

ETHNOGRAPHY OF COMMUNICATION: MESSAGES ANALYSIS ENCOUNTERED IN *CENK BLONK* USING DELL HYMES SPEAKING THEORY

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Abstract

This study aims to investigate the messages conveyed in CenkBlonk Shadow Puppet. Descriptive qualitative method was used in this study. The writer selected one of the YouTube videos of CenkBlonk official channel based on two criteria; a) it provided adequate data, b) it had several fields of discussion. The data was collected by firstly watching the video several times then transcribing, translating, and analyzing the data. Dell Hymes' SPEAKING (setting and scene, participants, ends, act of sequence, key, instrumentalities, norms of interaction and interpretation, and genre) mnemonic in Ethnography of Communication (EC) theory was used to analyze the data. The finding shows that messages are mostly conveyed explicitly by puppet characters in three different fields such as religion, finance, and education. Those messages contained suggestion, advice and moral values in order to be followed by all people. The show also amused the viewer within the messages conveyed in the form of hilarious jokes.

Keywords: Messages, shadow puppet, speaking theory, communication, viewer

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INTRODUCTION

As the most effective means of communication, language is pivotal in the world (El-Zaghal, 2021). Through language, one can tell information, convey feelings and ask for something. To do such roles, language is transformed into various kinds of text and discourse of different life fields such as economy, education, spirituality, family, work, health, and community. Discourse that is attached to such field/s share people's arguments or opinions regarding the situation they or other people are running.

Drawing from this narration, there is an intelligent artist as well as a lecturer. He is I Wayan Nardayana, the puppeteer of CenkBlonk shadow puppet from Bali. His sharp intellectual insight leads him to weigh up the contextual phenomena of educational, economic, social, and political realms in Indonesia, especially in Bali to his puppets' themes. The writer found

that almost all of his shows contained social critical comments and deep suggestions for the people. According to Sugwardana (2014: 86), a social critic is a form of communication in a society that aims to control its social system. Through social criticism, it is hoped that there will be better changes in lives.

The innovative social criticism is often brought by Nardayana in two or more life fields, such as religion, economy, education, politic and many more. Not only smart but he is also creative. Since the pandemic of Covid-19, he has interestingly made various recordings of shadow puppets uploaded on his official YouTube channel. There have been 131 series videos uploaded covered into five playlists up to December 2022. The video length is normally between 15 and 20 minutes. The core idea contained in his videos is generally the same as other puppet shows, which are about

entertaining viewers with ridiculous jokes and telling something of advice.

More than that, the clarity of conveying information with good articulation and intonation makes the conveyed content is very easy to understand. The writer also experienced such special nuances of his artwork through either watching in real settings or virtual settings through YouTube videos. In line with the statement of Hendro & Marajaya (2021), it is said that CenkBlonk has been able to excite and revive the culture of society in responding to and watching puppets in the era of globalization. It is because most of the content displays are unique, critical, and informative.

Those aspects have risen up many researchers to analyze the contents of CenkBlonk using certain theories. In 2016, Suwija conducted deep research on social criticism conveyed in CenkBlonk. This research concludes that CenkBlonk shadow puppet has been able to ward off accusations that shadow puppets in Bali that has been marginalized and in fact, still exists. Another research is from Pradhananta, Kebayantini & Arjawa (2020). They highlighted that what was conveyed by the puppeteer in the CenkBlonk shadow puppet show is under their thoughts and the existing facts.

A sociolinguistic study was also conducted by Devianti & Putra (2021). They analyzed code-switching in one series of videos. The result indicated that there was inner code-switching that's from Balinese to Indonesian. There are factors such as speakers, the topic of conversation, and distractions for self-prestige behind this phenomenon. In addition, there is also research on CenkBlonk shadow puppets as for socialization medium. Hendro & Marajaya (2021) said that the puppet performance appealed to the public to obey important regulations to prevent Covid-19 outbreak.

There have been limited studies analyzed comprehensively on the aspects of communication such as places where a communication happened, speakers, purposes, manners and tones in communication within a single video of CenkBlonk. Therefore, through the use of Dell Hymes' SPEAKING theory, this research intends to analyze messages in one performance of CenkBlonk shadow puppet

displayed on a YouTube video.

