

Assertive Speech Act in Barong Landung Performing Arts

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ABSTRACT: Barong Landung Performing Art is one of the sacred performances that being held in Bali. In the Barong Landung Performing Art, there are several unique things in the performances, one of them is the used of utterance when the show or performances ongoing. Utterance is becoming the identity or characteristics which stand out in the entirety of the performance. The language applied is very unusual, particularly Balinese, which is the language of speech. This distinguishes Barong Landung from other religious performances. In this performance, the speech takes forms of dialogue that interacts with each other through "gending-gendingan" (Balinese song tradition). Gending-gendingan usually took from Balinese Language Proverbs. It typically contains advice that educates future generations. As an outcome, the existence of Barong Landung performing arts will contribute to preserving traditions and cultures for future generations. The issue was investigated using a method of qualitative study using an ethnographic approach. Data was acquired through observation and in-depth interviews at numerous research locations including; Desa Pejeng-Gianyar, Desa Taman Bali-Bangli, and Desa Abiansemal-Badung. Desa means Village, Aside from that, online data is collected via the YouTube channel. The study's findings indicate that assertive speech acts can be detected in Barong Landung performances.

KEYWORDS -Barong Landung, Illocutionary Acts, Assertive Speech Acts

I. INTRODUCTION

Indonesia is an archipelagic country with beautiful natural resources. It is well-known not only as a tourist destination but also for its exceptional cultural richness. The island of Bali stands out among the diverse nationalities, religions, languages, and customs. Bali, often known as the "Island of the Gods," has amazing natural beauty and a unique blend of culture and traditions. Bali is not just a location of unparalleled natural beauty, but also a haven for a rich cultural legacy. Bali, nestled between the azure waves of the Indian Ocean, has long been renowned for its captivating art, unique customs, and profound spirituality.

Culture is the comprehensive set of knowledge, beliefs, art, morality, lore, traditions, and other conventions gained by people as members of the community in which they live. Balinese culture is an essential component of Indonesia's cultural diversity, attracting interest from all over the world. Its distinct existence stems from the Balinese culture's basis, which is based on strong Hindu beliefs. The essence of Balinese culture can be stated to be based on Hindu teachings and the traditional framework that surrounds them.

Balinese culture is a versatile and adaptable form of artistic expression. This suggests that Balinese culture is evolving by adopting and incorporating new aspects to enrich its own heritage while preserving current traditional values. Barong Landung Performing Art is an example of Balinese art that is notable for its

adaptability and versatility. It includes storylines and motions that can be altered to many events and contexts, making it an art form that evolves and remains relevant throughout time.

The Barong Landung performing art showcases Bali's rich heritage and spiritual character. Barong Landung, based on Balinese mythology and legend, is a testimony to the island's eternal traditions and stories. One player plays Barong Landung, which comprises a space and a cavity used for the mouth. Barong Landung is made up of two primary figures and two secondary characters. Jero Gede plays the male character in Raja Sri Jaya Pangus, while Jero Luh plays the female character in Putri Kang Cing Wie.

Barong Landung performances are frequently held at set times and feature not only the interplay of the two barong figures through dancing actions, but also there are utterance that used for the performing art. Utterance in Barong Landung is a feature that distinguishes Barong Landung from other barong performances. Other spiritual or sacred performances utilize Sanskrit or Kawi, whereas Barong Landung performing art uses common Balinese. Utterance can be take shape of *gending-gendingan* which interact to each other. Utterance that used in every region varies greatly, depends on the concepts and traditions that practiced by each region. Variations in utterance also influence the use of speech acts which are not always the same. The variation of utterance also affect the used of speech act. Speech acts are a theoretical idea that seeks to understand the meaning of language by emphasizing the connection between the words said and the actions taken by the speakers. As a result, the author is eager to learn more about the various assertive speaking acts performed in Barong Landung Performing art.

