

Utterance and Ideology in *Geguritan Cupak Gerantang*: A Reflection of Moral Values and Power Dynamics

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Abstract: This study explores the utterances and underlying ideology in *Geguritan Cupak Gerantang*, a Balinese literary work rich in moral and philosophical values. The analysis focuses on the types of speech acts used in dialogues, particularly between key characters such as Raden Galuh and Inang Pengasuh, and how these utterances reflect deeper ideological structures. Utilizing a pragmatic and discourse analysis approach, this study examines the perlocutionary effects of speech acts within the narrative, revealing themes of justice, heroism, and deception. The findings suggest that *Geguritan Cupak Gerantang* not only conveys traditional values but also critiques social and ethical dilemmas through its linguistic expressions. This research contributes to the understanding of Balinese literature by demonstrating how utterances shape character development and reinforce the ideological messages embedded in the text. Furthermore, the interaction between Raden Galuh and Inang Pengasuh reveals power dynamics and social hierarchy within traditional society, reinforcing feudalistic structures while also critiquing the abuse of authority. The findings suggest that utterances in the text serve not only as a narrative tool but also as a means of shaping and transmitting cultural ideology. By analyzing the linguistic and ideological aspects of *Geguritan Cupak Gerantang*, this study provides insights into the broader function of oral traditions in maintaining societal values.

Keywords: *Geguritan Cupak Gerantang*, speech acts, ideology, Balinese literature, pragmatics, discourse analysis.

I. Introduction

Geguritan Cupak Gerantang is a significant work in Balinese literature that conveys deep moral and philosophical values through its narrative and character interactions. As a traditional poetic text, it employs rich language structures, including various speech acts that serve to shape the story's development and underlying messages. The dialogues between key characters, such as Raden Galuh and Inang Pengasuh, reveal not only their roles in the plot but also reflect broader ideological themes embedded within the text. By examining the utterances in *Geguritan Cupak Gerantang*, particularly through the lens of pragmatics and discourse analysis, this study aims to uncover how speech acts contribute to the construction of meaning and ideological perspectives. The research focuses on the perlocutionary effects of these utterances, illustrating how language is used to establish power dynamics, express moral values, and critique societal norms. Through this analysis, *Geguritan Cupak Gerantang* is revealed not only as a work of literary art but also as a medium that conveys ethical dilemmas, heroism, and deception, making it a valuable source for understanding Balinese cultural and philosophical thought.

Geguritan Cupak Gerantang is a well-known Balinese literary work that not only serves as entertainment but also conveys profound moral and philosophical teachings. As a form of *gegugitan*, this text is structured in traditional Balinese poetic form, rich with symbolic language, imagery, and cultural values. The story revolves around the contrasting characters of Cupak and Gerantang, where Cupak represents deceit and

selfishness, while Gerantang embodies courage and righteousness. The interactions between these characters, along with other figures such as Raden Galuh and Inang Pengasuh, are expressed through various utterances that hold significant pragmatic and ideological meanings. Language in *Geguritan Cupak Gerantang* is not merely a tool for storytelling but also a medium through which power relations, moral conflicts, and social critiques are communicated. The dialogues between characters illustrate different types of speech acts, particularly perlocutionary acts, which influence the responses and actions of other characters. By analyzing these utterances through a pragmatic and discourse analysis approach, this study aims to uncover the deeper ideological structures within the text. Specifically, it examines how language is used to shape perceptions of justice, heroism, and deception, while also reflecting traditional Balinese values and societal expectations.

Furthermore, the study explores how the speech acts in the *gegugitan* contribute to the development of character roles and narrative progression. The way Cupak manipulates language to deceive others, for example, contrasts sharply with Gerantang's straightforward and honest speech, highlighting the ideological conflict between good and evil. Similarly, the utterances of Raden Galuh and Inang Pengasuh reveal themes of loyalty, duty, and resistance against oppression. Through this linguistic and ideological analysis, *Geguritan Cupak Gerantang* is not only appreciated as a work of literary art but also as a reflection of Balinese cultural and philosophical thought. Understanding these aspects helps to preserve and interpret traditional Balinese literature while providing insights into the role of language in shaping human interactions and societal values.