To analyze the language of specific groups, it is necessary to rely on some clearly defined frameworks for the ethnographical study of speech (Togatorop, Sihombing, & Herman, 2019). Dell Hymes (1927-2009) introduced a framework called SPEAKING (scene & setting, participant, end, act of sequence, key, instrumentalities, norms of interaction, and genre). The mnemonic is a means of Ethnography of Communication that aims at doing a deep analysis of a speech event in certain communities. Dell Hymes' speaking model is a way to study symbolic means of expression or what is called ethnography of communication (El-Zaghal, 2021). The analysis would regard the linguistic aspect in a social environment. Therefore, the writer desires to carry out this mnemonic to analyze messages encountered in CenkBlonk shadow puppet video.

METHOD

In this study, the writer used descriptive qualitative method. The data was taken from one of the series of Cenk Blonk shadow puppets videos entitled "Sekolah Tinggi Tidak Menjamin Hidup Sukses?". The writer sees the title as rather contradictive and bridging his mind to deeply analyze the actual intention behind the show. Moreover, the video also provided quite multiple life fields, so that a lot of information can be obtained. It was published by "Cenk Blonk" channel on the YouTube platform on March 3rd, 2019. The length of the video was 14 minutes and 27 seconds. Languages used by the characters are Balinese language and Indonesian. However, the writer sought to minimize the notes into Indonesian and English. Thankfully, the video was already subtitled in Indonesia by the channel itself so it was easier to note down. In collecting the data, the writer employed the observation method. The observation method in this study was conducted by carefully watching and listening to the speech uttered among speakers in the conversation. Specifically, the technic used by the writer to better dig the deep information was the note field. After being noted, the data was reduced before being translated into English. After the data was translated, it was then analyzed. The

writer used Hymes' SPEAKING theory. The result of the analysis is displayed in the form of tables and discussed in the form of a description.

RESULT AND DISCUSSION

As explained earlier, the content in CenkBlonk Shadow Puppet mostly contains different types of social life fields, such as education, religion, politics, economy, and so on. In the table below, the writer tabulated different contexts done by the two characters in their conversations. The result showed that there are three fields in the conversation, namely Religion, Finance, and Education. The first table presented religion, followed by the second table about finance, and the third table shows about education. The writer discussed those contexts found in the result in the form of a description. As mentioned previously, the writer sought to analyze messages encountered in those three contexts or fields found within the conversations using SPEAKING mnemonic simultaneously.

Most elements of SPEAKING are found the same along the scene, except the end itself shows a distinct purpose in which the messages were conveyed. Therefore, the first discussion shows SPEAKING elements and the second one is about the detail of ends to seek messages within the three contexts. It is presented with tables of each context.

SPEAKING elements

Setting and scene (s)

Referring to the setting, the conversation furthermore called a speech event happened in a temple. This could be observed through the use of some artificial temple backgrounds made from certain leather, such as a pair of sacred gateways in Indonesia called gapura, penjor (curved and decorated bamboo for certain ceremonies), and udeng (the traditional headdress of Balinese men) worn by the participants, Cenk and Blonk. Those who are wearing udeng are in particular events or functions attended. It can be in traditional or religious ceremonies just like the participants shown in the discussion. The scene, on the other hand, showed an intimate relationship between Cenk and Blonk in the conversation from the beginning to the end. This was implied by the code-switching they used, in

both the Balinese and Indonesian languages. It was rather too formal, and very often so informal. Suandi, 2014:146 in Devianti & Putra (2021) said that the code switching occurred as the speakers easily understand some common terms they are used.

Participants (P)

The participants were clearly Cenk and Blonk. Cenk acts as a very active character. He spoke very fast and frequently used gestures in his speaking. In this speech event, he spoke a lot, gave advice, told truth, and even made jokes. Hence, in this case, Cenk becomes dominant as an addresser. This is in line with El-Zaghal (2021)'s statement. Addresser is the one who begins, creates and delivers the message. Meanwhile, Blonk had a larger portion of being addressee. He remained less speaking at the event. His traits were in contrast to Cenk's. He talked lesser very slowly with a deep voice. He got the message from Cenk. The message's receiver is the addressee. Other participants included were Blonk's friends but they were just passive. This happened when they talked about volunteering activity. This scene implied that Cenk advised Blonk to participate in the religious volunteering activity. Other passive participants were other people when the topic was on finance and when it came to talking about education, there were Blonk's child, parents in general, teachers, and also lecturers. With the loudness of Cenk, it was hoped that Blonk what was told. Loudness is used for assertion (El-Zaghal, 2021).

