

Functions of Speech Acts in “Critical Eleven”

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Abstract—This study aims to examine the speech act functions found in the “Critical Eleven” film and reveal the conversational implicatures used by the film actors. To actualise this aims, this study was conducted using qualitative research designs and by making the speech act theory of (Levinson, 1983) and the speech act function theory of Searle (1979) as the basis for examining the speech act functions in the said film according to its type. The data were collected using the simak method, a method similar to observation one accompanied by an act of scrutinizing speeches of the actors in the film “Critical Eleven”. The oral data were collected from the conversations then transcribed into written data. The data analysis result are presented informally or descriptively. The results of data analysis showed there are five speech act functions in the film, namely representative, directive, commissive, expressive, and declarative. The representative function is manifested in the act of giving witness, acknowledging, and stating. The directive one includes the act of asking, and urging. Commissive function includes expressing abilities and promising. Expressive function includes blaming, praising, and congratulating. Declarative function is manifested in the act of prohibiting. Examining the function and meaning of speech acts in the film “Critical Eleven” from the perspective of sociolinguistics is an important topic to raise in further research.

Keywords: Critical Eleven, function of Speech, Pragmatic, speech acts

I. INTRODUCTION

The contextual meaning of language in human communication is one of the important aspects that needs attention. This happens because contextual meaning involves not only the lingual form of expression used, but more than that, everything outside the intended lingual form, including the setting of communication, participants, topic of the discussion, and the conditions or atmosphere in which communication is taking place.

The language to be used needs rules and principles; and when it comes to see language from a socio-cultural perspective, and consider the ‘worlds of users’ incorporating the context or ‘human condition’, people refer to the pragmatic use of it, which means that Pragmatics is the study of a context-dependent

language (Indrawati, 2009). In linguistics, contextual meaning is studied in a separate field, namely the so-called pragmatics. Pragmatics is the science that investigates the of speeches by context (Levinson, 1983); (Leech, 1993); Kridalaksana, 2001). Pragmatics is a branch of linguistics that investigates the ways language is tied to the contexts in which it is used (Slotta, 2019). Context covers the matters relating to the physical or social environment of an utterance as well as the background of knowledge that are shared by the speaker and the interlocutor who help the interlocutor interpret the meaning of the speech (Nadar, 2009). In other words, a communication does not only deal with the language, but also the conditions and situations that occur in the ongoing communication.

One aspect of communication employing

the language that serves as a component of pragmatics is speech acts. Speech acts are related to speakers' performance in saying something (Azhari, Priono, & Nuriadi, 2018). Speech acts can be divided into three forms: (1) locutionary act, namely the performance of a speech or utterance, whether it is asking, telling, ordering or otherwise; (2) illocutionary act, the delivery of content or meaning in an utterance; and (3) perlocutionary act, which is the effect of the results arising from the speech or utterance on the listener in accordance with the conditions and the pronunciation of the speech, such as frightening, intimidating, inspiring or making someone do or perform something (Austin, 1962). To exemplify this, let's consider the utterance, "It's raining outside". In this expression the illocutionary act is that the speaker wants the listener to use an umbrella if the listener wants to come out, or otherwise the listener keep staying because it is raining outside. Meanwhile, the act of perlocutionary in the utterance is the listener using an umbrella when leaving the house or the listener to remain in the house until the rain stops. Speech acts have at least five functions, which are representative, directive, commissive, expressive, and declarative (Searle, 1979). Each of these functions can be represented in each type of speech act.

One form of human communication is the communication of actors in a film. The film is a depiction of everyday human life through a process of conversation or speech act. The film is a literary discourse and is included as a discourse form (Parera, 2004). Films also play a role as a communication using language. Film is a form of communication between filmmakers and viewers. The film conveys its purpose and message to the audience through images and sounds. Apart from being a medium of entertainment, film can also be used as a medium of communication to convey the author's message to the audience, either implicitly or explicitly.

Studies on the form and realisation of speech acts have been carried out by many scholars, especially those who concern about communication in films. One study that examines the issues around speech acts is a study examining the direct and indirect speech acts in a film titled “*Inikah Cinta*” by Agus Hartono (Elfiani, 2000). This study was conducted with a linguistic study approach to reveal the direct and non-direct speech act functions. The speech act function is examined by looking at the utterance function in terms of