II. THEORETICAL FRAMEWORK

2.1 Pragmatic

The intended meaning that speakers of different languages convey via their use of language is known as pragmatics (Abdullah, 2022: 1). Pragmatics is a subfield of semiotic linguistics that investigates verbal language, symbols, and signs, as well as how language interacts and has meaning in everyday life (Yanti, 2019:35). Pragmatics is the study of the interaction between language and context, as well as the connection that exists between language users or speakers. Pragmatic studies describe how language aids speakers in their operational behaviors. Purwa staetd (1990:16), Pragmatics is the study of all aspects of meaning that semantic theory cannot cover. The field of pragmatics investigates meanings that are context-bound, whereas semantics studies meanings that are context-free. Context provides details such as who said it to whom, where and when it was spoken, and the perspectives of those involved in the event. Pragmatic analysis considers a number of variables, such as the listener-speaker dynamic, the speaker's aims, and the situational context of the communication (Levinson, 1983).

2.2 Utterance

According to KBBI (Depdiknas, 2005:1231). Utterance is a words or sayings or expressions that stated or spoken by somebody. Utterance includes all forms of speech expressed by the speaker to the interlocutor in the communication process. Utterance is an action and not simply information about the state of the world (Leech, 1993:280). Utterance is a method of carrying out acts that involves every remark or utterance made by someone (Adnyana, 2017) which serves a certain communicative function. According to this viewpoint, simply saying something might be considered an action. This occurs because each utterance serves a certain purpose that might impact others (Chaer dan Agustina, 2010:50). *Utterance* considered as act speech due to the fact, it has a psychological dimension that depends on the speaker's linguistic skills in coping with various situations.

2.3 Speech Act

Speech act, It includes not just speakers and listeners, but also authors and readers, as well as the subjects under consideration. Speech acts are a theoretical idea that seeks to comprehend the meaning of language by highlighting the connection between the words said and the actions taken by the speaker. (Searle,

1979). According to Austin (1962), Act speech can be defined into main three categories as known as Locutionary speech acts, Illocutionary speech acts, and perlocutionary speech acts

a) Locutionary Speech Acts

Locutionary speech acts are verbal expressions that communicate a remark or expression. The verbal act is known as *The Act of Saying Something* (Wijana, 1996:17). Locutionary activities are the process of saying or transmitting words or sentences to convey a specific notion or meaning. The concept of locution is directly linked to the proposition conveyed within a sentence. Sentences, also known as utterances, are regarded to be units made up of a subject and predicate. A locutionary act is a type of speech that can typically be identified without regard for the unique context of the communication scenario.

b) Illocutionary speech acts

Tuturan, besides stating or providing information, it can also be utilized to perform an illocutionary speech act. (Wijana 1996: 18). Illocutionary acts are linguistic expressions that include remarks, offers, promises, and so on. Illocutionary acts are more difficult to identify than locutionary acts because they need consideration of the speaker, speech partner, time and location of the activity, as well as the medium used. Searle elaborated on Austin's original theory. Specifically in the context of illocutionary speech activities, Searle (Rahardi, 2003) classify them into five types. The following types of illocutionary speech acts are:

1. Assertive

Assertive speaking activities are intended to convey information to those who listen (speakers) about something. This aggressive function is concerned with the reality of the proposition being presented and includes making a statement, giving counsel, boasting, expressing an opinion, reporting, exhibiting, noting, communicating, protecting, and bragging about themselves. In the context of etiquette, this sort of speaking act tends to be neutral, falling into the category of association or collaboration.

2. Directive

Directive speech acts influence the speaker to do an action or create an impression in the form of an action performed by the speaker. This illocutionary role include ordering, requesting, demanding, offering counsel, ordering, challenging, suggesting, recommending, assuring, inviting, granting permission, bargaining, prohibiting, encouraging, warning, and affirming.

3. Commissive.

Commissive speech acts stress the speaker's desire to act in the future. This illocutionary function includes making promises, swearing, offering, praying, agreeing, refusing, and threatening.

