

The Analysis of Expressive Speech Act on Tilik Short Film by Agung Prasetyo

Kasno Atmo Sukarto¹, Ika Layla Anggraini²

^{1,2}Universitas Nasional Jakarta Indonesia

Abstract: This study analyzes expressive speech acts in the short film *Tilik* by Wahyu Agung Prasetyo. The purpose of this study is to describe the types and functions of expressive speech contained in the short film *Tilik*. This research uses descriptive qualitative analysis method. The data were obtained by watching, recording, classifying, analyzing and concluding the results. The data analysis, the researcher classified the data based on the type and function of the speech act by applying the expressive speech act theory proposed by John Rogers Searle and the supporting theory "SPEAKING" proposed by Dell Hymes to analyze the data. The results of this research is found six types of speech acts, namely expressive speech acts of blaming, insinuating, complaining, praising, apologizing, and thanking. The conclusion of this research is that expressive speech acts are part of illocutionary speech acts which different functions according to the speech have spoken by the speaker.

Keywords: Speech Acts, Illocutionary, Expressive Speech Acts

I. INTRODUCTION

Language is used by speakers in various ways and purposes. Language is an effective communication tool for communicating between humans. In various situations, language can be used to convey the speaker's ideas to the listener as well as to express the feelings or intentions to be conveyed. Through the language, everything that is intended by the speaker can be understood by the interlocutor or listener so that good communication can occur. Well communication can certainly occur if the speaker and the speech partner use good language or polite language when communicating. Using language to communicate allows everyone to adapt to their environment, and people can learn the habits, customs, culture, and backgrounds of their respective communication participants. In oral media, the speech act is the speaker (speaker) and his partner (listener), while in written media, the speech is conveyed by the author (speaker) to the interlocutor, namely the reader.

The speech in question is a pragmatic scope. Pragmatics includes the study of meaning in relation to speech situations, pragmatics is concerned with how someone communicates or functions of speech which are called speech acts (Rahman, 2018). In addition, the situation at the time of conveying the speech also determines the type of language use. However, sometimes the speaker does not use the form of speech based on what he means. For example, when a speaker does not use a command sentence in ordering his interlocutor to do something the speaker wants. As an example of speech that contains satire as follows.

1) "Dian itu pekerjaannya apa ya? Kok ada yang bilang kalau pekerjaannya itu tidak benar, ada yang bilang kalau kerjanya Dian itu keluar masuk hotel gitu loh." (Tilik/2020/1.24)

Based on the explanation of expression number 1, it is an example of a satire sentence uttered by inter-characters in the short film *Tilik* which is intended to satirize a character named Dian. The utterance serves to allude to the work done by Dian's character. Bu Tejo felt that the work that Dian was doing was wrong or related to negative things and should be suspected. The remarks made by Bu Tejo are subtle satire and aim to inform other characters in the film about the work of Dian's character, which they feel they need to know about the truth.

Speech is a form of action in the context of a speech situation, so the activity is called a speech act. Speech act is a pragmatic analysis, which is a branch of linguistics that examines language from the aspect of its actual use (Mujiono, 2009). Speech act is the result of a sentence under certain conditions and is the smallest unit of language communication (Weda et al., 2021). Tarigan (1986: 33) reveals that the study of how we do things by using sentences is a study of speech acts or speech acts which include (1) locutionary acts, namely taking actions to state something, (2) illocutionary acts, namely doing an action in stating something, (3) perlocutionary acts, namely doing something by saying something.

Speech acts as a form of communication events are not events that occur by themselves but have a function, contain certain aims and objectives and can have an influence or effect on the speech partner (Tahir et al., 2021). Speech acts are not only found in dialogue between characters in a short story or novel, there is also dialogue between characters in short a film. This film shows the existence of speech events and speech acts from various actions through dialogue between characters which we can see as the following example.

2) Yu Sam: "Dian itu anaknya supel dan ramah, Bu."
(Tilik/2020/1.58) Bu Tejo: "Itukan kalau di Desa kita.."
(Tilik/2020/2.05)

The case of speech acts such as characters above are found in the dialogue between characters in the short film *Tilik*. Therefore, the researcher intends to analyze the case of expressive speech acts contained in the short film. This

example shows that there is a concrete form of a speech event in which there is a message to be conveyed, namely expressions of praise and satire. Other expressions of agreement in the short film, for example, such as thanking, congratulating, criticizing, sarcastic, praising, blaming, condolences, and complaining also serve to express and express the psychological attitude of the speaker towards the interlocutor.

II. OBJECTIVE OF THE STUDY

Based on the formulation of the problem above, the objectives of this study are as follows; 1) Describe the types of expressive speech acts found in the short film *Tilik*, and 2). Describe the functions of expressive speech such as thanking, congratulating, apologizing, praising, satire, blaming, condolences and complaining contained in the short film *Tilik*.

III. THEORETICAL REVIEW

1. Previous study

Several studies that have been conducted by previous researchers include: First, research conducted by Imaniar (2013) aims to describe and determine the form and strategy of follow-up.

Expressive speech among data sources in this study is divided into two types, namely speech data and field notes data. The first data is in the form of speech, containing forms of expressive acts among adolescents in the form of speech, while the second data is in the form of field notes containing descriptive and reflective field notes. Data collection was carried out by listening and note-taking techniques. The source of data in this study is conversations between teenagers when having conversations.

Second, there is a study conducted by Sari (2013). This study aims to describe the use of speech acts conveyed by speakers to the interlocutor in the program "Galau Nite on Metro TV" in the form of locutions, illocutions, perlocutionary speech acts, expressive speech that functions to congratulate, thank, criticize, complain, blame, praise, apologize, and satire.

Based on the previous study above, it turns out that there has not been a single researcher who has researched as the author suggests. This can be seen in the object material of each research. Imaniar uses the speech of teenagers in Palu as the object of his research, Fenda uses TV shows, Komariyah uses films as the object of his research, while in this study the researcher uses short films as the data source, the data used by the author includes the utterances contained in short films.

2. Language

Language is an activity that cannot be separated and avoided from human life. Language plays a very important role in the process of human life because language is a tool for communicating and interacting between humans. Language

was created as a universal communication tool that is expected to be understood by every human being to carry out a social interaction with other humans. Language is the most effective means of communication.

