

CRITICAL DISCOURSE ANALYSIS IN THE BALI LEGONG DANCE FILM

Oleh:

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ABSTRACT

The researcher found that this Balinese Legong Dance film wanted to show the structure of the text in macro thematic forms, namely about sacrifice, struggle, and patience, besides that there was a schematic superstructure which was the strategy of the writer in the Balinese Legong Dance film by putting emphasis on the beginning and the end and the last one. there is a micro text structure which is analyzed from the content of the film through a series of words through dialogue and images in the footage contained in the Balinese Legong Dance film. Social cognition is the result of the director's representation in looking at culture in Bali and the last is the social context which is shown how the views of the community regarding the Balinese Legong Dance film. The conclusion is the critical discourse analysis method in the Balinese Legong Dance film, it can be found in the discourse of Teun A. Van Dijk which includes thematic, schematic, semantic, syntactic, staltistic elements, as well as conversational information and figurative expressions in a rhetorical strategy.

Keywords: critical discourse analysis, film, teun a. van dijk

ABSTRAK

Peneliti menemukan bahwa film Tari Legong Bali ini ingin menampilkan struktur teks dalam bentuk tematik makro yaitu tentang pengorbanan, perjuangan, dan kesabaran, selain itu terdapat suprastruktur skematik yang menjadi strategi penulis dalam Tari Legong Bali. film dengan memberi penekanan pada awal dan akhir dan yang terakhir terdapat struktur teks mikro yang dianalisis dari isi film melalui rangkaian kata melalui dialog dan gambar dalam cuplikan yang terdapat dalam film Tari Legong Bali. Kognisi sosial merupakan hasil representasi sutradara dalam memandang budaya di Bali dan terakhir adalah konteks sosial yang diperlihatkan bagaimana pandangan masyarakat terhadap film Tari Legong Bali. Kesimpulannya adalah metode analisis wacana kritis dalam film Tari Legong Bali, dapat ditemukan dalam wacana Teun A. Van Dijk yang meliputi unsur tematik, skema, semantik, sintaksis, stalistik, serta informasi percakapan dan ekspresi kiasan dalam strategi retorik.

Kata Kunci: analisis wacana kritis, film, teun a. van dijk

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PRELIMINARY

Broadcasting or what is known as broadcasting is the entire process of delivering broadcasts starting from the preparation of production materials, the production process, the preparation of broadcast materials, then broadcasting to the reception of the broadcast by listeners or viewers. Broadcasting is actually divided into two, namely radio broadcasting and television broadcasting. Broadcasting that uses radio media contains only sound, while television is in the form of audio-visual motion.

The broadcasting industry in Indonesia has shown a very rapid development in recent times. So that broadcasting becomes very important in social life. Information dissemination (broadcasting) through television is relatively faster than other means of information. Following the development of the broadcasting world in our country, it is undeniable that private television broadcast programs have also enlivened the broadcasting world.

Documentary films have definitions that are always changing in line with the development of documentary films from time to time. Since the silent film era, documentaries have evolved from a simple form to become more complex with increasingly varied types and functions. Camera and sound technology innovations have an important role in the development of documentary films. Since the beginning, documentaries only refer to productions that use film format (celluloid) but have since developed to use video formats (digital).

The emergence of an officially recognized documentary film by historians is the film *Nanook of the North* (1922) by Robert Flaherty. The film depicts the life of an Eskimo named Nanook in the Arctic region. Flaherty lasts up to sixteen months, to survive the daily life of Nanook and his wife and life, such as hunting, eating, and so on.

Film is one of the mass media products whose development cannot be ignored by the audience. Art products that have freedom of expression, films are also one of the entertainment media by the community. The presence of films is able to give its own color in the midst of competition from other mass media in providing benefits to the audience. Films have the ability to persuade audiences

Film was born at the end of the 19th century, at first it could only be enjoyed individually due to technological limitations, until finally in 1895 a French national, Louis Lumiere (1864-1948) introduced a "cinematograph" tool to 35 people at the Grand Cafe, Paris, and the same year to a larger audience at the Empire Music Hall, London.

