The International Journal of Social Sciences World
TIJOSSW is Available Online at:
https://www.growingscholar.org/journal/index.php/TIJOSSW
Vol. 6 No. 1 January-June 2024, pages:127~136
DOI: https://doi.org/10.5281/zenodo.11095922
ISSN 2690-5167
Growingscholar Publisher

Personal Deixis Found in Utterance of *Barong Landung* Performing Arts

Anak Agung Istri Manik Warmadewi[1], I Wayan Simpen[2], Ketut Artawa[3], Ketut Widya Purnawati [4]

Article history:
Received: February 22, 2024; Accepted: April 21. 2024; Displayed Online: May 01, 2024; Published: June 30, 2024

Keywords

Applied Linguistics;

Barong Landung;

Performing arts;

Personal Deixis;

Abstract

Barong Landung performing art is one of the sacred performances in Bali. The existence of utterance makes a distinctive feature in the performance art. The presence of *Tuturan (utterance)* is one of the features of *Barong Landung* performance art. Besides the *Tuturan,* the use of the Balinese language as the instruction language in the *Tuturan* is becoming the differentiator and the unique things of the performing arts rather than the others. The use of the Balinese language influences the discovery of distinct personal deixis. This is due to the fact that the Balinese language is tailored to the language level and intended audiences, with the result that the personal deixis that was founded also aligned with *sor singgih basa Bali*. The form of utterance is in the form of dialog that is mutually interrupted through the *gending*. The forms of *Tuturan* are dialogues that are in agreement with each other through *gending-gendingan*, it is taken from the Balinese language proverbs, which, of course, is focused on guidance that educates the generation. So that the Barong Landung performing arts can preserve culture and traditions for future generations. The research method used is a qualitative method with an ethnographic research model. Data collection techniques through observation and in-depth interviews at several research location points, namely: Pejeng-Gianyar Village, Taman Bali-Bangli Village, and Abiansemal-Badung Village. Some data was taken online via the YouTube channel. The research results show that there are various types of personal deixis, including first-person singular personal deixis, first-person plural personal deixis, and second-person personal deixis.

[1] *Universitas Warmadewa, Denpasar, Indonesia.*
[2] *Universitas Udayana, Denpasar, Indonesia*
[3] *Universitas Udayana, Denpasar, Indonesia*
[4] *Universitas Udayana, Denpasar, Indonesia*

1. Introduction

Indonesia's cultural variety is a national identity that must be maintained and protected. The 1,239 cultural heritages classified as intangible cultural heritages serve as an example of this diversity. with 378 cultural heritage categories—the most for performing arts. Performing Arts (Ningsih et al., 2023) is a work of art presented by being displayed or performed. Besides that, the purpose of the performing arts as explained by Sedyawati (1981) is a cultural expression and an instrument for transmitting cultural principles and traditions that have evolved in tandem with the culture of the time. Therefore, the existence and survival of a culture are additionally affected by people's attitudes toward cultural activities.

Bali, as an island known for its beautiful natural panorama, also has a variety of arts. Performing arts is one of them Performing arts in Bali are works that originate and are based on enormous spiritual beliefs (Ningsih et al., 2023). Therefore, It is frequently used as a sacred offering in religious ceremonies held in temples at specific periods. Cultural scholars divide performing arts into three categories based on their purpose and amount of holiness, including *seni wali*, as a performance at the sacred religious ceremonies, *seni bebali* as a complement to the religious ceremonies, and *seni bali-balihan* which is intended for entertainment purposes only. One of the examples of *seni wali* which is sacred in essence is the Performing arts of *Barong Landung,* in several regions or areas, *Barong Landung tedun melancaran*[5] *(go down to the streets)* surrounding the settlement or are commonly referred to by names as *ngelawang* where usually the ceremony is tied to the community's plea to be free of epidemics or natural calamities / *gering agung* (Adnyana, 2017). Aside from that, the Barong Landung performing art is presented at specific periods and not only depicts the interaction of the two barong characters through dancing but also includes the *Tuturan* inside of it

