

Illocutionary Speech Acts in the Drama Script *Cantik Itu Luka* by Jessy Segitiga

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Abstract: This research aims to describe and identify the types of illocutionary speech acts contained in the drama script *Cantik Itu Luka* by Jessy Segitiga which refers to the language in the drama text in which there are variations in speech. The method used in this research is a qualitative descriptive research method. The data collection technique used is listening and taking notes. The research data sources are primary data sources (fragments of dialogue which are thought to contain illocutionary speech acts in the drama script *Cantik Itu Luka* by Jessy Segitiga and secondary data sources (journals, theses, books). Data analysis techniques are carried out by describing and recording data that has been determined by examining an object. Illocutionary speech acts in the drama script "*Cantik Itu Luka*" by Jessy Segitiga can be concluded regarding the types of illocutionary speech acts obtained, namely representative speech acts, expressive speech acts, declarative speech acts, directive speech acts and commissive speech acts. The results of the analysis show that the most dominant data is representative, namely 10 data with a percentage of 40% of the all data of 25 data. Representative data is the most dominant because there are many utterances that mean stating, complaining, informing and reporting.

Keywords: Pragmatics, Speech Acts, Drama Scripts

1. Introduction

According Ahmad, J. (2021) the smallest element in the communication process is speech acts, such as asking questions, giving orders, giving explanations, apologizing, saying thank you, giving congratulations, and so on. Communication is a way for someone to convey messages to other people. Indrayanti, N., (2019) explains that speech is the implementation of actions through language. This can be interpreted as saying that a speech act is when someone utters a sentence to convey a meaning to the listener. In every utterance, there is an action where the speaker does something when speaking. The success of the speech act process occurs when the speaker and listener understand each other's meaning and share understanding of the content of the speech (Naazil Maharani An Nuur & Ristiyani., 2023). The speaker hopes that the person he is talking to will understand the message he wants to convey. Based on the understanding conveyed by several experts above, speech acts can be concluded as actions or actions carried out by someone through the use of language, both orally and in writing, with the intention of conveying a message or meaning to the listener or reader (Ahsin, M. N., & Ristiyani, R., 2019).. In speech acts, there are various forms such as asking questions, giving orders, giving explanations, apologizing, saying thank you, giving congratulations, and so on. The success of a speech act occurs when the message conveyed by the speaker can be understood well by the listener or reader, resulting in mutual understanding and sharing of meaning between the two (Firmansyah & Ristiyani, 2023).

Pragmatically speaking acts have three types of actions that can be realized by speakers, namely locutionary acts, illocutionary acts, and perlocutionary acts. (Ermanu, E. C., & Ristiyani 2023). Locutionary acts are speech acts to express something. This speech act is often referred to as The Act of Saying Something (Afifah, N.2021), Locutionary speech acts function in stating and doing something. In this case, a speech act has the meaning of one utterance containing two purposes, namely as informing and ordering something to be done. To be able to identify a context is very necessary. Locutionary speech acts are simply in pronouncing words with words and the meaning of sentences according to their

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actual meaning. Locutionary acts are expressed to the speaker to inform the speech partner. The speech delivered by the speaker is without information without anything that influences the speaker.

Illocutionary speech acts, namely speakers form speech with several functions. Illocutionary speech acts function to express and inform something, as well as doing something (Rizza, Noor Ahsin, & Ristiyani, 2022). An illocutionary speech act is called The Act of Doing Something, an illocutionary act is an act of doing something. Illocutionary speech acts are speech acts that contain the intent, function and power of speech to locutionary speech acts which only consist of expressing information without influencing the speech partner, illocutionary speech acts express and provide information as well as things that can influence the speech partner to do something.

The speaker's perlocutionary speech act simply creates an utterance that has a function without intending the utterance to have an effect. Perlocutionary speech acts are intended to influence the speaker's opponent. This perlocutionary speech act is called The Act of Affecting Someone. Perlocutionary speech acts are utterances that have an effect or influence. Speech effects can be created by speakers intentionally or unintentionally. Perlocutionary speech acts according to (Wulandari & Ristiyani, 2024) are speech acts expressed to influence the person being said.