II. Research Method

This study employs a qualitative research approach with a focus on pragmatics and discourse analysis to examine the utterances and ideological structures in *Geguritan Cupak Gerantang*. The primary method used is textual analysis, where the text is analyzed to identify various speech acts, particularly perlocutionary acts, and their effects on character interactions and narrative progression. By applying Searle's speech act theory, the study categorizes different types of utterances found in the dialogues and evaluates their functions in shaping meaning within the story. The data for this research is collected from the original *Geguritan Cupak Gerantang* manuscript, focusing on key dialogues that involve significant power dynamics, moral dilemmas, and ideological representations. The selection of dialogues is based on their relevance to the themes of justice, deception, and heroism. These utterances are then analyzed using discourse analysis to understand how language reflects and reinforces cultural values and social structures. To further support the interpretation of ideological elements, this study also incorporates a literary and cultural approach, considering the historical and sociocultural context of Balinese society during the period in which *Geguritan Cupak Gerantang* was composed. This helps in understanding how language use in the text conveys broader philosophical and ethical concerns. By integrating linguistic and literary analysis, the research aims to provide a comprehensive understanding of how speech acts in *Geguritan Cupak Gerantang* contribute to both the narrative structure and the ideological messages embedded within the text.

III. Results and Discussion

The analysis of utterances in *Geguritan Cupak Gerantang* reveals a complex interplay of speech acts that reflect both the characters' intentions and the ideological underpinnings of the narrative. Various forms of utterances (speech acts) are identified, including directive, expressive, and commissive speech acts, which play a crucial role in shaping the storyline and character interactions. Directive speech acts, which function to instruct or command, are prominently used by authoritative figures such as Cupak and the king. For instance, Cupak's commands to Gerantang and other characters reflect his dominant and coercive nature. Meanwhile, the king's directives serve as authoritative decrees that reinforce his sovereignty.

Data I

Gerantang : *Manaru mai te iba pesu, kai ne utusan, mangambil i Nyai Cili*
Manaru, come out, I am a messenger, to take Nyai Cili

Gerantang's utterance "Manaru mai te iba pesu, kai ne utusan, mangambil i Nyai Cili" is a directive speech act because it functions as a command or request. In this case, Gerantang is instructing Manaru to come out. This directive act reflects Gerantang's role as a messenger, emphasizing his duty and authority in the situation. It also shows the use of imperative language in *Geguritan Cupak Gerantang*, which aligns with traditional Balinese narrative structures where messengers or envoys often use clear, authoritative directives. his utterance is classified as a directive speech act because its primary function is to instruct or request someone to take action. In this case, Gerantang commands Manaru to come out. According to Searle's (1976) taxonomy of speech acts, directive acts aim to get the hearer to do something. Examples include commands, requests, orders, suggestions, and invitations. Gerantang's speech fits this category because he expects Manaru to comply by appearing before him. The utterance reflects the power dynamics between Gerantang and Manaru. Since Gerantang introduces himself as a messenger (utusan), his directive carries legitimacy. In traditional Balinese society, messengers hold a respected role, as they serve higher authorities like kings or nobles. Thus, Manaru is expected to obey the command out of respect for the hierarchy. Gerantang's utterance is a directive speech act because it instructs Manaru to come out. The structure of the utterance, including justification and purpose, strengthens its effectiveness. The command reflects power dynamics, hierarchical social norms, and cultural values in Balinese society. The perlocutionary effect depends on Manaru's response, which could either reinforce obedience or create conflict in the story.