Language has a very important role in people's social life. It is a reflection of one's personality. That is, through the language (used) a person or a nation can know their personality (Pranowo, 2009:3). In its function as a communication tool, language is used as a conveyer of speech ideas that have various kinds or variations depending on the context of the communication that occurs, in other words, everyone is allowed to choose one of the variations of the language used. Moreover, the selection of this variation is determined by the factors of the speaker, listener, and subject of conversation, place, atmosphere, and purpose of people talking (Widada and Prayogi, 2010: 271).

3. The Function of Language

The function of language is as a communication tool. Basically, the function of language is the goal that we achieve by speaking, for example stating, asking, responding, greeting, saying farewell and so on (Sain, et al.,2020). Language becomes diverse and varied not only because the speakers are not homogeneous, but also because the social interaction activities carried out are very diverse. This diversity will increase if the language is used by very many speakers, and in a very wide area. Language is a form of self-expression, because it is through language that humans can express openly, everything that is implied in their minds to others in their own style. Furthermore, through language, humans can express openly, everything that is implied in their minds to others in their own style.

4. Pragmatics

Pragmatics is the study of all aspects of meaning that are not covered by semantic theory, or in other words. It discusses all aspects of the meaning of speech that cannot be explained completely by direct reference to the conditions of the truth of the sentence spoken. Pragmatics as one of the fields of linguistics, specializes in the study of the relationship between language and the context of speech.

In a pragmatic view, communication must not only be smooth, but must also meet social demands. In this regard, Leech (in Jumanto 2017: 39) says that pragmatics is the study of how speech has meaning in situations. The words conveyed by speakers or writers or people who invite people to talk that have meaning or purpose in certain ongoing circumstances. In contrast to Richards' opinion (in Jumanto 2017: 39) pragmatics is the study of the use of language in communication, especially the relationship that occurs between sentences and the context of the situation in which the sentence is used. Language in communication has several relationships, one of which occurs between sentences and the context or situation or position used in sentences to communicate.

Yule (2006: 3-4) put forward his theory of pragmatics, namely, pragmatics is the study of meaning conveyed by speakers and interpreted by listeners. In his book, Yule mentions the limits of pragmatics. These limitations are; 1) Pragmatics is the study of the speaker's intent, 2) Pragmatics is the study of contextual meaning, 3) Pragmatics is the study of how to convey more than what is said, and 4) Pragmatics is the study of expressions from a distance of relationship.

5. *Speech Acts*

Speech acts are a manifestation of the function of language. Behind an utterance there is a language function that is reflected in the intent of the utterance. A speech act is a sentence under certain conditions and is the smallest unit of linguistic communication that can be in the form of questions, orders or others. Speech acts can reinforce the expression of a language well if it is associated with the context of the situation where the expression occurs. Speech acts have a close relationship with language politeness. According to Chaer (2010: 27), a speech act is the speech of someone who is psychological in nature and is seen from the meaning of the action in his speech. A series of speech acts will form speech events, and then become two symptoms contained in one process, namely the communication process. By telling an utterance, the speaker has a goal to be achieved from his speech partner.

Hymes (in Suandi, 2014: 83--84) states that a speech event must fulfill eight components, summarizing the contexts that must exist in this communication in the form of speech components which are shortened to SPEAKING. The speech components include: S is (setting and scene), P is (participants), E is (ends: purpose and goal)

A is (act sequences), K is (key: tone or spirit of act), I is instrumentalities, N is (norms of interaction and interpretation), G is (genres).

6. *Locutionary Acts*

Locutionary speech acts are speech acts to state something. This locutionary speech act is referred to as The Act of Saying Something (Wijana, 1996: 20). A locutionary speech act is an act of speech that can be in the form of words, phrases, or sentences based on the meaning contained in the words, phrases, or even the sentence itself. Meanwhile, according to Searle (in Nababan, 1987: 18) calls locutionary acts as propositional acts, namely linking a topic with an explanation in an expression, similar to the relationship "main" with "predicate" or "topic" and "explanation" in syntax.

Locutionary speech acts merely mean to state something in accordance with the spoken speech without any other meaning in it. This kind of speech act usually does not question the intent and function of the speech conveyed by the speaker. These speech acts are also relatively easy to identify because they tend to be identified without including the context of the speech involved in the speech situation.

7. *Illocutionary Acts*

Illocutionary acts are speech acts which not only function to say something but can also be used to do something. Illocutionary acts usually have a specific purpose and function. This illocutionary act is referred to as The Act of Doing Something (Wijana, 1996: 22). The same thing was also expressed by Chaer (2010: 28) that an illocutionary act is in addition to stating something, it is also an act of doing something. This speech act is a speech act whose delivery purpose depends on who, when, and where the speech is done, so that this speech is not easily identified like locutionary speech acts.

In contrast, the illocutionary speech act according to Nababan (1987: 18) is the pronunciation of a statement, offer, promise, and question. So, what is meant by illocutionary acts is language that is limited by social conventions, for example greeting, accusing, admitting, greeting and so on (Sukmawaty, et al., 2022). Thus, it can be said that illocutionary acts not only function to inform something but also refer to doing something.

8. *Perlocutionary Acts*

Perlocutionary speech acts are speech acts that are uttered by someone and often have a perlocutionary force or effect on those who listen to them. This speech act is also called The Act of Affecting Someone (Wijana, 1996: 22). Perlocutionary according to Nababan (1987: 18) is the result or effect caused by the expression on the listener according to the situation and condition of the pronunciation. Perlocutionary speech acts refer to the effect the speaker has on saying something, such as making sure, happy and motivated. The meaning contained in the perlocutionary is determined by the context of the situation and the ongoing conversation.

The same thing is also said by Chaer (2010: 27) that perlocutionary acts are speech acts that have an influence or effect on the interlocutor or the person who hears the speech. This effect or power of influence can be intentionally or unintentionally created by the speaker. Perlocutionary speech acts also cause effects or results, where the effects or results caused by an expression to the listener are in accordance with the situation and condition of the pronunciation of the sentence. A speech uttered by someone often has a perlocution force, or effect on those who hear it. This effect or influence can be intentionally or unintentionally created by the speaker. Speech acts whose utterances are intended to influence the interlocutor are called perlocutionary speech acts.