Speech in life is not only in the form of spoken language, but also in the form of written language. In an oral context, speech acts can occur in various situations in everyday life, but this does not rule out the possibility of manifestation of speech acts and sequence characteristics in written form. One form of speech act language in written form is a drama script (Anastasya, V. E., Ristiyani, R., & Fajrie, N. (2021)). A drama script is a text that contains dialogues that describe life and character through the actions carried out by various characters, which will later be performed on stage. A drama script is the basic material for a performance, which is in the form of writing that contains a story or plot (Anastasya & Ristiyani, 2021). Drama scripts are the main element in organizing drama performances. In the drama script, there is a list of characters, the dialogue spoken by these characters, as well as a description of the stage required for the performance. Apart from that, the script also includes an explanation of the costumes, lighting and accompanying music. drama script functions as a guide for the players in playing these characters, and the main focus is the dialogue interaction between the characters (Arnolia, T. R., Kanzunudin, M., 2021). Through this performance, the audience can understand and capture the entire story being staged.

Drama shows an imitative picture of everyday life, where the events contained in the drama script reflect similarities with events in everyday life. (Hastuti, N. P., Setiawan, B., & Chaesar, A. S. S. 2023) Drama scripts are also known as play literature, which is a form of literature that consists of two aspects, namely physical structure (language) and inner structure (semantics, meaning). From a physical perspective, drama scripts can be recognized through dialogue or variations in speech. One aspect that is often represented in drama is illocutionary speech acts, namely how utterances or dialogue between characters express deeper meaning through the social, cultural and psychological context that surrounds them. Drama texts are interesting works to analyze in the context of illocutionary speech acts because through dialogue, the author is able to convey certain messages to the readers or audience. According to (Ermanu, & Ristiyani, 2023) illocutionary is influenced by factors such as who is speaking to whom, when and where the speech act occurs, and so on. Therefore, understanding illocutionary is an important key in understanding speech acts as a whole. So, it is important to carry out a more in-depth analysis of illocutionary speech acts so that an understanding of these speech acts can be obtained properly.

Relevant research is research that avoids plagiarism or similarities with the results of research that has been carried out. In research conducted by researchers, there are studies that are almost the same. There is previous relevant research that discusses illocutionary speech acts in drama scripts, such as research conducted by Jodi Ahmad (2021) "Illocutionary Speech Acts in Mega-Mega Drama Scripts by Arifin C. Noer." This research describes the form of illocutionary speech acts contained in the dialogue of the drama script Mega-Mega by Arifin C. Noer. The results of this research found 5 forms of illocutionary speech acts including: receptive, directive, commissive, expressive and declarative. The form of illocutionary speech act that is most often found in the drama script Mega-Mega by Arifin C. Noer is directive speech acts. The difference in this research lies in the object studied. Meanwhile, the similarity between these studies is that they both study illocutionary speech acts.

Indrayanti's research (2019) entitled "Illocutionary Speech Acts in the Discourse of the Drama Script *Deleilah Doesn't Want to Go Home from the Party* by Puthut E.A.". This research discusses the types and functions of illocutionary speech acts contained in the discourse of the drama script "*Deleilah Doesn't Want to Go Home from the Party*" by Puthut E.A. The results of the research show that the types of illocutionary speech acts found in the discourse of the drama script "*Deleilah Doesn't Want to Go Home from the Party*" by Puthut E.A. are (1) representative speech acts including informing, complaining, boasting and admitting, (2) directive speech acts including inviting, ordering, advising and requesting, (3) commissive speech acts including promising, threatening and offering, (3) commissive speech acts. (4) expressive speech acts include expressive praise, criticism, thanks, criticism, sarcasm, blame, and congratulations, and (5) isbati speech acts include resignation and cancellation. The functions of illocutionary speech acts found are (1) the competitive function includes competitively criticizing, commanding, and boasting, (2) the fun function includes saying thank you, praising, inviting, offering, and congratulating, (3) the function of working together includes working together, speculating, informing, complaining, reporting, announcing, and admitting, and (4) conflicting functions including conflicting, threatening, criticizing, and blaming. The difference in this research lies in the object studied. Meanwhile, the similarity of this research is that it examines illocutionary speech acts (Nisa', M. 2021).

