An Analysis of Directive Speech Acts By Main Character In *"Ke Jogja"* Short Movie

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Abstract

Directive speech is a type of speech act that aims to get someone to carry out an action. It includes various type of utterance such as commands, request, invitations, advice and suggestions. The aim of this study is to identify the types of directive speech used by the main character in the short film "Ke Jogja". The research question focuses on the speech act that the main character performs towards his interlocutor. Qualitative methods have been used in this study and have led to the following observations. Firstly, a literature review that examines directive speech acts in films has been used to collect data. Data is gathered from conversations between the primary actors and their speech partners. Documentation techniques are then executed, followed by recording the movie script to use as a data source for literature review. The study revealed three categories of directive speech: asking (25%), telling (70%), and commanding. Telling was the most commonly used form of speech act in the film. The main character in the film frequently communicates his objectives to prevent misunderstandings arising from cultural and linguistic disparities. This study's results are anticipated to be valuable to a movie audience, as comprehension of a film's language patterns enhances viewers' appreciation of its objectives. On the contrary, studying speech acts may have real-life applications when observing the speech acts of speakers and conversational partners from diverse linguistic and cultural backgrounds.

Keywords   : *Pragmatic, Speech act, short movie.*

1. INTRODUCTION

According to Sapir (1921) Language is purely human and non-instinctive of communicating ideas, emotions, and desires by means of voluntarily produced symbols(Bosna, 2015). Based on that definition, we can know that language is one of the most important elements in human life. With language, humans can connect with one another. through language also humans can convey messages, ideas, feelings and other things. language produced by humans through communication is called an act of speech. By performing speech acts in the form of communication, humans can convey messages as they wish to the speech partner. Good communication will be formed with a good understanding of language. Therefore, this research aims to discuss one branch of linguistics, namely pragmatics which studies language based on context.

Pragmatic is a very interesting branch of linguistics to study. Yule (1996) stated that pragmatics is the study of speaker meaning, the study of contextual meaning, the study of how more gets communicated than is said, and the study of expression of relative distance

(Rahayuningsih et al., 2020). In pragmatic theory we should know how to translated the implied meaning of the utterances. In pragmatic theory we can know, how to understand the hidden meaning of the sentences or utterances (Hadi, 2018). There are various aspects of pragmatics. one of them is speech act. According to Yule (1996) a speech act is generally defined as "an action via utterances". The utterances do not only contain the grammatical structures and words, but also contain the actions in the utterances. Through this definition, it can be seen that speech acts have influence and expectations from the speaker to the speech partner to take action according to the expectations of the speaker. According to Yule (1996) there are 5 categories of speech acts, they are : Directive, commisive, declaration, and expressive(Haucsa et al., 2020). One of the Important categories in speech acts is direction because it is used to get someone else to do something. According to Searle (1976) directive speech act is the category of the speech act which words are pointed at making the listener do something such as commanding, requesting, inviting, forbidding, suggesting (Ariska & Yanti, 2022). Based on this statement, direct speech acts are often used as a method of conveying messages in real life or in a movie.

According to Allen and Gomery (1985) movie is a mass entertainment medium (Wisley & Mulatsih, 2022). It reflects the desires, needs, fears, and aspirations of a society. Knowing the contents of the movie is something that should be done by the audience. Through conversation in the movie, the audience can understand the storyline of a movie.

This study focus on direct speech acts of the main character of the short movie "Ke Jogja" in *Paniradya Kaistimewan* yotube channel with 2,3 million viewers. The researcher choses this movie because it has variation of communication against a background of cultural and linguistic differences. This movie contains elements of language, especially pragmatic studies of direct speech acts. This movie chose because it can be used as a lesson on how to understand language in a communication without misunderstanding between the speaker and the hearer. Another reason why researcher choses this movie because it uses many types of direct speech act, this become a unique thing because *Jogja* people usually use indirect speech act as the form of politeness. The researcher under go this research because it has speech act phenomena. In the other hand, this movie has very good dialogue between the characters. Dialogue is one of the pragmatics component. According to Leech (in Nadar 2009) The most important context in pragmatics is the background understanding that speakers and speech partners have in making interpretations of what speakers mean when making utterances (Wanna & Heryono, 2020). By understanding the dialogue in the *Ke Jogja* movie, the audience can get better understanding the intent and purpose of a film as well as being a linguistic lesson for the audience.