9. *Expressive Speech Acts*

Expressive speech acts are speech acts intended by the speaker so that his speech is interpreted as an evaluation of the things mentioned in the speech (Rustono, 1999: 39; Hasnia, et al., 2021). Expressive speech acts refer to speakers showing their attitudes or feelings, for example thanking or

apologizing. Expressive speech acts occur when a speaker expresses his feelings of emotional condition to a second person or the interlocutor, then the speech used is expressive. This condition is caused by several things that come from the speaker. Expressive speech or expressive speech acts are speech acts intended by the speaker so that his speech can be interpreted as an evaluation of the things mentioned in the speech.

Expressive speech acts are speech acts that function to express feelings and attitudes. These speech acts are in the form of apologizing, thanking, congratulating, praising, and criticizing. Based on some of the concepts of expressive speech acts, it can be synthesized that expressive speech acts are speech acts produced by the psychological condition of a speaker based on the circumstances in his environment (Andini, et al., 2022). The psychological state can be in the form of expressions of pleasure/happiness (such as utterances of gratitude, praise), disappointment (such as speeches of blaming), pain (such as speeches of complaining), and sadness (such as speeches of condolences).

10. Film

Film is one of the forms of mass media that is able to provide entertainment value to the community when people are tired of people's activities in carrying out their daily life routines. Film or cinema is one form of audiovisual technology. Almost all ideas, messages, or any event can already be created and displayed using this motion audiovisual technology. Both real things that exist around humans (documentation) to fictitious things that comes from their imagination. Film acts as a means of communication used to spread entertainment that presents stories, events, music, drama, humor and other technical offerings to the general public (Sumarno, 1996: 13). Films are often used as a socialization tool or as a medium to construct certain discourses for public awareness. Moreover, film is an actualization of the development of people's lives at that time.

IV. METHODOLOGY

Methods generally refer to the path taken in carrying out research from the researcher's point of view or from the point of theoretical assumptions and observations. This research applied is a qualitative descriptive method. In this research, the author describes the types of expressive speech acts found in the short film *Tilik*. The researcher chooses expressive speech acts as the object of research related to the functions of expressive speech acts such as thanking, apologizing, praising, blaming, congratulating, forgiving, condolences, and satire.

V. RESULT AND DISCUSSION

1. Expressive Speech Acts

In the previous chapter, the researcher has explained about the meaning of speech acts and the meaning of expressive speech acts. Based on the research in a short film

entitled *Tilik* by Wahyu Agung Prasetyo, the researcher finds utterances that have symptoms with expressive speech acts, namely with indicators of satire, blame, complain, thank, and praise. In the theory that has been described previously, expressive speech acts are types of speech acts that state something that is felt by the speaker, as previously explained that expressive speech is part of illocutionary speech acts.

Expressive speech acts have a function to express an expression that the speaker wants to convey to the listener. The speaker's intention is largely determined by the context that are; time, place, event, process, circumstances, and the speech partner. Expressive speech acts have a function to express an expression that the speaker wants to convey to the listener based on the expected circumstances. The means to realize expressive speech acts can be expressed through various media, one of which is in the data and data sources that the author took for this research. There are several functions of expressive speech contained in an utterance conveyed by the speaker to the interlocutor, which can serve to congratulate, thank, criticize, complain, blame, praise, insinuate, and apologize. The types and functions of expressive speech acts are described as follows.

2. Types of Expressive Speech Acts

In this research the researcher found 10 data of expressive speech acts with an indicator of blaming, 20 data of expressive speech acts with an indicator of satire, 14 data of expressive speech acts with an indicator of complaining, 2 data of expressive speech acts with an indicator of praise, 2 data of expressive speech acts with an indicator of apologizing, and 2 data of expressive speech acts with an indicator of gratitude. The highest percentage is expressive speech acts with a satirical indicator that is 40%, the two expressive speech acts with an indicator of complaining are 28%, the three expressive speech acts with an indicator of blame is 20%, the fourth is expressive speech acts with indicators of praising, apologizing, and thanking the three types of speech have the same percentage, that is 4%.

Table 1: The results on types of expressive speech acts in the short film *Tilik* by Wahyu Agung Prasetyo

No	Types of Expressive Speech Acts	Amount of data	Percentage
1	Blaming	10	20%
2	Satirizing	40	40%
3	Complaining	12	28%
4	Praising	2	4%
5	Apologizing	2	4%
6	Thankful	2	4%
	Amount	50	100%

3. The Function of Expressive Speech Acts

Based on the formulation of the problem that has been described in the background, in a short film entitled *Tilik* by Wahyu Agung Prasetyo, the researcher finds utterances that

have symptoms with expressive speech acts, with indicators of blaming speech, sarcastic speech, complaining speech, praising speech, apologizing, and thanksgiving. Expressive speech or expressive speech acts are speech acts intended by the speaker so that his speech can be interpreted as an evaluation of the things mentioned in the speech. This utterance expresses the speaker's psychology which can be in the form of expressions of pleasure, pain, likes, dislikes or sadness based on the speaker's experience. The following are the functions of speech acts with indicators of blaming, insinuating, complaining, praising, apologizing, and thanking in the short film *Tilik* by Wahyu Agung Prasetyo.

4. Expressive Speech Acts Blame

The function of expressive speech acts is to express an expression that the speaker wants to convey to the listener based on the predicted circumstances. Because expressive speech acts themselves have many types, of course the function of each type is also different. Expressive speech acts with blaming indicators have a function as a form of reprimanding mistakes made by the interlocutor, because the interlocutor does not want to be responsible for his mistake, or because the interlocutor wants to escape from a mistake, so that the interlocutor can evaluate himself and we can also evaluate you. Humans must have made mistakes, whether they realized it or not when they did it. The following is an example of an expressive blaming speech found in the short film *Tilik*.