The attitude of individuals with various characters can be seen through the characters in the film. Film can provide life experiences for the audience and can provide a deeper interpretation of life or in other words be the answer to the statement that is sought apart from being a means of entertainment, films are also useful as a medium of learning. Film is considered as a good educational and media that has artistic and communication value.

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The audience can penetrate space and time that can tell life and can even influence. Because in every film, each has its own characteristics and messages. One of them is when watching the movie *Bali Legong Dance*, this film is a documentary that tells the story of the first Bali Tempo.

The Balinese Legong Dance film takes place before independence, although it takes place in the pre-independence era, this film is still relevant today with the presence of a Balinese girl's love story. This film was made in 1935, where Balinese culture was then and now is different and one example is the way of dressing.

This Balinese Legong Dance film tells the story of the culture that occurred in Bali in the past, not just social upheaval, this short film of Balinese Legong Dance also contains cultural values wrapped in a love story told by the character Putu who acts as one of the temple maidens in Bali. Based on the above background, what is interesting to study is the social upheaval and stereotypes found in Bali in the 1935 Balinese Legong Dance film.

RESEARCH METHODS

1. The Balinese Legong Dance film is a documentary film made in 1933 and released in 1935 directed by Henry De La Falaise. Basically this film is a silent film with only music accompaniment, but in 1952 an orchestral and gamelan music soundtrack was created in stereo format, very effective and enhancing the sound of the original music that sounded slow.

The film was rebuilt in 1992 by the UCLA Film and Television Archives. This film has experienced censorship in several countries which are considered to contain violence and sexuality. Results Based on the film which has been censored from the United States (topless), United Kingdom (cockfighting), and Canada, recombined and distribution by Paramount Pictures Corporation By duplicating and splicing the remaining negatives, the film was returned to a full and long version and of course has become colorful.

Balinese Legong Dance is one of two films produced by Bennett Picture Corporation. Constance Bennett, owner of Bennett Picture Corporation, during her visit to Bali discovered the exotic culture of the people of Ubud Bali and tried to turn it into a feature film. The filming of the Balinese Legong Dance took place entirely in the village of Ubud Bali, Indonesia, between May and August 1933.

Using local local actors, exotic Balinese culture such as religious ceremonies, dances, cremation cremations to topless Balinese women, have appealed to Constance Bennett to make a film.

Balinese Legong Dance Film A Balinese girl named Putu, has been chosen as one of her village legong dancers. Putu is attracted and falls in love with Nyong, a young gamelan musician, but Nyong is attracted to Saplak, Putu's younger brother. When he was about to dance legong at the Holy Temple, Nyong wrote a letter to make an appointment to meet Saplak. But the letter was accidentally discovered by Putu.

The legong dance ended, Nyong and Saplak met secretly, and Putu secretly followed them. Putu became frustrated because his love was rejected, and ended his life by suicide by jumping into the river from the bridge that connected his village. The film ends with a cremation ceremony for Putu's body.

Guba and Lincoln explain that a paradigm as a set of basic beliefs is difficult to prove in the conventional sense; there is no way to state that one paradigm is more capable than another (Ronda, 2018:33). In the existing literature (Denzin & Lincoln, Miller, McCharty, Craig & Muller, Littlejohn & Foss; Creswell) there are a number of knowledge paradigms that are always present at all times.

The basic assumptions of this critical paradigm are 5, namely: Critical theory is historical which means it is developed based on concrete social situations, critical theory does not intend to determine universal laws that apply everywhere, is critical of itself, critical theory maintains its validity through evaluation, critical theory, and reflection on itself is not a neutral attitude, critical theory has a critical suspicion of actual society, critical theory is a theory that is practical, it does not stop at the theoretical level, it must become an original form.

The critical paradigm is more of a tool to change social institutions, ways of thinking and people's behavior in a direction that researchers believe will be better. In the critical paradigm phenomenon, based on the facts in the field, it is necessary to provide analysis and opinions based on the researcher's personality, supported by strong arguments. (Pambayun, 2013:24-25).