declarative, assertive, commissive, directive, and expressive aspects. Next, (Munawaroh, 2008) examines speech acts in a film titled “*Berbagi Suami*” by Nia Dinata to reveal the violations of the cooperative principles and the violations of the politeness principle, and to expose the purpose of the speakers in the speeches being implicated and the effects of perlocutionary resulting from the dialogues between the characters in the film. Then, the speech act in the conversation of the characters of a film called “*Garuda di Dadaku*” has also been examined with a pragmatic study approach (Sujatmika, 2011). Based on its purpose, the study examines locutionary speech acts, illocutionary speech acts, and perlocutionary speech acts. One of the subsequent studies dealing with directive speech acts of oral classroom discourse has been launched (Etikasari, 2012). This study aims to describe the form, function, and context of directive speech acts in teacher discourse in the classroom with a microethnographic theory approach. With a qualitative research design, the study revealed that directive speech acts in class discourse include: orders, commands, demands, invitations, prohibitions, suggestions, and persuasion, while directive speech acts are found in the learning context in preliminary, core, and closing activities.

The present study discusses the types of speech acts that are found in the conversations of “Critical Eleven” film actors. At a specific level, this study aims to examine the speech act functions found in the film in question and reveal the conversational implicatures used by the film actors. However, the previous studies are very useful for the present study since they provide a the boundaries in conducting the present one.

II. METHOD

This study makes use a qualitative research design. The oral data were collected from the conversations of the film actors of “Critical Eleven”, which were then transcribed into written data. The data were collected by *simak* method, a method similar to observation (Zaim, 2014). With this method, the “Critical Eleven” film was first played, then was observed, and scrutinized to determine whether the ongoing conversation contains elements of speech acts. After the conversations had been identified, they were then transcribed by writing it down using a laptop. After that the transcribed data were rechecked to ensure a true synchronization with what were uttered in

the film. Then the data were classified according to the type of speech acts: locutionary, illocutionary, and perlocutionary (Levinson, 1983). Having been classified, a categorization was done according to the functions of each speech act found. In doing this Searle's theory on speech acts functions were used. The results of data analysis are presented informally or descriptively, that is to say, the data are presented using words.

III. RESULTS AND DISCUSSION

Functions of Speech Acts

(Levinson, 1983) classifies speech act functions into five types, namely representative, directive, commissive, expressive, and declarative. The description of each speech act function is presented below.

Representative

Representative functions of speech acts are the ones that bind the speaker to the truth of what is said (Levinson, 1983). The types of speech acts included in this function are speeches that demand, state, acknowledge, show, report, speculate, give testimony, and mention. In this utterance, the speaker uses Indonesian and English as communication media because in this utterance the speaker has found that he had long lived in New York and had been used to use Indonesian and English to communicate.

Dony: Ale! *Anya Cuma cinta sama lo, oke. Lebih dari apapun!* You should know this. (00:14:37)

Ale! Anya has been only loving you, you know. More than anything!

Ale: Oke! Thanks, sorry about this. (00:14:25)

In this conversation Ale tried to go after Anya in her office. However, Ale was not allowed to enter because the office was closed. Ale also tried to quarrel the security guard in front of Anya's office. Dony (an Anya's officemate) who heard a commotion immediately came out. Dony was stunned to see Ale, who was standing with a confused, tense, but also tired face.

Speeches in (1) are speeches in the conversation between Dony and Ale. Dony speech contains a representative function, that is, to give testimony. Dony testifies to Ale that Anya loved him more than anything and under any circumstances. This statement is supported by the facts in the film which shows that Anya once told her colleague, Dony, Agnes, and Tara

that she really loved Dony. Representatively, the speech acts in this conversation functions well. This can be seen from Ale's reaction after hearing the testimony told by Dony. Ale hurried after Anya once he learned the truth.

Ale: *Oh..mantunya aja yang dipeluk? Dari tadi anaknya gak dipeluk ya?* (02:00:19)

Ah, you are only hugging your daughter-in-law. I was not.

Ibu Ale: *Ahh kamu! Dari kecil itu paling gak mau di peluk! Sekarang protes! Dia*

ini yang paling persis sama ayahnya. Orang bilang sombong, padahal sebetulnya pemalu! (02:00:16)

'Ah, you! Since you were little you don't like to be hugged! Today you

are protesting! He's exactly the same as his father. People say he's arrogant, but he's actually shy! (2:16:16)'

In the speech situation (2), Ale invited Anya to have dinner with his family. Arriving at Ale's house, Ale's mother welcomed Anya warmly. Ale's mother hugged Anya tightly and warmly, then looked at her prospective daughter-in-law. Anya blushes. The atmosphere of the night was very intimate and pleasant. Ibu Ale's speech contains a representative function, in that, she tells a testimony about her son, Ale, that Ale is actually not an arrogant boy, but he is shy like his father. The representative function of this speech works well because Anya shows an attitude of trust in what the prospective mother-in-law testifies.