Tuturan in the *Barong Landung* performing arts become an identity that differentiates it from the other *barong* performances. If other sacred performances tend to use Sanskrit or Kawi Language, the case is different for the Barong Landung performing arts, it tends to use *Bahasa Bali kepara. Tuturan* can take the shape of harmonies that respond to each other. Even in certain regions, the discourse is profane, given that Barong Landung is represented as the wife and husband relationship. However, it should be recalled that the variety of *Tuturan* created varies in each place. This also depends on what concept will be provided that is adapted to the norms of each region. The varieties of *Tuturan* certainly affected the use of deixis which is not always the same. Deixis is a branch of pragmatics that communicates the direct 'designation' of something, and the referent in deictic can vary depending on context. As a result, the author is interested in learning more about the many sorts of personal deixis utilized in Barong Landung's performing arts speeches.

2. Materials and Methods

2.1 Pragmatics

In (Yule, 2006: 5) Pragmatics is the study of the link between linguistic forms in language and the users of these forms. In this case, *Tuturan* becomes the main topic of analysis. The reason for this is that this discipline examines in depth the meaning that the speaker and the interlocutor intend to express, as well as how the speaker says what he wants to convey in the tuturan, such as interlocutor, time, place, and circumstances. Consequently, pragmatics is also known as the study of contextual meaning.

[5] Tedun melancaran: *sesuunan* goes down around the village

Uttarance (*Tuturan*)

According to the *Kamus Besar Bahasa Indonesia*, *Tuturan* is interpreted as a speech or utterance. *Tuturan* is defined in the linguistic idea as a mode of communication impacted by language and how the speaker expresses the aim or meaning of a speech. In the *Tuturan there is interaction between the speaker (speaker) and the interlocutor (listener). Tuturan* itself its not only does verbal communication exist, but so does written communication.

2.2 Deixis

Deixis is part of the pragmatic elements. Deixis refers to a language's methods of coding or grammaticalizing several aspects in an utterance, as well as how to interpret the utterance based on context. As a result, the phenomenon of deixis allows for a more straightforward analysis of the link between language and structure (Levinson, 1983: 54). Following this statement, in Fillmore, 1975: 38-9 (Levinson, 1983: 54) also said that when the information conveyed is lacking, deictic information regarding the interpretation of meaning is one of the best choices.

Levinson (1983) also explains that deixis is divided into five categories, including (1) Personal deixis, (2) Place deixis, (3) Time deixis, (4) Discourse Deixis, (5) Social Deixis. These five deixes are important variables to consider when assessing the context of a speech. The five varieties of deixis have been described as follows:

a. Personal Deixis

In its simplest form, personal deixis is a personal pronoun that also identifies the function of the speaker and interlocutor in a speech event based on the sort of deixis utilized. Personal deixis is divided into three types, namely: (1) the first-person category, which is a pronoun that refers to the speaker to himself, (2) the second-person category is the speaker's designation/coding which refers to one or more interlocutors (3) the third person category, is someone's coding of someone outside the speaker or interlocutor. In this scenario, the individual in question is not present when the speech is delivered.

b. Place Deixis

The type of place deixis is tied to the coding of the location where the speech occurs. Typically, it is separated into proximal (near to the speaker) and distal (close to the addressee/target). Like this or that, here and there.

c. Time Deixis

This deixis is a code that refers to the time range in which the speech is delivered. In general, the time deixis is used as an adverb of time, such as now, yesterday, tomorrow, this year, currently, and so on.

d. Discourses Deixis

Discourse deixis is a type of deixis that involves the usage of terms in an utterance to refer to numerous parts of the discourse which include the utterance. Discourse deixis can be defined as signals that have reference relativism and are tied to current speech. (Levinson, 1983). In this deixis,

discourse deixis distinguishes between anaphora and cataphora. Anaphora refers to a term that has already been said to something, whereas cataphora relates to something stated later.

e. Social Deixis

Social deixis is a type of coding that identifies distinctions in social reality. This is created by the existence of social relations among speakers and interlocutors. Agustina (1995) claims that social deixis identifies differentiation in social features among speakers and speech partners, or writers and readers, about the topic or reference discussed in the interaction. According to Sulistyo (2013), Social deixis explains the existence of social strata in the role of language. Although Indonesians lack levels of speech, contact with ethnic languages in the archipelago often results in the presence of social deixis.