Based on what is described in the background, the problem of the study are the types of directive speech that used by main character in "Ke Jogja" short movie

2. RESEARCH METHOD

This research uses qualitative data collection methods. Qualitative approach to research is concerned with subjective assessment of attitudes, opinions and behavior (Mctee & Violeta, 2019). Data Source sources of this research comprising the primary data is the short film *ke jogja*. Uploaded by *Paniradya Kaistimewan* youtube account in 2022, duration 16 minutes and Secondary data is obtained through books, journals, articles, theses, and others. In collecting data researcher employ some techniques such as the researcher downloaded and watched *"Ke Jogja"* short movie, listened and taking note the conversation that spoken by the main character, rewatched for every conversation moment that spoken by the main character and write down the directive speech act by the main character. In data analysis researcher used some techniques such as data reduction. On this technique the researcher separated the types of speech act data and strategy speech act data that had been classified in the data collection and displaying data. In this Case the researcher displays the data that has been classified and has been arranged based on the classification and presented in the form of a table. Beside that, the researcher used the following formula :

$$p = f/n \times 100\%$$

Note:

P = percentage

F = frequency

N = number of frequencies

And last one is describes the percentage of direct speech act types and speech act strategies by the main character *Ke Jogja* short movie.

3. FINDINGS AND DISCUSSION

3.1 Findings

The researcher collected three types of directive speech acts spoken by the main character of the movie ke jogja. Namely : Asking, Telling, and Commanding. Asking amounts to 15 data, telling amounts to 42 data, and commanding amounts to 3 data. So the total data found amounts to 60 data.

Table 4.1 Display the Data (Types)

No.	Types	Frequency	Precentage
1	Asking	15	25%
2	Telling	42	70%

3	Command	3	5%
	Total	**60**	**100%**

Based on the data, it shows that there are three types of directive speech acts and two speech strategies used by the main character during the movie, the research process was carried out by watching and observing and collecting all the conversations in *"Ke Jogja"* short movie, so that a total of 60 utterances were collected. There are three types of directive speech including Asking 25%, Telling70%, and Command 5%.

3.2 Discussion

From all the data, the researcher finds some utterances shown by the main characters in The jogja short Movie. The types of speech acts used include asking, telling, and ordering.

A. Types Of Directive Speech Act

1. Asking

In this research, the researcher found of 15 data of asking from the main character utterances in conversation fragment. asking in a directive speech act, namely the speaker produces a word that is shown to the listener to get some information or to confirm the truth of something. In this type, the researcher classifies the directive type of asking into two types. Namely the type of asking with the question words (5W + 1H) and by raising the intonation at the end of the sentence.

Table 4.3 Data 1 Of Directive Asking Question Word

Data	Dialogue	Time Performed
1	Rustho : Mbak, hallo mbak. Kinar : ***Kenapa kamu mengikuti saya terus?*** Saya laporin polisi ya.	03 20 – 03 : 26

In the sentence ***Kenapa kamu mengikuti saya terus?*** it spoken with a confused facial expression. In this scene, Kinar feels uncomfortable so he wants to know the reason why Rustho is following her.

Table 4.4 Data 2 Of Directive Asking Question Word

Data	Dialogue	Time Performed
2	Kinar : Saya mau ke rumah Bude saya, ***Kenapa?*** Rustho : Tahu rumahnya emang?	03 : 51 – 03 : 56

In the sentence ***Kenapa?*** it spoken with a confused facial expression. In this scene, Kinar wants to know Rustho's response after telling him where Kinar's destination

Table 4.4 Data 3 Of Directive Asking Question Word

Data	Dialogue	Time Performed
3	Kinar : Eh Mas *mau ke mana?* Rustho : Kangen sama cempe (anak kambing) saya. Permisi.	14 : 45 – 14 : 51

In the sentence *Mas mau ke mana?* it spoken with a confused facial expression. In this scene, Kinar wants to know Rustho's reason because Rustho wants to go immediately.