This utterance is not just a directive speech act; it also carries ideological implications related to authority, duty, and social hierarchy in *Geguritan Cupak Gerantang*. The ideology embedded in this utterance reflects several key themes in Balinese society and traditional narratives. Gerantang's utterance, "Manaru mai te iba pesu, kai ne utusan, mangambil i Nyai Cili," reflects a deep-rooted ideology of authority, duty, and social hierarchy in *Geguritan Cupak Gerantang*. By identifying himself as a messenger (utusan), Gerantang reinforces the traditional Balinese belief that individuals must respect and obey those who serve as representatives of higher authority. His words suggest that commands from figures of power must be executed without hesitation, upholding the ideology of duty and loyalty within a structured society. Furthermore, his directive speech act demonstrates the ideology of command and compliance, where obedience is expected, and power flows unchallenged from rulers to subordinates. The mention of "*mangambil i Nyai Cili*" also highlights gendered power relations, where women are portrayed as subjects of male authority, reflecting a patriarchal ideology in which men control women's fates. This utterance, therefore, is not just a simple instruction but a linguistic reflection of Balinese societal norms, emphasizing hierarchy, duty, and male dominance. Through this command, *Geguritan Cupak Gerantang* reinforces the traditional worldview that social order depends on structured obedience, loyalty, and respect for authority.

Data 2

Gerantang : *Manuting satria lewih, ih Benaru iba, dingehang malu pedasang, ne kai kautus mai, ring Ida Sang Nata, mamendak raja putri.*

According to the knight who was the officer, hey you Benaru, listen well, I was sent here, by the king, to pick up my lord the princess.

Gerantang's utterance, "Manuting satria lewih, ih Benaru iba, dingehang malu pedasang, ne kai kautus mai, ring Ida Sang Nata, mamendak raja putri," is a directive speech act as it serves the function of commanding or instructing. In this statement, Gerantang asserts his authority by referencing the code of honor among knights ("manuting satria lewih"), appealing to Manaru's sense of duty and righteousness. By addressing Manaru directly and urging him to "listen well" (dingehang malu pedasang), Gerantang emphasizes the importance of his message, reinforcing the expectation of obedience. Furthermore, he legitimizes his request by stating that he

was sent by the king (“ne kai kautus mai, ring Ida Sang Nata”), which strengthens his position by invoking royal authority. The purpose of his directive is made clear in “mamendak raja putri”, where he states his mission to retrieve the princess, implying that Manaru must comply and release her. This utterance reflects the ideology of hierarchy and duty in Balinese culture, where commands issued on behalf of a ruler are expected to be followed without question. Additionally, it highlights the power dynamics between figures of authority and subordinates, reinforcing the expectation that individuals must uphold their roles within the structured social order. Gerantang’s utterance, “Manuting satria lewih, ih Benaru iba, dingehang malu pedasang, ne kai kautus mai, ring Ida Sang Nata, mamendak raja putri,” reflects several ideological values embedded in Balinese society, particularly those related to authority, duty, hierarchy, and honor. By invoking the code of knights (“manuting satria lewih”), Gerantang appeals to the ideology of loyalty and righteousness, reinforcing the belief that a true warrior must act in accordance with honor and duty. His assertion that he was sent by the king (“ne kai kautus mai, ring Ida Sang Nata”) highlights the hierarchical structure of power, where royal commands are absolute and must be executed without question. This reflects the feudal ideology in Balinese culture, where kings are seen as divinely sanctioned rulers whose orders must be obeyed as part of maintaining social order.

Furthermore, the directive to retrieve the princess (“mamendak raja putri”) reveals an underlying gender ideology in which women, especially those of noble status, are treated as political symbols rather than autonomous individuals. The act of “retrieving” the princess implies that she is a possession or an entity to be controlled by male figures of power, reinforcing the patriarchal structure where decisions about women’s fates are made by men. Additionally, by instructing Manaru to comply, Gerantang upholds the ideology of obedience and submission to higher authority, suggesting that personal feelings or individual will should be secondary to fulfilling royal decrees. This utterance, therefore, encapsulates the ideological framework of duty, hierarchy, and gender roles in traditional Balinese society, emphasizing that societal stability is maintained through structured power, respect for authority, and adherence to established norms.