Based on studies that have studied illocutionary speech acts, many have been researched, but the illocutionary speech acts in the drama script *Cantik Itu Luka* by Jessy Segitiga have not been researched, therefore this research is entitled analysis of illocutionary speech acts in the drama script "*Cantik Itu Luka*" by Jessy Segitiga. This research aims to describe and identify the types of illocutionary speech acts contained in the discourse of the drama script "*Beautiful Itu Luka*" by Jessy Segitiga which refers to the language in the drama text in which there are variations in speech.

2. Research Methodology

This research is qualitative research using qualitative descriptive methods. (Kanzunnudin, 2023) Qualitative research methods are often called naturalistic research methods because the research is carried out in natural conditions (natural settings). So in this case it can be said that this research was carried out in natural conditions to obtain the desired data from the subjects being studied (Layali, A., Darmuki, A., 2021).. This research aims to determine illocutionary speech acts in the drama *Cantik Itu Luka* by Jessy Segitiga. The data used by researchers in this research is primary data and secondary data obtained from direct studies and librarians.

According to (Kanzunnudin, 2021) Primary data is a data source that directly provides data to data collectors. The primary data in this research are dialogue fragments which are thought to contain illocutionary speech acts in the drama script *Cantik Itu Luka* by Jessy Segitiga. Data was taken by listening and noting elements of words, phrases and sentences which are important information related to illocutionary speech acts in drama scripts. Secondary data is data directly collected by researchers as support for primary data (Kanzunnudin, 2023). Secondary data for this research are books, journals, theses, articles and other written materials related to the discussion in this research.

The data source used by the author in this research is a literary text, namely the drama script *Cantik Itu Luka* by Jessy Segitiga. Researchers use this manuscript because the amount of data contained in the manuscript is considered sufficient for research purposes and varies. (Kanzunnudin, 2021) states that data collection techniques are the most strategic step in research, because the main goal of research is to obtain data. In this research, the technique used was the note-taking technique. (Kanzunnudin, 2020) say that the listening method is a method used in language research by listening to the use of language in the object to be studied. This listening technique was used because the object that will be studied in this research is the drama script *Cantik Itu Luka*. Then proceed with the note-taking technique, namely by recording the data in data tabulation with a writing tool or certain instruments (Kanzunnudin, 2021). Recording can be done after the first or second technique has been used and with certain writing tools.

In this research, (Kanzunnudin, M., 2022). the data collection process began by reading the script *Cantik Itu Luka* using the listening technique, then continued with the note-taking technique, namely by recording data containing fragments that were thought to contain illocutionary speech acts in the drama script *Cantik Itu Luka* by Jessy Segitiga. Careful and thorough listening to primary data sources, namely research in the form of speech fragments and behavioral instructions in the drama script *Cantik Itu Luka* which contain locutionary, illocutionary and perlocutionary acts. Researchers only focus on sentences or conversations that contain elements of illocutionary speech acts in drama scripts (Firmansyah, A., Ristiyani, R., 2023). The data obtained is then recorded in the prepared data. The speech partner's utterances and instructions that were identified as containing elements of locutionary, illocutionary and perlocutionary acts were then analyzed again to become research data.

1. The data found was clarified based on the classification of illocutionary speech acts in the manuscript *Cantik Itu Luka* by Jessy Segitiga. Data analysis techniques are the steps taken to conclude the answer to the problem (Ningrum & Ristiyani, 2023). Data analysis techniques are carried out by describing and recording data that has been determined by examining an object. The stages that researchers carried out in the research were:
2. Data collection, namely the researcher wrote down the data containing illocutionary speech acts in the drama script *Cantik Itu Luka* by Jessy Segitiga.
3. Presentation of data, namely dividing the data that has been obtained and then dividing it according to the types of maxims that exist.
4. Examination, namely making conclusions from the data that has been obtained at the beginning and end of the research.

3. Result and Discussion

According to Ahmad, J. (2021), illocutionary speech acts are speech acts which contain the intent and function of speech. This speech act is defined as a speech act whose nature is to inform and do something and contains the meaning and power of the speech itself. There are five classifications of illocutionary speech acts including representative speech acts, expressive speech acts, directive speech acts, commissive speech acts, and declarative speech acts.