4. Expressive

Expressive speech acts communicate emotional expressions and the speaker's attitude toward the situation conveyed by the speech. For instance, it comprises professions of thanks, congratulations, mercy, critiques, gratitude, sympathies, criticism, grievances, neglect, and guilt, among others. This illocutionary speech act often conveys a good experience; hence it is regarded as a courteous speech act, except in contexts where it expresses unfavorable assessments such as criticism, remorse, or abuse.

5. Declarative

The impact of this declarative speech act results in a correlation between the substance of the proposition and existent facts, such as resigning, administering the sacrament of baptism, carrying out dismissal, giving a name, imposing a punishment, and so on. These actions belong to a particularly narrow category of speech acts.

c) Perlocutionary Speech Acts

Perlocutionary speech acts are the effects or reactions that the utterance has towards the interlocutor, which motivates the interlocutor to act in accordance with the substance of the utterance. Levinson (Rusminto, 2010:23) suggests that the key focus in perlocutionary activities is the desired consequence, because this action is deemed effective if the interlocutor does what the speaker expects.

III. RESEARCH METHODS

This study explores the variety of utterance in the Barong Landung performing art and also Language politeness norms, varieties of language styles, and Balinese proverbs are presented in the performance. The methodology utilized is qualitative, with an ethnographic approach. The qualitative approach is a research strategy that generates data in the form of verbal and written descriptions, as well as observable behavior. Meanwhile, an ethnographic method is utilized to study how people interact and cooperate in everyday life. This research is based mostly on pragmatic theory, with assistance from Cultural Linguistics theory, which is consistent with the ethnographic approach. This study describes the culture and traditions found in the Barong Landung performing arts using the concepts of an anthropological method, which views culture as the result of a process that includes values, reasons, moral roles, and social meaning. Utterance in this performance also contains messages and moral values. Variations in these performances are due to cultural differences between areas. One of the features of the ethnographic approach is the use of a purposeful sampling technique for data selection. This study focused on three places in Bali that feature Barong Landung performing arts. First, Taman Bali village in Bangli, considered to be the origin of Barong Landung. Second, Pejeng village in Gianyar, which still preserves the Barong Landung performance with its own unique narrative characteristics. Third, Abiansema, Badung, maintains the performance of Barong Landung, but with modifications in numerous elements such as *pamundut* (someone who wears or puts Barong Landung or other representative of God) and *gending-gending* that is used.

IV. RESULTS

4.1 Barong Landung: As a Characteristics

Barong Landung, which represents the two supernatural entities Jro Gede and Jro Luh, is adored in Bali. Jro Gede is characterized as having a menacing appearance, with black skin and projecting teeth, but Jro Luh has a beautiful aspect, with white skin, a pointed nose, and a large forehead known as "jantuk." Barong Landung stands around 2.5 meters tall and has a hole in its stomach through which the "*pamundut*" uses it to look out. The *pamundut* also uses bamboo or wooden rods to move the barong's head, allowing them to communicate with one another or sing their unique tunes.

Barong Landung's story is strongly tied to the legend of old Balinese cultural acculturation. According to Adnyana (2017), Barong Landung is a manifestation of King Shri Aji Jaya Pangus, who ruled between the 12th and 13th centuries AD. This king married Kang Cing Wie, who was of Chinese heritage and held the title Paduka Bhatari Sri Prameswari Indujaketana. Conflict ensued when the royal counselor, Mpu Ciwagandu, opposed the marriage, resulting in a massive flood that destroyed the kingdom of Panarajon. The king and his people established a new kingdom, Balingkang, in the Jong Les region.

The King and Kang Cing Wie were also having problems having kids, so the King embarked on a journey to consult the gods. On the voyage, the King met Dewi Danu near Lake Batur, married her, and had a son named Mayadanawa. Kang Cing Wie, who was hunting for the King, discovered the truth and flung insults at the Dewi, who cursed them both to become ashes.