- 3) Bu Tejo: "*Makanya, punya HP itu jangan cuman buat mejeng doang, tapi buat cari informasi juga gitu lho.*" (Tlk/2020/2.21)

In the excerpt of data (3) in the short film *Tilik*, there is a dialogue in the form of an expressive speech with an indicator of blame between Bu Tejo (the speaker) and Yu Ning (the interlocutor). It contains an element of A (Act sequence) which refers to the form of speech and the content of the speech. The utterance with the blame indicator is intended to blame the speech partner for making a mistake, in the form of actions and speech. The speaker expresses the utterance of blaming the interlocutor because he is considered unable to use and utilize his device to find out information from people who are in the topic of his conversation. So that the speaker feels that his interlocutor is considered disconnected with the topic being discussed by a group of people involved in the conversation.

- 4) Bu Tejo: "*Anak cewek, baru kerja tapi kok uangnya udah banyak. Kan jadi pertanyaan kalau kayak gitu.*" Yu Ning: "*Bu Tejo! Kamu tuh kalau ngomong jangan sembarangan.*" Bu Tejo: "*Sembarangan gimana sih, Yu Ning? Satu kampung ngomongin Dian semua lho di Facebook aja rame banget, lihat aja komen-komennya.*" (Tlk/2020/3.23)

In data (4) in the short film *Tilik*, there is a conversation between Yu Ning (the speaker) and Bu Tejo (the interlocutor). It contains an element of A (Act sequence) which refers to the form of speech and the content of the speech. The speaker

blamed the speech previously expressed by Bu Tejo (his opponent) regarding the conversation that was going on. The speaker was annoyed and regretted the speech uttered by Mrs. Tejo, so that the speaker also blamed Mrs. Tejo's attitude which was considered to be slandering Dian's character for insinuating Dian using bad sentences. Not without reason, the speaker blamed Mrs. Tejo's speech so that later there would be no slander or unwanted things that would be spread more widely among the surrounding community.

- 5) Yu Ning: "*Tapi semuanya belum tentu bener lho, Bu Tejo. Berita dari internet harus diperiksa dulu, nggak cuma di telen mentah-mentah. Inget nggak? Warga desa kita dulu pernah ada yang ketipu obat herbal, yang diiklanin di internet. Bener lho itu.*" (Tlk/2020/4.55)

In data (5) above, there is an element of blame uttered by the character Yu Ning against his interlocutor, Bu Tejo. It contains an element of K (Key) because the utterance refers to the tone and way the utterance is spoken. The utterance is purely serious and serves to make the interlocutor, Mrs. Tejo, to think things through in advance of what is said. Yu Ning expressed her frustration so that the characters in the film, including Bu Tejo, could be careful and not easily believed by news on the internet whose source and truth are not clear.

- 6) Bu Tri: "*Gimana sih Yu Nah, orang mau lihat terangnya dunia kok malah muntah-muntah.*" Bu Tejo: "*Lho, Bu Tri kok malah ngejek.*" (Tlk/2020/5.37)

In the data excerpt (6) in the short film *Tilik*, there is a piece of conversation that was spoken by Bu Tri (the speaker) to Yu Nah (the interlocutor). The statement "Gimanasih Yu Nah, orang mau lihat terangnya dunia kok malah muntah-muntah". Based on the theory presented by Hymes, the utterance contains elements of K (Key) referring to the tone and manner of speaking, the message is conveyed with the intention of mocking the interlocutor. The speaker was irritated and blamed Yu Nah's attitude by uttering an utterance that indicated that he blamed the character Yu Nah for being drunk on his way to the hospital to visit Bu Lurah.

- 7) Yu Sam: "*Bu Tejo!*" Bu Tejo: "*Apa?*"

Yu Sam: "*Emangnya muntah-muntah karena hamil doang? Ini buktinya, Yu Nah muntah-muntah kan tadi? Nyatanya nggak hamil.*"

- Bu Tejo: "*Yu Sam, Yu Sam. Kayak aku ini nggak pernah hamil aja. Ya jelas bedalah orang muntah hamil sama masuk angina, itu beda banget. Iya, nggak? Beda banget lho, itu.*" (Tlk/2020/6.38)

In data (7) there is a blaming utterance spoken by the character Yu Sam against his interlocutor, Bu Tejo. It's in the saying "Emangnya muntah-muntah karena hamil doang? Ini buktinya, Yu Nah muntah-muntah kan tadi? Nyatanya nggak hamil" The utterance above contains an element of A (Act sequence) which refers to the form of speech and the content of the utterance. This utterance serves to blame Bu Tejo, who

is considered easy to conclude things that are not necessarily clear. Yu Sam uttered this sentence solely so that his opponent, Mrs. Tejo, could think first and not conclude things quickly.

8) Bu Tejo: “*Gotrek ini lho, ada-ada aja.*” Gotrek: “*Kok jadi aku yang salah?*”

Bu Tejo: “*iyalah, hidupmu aja udah salah kok.*” (Tlk/2020/13.07)

5. Functions of Satire Expressive Speech

The word satire comes from the basic word sarcasm which means reproach, ridicule, insulting (reproaching) someone. Speech with satirical indicators is speech that is intended to reveal a person's psychological condition regarding things in the form of criticizing, criticizing, offending, and mocking and so on. The utterance is an expression of annoyance or anger that is uttered by the speaker for someone or another thing that is intended directly or indirectly.

Satire expressive utterances can occur due to several factors, namely the speaker does not like what the interlocutor is doing or saying, because the speaker conveys unreasonable reasons to the interlocutor, or because the speaker asks questions to the interlocutor. The following is an example of a satirical expressive utterance found in the short film Tilik.

9) Bu Tejo: “*Dian itu kerjanya apa, ya? Kok ada yang bilang kalau kerjanya nggak bener, kan kasian Bu Lurah. Kalau sampai punya menantu kerjanya nggak bener kayak gitu. Ada yang bilang kerjanya keluar masuk hotel gitu, lho. Terus ke mall sama cowok segala. Kerjaan apa, ya?*”

Yu Sam: “*Masa, sih?*” (Tlk/2020/1.22)

In data (9) there is an utterance with a satirical indicator made by Bu Tejo. The above utterance contains elements of K (Key) referring to the tone and manner of speaking. This can be shown by the speaker's body movements. The utterance serves to allude to the work done by Dian's character. Bu Tejo felt that the work that Dian was doing was wrong or related to negative things and should be suspected. The remarks made by Bu Tejo are subtle satire and aim to inform other characters in the film about the work of Dian's character, which they feel they need to know about the truth.