3. Research Methods

This study employs qualitative approaches and follows an ethnographic research methodology. The ethnographic model is a type of cultural research presentation to understand how people communicate and work together using occurrences observed in everyday life (Endraswara, 2017: 51). The research procedure began with data collecting by observation and in-depth interviews with many research settings, such as Desa Pejeng, Gianyar, Desa Taman Bali- Bangli, Desa Abiansemal-Badung. Some others are also accessible online via YouTube channels. The information obtained is analyzed to leave only the information that is relevant to the research questions, which is subsequently used as an example for a comprehensive analysis. To provide data that is given in terms of quality, including in the form of a full description of personal deixis in the Barong Landung performance art.

4. Results and Discussions

4.1. Barong Landung: Characteristics

Barong Landung is a representation of the embodiment of *Jro Gede* and *Jro Luh*, which was held in Bali. *Jro Gede* has a frightening appearance, jet black skin, and teeth that thrust forward, whereas *Jro Luh* has a beautiful face, white hue, and a sharp nose along with a forehead that sticks out forward, or in Bali is called *jantuk*. Barong Landung is 2.5 meters long and rises to the peak. There is a hole in the stomach of the Barong Landung through which the uncle looks out. There are also bamboo or wooden poles that the pundit can use to manipulate the barong's head so that the two barongs can look at each other while speaking or singing.

The tale behind Barong Landung is strongly tied to the legend of cultural acculturation in ancient Bali. In (Adnyana, 2017) It is also explained that Barong Landung is the manifestation of King Shri Aji Jaya Pangus, who reigned from 1181 to 1269 AD and married a Chinese descendent named Kang Cing Wie, earning the title Paduka Bhatari Sri Prameswari Indujaketana. Due to the royal advisor Mpu Ciwagandu's dissatisfaction with King Jaya Pangus' marriage to Kang Cing Wie, he meditated so that it would rain for a month and seven days, causing flooding and destroying the kingdom in Panarajon. Despite the calamity, the king and his people relocated to Jong Les and established the Balingkang kingdom.

Concern came to both of them because they had never been blessed with children. In the end, King Jaya Pangus resolved to embark on a tour to plead for immediate offspring. During his travels, he landed in the Lake Batur area and encountered the Goddess, who was incredibly beautiful and

the ruler of Lake Batur. The goddess is called Dewi Danu. In simple terms, King Jaya Pangus married Dewi Danu and had a son named Mayadanawa. Meanwhile, Kang Cing Wie looked for the king's whereabouts, but he never returned, and she discovered that the king had married Dewi Danu. In his rage, Kang Cing Wie hurled abuses at the Goddess, causing him to grow enraged and curse Raja Jaya Pangus and Kang Cing Wie to become ashes for their betrayal and insult. To commemorate this incident and the people's affection for their ruler, two figurines were created: Jaya Pangus and Kang Cing Wei in the form of Barong Landung. (Jika, 2014).

Barong Landung is one of the sacred barongs called *disungsung* in Bali. Spiritual and artistic activities are also the same as other sacred barongs. On certain holy holidays, such as Galungan and Kuningan, Barong Landung *tedun melancaran (go down to the street)* usually called *ngelawang*, surrounding the villages or regions. This is strongly tied to the people's desire to be free of bad spirits, and illness outbreaks, and to maintain harmony within the community with Ida Bhatara Dalem Sakti (*Jro Gede*) and *Jro Luh* as well as when *piodalan* (Sacred Ceremony) in the temple where *Barong Landung disungsung,* Usually *Ida* (*Barong Landung*) *tedun masolah*[6] or staged. It is staged by using songs and having conversations like a husband-wife. How Barong Landung is represented varies by region in Bali. This is dependent on the belief system of each place. For example, in Badung's Blahkiuh district, Barong Landung is thought to be the incarnation of Jaya Pangus and Kang Cing We. In the Pejeng district of Gianyar, Barong Landung is said to be the incarnation of Ida Sang Purusa Pradana Sasuunan[7] at Pura Pusering Jagat, alongside Jaya Pangus and Kang Cing We.