Barong Landung represents both reverence for this story and the people's devotion for their Lord. Barong Landung is celebrated in religious rituals and festivities such as Galungan and Kuningan, in which people circle the village to beg for protection from evil spirits and disease outbreaks, as well as to maintain

harmony with the local gods, Jro Gede and Jro Luh. At the temple's when there is a *piodalan*, Barong Landung is typically presented with traditional language and song, depicting Jaya Pangus and Kang Cing Wie's connection. The portrayal of Barong Landung varies per region in Bali, based on local beliefs. For example, in Blahkiuh, Badung, they are considered Jaya Pangus and Kang Cing Wie, whereas in Pejeng, Gianyar, they are considered Ida Sang Purusa Pradana Sasuunan and Pura Pusering Jagat.

4.2 Utterance in the Barong Landung Performing Art

Cultural developments continue, such as the Barong Landung performance. Utterance became a distinguishing feature of this performance, which was, of course, influenced by modernization as the times changed. The language used differs by location, based on the concepts and customs followed. The vocabulary utilized in Barong Landung performances differs significantly from that of other sacred acts. Sacred performances typically use classical languages like ancient Jawi or Sanskrit. However, Barong Landung speaks the Balinese language which is *kepara* (common Balinese language level). The use of this language is adapted to Barong Landung's function as a husband-and-wife couple; hence the dialogue is in Balinese. Indeed, due of their marital bond, his discourse can take on a severe tone in some regions. Utterance Typically in the shape of conversation talk in Balinese, followed by '*gending-gendingan*'.

Gending-gendingan are taken from Balinese proverbs such as *wawangsalan*, *bebladbadan*, *sasonggan*, and *sasawangan*, as well as several other types of gendingan such as *as geguritan* or *pupuh*. Gending-gendingan ini often hilarious and contains different parables. 'Gending-gendingan' relies heavily on figures of speech and language style in order to provide beauty and moral messages and the moral values of Barong Landung Performing art (Ratna, 2017: 164).

Utterance in the Barong Landung performance is also influenced by modernization and technological advances. The variety of Utterance and the use of speaking acts varies by region, according on local culture, traditions and beliefs. The richness of the Balinese language in the usage of speech acts is also an important aspect of the performance, with modern components occasionally incorporated to embellish it.

4.3 Assertive Speech Acts in Barong Landung Utterance

Assertive speech acts are a form of communication in which speakers declare statements that obligate them to confirm the veracity of the statement. Advising others, rejecting something that is not agreed upon, making states according to personal beliefs, expressing disappointment about a situation or event, demanding rights or needs, drawing conclusions based on current evidence, submitting information, expressing thoughts, and conveying facts or statements that the speaker believes to be true are all examples of assertive speech acts. The following is a description of a variety of aggressive speaking acts found in numerous Barong Landung performances in Bali..

Data 1

I Luh : *Don gedang alih medangin, engsap anggon jukut.*

Daun pepaya cari di timur, lupa pakai sayur.....

Daun pepaya cari di timur, lupa dipakai sayur daun pepaya.

Jro Wayan : *...Engsap anggon jukut. Nak kenken Ida?*

...Lupa pakai sayur. Anak bagaimana kamu? ...

Lupa dipakai sayur. Kamu sebenarnya kenapa? kamu sedang sakit? Sakit malaria kamu? malaria?

I Luh : ...*Tuyuh Jro Wayan begadang nganti dingin, ane nylubsub maan mejangkut ...*

...*Lelah Jro Wayan begadang sampai dingin, yang menyusup dapat diajak tidur*

Lelah Jro Wayan begadang sampai kedinginan, yang menyusup dapat diajak tidur

Jro Wayan : *Yen umpamayang care paman teh, Be ane ngambang sing nyak ngamah pancing...*

Jika andaikan seperti paman toh. Ikan yang kambang tidak mau memakan pancing...

