbal language and static nonverbal language (hu.2014). Dynamic nonverbal language, namely body language and body parts accompanied by movements, such as eye contact, body movement (eg facial expressions, eye movements, head movements, hand movements, body movements or a combination of one with another to express the pragmatic meaning of the speaker.

4.2. Dynamic Nonverbal Language

Body movements or combinations of one with another to express the pragmatic meaning of the speaker. Movements in Jidor Sentulan stage literature are divided into two, namely dance and ndadi or trance. Dance in Jidor Sentulan occurs during pre-dialogue, post-dialogue and in between dialogues between Penthul and Tembem. The dance they use is not a dance that has a concept of movement, namely the joget dance. This indicates that sociologically jidor sentulan is a culture that was born among the lower classes, so that a dance concept is not a priority but the ndadi action is the priority.

The dance on Jidor Sentulan performed by Penthul and Tembem and Mbah Wiraguno is relatively the same and the dance has a type like the dance of Gareng and Petruk. The dance and foot stomping of Penthul and Tembem seem to be greatly influenced by the art of ketoprak which is indeed widely developed in Jombang.

4.3. Static Nonverbal Language Forms

Static nonverbal language forms (Hu, 2014) Relating to the body and body parts, objects attached to the body, objects owned by a person can express the pragmatic meaning of the speaker. In sequence, including, The sharp nose bridge owned by Penthul and the chubby, fat cheeks owned by Tembem) The scary shape of the teeth, the scary black skin color, the blonde hair color. Other static nonverbal languages, namely body equipment that describes social status in society. Such as

clothes used by players, make up, gaman weapons, art tools as a form of cultural preservation.

Other social statuses identified symbolically metaphorically are reflected in the weapons carried and used in acting, for example, the traditional gaman weapon of the East Javanese Jombang people. Which symbolizes the Jombang knight as a powerful and authoritative young man. The Jidor Sentulan stage literature in Jombang, East Java has a symbolic term in the use of nonverbal language in ethnopragmatics. Ethnopragmatics studies the use of language based on the cultural context in society. The urgency of this research is to bring out local wisdom of stage literature with local character through the Jombangan Javanese language and complement ethnopragmatic studies in Indonesia. The use of stage literature language in Jidor Sentulan is identical to pidgin.

No.	Form of Object	Name of Object	Symbolic elements in Piji
1		Bedug	*Bedhug was historically brought by the guardians for the spread of Islam which is mostly concentrated on the North Coast. Jidor Sentulan is a blend of Terbang Jidor art which is the identity of Islamic art in East Java. Contextually, it is a guideline taught by Diponegoro's followers in believing in Islam.*
2		Kumbang Semendhung	Kumbang Semendhung physical characteristics like a combination of Barong sai and Reog, but has a different type of facial features, this is a variation of several aspects of Tionghoa and Reog which are indeed very familiar in the city of Jombang. Constructed according to the needs of the meaning of the community of Jidor Sentulan owners. The form of the depiction of the face is similar to Reog with peacock decorations. However, the process of acting is similar to Barong Sai.

3		Seven kinds of flowers (flowers for ritual events) before the game starts	The seven-colored flower refers to the number Pitu (seven) which in Javanese society is often identified with pitulungan (help), pitudoh or pitedah (guidance). From this perspective, it can be concluded that the intrance or ndadi of the character's role is an act of prayer in a relatively attractive form.
4		Gaman and Sword (weapon) used by the Player	The Gaman in question is a weapon of the East Java community, especially Jombang, which is a symbol of the chivalry of the Jombang youth. In Jidor Sentulan, two types of heirlooms are displayed, namely Gaman Tapak Edan carried by the character Penthul and Parang carried by the character Wiraguna. In the story, gaman can cure sick people, namely when Penthul separates Tembem from the bite of the Semendhung Beetle. exoteric used by Jidor Sentulan activists. And the Gaman weapon is attached to the character of the Jombang youth, which is also used from generation to generation by Jidor Sentulan literary stage activists.
5		Tembem Character	Tembem is a representation of the shape of the mask used by the actor. A mask that has a prominent shape on both cheeks in Javanese is said to be tembem in its naming. The term is identical to a person who has a relatively fat posture. This is a depiction that Tembem is basically fat. Fat is identical to being lazy. Therefore, in the character of Tembem, the character of the 'wrongdoer' is made, the mistake is caused by carelessness. If traced further, carelessness is usually caused by someone not concentrating on doing work and always in a hurry. This is where the physical characterization of Tembem lies.