10) Yu Sam: “*Pantes sih. Dian kan emang anaknya supel sama ramah, Bu.*”

Bu Tejo: “*Itu kan kalau di kampung kita. Nih sekarang coba lihat, deh.*”

Yu Sam: “*Eh, iya bener. Masa kayak gitu sih fotonya? Kok dempet-dempetan gitu.*” (Tlk/2020/1.54)

In data (10) there is a satirical element spoken by Yu Sam's character against Dian's character. Bu Tejo took her cellphone to tell the women who were in the film about things that were odd about Dian's character. The above utterance contains

elements of A (Act sequence) referring to the form of speech and the content of the speech. The form of speech and the content of this speech relate to the relationship between what is said and the topic of conversation. The utterances uttered by Yu Sam contain negative connotations, these utterances are spoken to satirize Dian's character who is considered inappropriate when posing for photos with the opposite sex.

11) Yu Sam: “*Pasti sampingannya banyak ya, Bu. Nggak mungkin kerjanya cuma satu.*”

Bu Tejo: “*Tapi sampingannya ngapain, nggak tahu deh..*”

(Tlk/2020/3.14)

In data (11) there is a conversation between the characters Yu Sam (the speaker) and Bu Tejo (the interlocutor). The above utterance contains elements of A (Act sequence) referring to the form of speech and the content of the speech. The form of speech and the content of this speech relate to the words used and the relationship between what is said and the topic of conversation. The conversation took place when several other characters were warmly discussing Dian's character. Dian is considered not a good woman and likes to tease men or husbands of the characters in the film.

12) Bu Tejo: “*Anak cewek.. baru kerja tapi kok uangnya udah banyak, kan jadi pertanyaan kalau kayak gitu.*” (Tlk/2020/3.21)

Data excerpt (12) contains fragments of speech spoken by Bu Tejo (speaker) to his interlocutor, namely the characters in the film. Bu Tejo said this utterance with a sarcastic tone and expression aimed at a character named Dian. The utterance above contains elements of K (Key) referring to the tone and the way an utterance is delivered. This utterance was uttered by Bu Tejo when talking about Dian's character, this utterance serves to incite other characters to believe about the bad and strange things that happened to Dian's character. Because of that, Bu Tejo used a satire with a pretty harsh tone to incite and create a bad image for Dian's character regarding these innuendos.

13) Yu Sam: “*Udah pasti Dian jadi omongan, Bu.*” Bu Tejo: “*Makanya coba sekarang pada mikir, aku bukannya mau ngeremehin keluarganya Dian lho ya. Jelas dari kecil Dian itu ditinggal pergi sama bapaknya, ibunya juga punya sawah cuma segitu doang. Makanya, dia abis lulus SMA nggak kuliah. Baru aja kerja, HPnya baru, motornya baru. Iya, kan? Uang darimana coba? Barang mahal semua lho, itu. Kayak aku nggak ngerti merk aja.*” (Tlk/2020/4.09)

In data (13) there are conversations between characters carried out by Bu Tejo (speaker) to his interlocutor, that other characters who are in that atmosphere. Bu Tejo expresses her speech with a sarcastic tone and expression for the character Dian who is not considered a good woman. The above utterance contains elements of A (Act sequence) referring to the form of speech and the content of the speech. The form of

speech and the content of this speech relate to the words used and how they are used. The utterances serve to satirize Dian's character and explore the strange things that happened to Dian's character. Seeing this odd incident, Mrs. Tejo made a curt innuendo regarding the activities and work that Dian's character has been doing so far.

14)) Bu Tri: *"Bu Tejo, Yu Sam. Menurutku kalau Dian kerjanya bener, gamungkin Dian punya barang kayak gitu. Iya, nggak?"*

Yu Sam: *"Lho, iya bener!"*

Bu Tejo: *"Makanya, Yu."* (Tlk/2020/4.20)

In the data (14) above, there are conversations between characters conducted by Bu Tri, Yu Sam and Bu Tejo. The satire was expressed in the speech made by Bu Tri in the speech aimed at Dian's character. Referring to the theory developed by Hymes, the speech above contains elements of A (Act sequence) referring to the form of speech and the content of the speech. The form of speech and the content of this speech relate to the words used and how the speech is used. This utterance is a function of satire as well as a provocative sentence regarding things that are considered negative aimed at Dian's character. The utterance aims to incite the listeners as well as the characters in the film and to believe his utterance that Dian's character is not a good woman.

15) Yu Ning: *"Kalian ini ngalah-ngalahin wartawan aja, deh. Sampe ngurusin seluk-beluk hidup orang lain. Sampe kayak gitu."* (Tlk/2020/4.33)

In data (15) there are fragments of sentences spoken by the character Yu Ning to the mothers in the film. This subtle satire means that gossiping mothers are like journalists who are busy taking care of and highlighting other people's lives. Referring to the theory put forward by Hymes, the speech above contains elements of K (Key) which refers to the tone and manner of speaking. The utterance serves to insinuate these mothers with the intention that these mothers stop caring for other people's lives. Yu Ning felt that it was better not to comment on other people's lives that were not necessarily true.

16) Bu Tejo: *"Makanya Yu Ning, rajin-rajin baca berita dari internet dong. Iya, nggak? Biar kalau diajak ngomong nyambung gitu, lho."*

Bu Tri: *"Bener, Yu Ning."* (Tlk/2020/4.43)

In data (16) there is a quote that was spoken by Bu Tejo to his interlocutor, Yu Ning. Referring to Hymes' theory, the speech above contains elements of K (Key) referring to the tone and manner of speaking in which the message is conveyed in a sarcastic tone. The utterance takes place when the characters in the film talk about the irregularities that happened to Dian's character. Bu Tejo made a satire because he was annoyed with Yu Ning, who constantly defended Dian's character and didn't believe what she was talking about. The satire was made to

open the eyes of the interlocutor, namely Yu Ning, to want to open her eyes and see using her logic about the strange things that were happening to Dian's character.