Ends (e)

The communication was dominated by Cenk as the speaker which advised Blonk as the hearer. Within the context of religion, Cenk advised Blonk to slightly enlighten Blonk to be consciously aware of being religious. He inferred the speech by correlating it to the ongoing volunteering activity. In the other context, that was welfare, they talked particularly about Blonk's finance. He never stopped complaining about his financial situation. He said apathetically that his life stayed under the poverty threshold. Another context was education. First, he said that some teachers or lecturers just loaded assignments to students

and they did not teach students regularly. They had side jobs to support their living because their salary was not enough to support their needs. Cenk emphasized those were only some. Further, Cenk broadly talked about the education system in Indonesia.

Act of Sequence (a)

The speech event done by both parties was in the form of questioning and answering indirectly. Cenk started the conversation by asking a question to Blonk about his non-attendance at a certain event held in his social environment. Blonk then replied indirectly by stating 'you said nothing is immortal, everything will change'. It seemed nothing had to do with Cenk's question but was a fact. Cenk just agreed by uttering 'true'. Later Blonk stated another statement, Cenk could not agree more with that until it led to the context of welfare & finance, and education. Here, the core messages are implied. The discussion got so intense. Cenk talked a lot about finance and education. Blonk broadly agreed with Cenk by saying it was true. It was appropriate and several times refuted while expressing opinions. At the end of the conversation, Cenk ended with a slightly sarcastic reply but was funny.

Key (k)

Along the scene, the writer found three different tones shown by both participants, satirical, serious, and joking. Cenk firstly questioned Blonk in satirical tone and then answered slowly by Blonk with serious manner. Hearing so, Cenk agreed with Blonk's opinion. Even so, Blonk responded seriously and Cenk agreed with Blonk's opinion. Several times their conversation led to something funny that evoked laughter of the audiences.

Instrumentalities (i)

Instrumentality is the channel used during the speech event. For instance, written or spoken speech and the actual forms (Ansari & Padmadewi, 2022). In this analyzed puppets' show, all messages conveyed orally were completed with puppets' movement, code-mixing, and code-switching. The use of movement was to display flexibility as if a human,

and sometimes to emphasize particular messages. Tetikesan is a Balinese term meaning the movement of puppets (Suwija, 2008). This will be done based on the plot. The puppeteer has skillfully done such a thing. The use of code-mixing and code-switching was also clearly audible uttered among the characters. They used both Balinese and Indonesian languages in it. Code mixing was uttered when a certain word (s) was not suitable or even when there was no best word choice in Balinese or vice versa. For instance, "oknum" which is Indonesia language was not found in the Balinese language. On the other hand, many times Cenk spoke using Indonesian in his utterances—code-switching. Code-switching is a situation when the speakers consciously change a language being uttered by switching from one to another (Silaban & Marpaung, 2020). As the speaker and adviser for Blonk, Cenk dominantly used Indonesian in their discussion to convey messages as clearly as possible and to convince Blonk about the advice uttered (Devianti & Putra, 2021).

Norms of Interaction and interpretation (n)

In this type of speech event, Cenk and Blonk used a combination between Balinese and Indonesian languages, applying certain means of nonverbal communication such as body language, gaze, and small silent pauses. The gaze implied the reaction to a certain answer. Meanwhile, some silent pauses are used to indicate the incoming information that would be uttered in which the speaker took time to think. These are all dominantly performed by Cenk. When speaking in certain situations Cenk also made use of loudness to assert Blonk (El-Zaghal, 2021). Moreover, the communication occurred very informally as Cenk and Blonk were very close friends. It means, there were no specific rules applied in the conversation.

Reviewed from how the puppet is performed, there are sculptures, paintings, music, movement, and voice. The voice itself becomes the core of the performance. Cenk as the addressor always showed the emphasis on his speech. It indicated that he truly informed and advised his colleague, Blonk. Blonk on the other hand as addressee showed the behavior of being rather apathetic toward the advice given. The

intimacy between both characters was clear as they sometimes did jokes and mocks. Another norm shown in the performance was there must always be advice, information, and jokes uttered clearly to the viewers.