Based on the data above, there are 3 data using the type of asking by using question words as the use of question words in communication.

Table 4.5 Data 1 Of Directive Asking Raised Intonation

Data	Dialogue	Time Performed
1	Kinar : Pak, maaf ini jalannya *beneran kan?* Bus driver : Iya mbak.	01 : 28 - 01: 28

In the sentence *beneran kan?* it spoken with a doubt facial expression. In this scene, Kinar wants to make sure that the bus driver goes to the right location

2. Telling

In this research, the researcher found of 42 data of telling from the main character utterances in conversation fragment. Telling in directive speech act, namely the speaker produces a words that is shown to the listener with the aim of conveying information.

Table 4.17 Data 1 Of Directive Telling

Data	Dialogue	Time Performed
1	Kinar *: Ke desa sidorahayu kan?* Bus driver : Iya mbak, ini jalan pintas biar lebih cepat.	01 : 30 – 01 : 35

In the sentence *Ke desa sidorahayu kan?* it spoken with doubt facial expression. In this scene, eventought the form of sentence is question, but in this moment Kinar tells the bus driver where she wants to go. Based on the screenplay it is categorized to directive telling because the bus driver's response shown that he wanted to make Kinar sure where they go.

Table 4.18 Data 2 Of Directive Telling

Data	Dialogue	Time Performed
2	Farmer : Mbak, ajeng ndak pundi [Mbak, mau kemana?] Kinar : *Bukan Pak*, saya bukan Ajeng	02 : 10 – 02 : 14

In the sentence *Bukan pak.* it spoken with scared facial expression. In this scene, Kinar actually doesn't know java language. That's why she answer it quickly and go.

Table 4.19 Data 3 Of Directive Telling

Data	Dialogue	Time Performed
3	Farmer : Mbak, ajeng ndak pundi [Mbak, mau kemana?] Kinar : Bukan Pak, **saya bukan Ajeng**	02 : 10 – 02 : 16

In the sentence **saya bukan Ajeng.** it spoken with scared facial expression. In this scene, Kinar gets misscommunication because she doesn't know java language.

Table 4.20 Data 4 Of Directive Telling

Data	Dialogue	Time Performed
4	Villager woman : Mbak, Monggo pinarak. [Mbak, silahkan singgah sebentar.] Kinar : **Oh iya Bu, maaf mari.**	02 : 36 – 02 : 43

In the sentence **Oh iya Bu, maaf mari.** it spoken with shy facial expression. In this scene, Kinar shows rejected with politeness but she wants to go quickly.

Table 4.21 Data 5 Of Directive Telling

Data	Dialogue	Time Performed
5	Rustho : Mbak, hallo mbak. Kinar : Kenapa kamu mengikuti saya terus? **Saya laporin polisi ya.**	03 : 20 – 03 : 26

In the sentence **saya laporin polisi ya.** it spoken with angry facial expression. In this scene, feels uncomfortable cause Rustho following her.

Table 4.22 Data 6 Of Directive Telling

Data	Dialogue	Time Performed
6	Rustho : Mbak e KKN toh? Kinar : **Apaan sih. Kepo aja,** sudah jangan ganggu saya.	03 : 33 – 03 : 42

In the sentence **Apaan sih kepo aja.** it spoken with angry facial expression. In this scene, Kinar feels uncomfortable cause Rustho asks her too many questions.

Table 4.23 Data 7 Of Directive Telling

Data	Dialogue	Time Performed
7	Rustho : saya tuh nggak ganggu Mbak, saya itu malah mau nganterin Mbaknya. Mbak e mau ke mana toh? Kinar : **Saya mau ke rumah Bude saya**, Kenapa?	03 : 44 – 03 : 52

In the sentence **Saya mau kerumah Bude saya.** it spoken with angry facial expression. In this scene, Kinar tells Rustho about her destination

Table 4.24 Data 8 Of Directive Telling

Data	Dialogue	Time Performed
8	Rustho : Tahu rumahnya emang? Kinar : **Ya nggak.** kan ada Google Map.	03 : 53 – 03 : 59

In the sentence **ya enggak.** it spoken with confident facial expression. In this scene, Kinar sure that se can find her *Bukde*'s house alone.

