

The threatening speech in the Mahabharata epic by Nyoman S. Pendet: A pragmatic perspective

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Abstract: The main aim of this study is to reveal the form and meaning of the threatening speeches in the Mahabharata novel by Nyoman S. Pendet. The study is worth carrying out considering that there is no research which the mixed method which combined the qualitative and quantitative research techniques. Data were analyzed using the Miles and Huberman technique (1984). The theory used to determine the indicators of the threatening speeches is based on that of Fraser's (1998) theory, to analyze the form using Searle's (1979) theory, and to explain the meaning using Löbner's (2013) theory. The results of the data analyses show that the forms of the threatening speeches refer to the expressive illocution. This illocution is aimed at expressing the psychological attitudes or feelings of the speaker towards his/her interlocutor. The power of speech that reaches the interlocutor is a form of feelings of inferiority and humiliation due to the use of diction that tends to be negative such as 'perempuan jahannam' [villainous woman], 'manusia jahannam' villainous human], 'lelaki penuh dosa' [sinful man], 'manusia celaka' [wretched human], 'najis' [obscene], and 'pengecut' [coward]. Finally, the meaning of the threatening speeches that tends to be found is the speech meaning. This indicates that the meaning of a threatening speech cannot be understood easily considering the contexts of the utterances.

Keywords: *threat speech, form, meaning, pragmatics*



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INTRODUCTION

The Mahabharata is a classical epic from ancient India that has influenced ancient Javanese culture in the 8th-15th centuries AD (Susantio, 2018). It can be seen from the artifacts that are often found in the archipelago. The epic Mahabharata is very widely known because it is considered capable of representing human characters from various perspectives. Beyond that, the story of Mahabharata is considered sacred and special for Hindu people. So, its existence continues to be preserved and spread throughout the world by, such as, translating it into various languages. In Indonesia, the epic Mahabharata has been presented in various forms, such as in the art of *wayang* performances and in some literary works. In Indonesian literary works, at the end of the 10th century AD, the epic Mahabharata was first composed in prose known as the *parwa* literature, the term of the literary works in Old Javanese literature which tells about the story of heroism (Nuarca, 2017). Subsequently, the prose form is composed into another which is more popular in literary work called the *kakawin* as an ancient form of Javanese poetry. Mahabharata is an epic novel that tells about the conflicts between the five Pandavas and their cousins, the one hundred Korawa,

regarding the dispute over the right to rule the Kuru kingdom, with the centre of government in Hastinapura. The peak of the conflicts between the Pandavas and the Korawa was the Bharatayuddha war at the Kurukshetra battle field. This battle lasted for eighteen days.

Because of its popularity, the Mahabharata epic novel is used as the object of the present study. The role of Mahabharata as a literary work has received considerable attention from researchers in many fields, such as a linguistics and literature. It can be seen through the large amount of research that used the Mahabharata novel as the object of the studies, such as in T & Raju (2023); Putri & Widyastuti (2023); Nurcahyawati & Arifin (2022); Yogayudha, *et al* (2022); Nurnani (2021); Utorowati, *et al* (2018); Rahmat (2015); and Astari (2010). According to those studies, there are similarities and differences in the research results and implications. Those studies show unclouded gaps in the research results and discussions. One thing, most of them only focused on the elements of external linguistics, such as how the Mahabharata reflected enviromental harmony, dharma, education values, Islamic values, heroism, and so on. Meanwhile, the present study focused on how the language is used in the Mahabharata novel, especially in the threatening speeches. Another gap between those previous studies and the present study is seen from the fundamental theories used to support the research literature. While those previous studies only used one theory as a tool to uncover the focus of study, the present study combined three theories: Fraser`s theory (1998), Searle`s theory (1979), and Löbner`s theory (2013). This combined use of theories is intended to answer the two questions which are composed in this study: 1) what is the form of the threatening speeches like, and 2) what is the meaning of the threatening speeches. So, the objective of the present study is to reveal the form and the meaning of the threatening speeches found in the Mahabharata epic novel by Nyoman S. Pendit.

Furthermore, present study is interesting to do in order to enrich the linguistic studies and to fill in the gap of knowledge as outlined above. An implication of this study is to give some contribution to linguistics research about the form and the meaning of threatening speeches in the epic novel Mahabahrata. This study also can give implication to the knowledge of the form of threatening speeches in the epic novel because actually there are differences among the forms of threatening speeches in some genres of the literary works. It can be seen through some research studies conducted by Jannah, *et al* (2023); Nofrita (2016); Warung & Damus (2021); Maharani & Parnaningroen (2021); and Suryadi, *et al* (2018).