The approach in this research is a qualitative approach with semiotic-content analysis method. The method itself is a means to an end. Methods govern the way in which research is carried out. This method is adapted to the formulation of the problem, approach, and also the desired form of data (Rakhmat, 2017:65)

This study uses a semiotic-content analysis research method, because the main object of this research is footage that contains discriminatory and violent elements in the Balinese Legong Dance film. Semiotic-content analysis is widely used in communication science.

In this semiotic-content analysis, the researcher collects data and analyzes the text contained in the footage in the Balinese Legong Dance film. The content can be in the form of movements, words, meanings, symbols. Semiotic-content analysis is used in various fields such as culture, history, political science, education and psychology (Ronda, 2018: 120-121)

This study uses critical discourse research on the Balinese Legong Dance film, critical discourse research, namely the study of the

structure of messages regarding various language functions. This discourse analysis method is very different from the quantitative content analysis method in which the quantitative analysis method emphasizes the "what" question, while this critical discourse analysis emphasizes the "how" question of a discourse (story, text, word) arranged and arranged so that produce a sentence.

The method used by the researcher is the critical discourse analysis model of Teun A. Van Dijk, according to him, not only analyzing the text, but also looking at the social structure, domination and power groups that exist in society, and how the cognition or thoughts and consciousness that form and affect the text being analyzed.

In this research, what is used as research material is footage in the Balinese Legong Dance film in the form of visuals. Visual is a collection of images arranged at one time. The visual elements in the Balinese Legong Dance film are in the form of trailer images, dialogue texts in the Bali Legong Dance film.

Research data in this study using two techniques, namely using primary data sources and secondary data sources. The primary data used by the researcher is film observation, while the secondary data used by the researcher is literature, books, journals, and electronic references that are relevant to the research topic.

The discourse analysis approach used by the researcher in this research is discourse study. In general, discourse analysis is a qualitative research method that functions to analyze language, writing, conversation, both verbally and non-verbally.

Using a discourse analysis approach, researchers see and analyze what lies behind words and sentences. With discourse analysis, researchers can find out how and why messages in a text are presented (Schiffrin, 2007). This study uses a qualitative discourse approach, namely research that provides an objective picture, by describing the messages, words, sentences implied in the Balinese Legong Dance film including scenario text.

ANALYSIS AND DISCUSSION RESULTS

In accordance with Teun A. Van Dijk's model, text discourse consists of three structures, namely microstructure, superstructure, and macro structure, each of which is interconnected and related.

1. Text Structure

a. Macro Structure

Thematically in the Balinese Legong Dance film, the topic describes what the main idea is that the screenwriter wants to put forward and express in the film, when seeing or viewing an event. In the Balinese Legong Dance film, the main topic taken by the researcher is about ancient culture in Bali where there are footages that contain violence, and are discriminatory.

First About Sacrifice, In this Balinese Legong Dance film, the theme is about Putu's sacrifice for his sister named Saplak, which we can see when Nyong put his heart on his sister Putu, realizing that Nyong prefers his sister, therefore Putu sacrifices himself in a way committed suicide by jumping into the river from the bridge that connected his village.

Second About Struggle, the Balinese Legong Dance Film besides describing sacrifice, this film also teaches struggle which can be seen from the way Putu, who is a temple maiden or holy girl, shows her interest in Nyong, by always paying attention to Nyong when playing gamelan and wanting to invite Nyong to meet.

Third, About Patience, this Balinese Legong Dance film also describes the patience of Putu who continues to pay attention to Nyong but Nyong doesn't care because Nyong has put his heart on Putu's sister, Saplak.

b. Superstructure

Schematic is the writer's strategy in packaging the message by stressing which part comes first, and which part ends First, when it starts to show some women from Bali who carry offerings on their heads to be offered to gods. The offering is brought by a shrine maiden or holy girl, then the offering is given to Pedande and then prayed. While praying, some men in the temple chant Gamelan. After that, one of the shrine maidens named Putu saw a man playing gamelan named Nyong and Putu fell in love with Nyong.