Data 3

Gerantang : *Boya bukit nika Beli, bacin Benaru wantah*
It's not that hill, Abang, it's Benaru's dung

Gerantang’s utterance, “*Boya bukit nika Beli, bacin Benaru wantah*” (translated as “*It's not that hill, Abang, it's Benaru's dung*”), is classified as a directive speech act. Directive speech acts are utterances that aim to get the hearer to do something, such as commands, requests, suggestions, warnings, or prohibitions. In this case, Gerantang is warning Cupak not to go to that place because it is not a regular hill but something dangerous (Benaru’s dung). This shows that Gerantang is trying to influence Cupak’s decision and prevent him from making a mistake. From a perlocutionary perspective, the effect of this speech act depends on how Cupak responds. If he follows Gerantang's warning, the directive has successfully influenced his action. However, if he ignores the warning, it may indicate that Cupak either doubts Gerantang’s words or is too arrogant to listen. This interaction also reflects the dynamics between Cupak and Gerantang. Gerantang is cautious and observant, while Cupak often acts recklessly. This contrast plays a key role in their character development throughout *Geguritan Cupak Gerantang*.

Gerantang’s warning embodies the value of careful observation and prudence. Unlike Cupak, who is often impulsive and greedy, Gerantang represents the wise and cautious character. His utterance suggests that one should not blindly trust appearances but rather assess situations carefully before taking action. This aligns with the traditional Javanese and Balinese values of *kehati-hatian* (caution) and *kebijaksanaan* (wisdom). The contrast between Gerantang’s cautious approach and Cupak’s reckless behavior reflects an ideological commentary on leadership qualities. In traditional narratives, a good leader is expected to be wise, careful, and considerate of consequences. Cupak, who often ignores advice and acts out of selfishness, symbolizes a flawed leader, whereas Gerantang represents the ideal ruler someone who thinks before acting. Gerantang’s utterance also suggests a deeper ideological message about the nature of truth versus illusion. By warning that the “hill” is

actually Benaru's dung, he highlights the idea that not everything is as it seems. This reflects a broader theme in traditional literature where wisdom is the ability to discern truth from falsehood. Gerantang's use of the term "Beli" (Abang/elder brother) signifies respect, but his act of warning also shows a reversal of expected hierarchy. Typically, the elder brother (Cupak) should be the one guiding and protecting the younger sibling, yet in this case, it is Gerantang who possesses the wisdom and moral integrity. This reversal critiques blind authority and implies that true respect should be based on character rather than mere seniority. The utterance is not just a simple warning; it conveys a deeper ideological critique of leadership, wisdom, and moral responsibility. Gerantang's cautious and perceptive nature embodies ideal values of a noble leader, while Cupak's reckless behavior serves as a warning against selfishness and arrogance. This reflects a broader moral lesson in *Geguritan Cupak Gerantang* that true strength lies in wisdom and integrity, not in power or status alone.

Data 4

Cupak

: *Dewa ratu mati titian, dumadak pang titiang idup. mati kuda i rangsasa angkihan titiange rundah*

Oh God, I'm dead, I hope I live, and the giant dies, my breath stops.

Cupak's utterance can be categorized as an expressive speech act because it conveys his emotional state in response to the situation he is experiencing. Expressive speech acts are used to express psychological states such as gratitude, sorrow, fear, hope, or complaints. In this case, Cupak expresses a mix of fear, desperation, and hope. He acknowledges the possibility of his own death but also expresses a wish to survive while hoping that the giant (*rangsasa*) dies instead. His utterance reflects his personal emotions and desires rather than providing factual information or making a request. Cupak's utterance serves as a clear example of an expressive speech act, as it primarily expresses his fear, hope, and self-centeredness rather than conveying factual information or issuing commands. Analyzing it in the context of *Geguritan Cupak Gerantang*, this speech act reinforces his cowardly and selfish nature, highlighting the moral contrast between him and Gerantang. The perlocutionary effect of his words likely leads to either pity, mockery, or poetic justice, as his fate unfolds in the story.