As it has been mentioned above, the present study used three theories in order to focus on the topic of the study. These are Fraser`s theory (1998), Searle`s theory (1979), and Löbner`s theory (2013). Fraser`s theory (1998) is used to know whether or not the statements in the Mahabharata novel can be categorized as threat speeches. Searle`s theory (1979) is used to analyse

the forms of the statements and categorize them into five kinds of illocutionary acts, such as how the statements accommodate the utterance power and whether the statement is used to request, command, persuade, plead, promise, incite, threaten, etc. Meanwhile, Löbner's theory (2013) is used to analyse the meaning of the statements. Further explanations about the theories are given below.

According to Fraser (1998), there are three indicators of threatening speeches. The first indicator is when the speaker has the intention to carry out threatening actions according to what he says. The second indicator is when the speaker has the belief that the threat he is sending will have bad consequences for the interlocutors. And the third indicator is that there is an element of intimidation towards the interlocutors. When the speech includes these three types of indicators, it can be ascertained that the speech has successfully been categorized as a threat speech. Searle's theory which refers to a variable of the speech act theory is related to illocutionary acts. An illocutionary act is an utterance that contains elements of an action (Austin, 1969: 99). Illocutionary acts become one of the most dominant pragmatic studies that are stated as the core of communication. When someone uses language to communicate, there is something he wants to achieve or there is an intention to achieve something. It means that the utterance contains a certain power to request, command, persuade, plead, promise, incite, threaten, etc. Therefore, the utterance that is spoken directly or indirectly makes the interlocutor take action on that utterance (Saifudin, 2019). For example, the sentence "*Every student must submit assignments via E-learning at 08:00 WIB time*" is a statement that contains elements of an order from a lecturer to students to submit assignments. Likewise, when someone says "*It's really hot today*" in a room where the AC has not been turned on, he is indirectly asking someone in the room to take action to turn on the AC.

Meanwhile, Löbner's (2013) theory is used to analyse the meaning of threatening speeches. Meaning is an idea that encompasses everything. In semantic studies, the meaning studied is only related to linguistic entities such as words, phrases, grammatical forms, and sentences, and does not examine meaning related to actions or phenomena (Löbner, 2001: 1). There are several kinds of meanings proposed by Löbner (2001) in his book entitled *Understanding Semantics*; namely: expression meaning, speech meaning, communicative meaning, grammatical meaning, descriptive meaning, and social meaning. Referring to Löbner (2001: 6), the meaning of expressions is the meaning of words, phrases, and sentences that does not need to consider the context to be able to understand them. Just like the language one uses every day, it just flows without realizing it. The meaning of an utterance is the meaning of a sentence that needs to consider the context. The meaning of utterances is always related to a reference or referent which is then followed by an idea of truth (Löbner, 2001: 7). Communicative mean-

ing contains elements of utterances that act following a particular social context. In contrast to utterance meaning and expressive meaning, communicative meaning tends to be beyond the reach of semantics and falls into the realm of pragmatics (Löbner, 2001: 10-11). Meanwhile, grammatical meaning relates to singular forms, plural forms, positive or negative words, comparisons, simple sentences, and so on which are included as forming a sentence (Löbner, 2001: 13). On the other hand, descriptive meaning, also known as propositional meaning, is always related to references or referents outside the text (Löbner, 2001: 10-11). For example, the sentence “*The dog has ruined my blue skirt.*” has five referents; namely: 1) *the dog* ‘a dog’ (an object in the broadest sense), 2) *the speaker’s blue skirt* ‘the speaker’s blue skirt’ (another object), 3) *the speaker herself* ‘the speaker himself’, 4) *the ruining of the skirt* ‘damaged skirt’ (a condition), and 5) ‘*the time of the utterance*’ ‘the time the utterance taking place’ (time) (Löbner, 2001: 22). Finally, social meaning is related to politeness and the use of language in formal and informal situations. In this case, each country has different social meanings (Löbner, 2001). For example, Javanese has language levels (Ngoko, Madya, and Krama) each of which is used for politeness for people with different social strata.