Table 4.25 Data 9 Of Directive Telling

Data	Dialogue	Time Performed
9	Rustho : Tahu rumahnya emang? Kinar : Ya nggak. **kan ada Google Map.**	03 : 53 – 04 : 02

In the sentence **kan ada google map.** it spoken with confident facial expression. In this scene, Kinar feels confident cause she thinks that can use the internet.

Table 4.26 Data 10 Of Directive Telling

Data	Dialogue	Time Performed
10	Kinar : **Saya naik ya** Rustho : Iya	04 : 38 – 04 : 42

In the sentence **saya naik ya.** it spoken with doubt facial expression. In this scene, Kinar tells Rustho that she is ready to drive motocycle with Rustho, eventhought she still doubt.

Table 4.27 Data 11 Of Directive Telling

Data	Dialogue	Time Performed
11	Kinar : **Makasih ya Mas**	05 : 09 – 05 : 13

In the sentence **Makasih ya mas.** it spoken with smile facial expression. In this scene, Kinar feels helped by Rustho.

Table 4.28 Data 12 Of Directive Telling

Data	Dialogue	Time Performed
12	Kinar's mother : Sudah sampai belum nak? Kenapa belum berkabar? Kinar : Iya Ma. **Ini juga baru nyampe kok.** Mana rumahnya sepi sekali lagi	05 : 42 – 05 : 48

In the sentence **Ini juga baru nyampe kok.** it spoken with tired facial expression. In this scene, Kinar tells her mother about her condition at that time.

Table 4.29 Data 13 Of Directive Telling

Data	Dialogue	Time Performed
13	Kinar's mother : Sudah sampai belum nak? Kenapa belum berkabar? Kinar : Iya Ma. Ini juga baru nyampe kok. ***Mana rumahnya sepi sekali lagi***	05 : 42 – 05 : 50

In the sentence ***Mana rumahnya sepin lagi.*** it spoken with unhappy facial expression. In this scene, Kinar tells her mother about the condition.

Table 4.30 Data 14 Of Directive Telling

Data	Dialogue	Time Performed
14	Kinar : Mah tau nggak, ***orang-orangnya disini tuh aneh-aneh semua***	05 : 52 – 05 : 56

In the sentence ***orang-orangnya di sini tuh aneh-aneh semua.*** it spoken with sad facial expression. In this scene, Kinar tells her mother about what she thinks about jogjan people.

Table 4.31 Data 15 Of Directive Telling

Data	Dialogue	Time Performed
15	Kinar : ***Mah mana tadi tuh ada yang bawa senjata***. Tapi dia nanya nanya terus. Kinar's Mother : Mana mungkin geitu, jangan – jangan kamu yang salah. Itu kampung kelahiran mama, memamng disitu orangnya suka menyapa	05 : 57 – 06 : 00

In the sentence ***Mana tadi tuh ada yang bawa senjata.*** it spoken with sad facial expression. In this scene, Kinar tells her mother about what she met before come to her bukde's house.

Table 4.32 Data 16 Of Directive Telling

Data	Dialogue	Time Performed
16	Kinar : Mah mana tadi tuh ada yang bawa senjata. ***Tapi dia nanya nanya terus.*** Kinar's Mother : Mana mungkin geitu, jangan – jangan kamu yang salah. Itu kampung kelahiran mama, memamng disitu orangnya suka menyapa	06 : 01 – 06 : 02

In the sentence ***Tapi dia nanya-nanya terus.*** it spoken with sad facial expression. In this scene, Kinar tells her mother about people he met.

Table 4.33 Data 17 Of Directive Telling

Data	Dialogue	Time Performed
17	Kinar : ***kayaknya aku nggak bakalan betah deh tinggal di sini***	06 : 03 – 06 : 07

In the sentence ***Kayaknya aku nggak bakalan betah tinggal di sini.*** it spoken with sad facial expression. In this scene, Kinar tells her mother about what she feels, and hope her mother will let her leaves the village.