17) Bu Tejo: *"Eh, aku jadi inget deh. Aku pernah mergokin Dian muntah malem-malem."*

Bu Tri: *"Heh yang bener bu Tejo?!"*

Bu Tejo: *"Heh bener! Pas aku pulang dari pengajian, di belokan dekat rumah mbah Dar, itukan gelap. Nah, ada orang muntah- muntah dari atas motor. Pas aku deketin, ternyata Dian. Bukannya nyapa, malah langsung pergi coba. Itu kalo bukan muntah gara- gara hamil, kenapa langsung pergi coba? Iya, nggak?"* (Tlk/2020/5.52)

In data (17) there are conversations between the characters, Mrs. Tejo and Mrs. Tri. Bu Tejo is quipped Dian's character that was thought to be vomiting because she was pregnant out of wedlock. Referring to the theory put forward by Hymes, the speech above contains elements of A (Act sequence) referring to the form of speech and the content of the speech. The form of speech and the content of this speech relate to the relationship between what is said and the topic of conversation. The statement on the data was merely uttered by Bu Tejo because she felt uneasy about the things that Dian had done so that she felt disturbed and insinuated that Dian was not a good woman and should be suspected. The insinuation about things that were not necessarily true was then greeted by a question which was responded to by his interlocutor, Mrs. Tri, to make sure that what Mrs. Tejo was indeed true.

6. Expressive Speech Acts Complaining Functions

Expressive utterances complain are speech acts that occur because they want to express the pain caused by suffering, pain, or disappointment with something. Complaining is not always a negative thing, sometimes by complaining we can channel the feelings that have been buried inside of us. Releasing things with various emotions such as stress, sadness, and depression, will make the burden feel a little less. The utterances that are uttered certainly describe the psychological condition of the speaker on what is being felt. The following is an example of a satirical expressive utterance found in the short film Tilik.

18) Yu Sam: *"Kenapa, Bu?"*

Yu Ning: *"Wah, jangan-jangan..."*

Bu Tejo: *"Jangan-jangan apa?! Aku kebelet pipis ini. Ini udah sampai mana, sih?"*

Yu Sam: *"Masih jauh."* (Tlk/2020/7.42)

In data (18) in the short film Tilik, there are conversations between several female figures in the short film. An expressive speech with a complaining indicator was spoken by Mrs. Tejo who complained because she wanted to urinate. This made Bu Tejo feel depressed because he had to hold back the urge to urinate but the journey was still far. Referring

to Hymes' theory, the speech below contains an element of K (Key) which refers to the tone and manner of delivering the message. So, the message is conveyed with gestures. Judging from her movements, the urge to urinate was unbearable, so she said that he wanted to urinate with an indicator of complaining.

19) Yu Ning: "*Nih.. jempolnya dikaretin dulu, biar nggak jadi kebelet pipis.*"

Bu Tejo: "*Dikaretin gimana, sih?*"

Yu Sam: "*Udah? Udah belum?*"

Bu Tejo: "*Bentar, aku tahan dulu.. aduh Gotrek suruh berhenti dulu aja!*" aku udah nggak tahan! Nih, karetmu nggak mempan Yu Ning." (Tlk/2020/7.54)

In the data (19) expressive speech with complaining indicators is found in the conversations between characters that occur in the short film. The utterance of complaining was spoken by Mrs. Tejo. Referring to the theory put forward by Hymes, the speech above contains elements of S (Setting and scene). Setting relates to the time and place where the speech takes place, while the scene refers to the situation, place, and time or psychological situation of the conversation. The statement with the complaint indicator is also contained in the sentence when Bu Tejo ordered Gotrek/the truck driver to stop the truck, this was done with the intention of wanting to urinate on the side of the road. The utterance serves to express his anxiety which is holding back to urinate.

20) Gotrek: "*Kenapa, Yu?*"

Yu Sam: "*Ini lho, Bu Tejo kebelet pipis.*"

Bu Tejo: "*Gimana sih Gotrek nih! Aku disuruh pipis di tengah sawah apa gimana?! Gamau! Takut ada uler!*" (Tlk/2020/8.27)

In data (20) above, there is a utterance spoken by Mrs. Tejo, the speech expresses her frustration with the truck driver who stopped his truck in the middle of the rice field and told himself to urinate in the middle of the rice field. Annoyed, he complained about the truck driver's behavior and shouted at him. Referring to the theory put forward by Hymes, the speech above contains elements of A (Act sequence) referring to the form of speech and the content of the speech. The form of speech and the content of this speech are related to the words used. The function of the speech with the complaining indicator spoken by Mrs. Tejo is merely a spontaneous thing that describes the psychology of what is happening and what is being experienced by her. It can be seen that at the time of the incident, Mrs. Tejo was in a state of holding back the urge to urinate.

21) Bu Tejo: "*Cepet, Trek! Lelet banget, sih.*" Gotrek: "*Ini udah cepet bu, sabar.*"

Bu Tejo: "*Kamu nih buka pintu lama banget!*" (Tlk/2020/9.11)

The statement in data (21) contains a sentence with an indicator of complaining expressed by Bu Tejo towards Gotrek. He told Gotrek to hurry to open the door of his truck because he couldn't stand the urge to pee, this was what caused the words of complaining to come out of his mouth. Referring to Hymes' theory, the speech above contains elements of K (Key) referring to the tone and way of conveying the message. As explained above, the expression of complaining is used to describe the difficulties experienced by the speaker. At the time the conversation was taking place, Bu Tejo was indeed experiencing difficulties that discomfort in holding back the urge to urinate, so she complained about Gotrek's slow action, which he considered taking a long time to open the truck door.