METHOD

The study used the research mixed method which combined qualitative and quantitative research techniques in order to capitalize on the strengths and reduce the weaknesses of the method. It emphasizes that the integration of qualitative and quantitative data can provide a deeper understanding of the research issue (Creswell & Clark, 2017). The qualitative part of the method is used to describe the data in the descriptive ways. Meanwhile, the quantitative part of the method is used to determine the frequency of occurrences of illocutionary forms and the meaning variables. This mixed method is expected to be suitable for revealing the issues in the present study.

Research data were collected using reading and note-taking techniques (Mahsun, 2017: 91-93). The reading technique was applied by reading the entire Mahabharata novel carefully over and over again, after which it was continued by noting all the statements that contained elements of threatening speeches based on Fraser’s (1998) theory. There are three indicators of threatening speech according to Fraser (1998): 1) the speaker has the intention to carry out threatening actions according to what he says, 2) the speaker has the belief that the threat he is sending will have bad consequences for the interlocutors, and 3) there is an element of intimidation towards the interlocutors. The research data were selected according to these three indicators.

After the data were collected, they were analysed using Miles and Huberman’s technique (Sugiyono, 2018: 132-133). There are three stages of

data analysis according to Miles and Huberman; namely data reduction, data presentation, and conclusion. In the data reduction, the researcher reviewed all the threat speech data that had been collected according to the three indicators of threatening speeches. Afterwards, in the data presentation stage, the data were analyzed in terms of forms (Searle, 1979) and meanings (Lobner, 2001). In term of forms, the data selected were categorized into five types of illocutionary acts: assertive, directive, commissive, expressive, and declarative. In term of meanings, the data selected were categorized into: expression meaning, speech meaning, communicative meaning, grammatical meaning, descriptive meaning, and social meaning. Then, the categorized data were interpreted by considering the contexts of the utterances. Finally, in the conclusion drawing stage, statements were made to conclude the results of the data analyses and answer the research problems of the study.

RESULTS AND DISCUSSION

Results

The main aim of the study is to describe the forms and meanings of the threatening speeches in the epic novel Mahabharata by Nyoman S. Pendit. The results of the data analyses show that there are 24 threat speeches. In terms of forms, there are five types of illocutionary acts that can be identified as expressive, commissive, directive, assertive, and declarative. These five types of illocutionary acts could appear twice in a threat speech. The most dominant frequency of the illocutionary acts is the expressive followed by commissive, directive, assertive, and declarative. Expressive illocutionary acts are more dominant in threat speeches than the other illocutionary acts. This means that the speaker often expresses his psychological attitudes or feelings regarding the person he is speaking to before criticizing his actions.

Furthermore, in terms of the frequencies of occurrences, the expressive and commissive illocutionary forms are separated only by one number. Expressive illocutionary acts were identified 15 times, and commissive illocutionary acts were identified 14 times. Then, directive illocutionary acts were only identified 4 times, and assertive and declarative illocutionary acts only 1 time. This happened because from the 24 data of threat speeches, there were several data that identified 2 types of illocutions, so that the total number of illocutionary forms identified in the 24 data of threatening speeches was 35 illocutionary forms. For greater clarity, these are presented in the form of a bar chart of frequency levels in Figure 1.