4.2 Tuturan in the Barong Landung Performing Arts

Cultural civilization, as well as Barong Landung performing art, is always evolving. *Tuturan* is becoming an essential component of Barong Landung's performing arts. The style of language is also altered, and it bears the effect of modernity over time. The *Tuturan* used varies by location, based on the concepts and norms employed. The vocabulary utilized in Barong Landung's performing art distinguishes it most from other sacred performances. If sacred performances typically use ancient Javanese Kawi Language or Sanskrit, The Barong Landung performance uses the Balinese language *kasamen/kepara*. Tinggen (1992) claimed that the kasamen/kepara language is the Balinese language that can be used to converse with close relatives and friends and that the language is neither smooth nor harsh. The use of Balinese is also because Barong Landung is considered a married couple, hence the language used in the dialogue/*Tuturan* isn't ancient Javanese Kawi language or Sanskrit. Even in certain locations, the *Tuturan* is considered vulgar, given that Barong Landung is a married pair. *Tuturan* takes the form of back-and-forth discourse, also known as *mesantalan*[8] in Balinese. Of course, *gending - gendingan*[9] is not the same as answering in ordinary conversation.

Gending-gendingan used in the *Barong Landung* Performing art are taken from Balinese language proverbs such as; *wawangsalan*[10]*, bebladbadan*[11]*, sasonggan*[12] and *sasawangan*[13]*.* The other kinds of *gending-gendingan* are in the form of *geguritan*[14] and *pupuh*[15]*.* Generally, it is always

[6] Tedun masolah: *sasuunan* present in form of staged
[7] Sasuunan: the sacred Barong in Bali
[8] Mesantalan: conversation style in Bali
[9] Geding-gendingan: Balinese traditional songs
[10] Wewangsalan: a form of tamsil/parables in Balinese, which has a two-part rhyme
[11] Bebladbadan: extended sentences to be able to describe what is meant
[12] Sasonggan: proverb in the Balinese language
[13] Sasawangan: a parable in the Balinese language
[14] Geguritan: traditional Balinese literature in the form of poetry

humorous (*Banyol*) which can cause laughter. If you look at the language itself, these *Gending-gendingan*s contain a variety of parables. Proverbs, figures of speech, and language style are significant elements that must be included in Barong Landung *gending-gendingan*. Figure of speech is the selection of specific words based on the author's desire to attain characteristics of beauty. (Ratna, 2017: 164). Many interpretations or messages can be derived from this fable as part of the Barong Landung performance art. The Balinese language proverbs contained within it are, of course, directed at the value of guidance or messages intended to educate the future generation.

As previously stated, when Barong Landung is performed or in Balinese called *tedun mesolah*, speech events (*Tutur*) such as dialogue amongst participants occur, which is known as *mesantalan* in Bali. The variations in *Tuturan* generated will also differ, as the concept of speech is tailored to the beliefs, culture, customs, and traditions of each place, which are unique and diverse. Similarly, several models of deixis are used in each Barong Landung *tuturan*. It is inconceivable to deny that the Balinese language uses deixis in a variety of ways. Modernization and technical advancements also influence the evolution of the Barong Landung tuturan, therefore modern aspects are frequently incorporated.