5. DISCUSSION

There are 8 stages. And (2) the symbolic pidgin meaning of ethnogrammatics as a representation of Indonesian culture. The form of the Stages of the Jidor Sentulan Stage Literary Events that have been described in the findings are events in stage

literature that are manifested from generation to generation which are patterns of storytelling structures in Jidor Sentulan stage literature. The storytelling is done in a standard way, meaning it is not changed by the art activists themselves. The narrative of the story remains the same as the form of the ancestral pattern of the Jidor Sentulan activists which is still traditional and classical. The narrative of this event contains the values of brotherhood between younger siblings, older siblings and neighbors. It also contains social values, namely helping each other, cooperation and cultural values that are still attached. Only the introduction of the narrative is changed to adjust the wedding party or circumcision party according to the event that invites the party as an event or community performance. The dances of the classical style players joget bertari like the style of the punokawan petruk semar and gareng for the style of the Pentul and Tembem characters. A form of dynamic non-verbal language with hand movements, body movements, dancing styles or body-twisting dances. Hugging, shaking hands, have their own meaning. It is a form of dynamic nonverbal language.

Likewise, the ornaments owned by the art activists themselves are still standard, unique, traditional and the form of static nonverbal language is a part of the body or an object that does not move but can express the pragmatic meaning of the speaker. In sequence, including, the nose bridge, (penthul and Tembem), the character of the Penthul player has a sharp nose which symbolizes honesty, wisdom and responsibility with siblings, while the player with the Tembem mask has a flat and fat nose character which reflects laziness and likes to heed advice. The scary shape of the teeth, the scary black skin color, the blonde hair color that looks magical on the Wiraguna mask. Other static nonverbal language, namely body equipment that describes social status in society. Such as clothing, make-up, jewelry, keris, or gaman weapons, as a metaphor for someone's supernatural powers that are attached to him. And also art tools as a form of cultural preservation.

Other social statuses identified symbolically metaphorically are said to be reflected in the weapons carried and used in acting in stage literature, for example, the gaman weapon which is traditional for the East Javanese Jombang people. Which symbolizes the Jombang knight as a powerful and authoritative young man. The machete weapon or tapak enjang sword owned by the wiraguna as the role of a healer. A symbol of the status of a healer who helps the community. Powerful and efficacious in medicine at that time in primitive society.

The pragmatic meaning of static non-verbal language in the masks of Jidor Sentulan players also contains cultural values and religious values, for example, those found in the eyes of the Kumbang Semendhung mask which are in the form of mirrors, which have the philosophy that humans must also introspect themselves in their daily behavior. And the wood used to make the mask is "LOH..." wood which means that after acting we surrender to Allah, the Lord of mankind.

Pragmatic meaning as a user of nonverbal language with the pragmatic meaning of repeating (repetition) and to emphasize verbal messages or underline (accentuation) speech Speakers using nonverbal language can have the pragmatic meaning of putting pressure on their speech so that there is a statement and the speech partner will understand in a certain situation. Like the expression of an example of language accompanied by a gesture of lifting the leg by an artist when screaming in pain "abot-abotte ... toll ... .. saempot-empotte ... which means the pain that feels very painful is felt by the character when the story of the event takes place.

6.   CONCLUSION

Symbolic meaning of ethnopragmatics as a representation of Indonesian culture. The form of nonverbal language is divided into two, namely dynamic nonverbal language and static nonverbal language. Dynamic nonverbal language, namely body language and body parts accompanied by movements, such as eye contact, body movements (for example facial expressions, eye movements, head movements, hand movements, body movements or a combination of one with another to express the pragmatic meaning of the speaker. The pragmatic meaning of static nonverbal language is in the form of ornamental tools or properties found in the acting process and is magical and contains metaphors. In addition, the narrative of the story in the Jidor Sentulan stage literature is still fixed and the dialogical forms in the narrative can still be directed at other aspects such as perlocution or illocution in pragmatic studies. It can also be studied through semantic studies.