22) Bu Tri: "*Tunggu aku, Yu Sam.*"

Yu Sam: "*Ayo Bu Tri, cepet! Ayo! Sholat zuhurnya keburu telat nih, jam berapa sekarang?*"

Bu Tri: "*Udah jam 2.*" (Tlk/2020/9.24)

In data (22) there are utterances with indicators of complaining that were made between the characters Yu Sam and Bu Tri. This is also used by other mothers to pray and rest. Hymes said the above utterance contains elements of S (Setting and scene). Setting relates to the time and place where the speech takes place, while the scene refers to the situation, place, and time or psychological situation of the conversation. The utterance serves to express his emotions that he is afraid of missing the time to perform the Zuhur prayer. Because when the conversation took place, it was already 2 in the afternoon. With a complaining tone and moving body movements rather quickly, Yu Sam told Bu Tri that he didn't want to run out of time for the Zuhur prayer.

23) Yu Ning: "*Halo? Kenapa, Yan? Kok putus-putus, ya? Ini udah sampe di... dimana ya ini? Lagi mampir musholla ini, pada kebelet pipis. Halo? Yan? Putus-putus nih. Gimanasih ini? Malah batrenya habis.*" (Tlk/2020/9.55)

In the data (23) there is an expression with an indicator of complaining that was made by Yu Ning when talking on the phone with Dian. The utterance contains elements of A (Act sequence) referring to the form of speech and the content of the speech. The form of speech and the content of this speech relate to the words used. Speech with an indicator of complaining is clearly seen in the expression made by Yu Ning who was annoyed because of the poor network on her cellphone, then expressed this by saying a sentence that indicated that she was complaining when talking to Dian on the phone. The complaint was a form of Yu Ning's psychological expression in expressing her emotional state.

24) Gotrek: "*Sekarang begini aja, Bu. Yang jadi Lurah Dian aja, gimana?*"

Bu Tejo: "*Ya Allah, jangan lah!*"

Gotrek: "*Bapak-bapak pasti milih semua.*"

Bu Tejo: *"Yaampun, astaghfirullah. Jangan sampai ya Allah amit- amit. Kampung kita bisa hancur kalau kayak gitu caranya."* (Tlk/2020/12.06)

The statement in data (24) is an emotional complaint uttered by Bu Tejo when Gotrek suggested that Dian should be the head of the village. This was said by Gotrek who felt that Dian deserved to be a Lurah, the gentlemen in the local village would gladly choose Dian to be the Lurah. This, of course, was immediately denied by the mothers who were in the conversation situation. Bu Tejo firmly complained about the words that Gotrek said. Moreover, Dian's image as a woman who grabs people's husbands has become a flashlight among local women. The complaint expressed by Bu Tejo is also a form of speech in which she expresses her thoughts about Dian's bad image in her eyes.

25) Mbak Yati: *"Iya , aku setuju sama Bu Tejo. Jangan Dian! Suamiku nih ya, genit banget. Sukanya ngelirik sana-sini. Mau dijewer lagi?"* (Tlk/2020/12.24)

Data (25) contains a complaint uttered by Ms. Yati who is Gotrek's wife. He expressed his emotions by complaining that if Dian were the head of the village, surely her husband would be flirtatious with Dian. By Hymes, the speech below contains elements of P (Participants) that is the parties involved in the speech. The statement is a psychological state of emotional outburst that was spoken by Ms. Yati was furious with her husband who always praised Dian. This made Ms. Yati feel annoyed with her husband's behavior and felt that the mothers in the conversation were of the same understanding.

7. Fungsi Tindak Tutur Ekspresif Memuji

Expressive speech acts are used by the speaker when he wants to state his psychological state about something. Because expressive speech acts state a person's psychological state, the implementation is not in the form of actions, especially physical actions, but merely speech as a representation of the person's or speaker's condition. Praising means giving birth to admiration and appreciation for something (which is considered good, beautiful, brave, and so on). Praising is basically spoken when we see things that attract attention. Whether it's addressed to other people or things that are around us. Here is an example of expressive speech with praise indicators found in the short film Tilik.

26) Yu Sam: *"Pantes sih, Dian kan emang anaknya supel sama ramah,Bu."*

Bu Tejo: "Itu kan kalo di kampung kita." (Tlk/2020/1.55)

In data (26), the indicator with expressive speech acts of praise is the speech spoken by Yu Sam and addressed to the character Dian. He praised the character possessed by Dian. The utterance took place when Bu Tejo gossiped about Dian who was considered to have a bad job. Referring to the theory put forward by Hymes, the speech above contains elements of K (Key) referring to the tone and manner in which a message is conveyed happily, seriously, briefly. This expressive

utterance was addressed by Yu Sam to the character Dian because in reality Dian is a woman who is diligent, agile and also friendly to many people. This is what makes Yu Sam praise Dian if indeed Dian will find it easy to get a job with a fairly high salary. For him, a friendly attitude towards others is a commendable attitude that everyone needs to have.

27) Bu Tejo: *"Eh Yu Sam, kira-kira menurutmu si Dian itu pake susuk, ga?"*

Yu Sam: *"Bisa iya, bisa nggak sih bu. Dian kan emang dasarnya udah cantik, jelas banyak orang yang suka, kan?"* (Tlk/2020/16.31)

Data (27) shows that expressive speech acts with praise indicators are found in the conversation between the characters Bu Tejo and Yu Sam. Bu Tejo thinks that Dian's beauty is the result of the implants used. As discussed earlier, implant refers to a way of spiritually inserting a foreign object into one's body to gain an advantage. Referring to the theory put forward by Hymes, the speech below contains an element of A (Act sequence) referring to the form of speech and the content of the speech. The form of speech and the content of this speech relate to the words used and the relationship between what is said and the topic of conversation. According to Yu Sam, Dian is a beautiful child. Yu Sam praised Dian's beautiful face because he knew that Dian didn't wear things like that.

8. Expressive Speech Act Apologizing Function

Speech acts are actions that are produced as a result of a certain utterance. In expressive speech acts, there are speech acts used to apologize. The expression of apology in expressive speech acts is a speech act to express the feelings of guilt from the speaker for the actions taken previously which was a mistake against the interlocutor. In apologizing, the speaker tries to show his own attitude by using certain strategies depending on who he is speaking with. The following is an example of an utterance with an apology indicator found in the short film Tilik.

28) Fikri: *"Mohon maaf ibu-ibu, sebenarnya ibu saya belum bisa dijenguk. Ibu masih di ICU (Intensive Care Unit), tapi kata dokter ibu sudah nggak apa-apa. Nggak perlu dikawal, cuma perlu dijaga aja."*

Bu Tejo: "Yaudah nggak apa-apa ya?"