Table 4.34 Data 18 Of Directive Telling

Data	Dialogue	Time Performed
18	Kinar : ***semuanya pada pakai bahasa Jawa mah***	06 : 08 – 06 : 13

In the sentence ***semuanya pada pakai bahasa Jawa mah.*** it spoken with sad facial expression. In this scene, Kinar tells her mother the condition of the people that make her uncomfortable.

Table 4.35 Data 19 Of Directive Telling

Data	Dialogue	Time Performed
19	Kinar : ***aku pindah ke kota aja ya.***	06 : 19 – 06 : 26

In the sentence ***Aku pindah ke kota aja ya.*** it spoken with sad facial expression. In this scene, Kinar tells her mother that she wants to live in the city.

Table 4.36 Data 20 Of Directive Telling

Data	Dialogue	Time Performed
20	Kinar's mother : Yaudah Kamu bersih bersih dulu. Nnanti ketemu Bu Karsih. Kinar : ***Iya mah gampang lah itu***	06 ; 28 – 06 : 35

In the sentence ***Iya mah gampanglah itu.*** it spoken with sad facial expression. In this scene, Kinar tells her mother the that she will do easily what her mother suggests.

Table 4.37 Data 21 Of Directive Telling

Data	Dialogue	Time Performed

| 21 | Kinar's mother: Jangan lupa laporan ke Pak RT juga. Baik – baik disana.

Kinar : ***Iya iya... dadah ma*** | 07 : 12 – 07 : 30 |

In the sentence ***Iya iya.. dadah mah.*** it spoken with sad facial expression. In this scene, Kinar tells her mother the greeting of goodbye.

Table 4.38 Data 22 Of Directive Telling

Data	Dialogue	Time Performed
22	Kinar : ***Selamat sore, Bu.*** Bulek Karsih: Ya mbak, ehh mbak sini... oalah kehujanan. Sebentar, ini ndok Kinar, kan?	07 : 31 – 07 : 32

In the sentence ***Selamat sore, Bu.*** it spoken with smile facial expression. In this scene, Kinar says greetings to Bulek Karsih.

Table 4.39 Data 23 Of Directive Telling

Data	Dialogue	Time Performed
23	Bulek Karsih : Ya mbak, ehh mbak sini... oalah kehujanan. Sebentar, ini ndok Kinar kan? Kinar : ***Iya Bu.***	07 : 34 – 07 : 49

In the sentence ***Iya bu.*** it spoken with smile facial expression. In this scene, Kinar answer Bulek question about who she is.

Table 4.40 Data 24 Of Directive Telling

Data	Dialogue	Time Performed
24	Bulek Karsih: Walah lah kok sudah segede ini .Oh iya, saya karsih yang dipasrahin rawat ruma Bude sampean. Kinar : ***Oh gitu maaf tante saya nggak tahu***	07 : 52 – 07 : 59

In the sentence ***Oh gitu maaf tante saya tidak tahu.*** it spoken with smile facial expression. In this scene, Kinar doesn't know that Bulek's job there.

Table 4.41 Data 25 Of Directive Telling

Data	Dialogue	Time Performed

| 25 | Bulek Karsih : Panggil saja saya karsih, ora pantes dipanggil tante.

Kinar : **Iya bulik karsih** | 08 : 00 – 08 : 06 |

In the sentence **Iya bulek Karsih.** it spoken with smile facial expression. In this scene, Kinar say what she should calliing to Bulek.

Table 4.42 Data 26 Of Directive Telling

Data	Dialogue	Time Performed
26	Bulek Karsih : Bawa-bawa map ini, ndok Kinar mau kemana? Kinar : **Oh ini saya mau ke tempatnya Pak RT, mau Laporan.**	08 : 07 – 08 : 13

In the sentence **Oh ini saya mau ke tempatnya Pak RT, mau laporan.** it spoken with smile facial expression. In this scene, Kinar tells Bulek why she brings documents.