The next day, Putu's father, Gusti Bagus, was preparing his chicken to take part in the chicken grafting event, Gusti Bagus asked Saplak that Putu had not returned. After Putu returned, Gusti Bagus wanted to scold him but did not because Gusti Bagus realized that his son was in love with a man.



Figure 1 First Scene of Schematic

Second, Saplak was going to the market but Saplak was surprised because Putu wanted to go to the market, and on his way to the market there was a place where all castes mingled to barter. The village women brought their wares. When he arrived at the market, Putu met Nyong there.

Putu was watching Nyong there were several small children running and making Putu's merchandise fall, then Nyong immediately helped to clean up Putu's merchandise. After returning from the market, Nyong met his sister Putu, Saplak, at that time Nyong approached Saplak and wanted to talk to him,

Saplak refuses and leaves Nyong. At that time Nyong has a crush on Saplak. The next day Nyong met Saplak again and Nyong took Saplak to his home and Nyong helped Saplak carry his merchandise.



Figure 3 Second Scene of Schematic

Third, the next day at the market, Putu wanted to see Nyong, even if it was only a glimpse, but what Putu saw was Nyong who was going with his sister. Putu followed Nyong and Saplak who were going alone.

A few days passed Nyong went to Gusti Bagus's house, to his surprise Gusti Bagus heard what Nyong said that Nyong loved Saplak not Putu after that Gusti Bagus did not agree that Nyong loved Saplak more than Putu because it was a disgrace to him, Then Nyong wrote a letter to Saplak that Nyong wanted to meet Saplak after the temple dance and would go on forever with Nyong.



Figure 4 Third Scene of Schematic

Fourth, the next day Putu danced the legong dance at the temple, when the dance was over, Saplak immediately went and wanted to meet Nyong, when Saplak left Putu accidentally found a letter written by Nyong on Saplak's equipment. When he read the letter Putu became very sad.



Figure 5 Fourth Scene of Schematic

Fifth, when Nyong rushed to meet Saplak near the bridge, Nyong did not realize that Putu was following him from behind. When Putu saw that Nyong and Saplak were together, Putu finally ended his life by committing suicide by jumping into the river from the bridge that connected his village.



Figure 6 Fifth Scene of Schematic

c. Micro Structure

The semantic form according to Teun A. Van Dijk, consists of the first, the setting of events used in presenting the text or story. The chosen setting of events will determine which direction the audience's views will be taken. Setting helps how someone gives meaning to an event. In the Balinese Legong Dance film, the content of the story shown is about the culture that existed in the film at the time of 1935.

Second, Details In the Balinese Legong Dance film, the party who is described in detail is Putu who is a shrine maiden or holy girl who loves Nyong, a gamelan player. Putu is described as the most beautiful woman in her area. Unfortunately, Putu's act of sacrificing himself and choosing to commit suicide by jumping into the river from a bridge is one of the examples of violence in the Balinese Legong Dance film.

Third. This presupposition can be seen at 18:50-19:00 minutes, where Putu assumes that if he goes to the market he will see Nyong, but instead Putu sees Saplak giving palm wine to Nyong.

The syntactic form of the microstructure according to Van Dijk consists of: First, the sentence is the smallest unit of language which is a unit of thought (Widjono: 146). Manaf (2009:11) further explains by distinguishing sentences into spoken language and written language.

The first rhetorical form of microstructure according to Van Dijk is Graphic. The footage in the Balinese Legong Dance film contains the terms image transition and shooting. First Dissolve, a technique of slowly transitioning from one image to the next. Using this technique, during the transition, your two images will look like they are stacked on top of each other. The first image slowly disappeared, while the next image became clearer and clearer.

Second Cutaway, Cutaway is an editing technique that inserts another image in the same scene and is still related to the character's action briefly and then

returns to the previous image, cutaway is applied to adjust the tempo of the main scene and to display a different version of the main image.