Directive

A directive is a speech act intended by the speaker so as the speech partner takes an action in accordance with what the speaker implies in his/her speech (Levinson, 1983). Speeches included in this type include, to force, to invite, to urge, to demand, to order, to suggest, to give, to remind, to command, and to instruct. The conversation (3) indicates one of these functions.

Ale: *Nya.kalo menurut aku, sebaiknya kita pulang ke Indonesia deh.* (01:30:55)

'Anya, I think better return to Indonesia'

Anya: *Ya. Kan kita mau pulang nanti pas lebaran.* (01:30:53)

'Certain. We will go home later when Eid arrives, right?'

Ale: No, I mean, kita balik ke Indonesia.. Pindah.. (01:30:51)

'Not. I mean we move back to Indonesia'

Conversation (3) takes place when Ale and Anya are enjoying a sunny day while thinking of a name for their future child. After that, they take a walk on the bridge in the park near their shelter. They stop at the edge of the bridge to benefit from the view of the park below. This utterance uses Indonesian and English because it happens in New York.

Speech (3) contains the directive function of suggesting. The meaning of Ale's speech is to suggest Anya to move to Indonesia as soon as possible. That is caused by Ale's concern for the Anya who is in pregnancy, no one will accompany her in New York. Hearing Ale's suggestion, Anya refuse to move to Indonesia. Thus the directive function in this speech does not work well because the speech of the locutor is rejected by the interlocutor.

Dony: Ale! *Anya Cuma cinta sama lo, oke. Lebih dari apapun!* You should know this. (00:14:37)

'Ale! Anya has been only loving you, you know. More than anything!'

Ale: Oke! Thanks, sorry about this. (00:14:25)

Conversation (4) occur one night while Anya and Dony are still in the office. Dony is in Anya's room while reading Anya's job offer letter to Melbourne. Dony folds the sheet and returns it to Anya. This utterance uses Indonesian and English as communication media because the locutor is aware that the interlocutor is fluent in English because he has lived in New York for a long time.

Speech Dony (4) contains the directive function of suggesting. The meaning of Dony's speech is to suggest Anya to take up an offer to work in Melbourne for a month. It is because Dony thinks that is the best way for Anya to calm herself down because at this time her family is in troubles. The directive function of suggesting in this speech works well. This can be seen from the response of Anya who agrees with the advice given by Dony.

Commissive

Commissive is a speech act that binds the speaker to carry out everything mentioned in his speech (Levinson, 1983). Speeches

included in this type of speech are swear speeches, promises, vows, threats, and states abilities.

Data 1:

The context of speech situation: Anya and Ale sit in a yellow cab taxi of New York. Ale smiled at his wife. Ale holds Anya's hand. Anya turned to Ale and smiled. They headed to their apartment in the Manhattan, New York. This utterance uses Indonesian and English as communication tools because this speech setting is in New York.

Ale: Aku tahu gak gampang buat kamu pindah dari Jakarta ke New York. Karir kamu, temen-temen kamu, right? (01:53:47)

Anya: Well, we are married. *So, wherever you go, I'll go!* (01:53:36)

'kita sudah menikah. *Kemanapun kamu pergi, aku ikut*'

Ale: thank you! (01:53:27)

The speech above is a speech spoken by Ale and Anya. Anya said "So, wherever you go, I'll go!" is a speech that is included in the commissive function of expressing ability. Anya expressed his ability to Ale that wherever Ale goes, Anya will always be by his side. Ale then responded by smiling happily while saying thank you. Ale also believes the statement expressed by Anya. This proves that the commissive function states the ability of this speech function properly.

Data 2

The context of speech situation: Ale and Anya are in the living room of their apartment. Ale said goodbye to Anya because Ale would leave Anya for a month to work on an oil rig in Mexico. They stood face to face, then Ale hugged Anya who looked very sad. This utterance uses English as a medium of communication because the background of this utterance is in New York and speakers use more English.

Ale: *I will do everything in my power to make you happy, I promise!* (01:44:50)

'*Aku akan melakukan apapun, dengan segala kemampuanku untuk membuat mu bahagia aku janji!*'

Anya: (tersenyum) oke.. (01:44:38)

The speech above is spoken by Ale and Anya. Ale said "I will do everything in my power to make you happy" "*aku akan*

melakukan apapun dengan segala kemampuan ku untuk membuat mu bahagia, aku berjanji!" is a speech that is included in the commissive function promised. This function can be seen clearly in the phrase "I promise". Ale promised he would always make Anya happy in any way, even though Ale was far from Anya to work for a month. Anya responded by smiling happily at the promise of Ale. This shows that the commissive function promised that this speech functioned well.