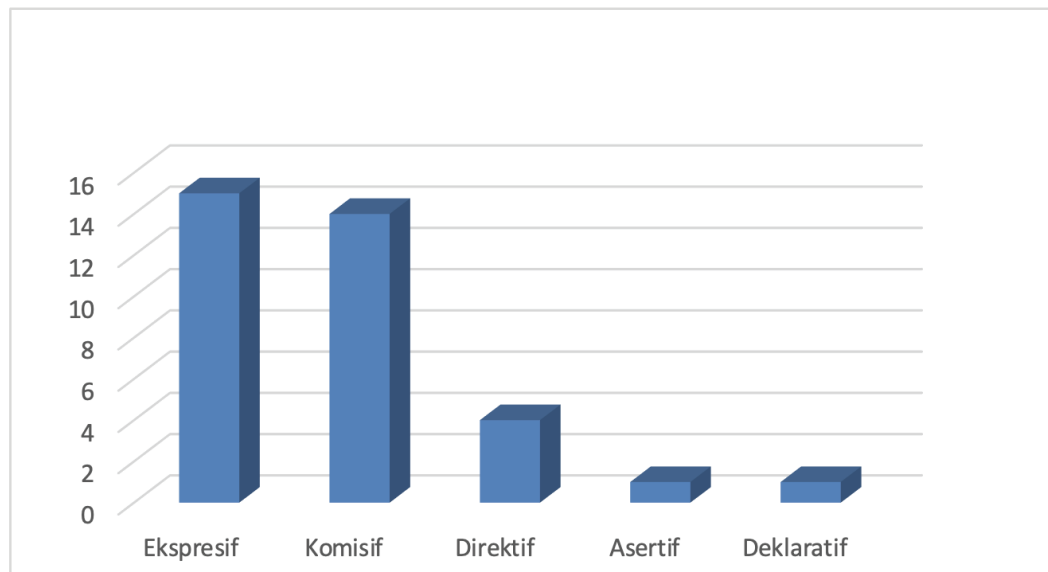


Figure 1. Frequency of Occurrences of Illocutionary Forms

In terms of meanings, only three meanings were identified, namely speech meaning, expressive meaning, and communicative meaning. Of these three meanings, the most dominant was speech meaning. This indicates that the threat speech in the Mahabharata novel is different from the threat speech that is often found in everyday life which tends to be expressed frontally and explicitly. However, it is necessary to understand the context of the speech first and then be able to understand the meaning of the threat uttered. For more details, the frequency levels of occurrences can be seen in the following bar chart.

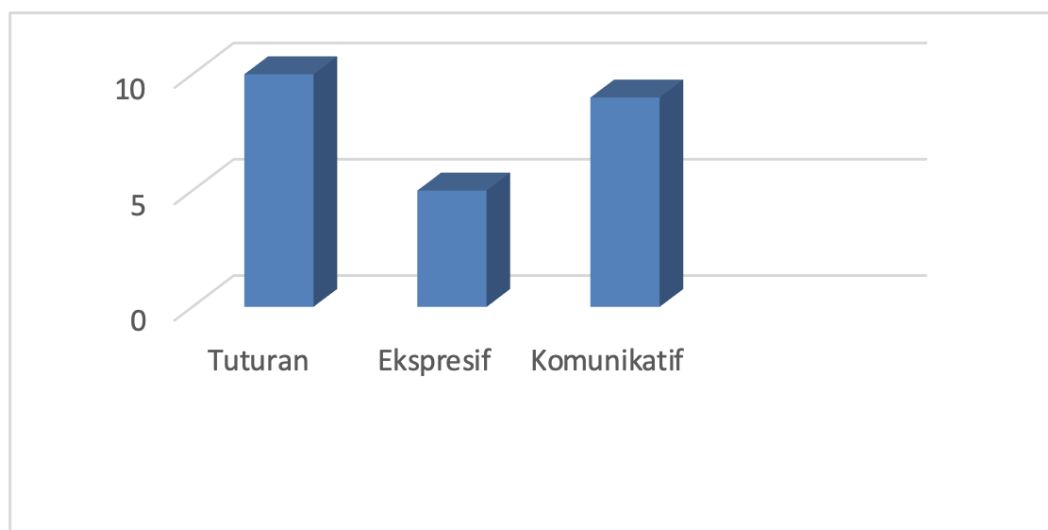


Figure 2. Frequencies of Occurrences of Meaning Variables

Discussion

According to the results of the data analyses, the form of the threatening speeches that is most frequently used is expressive illocution. This means that the threat speech which is commonly expressed by the speaker upon his interlocutor is expressed in indirect ways by explaining his feelings or psychological attitudes towards the interlocutor's behaviour. Use of this form of threatening speeches indicates that the characters of Mahabharata tend to discredit his interlocutor in indirect ways. Moreover, each statement that is clearly stated by the speaker contains powerful intimidation that is used to make the interlocutors feel inferior and powerless. It can be seen through some negative words that are embedded in the threatening speeches such as: '*perempuan jahannam*' villainous woman', '*manusia jahannam*' [villainous human], '*lelaki penuh dosa*' [sinful man], '*manusia celaka*' [wretched human], '*najis*' [obscene], '*pengecut*' [coward], '*kubunuh kau*' [I'll kill you], '*kubinasakan kau*' [I'll molder you], '*kepalamu akan pecah menjadi seribu*' [Your head will be shattered into a thousand pieces], '*kau akan menemui kehancuran*' [You'll meet your ruin], '*engkau akan mati*' [You'll be dead], '*engkau pasti mampus*' [You'll perish], and so on. Meanwhile, in terms of meaning, it can be concluded that, mostly, statements of threatening speeches cannot be understood easily without considering the contexts of its utterances. below is explanation concerning the form and the meaning of threatening speeches in the epic novel Mahabharata.