4.3. Person Deixis in the Barong Landung Tuturan

Personal deixis is a personal pronoun that indicates the role of the speaker or interlocutor in a speech event based on the type of deixis used. (Levinson, 1983). Personal deixis is also known as person deixis. The variances in Barong Landung *Tuturan* in each region result in diverse sorts of deixis, particularly when referring to the role of the speaker or interlocutor. Furthermore, in the Balinese language, there are numerous forms of pronouns for each personal pronoun. In this research, the reference is the use of personal deixis/personal pronouns in Balinese. In general, Balinese languages are divided into four categories, namely *basa Bali alus*[16], *basa Bali kepara*[17], *basa Bali kasar*[18], and *basa Bali mider*[19]. The Balinese language is divided according to its level and intended audience. Of course, this divide has a direct impact on the choice of personal deixis employed in speeches. Both varieties of personal deixis might refer to the first, second, or third person. The following is a description of some of the statistics collected at various Barong Landung performances in Bali.

4.4. First-person Person Deixis

First-person personal deixis is a personal pronoun that refers to the speaker to himself (Levinson, 1983). Simply said, this sort of deixis is represented by the word 'I' and the interlocutor 'you'. So, when the speaker uses the term 'I' during the speech, he is referring to himself. As in the following conversation from one of the Barong Landung performances:
Data 1

I Luh : *Super Mi orah Jro Wayan. Anak ade tugtuganne gendingan tiang e to Jro Wayan.*
Super mie kata Jro Wayan.

[15] Pupuh: an ancient literary work that is in the form of a song and has certain rules for each type of *pupuh*
[16] Basa Bali alus: formal speech used when speaking with higher-level, such as priests
[17] Basa Bali kepara: Balinese language that can be used to communicate with family and friends who are already familiar
[18] Basa Bali kasar: Balinese language that contains harsh word
[19] Basa bali mider: Balinese language used when speaking to a higher or lower level but must still be respected

Super mie Jro Wayan said. Indeed, there is a continuation of my song, Jro Wayan.

Jro Wayan : *Men men men tugtugan bo tugtugan.*
Then, just keep going, just keep it going.

The above discussion contains the use of first-person personal deixis. This is demonstrated by the usage of the phrase '*tiang*', which in Indonesian means 'I'. So, in this situation, I Luh, as the speaker, referred to himself with the word '*tiang*'. In the Balinese language, the term '*tiang*' is classified as *kasamen/kepara*. The word *'tiang*' is commonly used when engaging in discussion at the same or equal level, such as with relatives or friends. The term "*tiang*" is not used while speaking to persons of a higher caste nor with *sulinggih*[20], because the word *titiang* is used instead.

First-Person Plural Deixis and First-Person Singular Pronouns

Data 2

Still in the context of first-person personal deixis. There are two types of first-person pronouns: singular and plural. As demonstrated in one of the conversation excerpts from the Barong Landung performance below.

Jro Wayan : *...Jani irage seger benjepan gelem sing tawang. Nah kewale jani men dadi idih, pang pade ati-ati irage keto.*
***...Although we are well now, we never know when we might get ill. Now, nevertheless, if at all possible, let us all exercise caution; that is the proper course of action*.**

I Luh : *Jani dingehang munyin tiang e nah Jro Wayan!*
So, know, listen to what I said! Jro Wayan!

It was discovered that first-person singular and plural pronouns were used in the roles of I Luh and Jro Wayan in the dialogue passage above. This is demonstrated in the speech given by Jro Wayan, specifically "*.... Jani irage seger benjepan gelem sing tawang. Nah kewale jani men dadi idih, pang pade ati-ati irage keto".* There is a first-person pronoun called "*iraga*," which in Indonesian signifies "I," "me," "we," and "us." One personal deixis that can be used for the first person singular or plural is "*iraga*," it is mean "I.". In this case, "*iraga*" is a type of kind in the "*Basa Bali Madia",* which kind of Balinese language that can used by anyone.

In addition, the dialogue phrase spoken by the character I Luh has the following first-person singular pronoun: "*Jani dingehang munyin tiang e nah Jro Wayan!"* In English, it means: '*So, know, listen to what I said! Jro Wayan!* The term *'tiang'* is a kind of first-person deixis in which I Luh's speaker addresses himself.