Expressive

Expressive is the speech act intended by the speaker so that the speech is interpreted as an evaluation of the things mentioned in the speech (Levinson, 1983). Speeches included in this function are speeches complaining, blaming, criticizing, saying thank you.

Data 1:

The context of speech situation: In a morning, Anya led a meeting in her office. After the meeting, Anya steps out to leave the meeting room. Anya walked hurriedly to his room because he had to leave for the airport immediately. While walking, Anya was intercepted by her best friend, Agnes, then followed by Tara and Dony.

Agnes: Ini semua gara-gara Tara ni!

Tara..Tar!! Ini semua gara-gara lo ni! Lo tau kan kalo hari ini Anya pergi ke Sydney? (02:08:05)

Tara: Ya terus? (02:07:59)

Agnes: *Ya terus kenapa semua pekerjaan, meeting, persentasi lo kasi Anya juga ngerjain?* (02:07:58)

Tara: kalo sama gue kan fifty-fifty doang! Klient besar kasi ke Anya saja, 80% pasti goals, yes!! (02:07:56)

The speech above is a speech spoken by Agnes and Tara. Agnes said, "*Ya terus kenapa semua pekerjaan, meeting, persentasi lo kasi Anya juga ngerjain?*" is speech of expressive function of blame. Agnes blamed Tara for all the work delegated to Anya. In fact, Tara knew that Anya would soon be leaving for Sydney to meet a big client. The expressive function of blaming of the speech can be said to not function properly because it gets a negative response from Tara who is always defending herself.

Data 2:

The context of speech situation: Ale and Anya are at home. They sat at the dining table. Ale and Anya eat awkwardly. The invisible

distance between them is felt. Ale tried to start the conversation by asking about Anya's busy schedule and the condition of her friends.

Ale: Tara sama Agnes gimana kabarnya ? (00:57:50)

Anya: Baik! Tara ya..kamu tau sendiri kan dia gak bisa diem. Agnes sama Aryo kayaknya mereka lagi ngurangin kesibukan, because they're trying to have a baby. (00:57:46)

Ale: *Mungkin dulu kalo kamu gak terlalu sibuk, Aiden masih hidup!* (00:57:13)

The speech above is a speech spoken by Ale and Anya. Speech of Ale is "*mungkin dulu kalo kamu gak terlalu sibuk, Aiden masih hidup!*" is speech that contains the expressive function of blame. The purpose of Ale's speech is to make Anya aware of her mistakes. Ale blames Anya for Anya taking too much work to make her very busy. In fact, Ale has warned Anya to stay more at home to rest and not work too much. But Anya always ignores Ale's advice and in the end Anya has to lose her baby. The expressive function of blaming the speech goes well, because after hearing Ale's words, Anya immediately fell silent with a sad face and felt guilty then Anya immediately left Ale on the dining table.

Declarative

Declarative is speech acts intended by speakers to create things, status, and circumstances (Levinson, 1983). Speech which is included in this function is the speech of forgiving, classifying, lifting, allowing, deciding, prohibiting, canceling, and granting.

Data 1:

Situation context: In a morning, Anya was getting ready for work. Anya looks busy preparing her briefcase. Ale suddenly woke up and saw Anya was dressed neatly. Ale slowly prevents Anya from going to work. Ale prevents Anya with a slightly pretentious style that makes her laugh with amusement. This utterance uses English as a communication tools because the setting in this utterance is in New York.

Anya: Ale, I have to go. (01:37:38)

'Ale, aku harus pergi'

Ale: *No, you can't go anywhere!* (01:37:36)

'kamu nggak boleh pergi kemana-mana'

The speech above is spoken by Anya

and Ale. Speech Ale, which is "you can't go anywhere!" is a speech that has a declarative function of prohibiting. Ale prohibits Anya from going to work because at that time the situation outside is still at dawn and Ale wants to stay longer with Anya in the bedroom. The declarative function prohibits this speech from functioning properly because Anya follows the Ale ban.

IV. CONCLUSION

Referring to the description described above, it can be concluded that there are five types of speech act functions in this study, namely representative functions, directive functions, commissive functions, expressive functions, and declarative functions. The representative function found, for example, functions to witness, acknowledge, and declare. The directive functions found include suggesting, asking, and urging. Commissive functions found include expressing abilities and promises, expressive functions found include blame, praise, and congratulations. Declarative functions are found, such as forbid functions. And found 1 data that has 2 functions, namely the representative function of testifies and the expressive function of blame. This study only examines the speech acts of the pragmatic approach. Apart from examining the meaning of speech acts in the film "Critical Eleven" with a pragmatic theory approach, revealing the function of speech acts with a sociolinguistic study approach is one of the gaps for further research.

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