The Forms of threatening speeches

The results of the data analyses show that the threat speeches contained in the Mahabharata novel tend to use the expressive illocutionary forms (identified 15 times) followed by the commissive illocutionary forms (identified 14 times), directive illocutionary forms (identified 4 times), and assertive and declarative illocutionary forms (identified 1 time respectively).

Expressive illocution is aimed at expressing the psychological attitudes or feelings of the speaker towards his/her interlocutor. So, the power of speech that reaches the interlocutor is a form of feelings of inferiority and humiliation due to the use of diction that tends to be negative. Commissive illocution is aimed at binding the speaker to do something in the future which contains negative elements by highlighting the bad consequences that the interlocutor will receive. Directive illocution is aimed at asking the interlocutor to take action. Meanwhile, the small number of occurrences of assertive and declarative illocutionary acts shows that threat speeches contain few statements that are true and related to punishment.

The use of expressive illocutionary acts significantly indicates that the threat speech often uttered by the characters in the Mahabharata novel is in the form of the speaker's expression regarding his attitude or feelings towards the person he is speaking to. This can also be interpreted as a form of expression of feelings or emotional conditions felt by the speaker regarding

the actions of his or her speech partner (Astika *et al*, 2021). As the data have shown, the threat speeches which are categorized as expressive illocutionary forms can be seen in the following words and phrases which are embedded in threat speeches: '*perempuan jahannam*' [villainous woman], '*manusia jahannam*' [villainous human], '*lelaki penuh dosa*' [sinful man], '*manusia celaka*' [wretched human], '*najis*' [obscene], and '*pengecut*' [coward].

The word villainous in the expressions villainous woman and villainous human according to Yasin, (2018: 8) has undergone an expansion of its meaning because it is used as a form of swearing. Referring to the KBBI (the Indonesian Language Big Dictionary), the word villainous is an adjective which can be interpreted as "cursed" and "evil", or, if viewed from the verb, the word villainous can be interpreted as "wretched" or "destroyed". However, if one looks at the contexts of these expressions, the real meaning attached to the expressions 'villainous woman' and 'villainous human' do not only contain the element of being cursed, evil behavior, harm, or perishing, but it is also a form of cursing; cursing the speaker for the speech or actions. In the contexts of the expression, it is clear that the speaker really hates and tries to corner and degrade the interlocutor by using diction that has negative elements so that the interlocutor feels humiliated and inferior. Thus, this is in line with what is stated by Tarigan (in Anggraini, 2020) that expressive illocutionary acts are used to express what the speaker feels towards the person he is speaking to.

The phrase 'sinful man' is also categorized as an expressive illocutionary category because it shows the speaker's feelings about the actions of his interlocutor. Referring to the contexts of the speech, the expression appears as a result of the action of the interlocutor who shot him an arrow. As the story goes, the speaker is a rishi who incarnates as a deer. His opponent, King Pandu, in his hunting game shoots the deer when the deer is making love with its deer spouse, without knowing that it is the incarnation of a rishi. Before his death, the rishi, who has transformed back to his god form, utters this expression as a form of his anger towards the King. In Kirno's narration (2013: 6), the deer is the incarnation of Vahana Vayu, God of the Wind who is the father of Hanoman's teacher who is King of the monkeys. By uttering the phrase 'sinful man', the speaker expresses his anger towards King Pandu's actions so that the King will receive karma for the sin of killing him while he is having a happy time with his wife. Karma and sin are interrelated concepts. This is based on the Hindu belief that people who commit sins will reap karma for the sins they have committed. As stated by Temple Purohit (2016), a sin contains karma. In the context, King Pandu receives the karma: the King dies at a young age right after having a sexual intercourse with his wife.