Cupak's utterance, "*Dewa ratu mati titian, dumadak pang titiang idup. mati kuda i rangsasa angkihan titiange rundah*," is a clear example of an expressive speech act because it conveys his fear, desperation, and hope in a life-threatening situation. According to John Searle's classification of speech acts, expressive acts are those in which the speaker expresses an internal psychological state, such as emotions, attitudes, or feelings. In this case, Cupak is not merely stating a fact or giving a command; instead, he is revealing his anxiety about dying, his desire to survive, and his wish for the giant to perish instead. His plea to the gods reflects his dependence on external forces rather than his own courage or abilities, which aligns with his established character traits in *Geguritan Cupak Gerantang*.

Contextually, this utterance highlights Cupak's cowardly and self-centered nature. Throughout *Geguritan Cupak Gerantang*, he is portrayed as a cunning but deceitful character who prioritizes personal gain over moral responsibility. Unlike Gerantang, who embodies bravery and righteousness, Cupak often seeks to escape danger rather than confront it. His invocation of divine intervention ("*Dewa ratu mati titian*") suggests that he hopes for an external force to save him rather than taking action himself. Additionally, his desire for the giant's death, rather than actively fighting against it, further emphasizes his unwillingness to engage in direct conflict. This moment in the story serves to reinforce his weakness and opportunism, as he pleads for survival without taking responsibility for his fate.

From a pragmatic perspective, Cupak's utterance also has a perlocutionary effect, meaning it influences how others perceive and respond to him. If heard by other characters in the story, this speech act could evoke pity, ridicule, or frustration, as his lack of bravery becomes evident. If interpreted from a karmic or divine justice standpoint, his plea might be ignored or even result in an ironic outcome where he faces an unfavorable fate due to his own cowardice. This aligns with the moral structure of *Geguritan Cupak Gerantang*, which often

emphasizes that good will ultimately triumph while those who act selfishly or dishonestly will face consequences.

Ultimately, Cupak's speech act serves as a pivotal moment that encapsulates his personality, emotional state, and role within the story. His reliance on divine intervention rather than self-reliance, his desperation in the face of danger, and his hope for the giant's death rather than actively ensuring it all highlight his moral shortcomings. This utterance, therefore, is not just a simple plea but a deeper reflection of his character and the broader themes of justice, cowardice, and responsibility in *Geguritan Cupak Gerantang*.

Data 5

The King : *kadutan bapane punika, sing demenin pilih tunggal.*
That keris of mine, choose the one you like.

The King's utterance, "*Kadutan bapane punika, sing demenin pilih tunggal*," which translates to "*That keris of yours, choose the one you like*," is an example of a directive speech act. According to Searle's (1969) classification of speech acts, directive acts are those in which the speaker attempts to get the hearer to do something. These can include commands, requests, suggestions, or instructions. In this case, the King is instructing Cupak and Gerantang to select a keris that they will use to fight Banaru. This directive speech act is significant within *Geguritan Cupak Gerantang* because it not only conveys an instruction but also highlights themes of leadership, personal choice, and responsibility. The King's utterance shows a balanced exercise of power, where he maintains authority while respecting the agency of his warriors. Furthermore, the act of choosing a keris signifies the transition from passive obedience to active engagement in the battle against Banaru, reinforcing the ideology of duty, courage, and fate in leadership and warfare.