Genre (g)

One of the key factors in which individuals communicate with each other is through participation in certain communicative events or genres. In Adawiyah (2014) Richards and Schmidt (2002, p.224) define 'genre' as a type of discourse that occurs in a particular setting, that has distinctive and recognizable patterns and norms of organization and structure and that has particular and distinctive communicative functions. The show of CenkBlonk shadow puppets was a sample of spoken discourse. The conversation was attached in various social contexts among the two characters. The speech event was full of advice, information sharing, and the fact of life. So, the writer believed that was a type of sermon uttered in an informal setting with the use of puppet characters as if they were alive.

Detail of ends (messages)

The ends or the purpose of each context is presented in detail to obtain deep messages conveyed over the conversation. Script 1 shows the context of religion.

Script 1. Conversation between Cenk and Blonk in terms of religion context

Cenk:

“Blonk..lihat itu teman-teman mu semua pada rajin Ngayah, ada yang buat penjor, ada yang buat tusuk sate, ada yang bersih-bersih, lihat itu lihat!

(Blonk, look at your friends who are doing Ngayah (volunteering for certain functions), some make skewers, some clean up, take a look!

Blonk:

“Cenk, kamu bilang di dunia ini tidak ada yang kekal, semua akan berubah”

(Cenk, you said that in this world nothing lasts forever everything will change)

Cenk:

“benar....”

(right)

Blonk:

“dan sesungguhnya perubahan itulah yang paling kekal”

(And actually, the change itself lasts forever

Cenk :

“ohh...cerdas sekarang otakmu Blonk, selalu kamu ingat itu”

(Geez., you know it all, you always remember that)

Blonk :

“kan kamu yang mengatakan”

(you said so..)

Cenk : “benar...”

(that’s right)

This short scene was only part of the opening of the whole conversation. It was seen when Cenk first appeared on the screen and advised Blonk to slightly enlighten Blonk to be consciously aware of being religious. He inferred the speech by correlating it to the ongoing volunteering activity being done by Blonk's friends while Blonk was not. Blonk unpredictably replied to another context that he said about the change in his life, especially his welfare. This then led to the context of finance.

Script 2. Conversation between Cenk and Blonk in terms of finance context

Blonk :

“kemiskinanku kenapa tidak mau berubah? Kenapa terus kekal abadi?” “hidupku terus di bawah garis kemiskinan saja, tidak pernah berubah”

(Why am I in a trap of poverty? Why is it eternal?, my life stays under poverty threshold, it never changes)

Cenk :

“ngapain tidak kamu bilang? dulu kan hidupmu sudah di bawah garis kemiskinan....”

(why do you say so? You used to live under poverty threshold...)

Blonk :

“terus..?”

(so..?)

Cenk :

“Blonk, hidupmu akan terus merasa miskin, jika hidupmu selalu kamu bandingkan dengan orang lain...apalagi kamu tidak cerdas mencari perbandingan. Kamu sudah punya sepeda gayung, lalu kamu bandingkan dirimu dengan orang yang punya sepeda motor. Kamu sudah punya sepeda motor, lagi kamu bandingkan dirimu dengan orang yang punya mobil. Saya takut kamu setres

(Blonk, you will never feel enough for you if you keep on comparing yourself with others. When you own a bike, you compare yourself to those with motorcycles. Furthermore, when you own a motorcycles, you still compare it to those owning cars. You are pushing yourself too hard.

Blonk :

“kenapa bisa setres?”
(how come?)

Cenk :

“bisa..kalau kemauan mu itu tidak sebanding dengan kemampuanmu, bilang Tuhan tidak adil dan sebagainya. Kaya itu bagus Blonk, siapapun boleh untuk kaya. Hidup di dunia ini hanya orang gila yang bercita-cita hidupnya miskin. Agama hindu pun mengajarkan umatnya untuk hidup kaya.

(it's if you push your ability to meet your needs. So badly you say God is never fair and so on. Everyone is worth to be rich and only those who are crazy expecting a poor live. Even, Hinduism encourages the people to be wealthy

Blonk :

“iya ya”

(I see..)