Another datum of expressive illocutionary act is the phrase '*manusia celaka*'. This expression is uttered by Guru Drona (Master Drona) who feels embarrassed by the actions of his opponent Karna. He utters the speech

because Karna has opposed Drona's advice to unite the Pandavas and Korawas, reconciling all their bickering. By revealing his psychological attitude, Guru Drona's speech can be included in the expressive illocutionary category which leads to discredit the person he is saying so that he has the feelings of inferiority. Guru Drona spontaneously states that Karna is a person wretched by difficulties, misfortune, distress, because he has tried to obstruct dharma. For Hindus, dharma is an act of virtue or truth such as ethics, morals and manners (Oktaviana, 2023). If someone does not have ethics and is amoral, like Karna who tries to go against Drona's advice to conciliate the Pandavas and Korawas, then he will not reach the ultimate goal of Hinduism, namely *moksa*, going to Heavens whole body.

The word 'obscene' is by the KBBI defined as dirt. By saying 'obscene' to the person one is talking, it shows how much the speaker hates the actions of the interlocutor; so he equates the person with dirt. Based on its nature, dirt is something disgusting and is not worth handling. Referring to the contexts of the speech, the speaker Bhima is fighting Duhsasana. With the strength possessed by Bhima, he manages to defeat Duhsasana. While dragging Duhsasana away, Bhima utters the word 'obscene' to show that Duhsasana is a pile of dirt that is not worth holding. The speaker feels unclean holding his interlocutor because of his barbaric act. The story is that Duhsasana, out of immoral acts, drags Bhima's to be stripped of her clothes in front of the top officials of the kingdom of Hastinapura. The word 'obscene' can represent Bhima's feelings that have been raging all his life to demand revenge for Duhsasana's evil actions.

The next expressive illocutionary datum is the use of the word 'coward'. This word aims to label the character of the opponent who only dares to argue, but does not dare to act. The use of the word 'coward' can certainly represent the speaker's feelings when he hears the speech of the interlocutor who threatens him but does not dare to take action. Referring to the context of the speech, the speaker, Arjuna, is asked by his eldest brother, Yudistira, to go look for water. When he finds a water lake, he hears a mysterious voice prohibiting him from drinking the water from the lake. The mysterious voice states that if he continues to drink the lake water without permission, he will die. Bothered by the mysterious voice's words, Arjuna then answers using the 'coward' diction to express his emotions that the interlocutor does not have the courage to fight him.

From the description above, it can be shown that the threatening speech in the Mahabharata epic novel is a form of outburst of feelings, emotions and psychological attitudes of the speaker towards the interlocutor through the usage of diction and phrases such as: '*perempuan jahannam*' [villainous woman], '*manusia jahannam*' [villainous human], '*lelaki penuh dosa*' [sinful man], '*manusia celaka*' [wretched human], '*najis*' [obscene], and '*pengecut*' [coward].

These words and phrases can also be categorized as forms of swearing or insults. In this study, swear words are only found in expressive illocutionary forms which function to emphasize the meaning of the threatening speeches related to the feelings of anger felt by the speaker towards the person he is saying to. This is in accordance with the definition of expressive illocution which is aimed at expressing the speaker's psychological attitudes towards a situation or speaker's reaction regarding the attitude or the speech he receives from his interlocutor (Searle, 1979). In certain cases, swear words are not only use for negative things, but sometimes it also can serve as a compliment. As is in the case of the study conducted by Almani *et al* (2019). One example of a swear word explained in this particular study is the use of the word "crazy" directed to the Indonesian football player, Rivaldo Todd Fere, which has a positive connotation because it is pragmatically used to convey the speaker's admiration to the subject of his speech (Almani *et al*, 2019). Not only can swaer words function as a compliment, Wijana and Rohmadi (in Damayanti, 2017), state that swear words can also function as astonishment, and a form of closeness between the speakers.

Thus, it can be concluded that from the perspective of pragmatics, the words and phrases that contain negative elements in threatening speech, in this case, can be categorized as swear words; in certain cases, they can have a positive connotation depending on the situation and familiarity between the speech partners. However, in the epic novel Mahabharata, these swear words function properly to humiliate and insult the person they are speaking to.

The Meaning of threatening speech

As it has been mentioned in the discussion above, section, the meaning of the threatening speeches identified in the Mahabharata novel can be identified as the meaning of speech, the meaning of communication, and the meaning of expression. It is shown in the results of the data analyses that the speech meaning is identified 10 times, communicative meaning 9 times, and expression meaning 5 times. According to Lobner's (2013: 6-10) in his book entitled *Understanding Semantics*, there are clear boundaries regarding the definitions of these three meanings. Speech meaning is the meaning of a speech or sentence that needs to consider the context in order to be able to understand all the contents contained in the speech. On the other hand, the meaning of an expression does not need to consider the context of the utterance because it uses daily language; so the meaning of the utterance is easy to understand. Communicative meaning contains elements of actions in accordance with the social contexts. For example, in the form of a reply to a speech from the person one is saying, there is reciprocity between the speaker and his or her speech partner, like people communicating in general.