Table 4.43 Data 27 Of Directive Telling

Data	Dialogue	Time Performed
27	Bulek Karsih : Sudah tahu rumahnya? Kinar : **Belum sih tante, eh bulik**	08 : 15 – 08 : 43

In the sentence **Belum sih tante, eh Bulek.** it spoken with smile facial expression. In this scene, Kinar tells Bulek that she doesn't know Pak RT address.

Table 4.44 Data 28 Of Directive Telling

Data	Dialogue	Time Performed
28	Bulek Karsih : Oh ya ini nanti lurus terus di situ nanti kan ada pos ronda. Nah itu ke Timur. nah terus ke utara nanti ada pohon randu Nah itu lurus itu udah sampai. Kinar : Aduh maaf Bulik, Timur Utara itu yang mana ya. **Maaf saya nggak tahu arah di sini.** sama itu tadi pohon rindu itu yang kayak gimana ya?	09 : 02 – 09 : 08

In the sentence **Maaf saya nggak tahu arah di sini..** it spoken with smile facial expression. In this scene, Kinar tells bulek that she doesn't know the cardinals there.

Table 4.45 Data 29 Of Directive Telling

Data	Dialogue	Time Performed

| 29 | Bulek Karsih : Kalo disini yo ndak ada ndok.
Kinar : **Oh gitu ya**. | 09 : 10 –
09 : 16 |

In the sentence **Oh gitu ya.** it spoken with smile facial expression. In this scene, Kinar understand that thre is no internet signal there.

Based on the data above there 42 type data of telling. Data of telling is used by main character to give informations to speech partners. These data have only one classification.

3. Commanding

In this research, the researcher found of 3 data of commanding from the main character utterances in conversation fragment. commanding in directive speech act, namely the speaker produces a words that is shown to the listener with the aim of conveying suggest.

In directive commanding there are two classifications of type commanding. Namely, asking commanding and requesting commanding.

1). Asking Commanding

Table 4.59 Data 1 Of Directive Asking Commanding

Data	Dialogue	Time Performed
1	Rustho : Mbak, hallo mbak. Kinar : **Kenapa kamu mengikuti saya terus?** Saya laporin polisi	03 : 21 – 03 : 25

In the sentence **Kenapa kamu mengikuti saya terus?** it spoken with confused facial expression. In this scene, Kinar feels disturbing and she commands Rustho to don't follow her but in asking form.

2). Requesting Commanding

Table 4.60 Data 1 Of Directive Requesting Commanding

Data	Dialogue	Time Performed
1	Rustho : Mbak e KKN toh? Kinar : Apaan sih. Kepo aja, **sudah jangan ganggu saya.**	03 : 34 – 03 : 42

In the sentence **Sudah jangan ganggu saya.** it spoken with angry facial expression. In this scene, Kinar feels uncomfortable and gives command to Rustho to don't disturb her.

Table 4.61 Data 2 Of Directive Requesting Commanding

Data	Dialogue	Time

		Performed
2	Rustho : Sudah siap? Kinar : ***Awas ya jangan ngebut***	04 : 45 – 04 : 49

In the sentence **Awas ya jangan ngebut.** it spoken with serious facial expression. In this scene, Kinar wants Rustho to drive the motocycle carefully.

4. CONCLUSION

The results of this study indicate the types of directive speech acts that were used by the main character in Ke Jogja Short film. Based on research results, there is three types of directive speech acts uttered by the main character. There are Asking, Telling, and Command. On the other hand. The use of types directive speech acts by the main character is divided into three types with different percentages. including asking 25%, telling 70%, and command 5%.

Based on the data above, it can be concluded that in *"Ke Jogja"* short movie, the main character establishes communication with other characters with speech telling as the dominant type. this shows that communication patterns with different cultural and linguistic backgrounds require simple ways to communicate, thus minimizing the possibility of misunderstandings due to the lack of communication that can be understood one to another. Beside that, it concluded that the reason why type telling is the most dominant type, it caused of the main character needs to speak in the simple way to make speech partners understand. It have connection to why the indirect strategy are dominant, it is caused the main character wanted to speak in the most simple way to avoid misscommunication that caused different language and culture background.

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