3.1 Representative Speech Acts

According to Searle, representative speech acts state that the main purpose of representative speech acts is to state something that is said by the speaker about what is believed (Setiawan, J. 2020).. Based on the results of the analysis, there are 10 representative speech acts in the drama script "*Cantik Itu Luka*" by Jessy Segitiga. A detailed description of

representative speech acts in the drama script "Cantik Itu Luka" by Jessy Segitiga can be seen in one of the following data :

- (1) *Ted Stemler* : *Mijin Kleinzoon. Lihatlah. Dijauh sana terdapat bukit Ma Kasih. Sepasang kekasih memadu. Tidak ada yang lebih hebat cinta mereka dibandingkan dengan cerita apapun. Karena itulah cerita menjadi rumit, Ma Kasih harus jatuh ke tangan yang lebih Irlandier. Harus menjadi gundik bagi tentara Irlandier yang telah menduduki tanah ini dengan ksatria. Dia adalah kakekmu sendiri. Ted Stemler.*
- Dewi Ayu* : *Lalu, aku ini anak siapa?*
- Ted Stemler* : *Rumit Ceritanya. Bahwa kau anak bangsawan yang harus merelakan semuanya ini terjadi. Anak bangsawan yang mempunyai darah pribumi.*

(Cantik Itu Luka, 2022: 4)

In utterance (1), the representative illocutionary speech act carried out by Ted Stemler is conveying a statement or confession regarding the relationship between the character Ma Kasih and the character of a noble with native blood. Ted Stemler stated *bahwa cerita menjadi rumit karena Ma Kasih harus jatuh ke tangan yang lebih Irlandier, dan bahwa Dewi Ayu, sebagai anak bangsawan, harus merelakan situasi tersebut terjadi*. Therefore, Ted Stemler's statement can be categorized as a representative illocutionary speech act that conveys a view or belief about the situation in the story.

3.1 Expressive Speech Acts

Expressive speech acts is to reveal a person's psychological state (Kanzunudin, M. (2021)). Therefore, expressive speech acts are used by a speaker when he wants to express the speaker's psychological state regarding something involving feelings and attitudes. Based on the results of the analysis, there are 10 expressive speech act data in the drama script "Cantik Itu Luka" by Jessy Segitiga. A detailed description of expressive speech acts in the drama script "Cantik Itu Luka" by Jessy Segitiga can be seen in one of the following data:

- (2) *Dewi Ayu* : *Kenapa kau takut kepadaku? Aku hanya ingin disentuh olehmu dan tentu saja disetubuhi. Sebab kau suamiku.*
- Ma Gedik* : *(Tidak menjawab)*

(Cantik Itu Luka, 2022: 6)

In utterance (2), the expressive illocutionary speech act carried out by Dewi Ayu is expressing her desire to convey her desire to her husband for physical touch and intimate relations. With her statement, Dewi Ayu expressed her feelings and desires directly to her husband. Therefore, Dewi Ayu's speech can be categorized as an expressive illocutionary speech act that expresses personal feelings or desires.

3.2 Declarative Speech Acts

Declarative Speech Acts states that an utterance will be included in the speech act of declarations if the utterance will change the situation of a person or many people directly (Uswatun Khasanah, (2022)). A declaration speech act is a statement in which the speaker links his expression to the reality that occurred. Based on the results of the analysis, there are 2 declarative speech act data in the drama script "Cantik Itu Luka" by Jessy Segitiga. A detailed description of the declarative speech act in the drama script "Cantik Itu Luka" by Jessy Segitiga can be seen in one of the following data:

- (3) *Gerilyawan* : *Pancung Walanda-walanda ini. Jangan beri kehidupan kepada penjajah tanah pertiwi ini! (Gerilyawan memancung KNIL, termasuk Mr. Willie).*

(Cantik Itu Luka, 2022:25)

Speech act of giving punishment. In this utterance the speaker expresses a speech act by giving punishment because the KNIL and Dutch troops colonized the motherland so that from the utterance *pancung walanda-walanda* it expresses that the guerrillas want to inflict punishment.