REFERENCES

Affia, P. (2023). Nigerian Pidgin : The identity of a Nigerian away from home. *Working Papers in Applied Linguistics and Linguistics at York*, *3*, 69–84.

Arifin, A. (2023). Non Natives' Attitude Towards Javanese Language Viewed From Multilingual Perspectives. *Jurnal Bahasa Dan Sastra*, *10*(1), 84–89.

Buba, J. A., Al-Shujairi, Y. B. J., & Ya'u, M. S. (2016). Attitude Regarding Nigerian Pidgin English among Nigerian Students in Malaysia. *IJALEL: International Journal of Applied Linguistics & English Literature*, 5(2), 232–237

Crystal, D. (2000). *Language Death*. Cambridge University Press.

Darihastining, S., Ambarwati, A., Kustiyarini, K., & Sulistyaningsih, E. (2019). Jombang Local Stage Literary As The Strengthening Media For Character Education of Cultural Literacy. *SSRN Electronic Journal*. https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3493601

Darihastining, S., Nur Aini, S., Maisaroh, S., Mayasari, D., Bahasa Indonesia, P., &

Tinggi Keguruan dan Ilmu Pendidikan PGRI Jombang, S. (2020). Penggunaan Media Audio Visual Berbasis Kearifan Budaya Lokal pada Anak Usia Dini. *Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini*, *5*(2), 1594–1602. https://doi.org/10.31004/OBSESI.V5I2.923

Darihastining, S., & Sulistianingsih, E. (2018). *Speech Act Power in Narrator's Story of Jidor Sentulan Play in Jombang*. *2*, 65–71. https://doi.org/10.5220/0008218200002284

Foley, W. A. (2020). Anthropological Linguistics. In *The Encyclopedia of Applied Linguistics*. https://doi.org/10.1002/9781405198431.wbeal0031.pub2

Hinton, L. (2013). *Bringing Our Languages Home: Language Revitalization for Families*. Heyday.

Hu, X. (2014). *Context : From static to dynamic*. *2*(2), 127–133. https://doi.org/10.11648/j.ijll.20140202.21

Hyun, P. (2015). Potensi dan tantangan bahasa Indonesia menuju bahasa internasional. *Jurnal Sosioteknologi*, *14*(1), 12–20.

Janet Holmes. (2013). *An Introduction to Sociolinguistics* (4th ed.). Routledge.

Jourdan, C. (2021). Pidgins and Creoles: Debates and Issues. *Annual Review of Anthropology*. https://doi.org/10.1146/annurev-anthro-121319-071304

Knapp, M. L., & Hall, J. A. (1972). *Nonverbal communication in human interaction*. *Dress as NonVerbal Communication*.

Levinson, S. C. (n.d.). *Pragmatics*. Cambridge: Cambridge University Press.

Martinez-Buffa, I., & Safont, P. (2023). Multilingual pragmatic awareness in collaborative writing. *Language Awareness*. https://doi.org/10.1080/09658416.2022.2094389

Mohsin, M. A., & Idrus, M. M. Bin. (2018). Iconic Note as Principle of Motivation in Tonni Morrison's Sula. *Asia Proceedings of Social Sciences*, *2*(4), 15–19. https://doi.org/10.31580/apss.v2i4.245

Pranowo, P. P. (2019). Wujud dan makna pragmatik bahasa nonverbal dalam komunikasi masyarakat jawa: kajian etnopragmatik. *Linguistik Indonesia*.

https://doi.org/10.26499/li.v37i2.111

Soedjarwo, G. N., & Saskara, G. I. (2024). Persuasive Acts in the AsianGuyStream ' s YouTube Contents, *6*(2), 241–261. https://doi.org/10.18326/jopr.v6i2.241-261

Zhang, D., Zhou, L., Briggs, R. O., & Nunamaker Jr., J. F. (2017). Interactive Video in E-learning: Assessing the Impact on Learning Effectiveness. *Information & Management*.