Third Fade, Generally there are two types of fade, namely fade in and fade out. An image that slowly appears gradually is called a fade in. On the other hand, an image that slowly fades away is called a fade out. These fade in and fade out transitions are usually used to mark the beginning or end.

Images that are given a fade transition do not overlap with other images, therefore a background color is needed. There are two colors that are usually used as a background, namely black and white. Fade in/out to black is much more common than fade in/out to white.

Fourth Extreme Long Shot, This technique covers a very large area and includes objects around the main subject. Usually the main subject looks a bit small. It is important for you to be able to find the right composition to unite the main subject with the surrounding conditions so that it looks like a single unit.



Figure 7 Scene Extreme Long Shot

Fifth Close up, this technique is usually taken from the bottom of the shoulder to the head. This technique is to show the details of someone's expression and expression. Usually used to photograph someone's expression, for example, also showing facial wrinkles on the subject to make it look dramatic.

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Figure 8 Scene Close Up

Sixth Big Close up, this technique takes pictures from the neck to the top of the head. The goal is the same as the close-up technique, but shows more detail in the expression and facial expressions of a person.



Figure 9 Scene Big Close Up

Seventh Long Shot, this technique uses an area that shows the whole body of the subject without being cut off by the frame. This technique focuses on the subject with all its expressions and activities without any body parts being cut off.



Figure 10 Scene Long Shot

2. Social Cognition

In the framework of Van Dijk's discourse analysis, there needs to be research on social cognition, namely the mental awareness of filmmakers in forming scenarios in the film (Eriyanto, 2011). Discourse analysis is not only limited to the structure of the text, because the structure of the discourse itself shows

and signifies a number of meanings, opinions, and ideologies.

The cognitive approach is based on the assumption that the text has no meaning, but meaning is given by the language user. It takes a research on the representation of cognition and strategies of journalists in producing a news. Every text is basically generated by awareness, knowledge, prejudice or certain knowledge of an event (Eriyanto, 2011).

The story in the Balinese Legong Dance film not only tells about the love story of Putu, Nyong and Saplak, but the writer sees that this film is the result of the director's representation in viewing culture in Bali. This is based on the views, knowledge and experience of the director who views an event critically.

3. Social Context

The third dimension of Van Dijk's analysis is the social context. Discourse is part of the discourse that develops in society so that in order to examine the text it is necessary to conduct an intertextual analysis by examining how discourse about a thing is produced and constructed by society (Eriyanto, 2011).

This dimension will show how the public views the Balinese Legong Dance film which tells the love story of a holy girl and a gamelan player quoted from imdb.com

"I first saw this film at the Castro theater in San Francisco with Gamelan Sekar Jaya performing the music. While this may not be the original way the film was shown, it definitely improved my experience. Gamelan is a Balinese metallophone orchestra played with non-Western tuning instruments. The color tone adds a faint otherworldly hue to the process. In some plots it turns out that members of the audience actually make gasps or screams. Such is the enthralling effect of the film. Yes, there is an element of cultural colonialism, but not as bad as the contemporary films I've seen in other non-Western places. The principle is Balinese, not westerners who are made to look authentic. Sympathetic depictions are

almost anthropological rather than sensational. It is also remarkable because it is one of the last silent films. 1935 became good after the start of the talkie. The story is rather simple. I don't know if this is the director's style arrogance because I haven't seen any of his other works. But that doesn't get in the way of my fun."

Conclusion

Bennett Picture Corporation is an American film company founded in 1930 by Constance Campbell Bennett. Bennett Picture Corporation made a film about a temple maiden dance set in Bali. Constance Campbell Bennett was an American stage, film, radio and television actress and major Hollywood star of the 1920s and 1930s. In the early 1930s, she became the highest-paid actress in Hollywood, as well as one of the most popular actresses.