The King's utterance, "*Kadutan bapane punika, sing demenin pilih tunggal*" ("*That keris of yours, choose the one you like*"), is not just a directive speech act but also a reflection of ideological values related to power, leadership, and responsibility in *Geguritan Cupak Gerantang*. The way the King exercises his authority in this situation provides insights into the ideal concept of power and leadership in traditional Balinese and Javanese societies, where a ruler is expected to embody wisdom, justice, and moral responsibility. In this speech act, the King does not impose his will in an authoritarian manner. Instead of commanding Cupak and Gerantang directly, he gives them the autonomy to choose their own weapon. This reflects an ideology of power as a shared responsibility, where leadership involves guidance rather than absolute control. This ideology contrasts with tyrannical forms of leadership, where rulers exercise absolute control over their subjects. Instead, the King in *Geguritan Cupak Gerantang* embodies the ksatria dharma (the warrior's duty to uphold justice and righteousness). The act of selecting a keris is not just a practical decision. It is a symbolic test of character and fate. The King's directive places the responsibility on Cupak and Gerantang to prove their courage, wisdom, and readiness for battle. In traditional Balinese and Javanese literature, objects such as keris are not just weapons but symbols of divine will and fate. The King's directive is not merely about choosing a weapon; it is about accepting one's destined path in life. By choosing their keris, Cupak and Gerantang are not just selecting a weapon they are accepting their roles in the larger cosmic order. The ideology of power in this scene suggests that leaders are not self-appointed but chosen by fate, and their legitimacy is determined by how they wield their power. The ideology here is that power is not just a personal ambition but a spiritual calling, and one must accept it with responsibility and honor. This reflects the Hindu-Balinese concept of "Rwa Bhineda" (duality), where individuals must navigate their own choices within the cosmic balance of right and wrong.

Data 6

Raden Galuh : *iki sedah ideran mangke*
This is the place of betel please eat betel.

This utterance is classified as a directive speech act, as Raden Galuh is encouraging or inviting Gerantang to eat betel with her. A directive speech act is one where the speaker attempts to get the listener to perform an action, which in this case is the act of eating betel. However, beyond its function as a directive, this utterance also carries deeper ideological implications related to power, hospitality, and social relationships in *Geguritan Cupak Gerantang*. This demonstrates the ideology that power is also expressed through acts of hospitality and inclusion, not just through dominance or authority. In royal traditions, those who extend invitations to share meals or betel also wield influence by determining who is accepted into the royal social circle. By using a polite invitation rather than a direct command, Raden Galuh demonstrates her elegance and noble status, reinforcing the ideology that true power does not need to be forceful but can be exercised through diplomacy and cultural refinement.

Raden Galuh's utterance, "*Iki sedah ideran mangke*" ("*This is the place of betel, please eat betel*"), is an example of a directive speech act, as she invites Gerantang to partake in betel. While this may seem like a simple act of offering, it carries deeper ideological meanings related to power, social hierarchy, and gender roles in *Geguritan Cupak Gerantang*. In traditional Balinese and Javanese royal settings, offering betel is a sign of hospitality, acceptance, and refinement. It is not merely about food but serves as a symbolic gesture of inclusion and recognition. By inviting Gerantang to eat, Raden Galuh acknowledges his presence and subtly elevates his status, reinforcing the ideology that power is also expressed through acts of hospitality and diplomacy. Furthermore, the way Raden Galuh frames her invitation reflects the ideology of indirect authority and refined communication in noble discourse. Instead of issuing a direct command, she uses polite and subtle speech, which aligns with the Balinese and Javanese tradition of exercising power through persuasion and grace rather than force. This highlights how aristocratic influence often comes not from aggression, but from strategic and cultured speech. Additionally, her role as a noblewoman demonstrates the significance of feminine power in traditional societies. While women in such settings may not hold direct political control, they wield influence through hospitality, social intelligence, and charm, shaping relationships and decisions within the royal court. Moreover, the invitation to eat betel symbolizes acceptance and the formation of social bonds. In Balinese and Javanese culture, eating together represents unity and trust. By offering betel, Raden Galuh extends a gesture of goodwill, reinforcing the ideology that power is not solely about dominance but also about forging alliances and fostering cooperation. Her words suggest that true leadership is not only measured by strength but also by the ability to create meaningful connections and maintain harmony. Thus, this simple directive speech act reflects the broader values of diplomacy, social hierarchy, and the interplay between hospitality and power in *Geguritan Cupak Gerantang*.

The ideology in *Geguritan Cupak Gerantang* is deeply embedded in its narrative, particularly through the use of utterances by the characters. The story reflects traditional Balinese and Javanese values, emphasizing morality, justice, and the contrast between good and evil.