In the Mahabharata novel, speech meaning is more dominant than either expressive or communicative meanings. This shows that the threatening speech that often appears in the Mahabharata novel uses indirect speeches, so it is necessary to consider the context of the speech to find out the meaning of the speech. Examples of the threatening speeches are given below.

“Tuan-tuan bisa bergembira, tetapi kelak tuan-tuan pasti memetik hasil ‘kemenangan’ Tuan-Tuan yang kejam.” (Pendit, 2003: 394)

[You gentlemen may rejoice, but, in the future, you gentlemen will definitely reap the rewards of your cruel ‘victory’] (Pendit, 2003: 394)

“Temui ajalmu di tanganku. Sudah lama aku menunggu pertemuan ini. Akan kukirim kau secepatnya ke hadapan Batara Yama.” (Pendit, 2003: 415)

[Meet your end at my hands. I’ve been waiting for this meeting for a long time. I will send you as soon as possible to Batara Yama (god of Death).] (Pendit, 2003: 415)

“Kalau sampai darahnya menetes ke bumi, hujan tidak akan turun di negeri ini selama beberapa tahun, tanah akan retak kekeringan dan rakyat akan mati kelaparan.” (Pendit, 2003: 281)

[If ever his blood drips onto the earth, rain will not fall on this land for several years, the land will crack dry and the people will die of hunger.] (Pendit, 2003: 281)

In a more detailed observation, these three speeches express the intentions of the speaker in indirect ways. In the first example of speech, the speaker states to the Korawa who carry out the sadistic murder of Abhimanyu. The word ‘victory’ embedded in this speech certainly does not refer to its true meaning; but rather as a form of allusion to their cruel behavior. In this case, it can be interpreted as karma that will be reaped as a result of carrying out the cruel acts of murder that are not in accordance with warrior ethics. In the second example, the speaker uses the expression of Batara Yama as a goal. To understand what Batara Yama means, one needs to understand the meaning of the speech as a whole. In this example of speech, the speaker talks about ‘ajal’ which means death; so it can be interpreted that Batara Yama is the destination where people die. This has been explained more comprehensively by Dwaja and Mudana (2018: 139) that what Batara Yama means is that he is god of death who resides in hell. Thus, it can be understood that the intention of the speaker’s speech is to send the person to hell. Finally, in the last example of the threatening speech data, the speaker voices her displeasures with King Matsya’s actions against Yudhistira. As a wife, the speaker knows how an innocent person

her husband really is. So if ever he is injured and his blood drips onto the earth, the gods will be angry and send down evil on the face of the earth. Because the person she is speaking to is a great king, she does not have the power to rebuke or scold him directly; so, she expresses her annoyance by using indirect speech threats so that King Matsya is reminded to think of and respect her husband.

From this discussion, it can be understood that speech meaning is more frequently used in threat speeches. This shows that the threatening speech in the Mahabharata novel is in the form of indirect speeches, and so the meaning of the speech cannot be understood easily without considering the contexts.

CONCLUSION

The form of the threatening speeches that is mostly used in the epic novel of Mahabharata is the expressive illocution rather than the commissive illocution. This means that the characters in the novel of Mahabharata tend to express threatening speeches upon their interlocutors in indirect ways by expressing their feelings or psychological attitudes through the use of negative diction and phrases that are embedded in threatening speeches of the expressive illocutionary acts such as: 'villainous woman', 'villainous human', 'sinful man', 'wretched human', 'obscene', and 'coward'.

Meanwhile, according to the meaning that is mostly used in the 24 data of the threatening speeches, the speech meaning is the most frequently used. This means that the data of the threatening speeches mostly cannot be understood without considering the contexts of the utterances. Finally, it can be concluded that every threat speech has the power to influence the interlocutor. A form of intimidation that is often used by speakers in the threat speech is by discrediting the person they are saying to with the strength and power that the speaker has. By having great strength and power, the power of the threat uttered by the speaker can have a significant impact on the interlocutor.

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