Second-person Deixis

Personal deixis is equivalent to what Alwi claimed (2003: 250), He stated it, broadly speaking, three factors are taken into consideration when determining how to use personal pronominals: (1) age (because, from a cultural standpoint, younger people can respect older people and older people can, on the other hand, show tolerance towards younger people since this respect will be related to the use of honorific words (honor or respect)); (2) social status (connected to social standing, both position in society and formal institutions, particularly tied to caste in Bali); and (3) familiarity (this

[20] Sulinggih: Spiritual teacher or priest who is respected in Bali

criterion is employed sparingly but is thought to remove the boundaries between age and social status). In this context, the conversation that follows uses you, the second-person person, as an example. The dialogue that follows is an example of it.

Data 3

I Luh : *Don gedang alih medangin, engsap anggon jukut. To to tayang Ida.*
Look for papaya leaves in the east, forget to use vegetables. That's what he tried to do.

Jro Wayan : *...Engsap anggon jukut. Nak kenken Ida? anak gelem? gelem malaria Ida?.....*
Forgot to use vegetables. People how are you? sick person? Are you sick with malaria? ……

As the conversation above demonstrates, persona deixis—a term for the second person pronoun—is used. The use of the pronoun "*Ida*," which refers to you, is the one in question. The use of deixis varies and is adjusted to the grammar/language level in the Balinese context (*sor singgih basa*). Therefore, using the deixis "*Ida*," which means "you," is classified as a *basa Bali alus*. In Balinese, "Ida" is the most subdued way to express yourself. God and his representatives are referred to as "*Ida*" In addition, the term "*Ida*" is typically used to denote someone whose caste is higher than the speaker's. As stated in the dialogue above, I Luh is trying to tell Jro Wayan something. The term Ida refers to the partner of I Luh, Jro Wayan. In this instance, I Luh refers to Jro Wayan as Ida courteously, alluding to Jro Wayan inadvertently. Subtle wording occasionally also conveys a hint that might suggest something different from what is being spoken.

Data 4

Personal deixis concentrates on the role of the topic in a sentence or utterance applied. (Susman, 2023). Persona deixis is used as a distinct referent when greeting, calling, or mentioning someone in conversation. (Cumming. L, 2007: 33). Another instance of personal deixis from the Barong Landung performing arts are shown in the following;

I Luh : *Nden teh malu Jro Wayan, nyen men nak orin Jro Wayan kelotok lenan ken nak tua? tyang? Tyang nak nu ngelah gigi siteng Jro Wayan.*
Wait a minute, Jro Wayan, who did Jro Wayan tell him to go to see apart from his parents? I? I am a person who still has strong teeth, Jro Wayan.

Take note of the conversational passage above. The term "Jro Wayan" is a greeting or salutation that I Luh, in his capacity as a speaker, uses to refer to Jro Wayan. As a result, the usage of "Jro Wayan" is categorized as second-person deixis. Rather than utilizing other references that have a second-person sense, I Luh gave the surname "Jro Wayan" to someone to provide them with a better impression. In this instance, using a name as a persona is more about highlighting or confirming what the speaker is saying to the speaker, than the other way around.

First Person Singular and Second Person Persona Deixis

There are different kinds of personal deixis in the Balinese language depending on which category it is employed in. Recalling that there are four different kinds of bases in the Balinese

language are; *Bali alus*, *basa Bali madia*, *kasamen/kepara*, and *basa Bali kasar*. Balinese had consequently evolved into a distinctive language as a result of its diversity. As demonstrated by the usage of first- and second-person personal deixis in the example below.

Data 5

Jro Wayan : Beh to be je keto, pang maan gen paman nyuang siga...
Ouch, that's it, that's it, so that uncle can have you...

Personal deixis, which is used to refer to first- and second-person pronouns, is demonstrated in the dialogue clip above. When Jro Wayan refers to himself as "uncle (*paman)*," he is referring to himself. hence it fits the definition of a first-person singular pronoun. It is important to keep in mind that persona deixis needs to have its function tailored to the situation. Hence, the term "uncle (*paman*)" does not apply to the father's brother in this sense; rather, it refers to 'Jro Wayan', who is identified as the "uncle" in the discussion.