Jika diumpamakan seperti saya ya, Ikan yang mengambang tidak mau memakan pancing (BK)

An aggressive speech act is the form of illocutionary speech represented in the dialogue excerpt above. I Luh's statements to Jro Wayan are an example of aggressive speaking. "*Don gedang alih medangin, engsap anggon jukut*" This suggests that papaya leaves were searched for in the east but then forgotten to be prepared with veggies. This discourse is an expression of opinion delivered by I Luh to Jro Wayan as part of an assertive speech act intended to express his point of view. Next in the other *Tuturan*, I Luh again demonstrated assertive speech acts with stated; "*Tuyuh Jro Wayan begadang nganti dingin, ane nylubsub maan mejangkut,*" This suggests Jro Wayan is exhausted from staying up late till he is freezing and he can be asked to sleep. As a speaker, I Luh complains to Jro Wayan about his exhaustion, which is also an example of aggressive communication in the form of a complaint.

Data 2

Jro Wayan : ...*Dije Ida ngejang donpere? To dadi kanti bang tinjak siap.*

Dimana beliau menaruh periuk tanah? Itu boleh sampai beri terjang ayam

Dimana kamu menaruh periuk tanah? Itu kenapa bisa diterjang ayam

...., *ken-ken unduke to luh?*

...., *bagaimana perihal itu Luh?*

...., **bagaimana ceritanya Luh?**

I Luh : *Jek ngrekek kanti Jro Wayan kedek, ngenah kanti katikan jukute*

Adah terbahak sampai Jro Wayan tertawa, terlihat sampai batang sayur

Adah sampai terbahak-bahak Jro Wayan tertawa, sampai terlihat batang sayurnya

pang sing ngandang-ngandang jukute ngenah di song kolongane Jro Wayan...

biar tidak melintang-melintang sayurnya kelihatan di lubang tenggorokan Jro Wayan

agar tidak terlihat melintang sayurnya di mulutnya Jro Wayan...(BK)

This exchange contains forceful speech that stems from the conversation between Jro Wayan and I Luh. Jro Wayan initially asked queries that were similar to asking for anything. Furthermore, there are two 'tuturan' that demonstrate a type of aggressive speech intended to communicate an opinion. One of them is when I Luh said., "*Jek ngrekek kanti Jro Wayan kedek, ngenah kanti katikan jukute pang sing ngandang-ngandang jukute ngenah di song kolongane Jro Wayan.*" I Luh expressed his thoughts to Jro Wayan on his prior query. He added that Jro Wayan laughed so hard that the vegetable stems caught in his teeth were evident. I Luh's "tuturan" validates his opinion on Jro Wayan's query, as Jro Wayan did previously. In this form of aggressive speech act, expressing a viewpoint is an intrinsic aspect of the act.

Data 3

Jro Wayan : *Beh...dong paman orange sigug keto, to takut memunyi.*

Beh...lalu paman dibilang angkuh begitu, itu takut bicara.

Beh...saya dikatakan angkuh begitu ya, itu yang menyebabkan takut bicara.

I Luh : *To saje je Jro Wayan, mare tyang mekipekan dessem-dessem,*

Itu benar ya Jro Wayan, baru saya menoleh membuang muka,

Itu memang benar adanya Jro Wayan, begitu saya menoleh, membuang muka,

japat-jepet Jro Wayan, kenken to? Anget don ne, masui kaput. Sanget dot te memunyi, takut Jro Wayan....

cemburut Jro Wayan, bagaimana itu? Hangat daunnya, masui dibungkus. Sangat ingin itu berbicara, takut Jro Wayan....

merajuk Jro Wayan, bagaimana itu? Daunnya hangat terbungkus. Sangat ingin berbicara, namun takut kepada Jro Wayan.... (BK)

In the discourse between Jro Wayan and I Luh, there are several 'tuturan' that might be classified as aggressive speech. First, Jro Wayan said., "*Beh...dong paman orange sigug keto, to takut memunyi,*" which means "Beh...I was said to be arrogant, that's what caused me to be afraid to speak," Jro Wayan concluded based on what I Luh said. This 'tuturan' demonstrates how Jro Wayan drew conclusions from the remarks of his interlocutor, I Luh. Drawing conclusions falls within the heading of aggressive speaking acts.