Based on the results of the critical discourse analysis carried out by the author in the previous chapters, in this closing section the author draws conclusions from the formulation of the problem according to the structure of the analysis of the Teun model. A. Van Dijk. Text discourse consists of three structures, namely microstructure, superstructure and macro structure, each of which is interconnected and related as follows:

First, the Thematic Macro Structure is the theme contained in the Balinese Legong Dance film which tells the story of a sacred Balinese girl named Putu, who struggles to win the heart of a young gamelan player named Nyong. Nyong falls in love with Putu's sister, Saplak. Nyong was not approved by Gusti Bagus, his father Putu and Saplak. The message contained in this Balinese Legong Dance film teaches us about struggle, about sacrifice, and about patience.

Second, the superstructure on the Schematic or plot contained in the Balinese Legong Dance film is started with an opening shoot, after that it enters the scene that tells Putu's interest in Nyong after that it enters the climax in the film where it turns out that Nyong has fallen in love with Putu's sister Saplak, and the last is entering the ending or the end of the Balinese Legong Dance film which shows the cremation or Ngaben for Putu.

The semantics in the Balinese Legong Dance movie is a discussion of some of the elements in the film. Background Elements, the

scenario writer raised the theme of Putu's struggle to win Nyong's heart and life in Bali in 1935.

The detail element, the Balinese Legong Dance film which is described in the most detail is Putu and Nyong, and the last is the presupposition element, it can be seen when Putu thinks that if he goes to the market he will see Nyong, but on the other hand Putu sees Saplak giving palm wine to Nyong.

Third, in the micro structure of the syntactic elements seen from the coherence, it is a link between words, propositions or sentences (Sobur, 2006:80). A sentence is a language unit that has characteristics, namely a language unit formed from a combination of words with words, combinations of words with phrases, or combinations of phrases with phrases, which are at least in the form of an independent clause containing at least one subject and a predicate, whether the function element is explicit or implicit.

This sentence can be seen in the Balinese Legong Dance film at 16:38 minutes, and for the pronoun element. In the Balinese Legong Dance film, the sacred girl is a representation of the girl who brings offerings to the gods and to worship. Stylistic, the strategy used by the scriptwriter of the Balinese Legong Dance to convey meaning by using language style. In the Balinese Legong Dance film, the language style used is the language used. In the footage in the Balinese Legong Dance film, there are words that can be chosen, which are words that are expressed everyday so that they can be easily understood by the audience. The word can be seen in the snippet at minute 0:48.

Rhetoric in the graphic elements of the film in the Balinese Legong Dance film are Dissolve, Cutaway, Fade, Extreme Long Shot, Close up, Big Close up, and Long Shot. As for the sentence that contains a metaphor, it is at the time of the putu cremation ceremony. "Gusti Bagus Sends his beloved daughter on her journey through fire to reincarnation."

Social cognition in the Balinese Legong Dance film, the story in the Balinese Legong Dance film not only tells about the love story of Putu, Nyong and Saplak, but the author sees that this film is the result of the director's representation in viewing culture in Bali. This is based on the views, knowledge and experience of the director who views an event critically.

From the results of research that has been carried out on the Balinese Legong Dance film with a critical discourse analysis approach to the Teun

A. Van Dijk model, the author's suggestion is that this study has limitations in its analysis, which is only concerned with the text and its production process (the author's ideological analysis). To deepen a study material, the suggestion for further researchers is to involve critical discourse analysis on the media or dismantle the influence of ideology and power in a media.

Suggestions for audiences who watch the film Balinese Legong Dance is to be more critical in understanding in depth the meaning of each choice of words used by the author in presenting his thoughts to the audience or readers. The author has made observations by watching the Balinese Legong Dance film, the author has suggestions for the audience of the Balinese Legong Dance film, including:

First, there are snippets that are unclear and difficult to understand, for example when the market did not clearly see the castes in Bali in 1935, secondly, the lack of a plot that tells the continuation of the relationship between Nyong and Saplak, and thirdly, the lack of an in-depth explanation of the relationship between Nyong and Saplak, holy girl who was in Bali in 1935

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