Additionally, the word "*siga*"[21] appears, indicating the presence of a second-person pronoun. Jro Wayan referred to the individual he was speaking to as "*siga*". The most impolite way to refer to someone in Balinese is using the term "*siga*." Typically, the word "*siga*" is used to convey derogatory remarks about someone.

5. Conclusion

Aside from artistic endeavors, the Hindu population in Bali leads a dual life that is both holy and profane. One type of performance that has a religious quality is the Barong Landung performing art. The Barong Landung performance is characterized by speech, and what sets it apart from other religious acts is even the usage of Balinese. In Balinese, "*gending-gendingan*" refers to the back-and-forth conversational style of speaking. The "*gending-gendingan*" utilized includes various forms of "*gandingan*" such as "*geguritan*" or "*pupuh*," as well as Balinese paribasa such *wawangsalan, bebladbadan, sasonggan,* and *sasawangan*. Of course, the counsel or lessons intended to instruct the following generation are the focus of these proverbs.

The variety of personal deixis present in this situation is also influenced by the use of the Balinese language. This is so that the language's level and intended audience can be considered when using Balinese. The languages of Bali are divided into four distinct categories. specifically: *basa Bali alus*, *basa Bali kepara*, *basa Bali kasar*, and *basa Bali mider*. As a result, there are numerous ways to employ personal deixis in speech.

Different forms of personal deixis were discovered to be employed in conversation samples taken from multiple Barong Landung performances in the Bali region. These included the use of first person singular personal deixis, as demonstrated by the character I Luh's use of the word "tiang," which means referring to himself. The usage of the term "iraga" in Jro Wayan's discourse illustrates the first-person plural persona deixis. *".....Jani irage seger benjepan gelem sing tawang. Nah kewale jani men dadi idih, pang pade ati-ati irage keto"* The term "iraga" in this instance can indicate "I," "we," or "us," all of which are still first-person pronouns in the same context. However, in this instance, "*iraga*" also refers to the first-person pronoun in its plural form. In addition, the term "uncle (Paman)" is categorized as first-person deixis when it appears. This suggests that consideration of an utterance's context is crucial when evaluating the role of personal deixis. Thus, Jro Wayan is referring to himself when he uses the term "uncle (Paman)." Furthermore, second-

[21] Siga means 'you' but in the rough form in Balinese

person personal deixis was discovered. This entails referring to the individual whom you are speaking about, like in I Luh's speech, which utilizes the term '*Ida*' to refer to Jro Wayan. The word *Ida* comes from the Balinese language *alus*, which refers to persons who are higher than the speaker. Aside from that, the second person pronoun is demonstrated by the usage of the phrase '*siga*" ', which means 'you', however, this term is considered as a harsh Balinese language.

Acknowledgements

This manuscript has no conflict of interest. The authors deliver their gratitude to the reviewers and the publisher who have helped them in publication processes.

References

Adnyana, B. I. W. (2017). Tarian Barong Landung.

Endraswara, S. (2017). Metodologi Penelitian Kebudayaan. Gadjah Mada University Press.

Levinson, C. S. (1983). Pragmatics. Cambridge University Press.

Ningsih, R. A., Wirawan, I. K., & Mastra, I. W. (2023). Eksistensi seni pertunjukan dramatari gambuh dalam upacara piodalan di pura puseh desa pedungan kecamatan denpasar selatan kota denpasar. III(April). https://doi.org/10.59672/batarirupa.v3i1.3064

Ratna, N. K. (2017). Stilistika: Kajian Puitika Bahasa, Sastra, dan Budaya (IV). Pustaka Pelajar.

Sedyawati, E. (1981). Pertumbuhan Seni Pertunjukan. Sinar Harapan.

Tinggen, I. N. (1992). Aneka Rupa Paribasa Bali. Rhika Dewata.

Yule, G. (2006). PRAGMATIK. PUSTAKA PELAJAR.