3.3 Directive Speech Acts

Directive speech acts have the intention of ordering or instructing the speech partner to carry out the action desired by the speaker (Wulandari, N., & Ristiyani, R. (2023)). Directive is a type of speech act used by a speaker to order someone else to do something. Based on the results of the analysis, there are 8 declarative speech act data in the drama script "Cantik Itu Luka" by Jessy Segitiga. A detailed description of the declarative speech act in the drama script "Cantik Itu Luka" by Jessy Segitiga can be seen in one of the following data:

- (4) *Dewi Ayu* : *Pengawal !!!*
- Mr. Willie* : *Ada apa nyonya?*
- Dewi Ayu* : *Aku mau mengenang kedua nenekku!*

(Cantik Itu Luka, 2022: 5)

In utterance (4), the declarative illocutionary speech act carried out by Dewi Ayu is conveying her desire or intention to remember and celebrate the memory of her two grandmothers. By stating that she wanted to remember her two grandmothers, Dewi Ayu clearly expressed her intentions or desires to Mr. Willie. Therefore, Dewi Ayu's speech can be categorized as a declarative illocutionary speech act which expresses or declares an intention or desire.

3.4 Commissive Speech Acts

Commissive speech acts are speech acts that function to offer something, express promises and vows. Argues that the essence of commissive speech acts is speech that binds the speaker to carry out certain actions in the future. Based on the results of the analysis, there are 3 commissive speech act data in the drama script "Cantik Itu Luka" by Jessy Segitiga. A detailed description of the commissive speech act in the drama script "Cantik Itu Luka" by Jessy Segitiga can be seen in one of the following data:

- (5) *Ma Gedik* : *Apa yang akan terjadi jika aku tak mau kawin denganmu?*
Dewi Ayu : *Kau akan jadi santapan ajak!*

(Cantik Itu Luka, 2022: 5)

In utterance (5), the sentences in italics are "Kau akan jadi santapan ajak!". In this context, Dewi Ayu threatened or warned Ma Gedik about the consequences if she did not want to marry him. The illocutionary speech act of this sentence is commissive, because Dewi Ayu actively expresses her intention or desire to do something, namely threatening Ma Gedik that she will become a dinner if she doesn't want to marry him.

The illocutionary speech act or the meaning of the speech in the drama script "Cantik Itu Luka" by Jessy Segitiga has been conveyed clearly. Conveying meaning is also accompanied by speech that is still considered polite. The results of the analysis also show that the illocutionary speech acts found in the drama script "Cantik Itu Luka" by Jessy Segitiga include representative, expressive, declarative, directive and commissive. There were 10 representative data found with a percentage of 40%, expressive data was found in 3 with a percentage of 12%, declarative was found in 2 data with a percentage of 8%, directive was found in 8 data with a percentage of 32%, commissive was found in 2 data with a percentage of 8%.

The results of the analysis show that the most dominant data is representative, namely 10 data with a percentage of 40% with a total of 25 data. Representative data is the most dominant because there are many utterances that mean stating, complaining, informing and reporting. The results of the current research are in line with Wijayanti's (2020) research entitled "Representative Speech Acts in Drama Manuscript Anthologies Sarapan Terakhir". This research aims to describe the types of representative speech acts in the drama script anthology The Last Breakfast. Both studies found speech acts that focused on illocutionary speech acts. Previous research only analyzed representative illocutionary speech acts, while current research analyzes representative, expressive, declarative, directive and commissive.

4. Conclusions and Recommendations

Based on the results of the analysis carried out by researchers regarding illocutionary speech acts in the drama script "Beauty is a Wound" by Jessy Segitiga, it can be concluded regarding the types of illocutionary speech acts obtained, namely representative speech acts, expressive speech acts, declarative speech acts, and directive speech acts. and commissive speech acts. The results of the analysis show that the most dominant data is representative, namely 10 data with a percentage of 40% of the total data of 25 data. Representative data is the most dominant because there are many utterances that mean stating, complaining, informing and reporting.

Based on the results of the research carried out by the researcher, the researcher provides suggestions for students, hopefully this research can be useful as a reference to increase insight and knowledge (Kunci, K. 2023). It is hoped that other researchers will be able to carry out research on drama scripts, and can use other theoretical approaches so that they will also have more interesting and better results. It is hoped that the results of this research can become reference material for other researchers.

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