Table shows the conversation between Cenk and Blonk about finance. Here, Cenk as addresser advised Blonk as he started complaining about his welfare. He said that his life stayed under the poverty threshold and never changes. Before advising, Cenk disparaged Blonk by restating "your life used to live under the poverty threshold" which made Blonk confused. Then, the main intention uttered by Cenk is telling Blonk that his life would stay under the threshold if Blonk never stop comparing his life to others who are richer. Cenk emphasized that Blonk would get stressed if his will was not in line with his abilities. It means when Blonk wanted something to have but was not achieved, he would be depressed. Cenk added, everybody is worthy to be rich. Even he said that Hinduism in its theory suggests its people to be rich.

Script 3. Conversation between Cenk and Blonk in terms of education context

Cenk:

“Pendidikan kita itu Blonk, sering menitik beratkan pada nilai-nilai kualitatif akademik kognitif semata. Umumnya lebih menuntut para siswanya mendapat nilai dan angka yang tinggi tanpa diimbangi dengan Pendidikan budi pekerti serta nilai-nilai perjuangan bangsa. Umumnya melahirkan generasi yang pragmatis, instan dan konsumtif”

(our education often focuses only on cognitive academic values. Blonk, current education generally demands students to get high grades and scores and neglecting the character building and national movement values. Generally, produce pragmatic, instant and consumptive generation.

Blonk:

“wahh...pas ceritamu itu dengan situasi anakku Cenk. Dia sekarang sudah tamat sarjana, malah aku setres mengurus dia. Dia selalu tidur saja dirumah. Dimana akan berguna Ijazah sarjananya itu...berjuta-juta aku bayarin kuliah, akhirnya selalu tidur saja. Kalau kegiatan cuma tidur kan tidak perlu kuliah. Tanpa kuliah pun bisa pintar tidur”

(that’s what happening to my son. He is a bachelor graduate but I get overwhelmed by him. Nothing but sleeping is what he does all day long. Can you imagine that? His degree means nothing and the tuition I paid is just useless. Recklessly, to be able to sleep well does not require a bachelor degree.

Cenk:

“sekolah itu penting Blonk, tetapi tidak menjamin untuk hidup sukses”

(Education is important, Blonk, but it doesn't guarantee a successful life")

Blonk:

“kenapa begitu?”
(how so?)

Cenk:

“kenyataannya Blonk... tidak sedikit selain anakmu itu banyak sarjana yang menganggur. PR terlalu banyak, semua guru, semua dosen memberi PR. Jam sekolah berlebihan, belum isi les ini, les itu muridnya setres. Apalagi ada oknum guru bodoh, selalu memberi PR saja....mengajar jarang karena punya pekerjaan sampingan, sehingga murid tidak terurus dengan bagus. Kalau seperti itu keadaannya, bagaimana masa depan anak didik bisa sukses...”

(In fact, not only your son, there are many unemployed graduates. The demands on study hours and homework are overloaded and pushing their students. Even worse, those teachers who are also part timers that mean they do not have enough time to their students. If it’s the case, can you imagine how the students pursue success?

Blonk: “biar bisa menjamin anak didik sukses bagaimana sekarang?”

(so, how can we guarantee the success of our students?)

Cenk:

“jangan dituntut anak didik biar bisa pintar segala pelajaran, itu hal yang tidak mungkin. Setiap manusia pasti isi lebih isi kurang...jangan murid Blonk, rasanya guru

atau dosennya pun tidak pintar segalanya. Anakmu itu tamatan apa?"

(never push the pupils to master in every subject matter. It's hardly possible/ it's impossible. Everyone has their weakness and strength, I suppose not all teachers or lecturers are that smart too. Anyway, what's your son's major?)

Blonk:

"akuntansi. Tapi dari kecil suka menggambar...pokonya menggambar selalu dapat nilai 9"

(Accounting, but he likes drawing since young, he always got 9 at drawing in school)

Cenk:

"kalau anakmu itu suka menggambar, kalau kamu mau menyekolahkan anak, sekolahkan dia di sekolah menggambar. Kalau kamu ingin dia les, les megambar cari..pasti subur bakat anakmu, pasti nomor satu dan sukses kalau dia tumbuh dibidangnya. Sekarang kan terbalik, kan malah stres anaknya"

(if your child likes drawing and you wish to send your child to school, send him to a drawing class. If you want him to take additional lessons, get drawing lessons. I'm sure your child is growing talented. If it's not so, your child will be stressed out.