Fikri: "Iya, mohon maaf Bu." (Tlk/2020/25.37)

Here the data (28) of expressive speech with the indicator of apologizing is found in the conversation between Fikri and Mrs. Tejo. The utterance took place when Fikri met a group of mothers who wanted to visit his mother. He stated that his mother had not been able to be visited because she was still in the ICU, he said a sentence indicating his apology to the mothers. Referring to the theory put forward by Hymes, the speech above contains elements of P (Participants), referring to the parties involved in the speech, namely between Fikri and the mothers. This utterance serves to express his guilt

because his mother has not been able to be visited, so he utters a sentence expressing his apologies to the mothers in the film.

29) Yu Ning: *“Mas Fikri, pokoknya ibu ditungguin ya jangan ditinggal-tinggal. Semoga ibu lekas sembuh, tunggu sebentar.”*

Fikri: *“Apa ini, Bu?”*

Yu Ning: *“Dari ibu-ibu.”*

Fikri: *“Duh, malah ngerepotin.”*

Yu Ning: *“Nggak apa-apa diterima aja, semoga ibu lekas sembuh. Kalau ada apa-apa berkabar, ya.”*

Fikri: *“Iya, terima kasih Bu. Kalau gitu, saya sama Mbak Dian masuk dulu. Selamat jalan ya, Bu. Terima kasih, mohon maaf.”* (Tlk/2020/26.10)

As can be seen in the speech data (29) indicator of apologizing, there is a conversation between Yu Ning and Fikri. The conversation took place in the hospital yard when the women came to visit the Lurah. Fikri feels bad for making the mothers who have arrived at the hospital fail to visit their mothers because they are still in the ICU. Referring to the theory put forward by Hymes, the speech above contains elements of A (Act sequence) referring to the form of speech and the content of the speech. The form of speech and the content of this speech relate to the words used with the topic being discussed. Fikri also made a speech with an apology indicator, which served to convey and express his guilt for failing to visit his mother who was still in the ICU. The statement was expressed in a very polite manner and gestures that showed his guilt due to the incident.

9. Expressive Speech Acts of Thanking Functions

Expression of gratitude is included in the illocutionary act that expresses gratitude for something. The act of gratitude is influenced by socio-cultural factors, namely the social relations between the speakers. Expressive utterances of gratitude are speech acts that usually occur due to several factors including, namely, because the speech partner or interlocutor is willing to do what is asked by the speaker, because of the 'praising' speech spoken by the speaker to the interlocutor, or because of the kindness of the speaker who has given something to the interlocutor. The following is an example of an expressive speech with an indicator of gratitude in Tillik's short film.

30) Fikri: *“Permisi, ibu-ibu. Malah udah di sini, terima kasih.”* Bu Tejo: *“Gimana mas Fikri, keadaannya ibu gimana?”* (Tlk/2020/25.29)

In data (30) there is an utterance with an indicator of gratitude spoken by Fikri. In his speech, he expressed his gratitude for the kindness of the mothers who took the time to visit his mother in the hospital. Referring to the theory put forward by Hymes, the speech above contains elements of P (Participants), referring to the parties involved in the speech. The parties involved are Fikri and the women in this situation.

Thanksgiving serves to reflect our gratitude towards God and fellow human beings. In the context of the speech above, he expresses his gratitude to the enthusiastic mothers who have been kind enough to take the time to visit their mother in the hospital. He then appreciated this by saying and expressing his gratitude with a very deep sense.

31) Yu Ning: *“Mas Fikri, pokoknya ibu ditungguin ya jangan ditinggal-tinggal. Semoga ibu lekas sembuh, tunggu sebentar.”*

Fikri: *“Apa ini, Bu?”*

Yu Ning: *“Dari ibu-ibu.”*

Fikri: *“Duh, malah ngerepotin.”*

Yu Ning: *“Nggak apa-apa diterima aja, semoga ibu lekas sembuh. Kalau ada apa-apa berkabar, ya.”*

Fikri: *“Iya, terima kasih Bu. Kalau gitu, saya sama Mbak Dian masuk dulu. Selamat jalan ya, Bu. Terima kasih, mohon maaf.”* (Tlk/2020/26.10)

In the data (31) in the thank you speech, there is a conversation between Yu Ning and Fikri that took place in the hospital yard. A speech with an indicator of gratitude was delivered by Fikri when he was about to go back to the hospital. He who was not happy because he made the mothers fail to visit Bu Lurah, apologized and thanked him at the same time. Referring to the theory put forward by Hymes, the speech above contains elements of S: Setting and scene. Setting relates to the time and place where the speech takes place, while the scene refers to the situation, place, and time or psychological situation of the conversation. The acknowledgment of the above data shows his gratitude for the kindness of his interlocutor who is so attentive to the condition of his mother who is lying in the hospital.

VI. CONCLUSION

Based on the analysis of this research, it was found that the types and functions of expressive speech acts in a short film entitled Tilik by Wahyu Agung Prasetyo are expressive speech acts. This type is an action that intends to express or show the psychological attitude of the speaker. The writer finds six types of expressive speech acts found in the short film Tilik. The six speech acts are expressive speech with indicators of blaming, insinuating, complaining, praising, apologizing, and thanking.

The function of expressive speech acts in the short film Tilik, that the functions are blaming the speech partner, expressing satire, expressing a sense of complaint or discomfort about something, expressing a sense of praise, expressing apologies, and expressing gratitude. The types and functions of expressive speech acts in this film provide lessons for researchers, readers, and language learners, how to express, among others, gratitude, sympathy, apologies, and expressions of expression to others.

Based on the results of the discussion, the authors found

10 utterances with indicators of blaming, 20 utterances with indicators of satire, 14 utterances with indicators of complaining, 2 utterances with indicators of praise, 2 utterances with indicators of apologizing, and 2 utterances with indicators of gratitude. So that the total data obtained by the author is as much as 50 speech data. From these data, it can be concluded that expressive utterances with satirical indicators appear the most in Tilik's short films, which are 20 speech data.

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