Ideological Aspects in *Geguritan Cupak Gerantang*

1. Moral Dichotomy (Good vs. Evil)

The text portrays a clear ideological distinction between good (Gerantang) and evil (Cupak). This reflects the traditional moral framework in Balinese society, where righteousness is expected to prevail over wickedness. The utterances of Gerantang often contain elements of humility, respect, and honesty, reinforcing the values of dharma (virtue). In contrast, Cupak's speech is often arrogant and deceitful, representing *adharma* (unrighteousness).

2. Power and Authority

The dialogue between characters such as Raden Galuh and Inang Pengasuh reflects the hierarchical nature of traditional society. The way Raden Galuh speaks to her servant embodies the feudal ideology that noble classes hold authority over commoners. However, there is also a critique of misuse of power,

as Cupak, despite his strength and status, is ultimately portrayed as unworthy of leadership due to his greed and cruelty.

3. **Heroism and Justice**

The story promotes an ideology where true heroism is not just about physical strength but also about inner virtues. Gerantang's utterances often emphasize fairness and selflessness, aligning with the broader belief that justice must be upheld for social harmony. His speech acts, particularly in moments of confrontation, carry a perlocutionary effect that inspires righteousness and evokes sympathy from the audience.

4. **Women and Gender Roles**

The portrayal of female characters, such as Raden Galuh and Men Bekung, also reveals ideological aspects regarding gender. Women in the story are often depicted as figures in need of protection, reinforcing the traditional patriarchal structure. However, Men Bekung's role as the mother of both Cupak and Gerantang challenges this by showing maternal wisdom and moral influence.

In summary, *Geguritan Cupak Gerantang* conveys an ideology rooted in traditional values of morality, justice, and social hierarchy. The utterances within the text serve to reinforce these ideological messages, guiding the audience toward an understanding of virtue and righteousness.

IV. Conclusion

The text of *Geguritan Cupak Gerantang* conveys a strong ideological framework that reflects traditional moral values, social hierarchy, and justice. Through the utterances of its characters, the story reinforces the dichotomy between good and evil, where righteousness, honesty, and humility, as represented by Gerantang, ultimately triumph over greed and deceit, embodied by Cupak. The use of language in dialogue also highlights the power dynamics within society, emphasizing respect for authority while subtly critiquing its misuse. Additionally, the portrayal of heroism in the text suggests that true leadership is based not only on strength but also on virtue. Overall, *Geguritan Cupak Gerantang* serves as both a moral lesson and a reflection of cultural ideology, guiding its audience toward ethical and just behavior.

The *Geguritan Cupak Gerantang* presents a structured ideological perspective that reflects traditional Balinese moral values, justice, and social hierarchy. Through the utterances of its characters, the text conveys deep messages about good and evil, power dynamics, and ethical leadership. The contrast between Cupak and Gerantang is not merely a character distinction but an ideological representation of *dharma* (righteousness) versus *adharma* (unrighteousness). The utterances of Cupak, which are often filled with arrogance, deception, and greed, reflect the dangers of power without morality. His speech is manipulative, aiming to deceive others for his personal gain. In contrast, Gerantang's speech reflects honesty, humility, and wisdom, reinforcing the idea that true leadership is not about physical strength or cunning but about integrity and virtue.

Furthermore, the dialogue between nobles and servants, such as Raden Galuh and Inang Pengasuh, reveals the rigid social hierarchy of traditional society. While this reinforces a feudalistic ideology, it also subtly critiques the misuse of power, as seen in Cupak's eventual downfall. The role of women, particularly Men Bekung, provides another layer of ideology, portraying maternal wisdom as a moral compass, despite the patriarchal structure of society. In conclusion, the utterances in *Geguritan Cupak Gerantang* are not just elements of storytelling but tools for conveying ideology. They serve to reinforce moral lessons, uphold traditional values, and guide the audience toward an understanding of justice, virtue, and the rightful use of power. Through its language and dialogues, the text remains a cultural and ethical teaching that continues to be relevant in understanding Balinese moral philosophy.

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