Blonk:

"Kenapa stress?"

(How so?)

Cenk:

"orang tuanya itu tidak ngerti Blonk, anaknya lambat matematika karena memang bukan bidangnya, orang tuanya marah-marah, membentak anak bilang anaknya bodoh... bisa jadi tamatan yang gagap"

(the problem is on the parents. They push their children so hard on the wrong interest. For example, math is not their interest instead is English. Eventually, their children neither master in math nor in English. Their parents keep on scolding the children, and as the consequence, they have no competence in both subjects.

Blonk:

"gagap sih enggak Cenk.., tidur saja terus merayakan kebebasan"

(I don't think so, he keeps on sleeping, putting too much over his freedom.

Cenk:

wahh...sukses anakmu itu....
(yeah...that implies to success)

Blonk:

"sukses apa??"
(success? In what way?)

Cenk:

"sukses tidur..."
(in sleeping)

The end

The third script presents Cenk and Blonk's conversation about education. This topic continued as Cenk wanted to relate Blonk's problem with Cenk's point of view about education. He started telling Blonk that education in Indonesia, (although not directly stated) demands students only on cognitive academic values which is to get high grades and scores without being balanced with character building and the national movement values. He concluded then, it would generally produce a pragmatic, instant, and consumptive generation. Education must not force students to be academically intelligent only. Students will be good academically but lack of emotional and behavioral quotients (Megawanti, 2015). This

has happened to Blonk's child's life. His son was just idle playing on his smartphone and sleeping every day. Blonk was worried that such a habit to be prolonged. After further discussion, it turned out that the cause was that Blonk's child took the wrong major as he just followed his friends' interest instead of his own interests and talents. Cenk was then worried about this because it would fail to produce qualified graduates.

In correlation to this, Cenk mentioned teachers, lecturers, and parents in general. He stated that parents do not understand their child's needs and interests. He uttered that the problem is on the parents. They push their children so hard on the wrong interest. For example, math is not their interest instead is English. Eventually, their children neither master in math nor in English. Their parents keep on scolding the children, and as the consequence, they have no competence in both subjects. Moreover, Cenk also said that the demands on study hours and homework are overloaded and pushing their students. Even worse, those teachers who are also part timers having insufficient time to their students. As a result, Cenk sarcastically said that, if such a situation happens continuously, it would cause the "stammer" graduates and effects the increase of unemployed graduates. With a disappointed short answer, Blonk denied that "stammer" instead rather sadly saying his son kept on enjoying the freedom after graduation. Unexpectedly, Cenk ridiculously replied that Blonk's son is successful in sleeping.

CONCLUSION AND SUGGESTION

The researcher found Cenk Blonk shadow puppets show a potential discourse to analyze messages in its show. One video of several series selected by the researcher revealed in-depth messages. By using SPEAKING, it was explained that the speech event happened in the temple with religious and intimate discussion (setting & scene) between Cenk and Blonk (participants) as the main characters. The messages implied in the purposes of the speech event (end) that was to advise, share information, and tell the fact that covered three contexts of life, such as religion, welfare & finance, and education.

Through these contents, the viewers and all people are told to be always grateful and critical in this life. The discussion done by both parties was in the form of questioning and answering indirectly (the act of sequence) with satirical, serious, and joking tones (key). All messages conveyed orally were completed with body movement, code-mixing, and code-switching. They used both Balinese and Indonesian languages in it (instrumentalities). They applied certain means of nonverbal communication such as body language, gaze, and small silent pauses. The gaze implied the reaction to a certain answer (El-Zaghal, 2021). Meanwhile, some silent pauses were used to indicate the incoming information that would be uttered. These are all dominantly performed by Cenk. The analyzed discourse was a show of shadow puppets, CenkBlonk. The writer believed that was a type of sermon uttered in an informal setting as the speech event was full of advice, information sharing, and the fact of life with the use of puppet characters as if they were alive.

There are several meaningful and unique contents behind the shows of CenkBlonk shadow puppets. Thus, for future study, the writer suggests that researchers should find out the source of data from other topics that can still be elaborated for the sake of getting messages within the chosen topic.

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