Next, I Luh responded by expressing his opinion, "*To saje je Jro Wayan, mare tyang mekipekan dessem-dessem, japat-jepet Jro Wayan, kenken to? Anget don ne, masui kaput. Sanget dot te memunyi, takut Jro Wayan,*" Which means "It is true that Jro Wayan exists; nevertheless, as soon as I turned around, glanced away, and stole looks at Jro Wayan, what happened? The leaves were warm and the masui was wrapped. But I was scared of Jro Wayan. I Luh expressed his opinion with the intention of helping Jro Wayan grasp the problem. Similarly, to concluding, voicing an opinion is an assertive speaking act.

Data 4

I Luh : *Nden malu Jro Wayan, de Jro Wayan bes metaluh nyuh. Nawang Jro Wayan taluh nyuh e to?*

Sebentar dulu Jro Wayan, jangan Jro Wayan terlalu bertelur kelapa. tahu Jro Wayan telur kelapanya itu?

Nanti dulu Jro Wayan, janganlah Jro Wayan terlalu bertelur kelapa. Tahu Jro Wayan arti dari telur kelapa itu?

Jro Wayan : *Ape ento?*

Apa itu?

Apa itu?

I Luh : *Sombong!*

Sombong!

Sombong! (BK)

In this conversation, the use of satirical speech is illustrated. I Luh said to Jro Wayan , "*Nden malu Jro Wayan, de Jro Wayan bes metaluh nyuh. Nawang Jro Wayan taluh nyuh e to?*" This might be translated as "Wait a minute, Jro Wayan. Don't be too vigilant in collecting coconuts. Does Jro Wayan understand the concept of harvesting coconuts?" in the part "*de Jro Wayan bes metaluh Nyuh*" includes allusions to Jro Wayan. I Luh's Utteranceincorporates a Balinese language proverb with its own meaning, yet the core of the statement is aggressive sarcasm.

Data 5

Jro Wayan : *to keto nyen, karane paman jani tusing ngelah somah ulian paman ngantosan kedase tawang kenten*

Itu begitu sebenarnya, karena paman sekarang tidak mempunyai istri sebab paman menunggu ke sepuluh sudah tahu seperti itu.

Begitu sebenarnya, saya sekarang tidak mempunyai istri sebab saya menunggu bulan ke sepuluh, sudah tahu sekarang.

I Luh : *O keto Jro Wayan ngalih duase Jro Wayan keto beneh?*

O begitu Jro Wayan mencari hari baik Jro Wayan begitu benar?

O begitu Jro Wayan mencari hari baik Jro Wayan benar begitu? (BK)

The debate between the two Barong Landung characters above is intended to represent thoughts on the Balinese belief in a good day to do an activity, particularly during a wedding ceremony. One of the characters mentioned, "*To keto nyen, karane paman jani tusing ngelah somah ulian paman ngantosan kedase tawang kenten,*" which means "So actually, I now don't have a wife because I waited for the tenth month, I know now." This dialogue is a statement from Jro Wayan to I Luh, which is included in the category of assertive speech acts.

V. CONCLUSION

Barong Landung is a type of Barong in Bali that resembles human beings. The manifestation of Barong Landung is distinct from other Barongs, which typically take the appearance of animals or legendary beings. Aside from that, Barong Landung's performance or called '*mesolah*' has distinct qualities, such as the use of *utterance* and '*gendingan*'. Linguistic techniques such as pragmatic theory and cultural linguistics can be used to the *utterance* employed in Barong Landung performing arts. Similarly, in songs emphasizing linguistic style, the theory of Balinese proverbs (semantics) can be applied to uncover the meaning of the figurative language utilized in Barong Landung performances.

Several instances of aggressive speech were discovered in conversation extracts from several Barong Landung performances in the Bali area. The most common form of aggressive speech act is the expression of an opinion. Aside from that, there are several types employed in Barong Landung performance art, including expressing sarcasm, making complaints, ending, and asking a question.

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