

## EMPLOYING FEMALE (FAMOUS MADURESE FOLKTALES) TO REVEAL ILLOCUTIONARY ACTS

Afiifah Al Rosyidah<sup>1</sup>, Darul Hikmah<sup>2</sup>

<sup>1,2</sup>English Department, Faculty of Social and Cultural Sciences, Universitas Trunojoyo Madura  
<sup>1</sup>afiifah.rosyidah@trunojoyo.ac.id, <sup>2</sup>darul.hikmah@trunojoyo.ac.id

### Abstrak

Cerita rakyat merupakan salah satu media menarik untuk ditelaah, terutama dari unsur kebahasaan (tindak tutur). Tujuan dari penelitian ini adalah untuk mendeskripsikan jenis-jenis tindak tutur ilokusi dan teknik-teknik dalam melakukan tindak tutur ilokusi. Penelitian ini menggunakan desain penelitian kualitatif. Pengumpulan data dilakukan dengan menggunakan teknik observasi, telaah dokumen, dan catatan lapangan. Dalam menganalisis data, penelitian ini menggunakan model analisis data yang interaktif, meliputi reduksi data, penyajian data, dan verifikasi/klaim data. Hasil penelitian menunjukkan 76 data yang diklasifikasikan pada jenis-jenis tindak tutur ilokusi berdasarkan teori Searle (1979), antara lain: asertif, direktif, komisif, ekspresif, dan deklaratif. Selain itu, hasil penelitian juga menunjukkan bahwa teknik yang digunakan untuk melakukan tindak tutur ilokusi meliputi teknik langsung literal, teknik tidak langsung literal, teknik langsung non literal, dan teknik tidak langsung non literal.

**Kata Kunci:** Jenis tindak tutur ilokusi; Teknik tindak tutur ilokusi; Cerita rakyat Madura

### Abstract

Folktale is an enticing media to analyze, especially from linguistic element (speech acts). This study focuses on scrutinizing types of illocutionary acts and the techniques of performing illocutionary acts. It employs qualitative design of research. Observation and documentary review are applied to obtain the data. Field-notes are also used during data collection. In analyzing the data, interactive model of data analysis is applied, including data reduction, data display, and data verification/claim. The results of the study show 76 data classified on the types of illocutionary acts have been found based on the theory of Searle (1979), including: assertive, directive, commissive, expressive, and declarative. It is also found in the folktale that the techniques applied to perform illocutionary act include literal direct technique, literal indirect technique, non-literal direct technique, and non-literal indirect technique.

**Keywords:** Illocutionary act's types; Illocutionary acts' techniques; Famous Madurese Folktale



Creative Commons Attribution 4.0 International (CC BY 4.0)

## INTRODUCTION

In an attempt to express themselves, humans not only produce utterances that contain words and grammatical structures, but they also show their actions through these

utterances. These actions that are produced through speech are called speech acts (Yule, 1996).

Yule (1996) stated that speech act is an action performs via utterance. In communication, both the speaker and the interlocutor should not only understand the words but the intended meaning of the speaker. The speech participant must use the meaning of the words combined with the context in which the words occur, so that the meaning intended by the speaker can be understood well. The following is an interesting example of speech act to discuss.

*“Minuman ini benar-benar dingin.”*  
 (“This drink is really cold”)

The example of speech act above can be interpreted as a complaint if the speaker is in a cold situation, and he/she needs a warm drink to provide comfort in an attacking cold situation. However, if it is expressed in a state on a hot day, when the speaker is given a cold drink, then he/she drinks it and produces the utterance, it can be interpreted as an appreciation.

Speech act is one of principle in Pragmatics subject. Pragmatics can be usefully defined as the study of how utterances have meanings in situation (Leech, 1983). In addition, Griffiths (2006) stated that Pragmatics is about using utterances in context, about how we manage to convey more than the semantics of sentences literally encode.

The study of speech acts begins with Austin's interesting monograph, *How to Do Things with Words*, which is the published version of his Lectures, William James that delivered at Harvard in 1955 (Horn & Ward, 2007). Meanwhile, Yule (1996) stated that speech act is action that performed through utterances. He also claims that on each occasion, the action performed by producing the utterance will consist of three interrelated actions, there is first a locutionary act, which is the basic act of utterances, or produces a meaningful linguistic expression; the second, illocutionary act is done through the communicative force of an utterance; the third is perlocutionary act, in this dimension we do not just make utterances with functions without intending to have an effect (Yule, 1996).

According to Austin via Horn & Ward (2007), illocutionary acts are actions that are carried out in speaking, which include and especially actions whose real purpose is to use performative sentences, such as baptism, marriage, and so on. In illocutionary acts, we not only produce utterances without a purpose, but we form utterances with some kinds of function in mind (Yule, 1996). There are some different types of illocutionary act, and each of them has different context and meaning. Searle (1979) has classified illocutionary speech act into five subdivisions, they are representative, declarative, directive, expressive, and commissive.

Illocutionary act refers to as utterance meaning-where a sentence is said, written, or signed in a particular context by someone with a particular intention. In the technical point of view, Austin (1962 & 2005) in (Ado, n.d.) described Illocutionary act as the action performed by virtue of the force allied with a particular linguistics expression. This simply refers to the performance or an act in saying something, in contrast to the performance of an act of saying something. This level of action is subject to the social conventions that allow the speakers verbally to carry out clearly recognizable actions, such as making a bet, or a promise, or an offer among others. This occur and made possible through the direct or indirect application of the force within the

performatives which required certain conditions known as felicity conditions as well as the truth-value testing. For instance, by saying "I will give you a car" a locutionary act is performed by the speaker stating the utterance, along with the illocutionary act of giving a car. Austin (1962 & 2005) in (Ado, n.d.) asserted that when discussing speech acts, it is common for the illocutionary act itself to be called the speech act. Pragmatically, when one describes an utterance as an order, a request, a suggestion, a statement, a promise, a threat, and others, one is referring to its illocutionary force "speech acts".

Moreover, problems dealing with the realization of speech acts in actual communication, either spoken or written, appear because of different techniques used by speakers when they use language to communicate with others. In this case, Parker in Nadar (2009) stated that in addition to the need to fulfill certain conditions in order that speech acts can be valid, it is also necessary to understand that speech acts can take place directly or indirectly and literally or non-literally. Accordingly, Wijana (1996) stated that if direct and indirect speech acts, as well as literal and non-literal acts, are intersected, it will obtain literal direct speech acts, literal indirect speech acts, non-literal direct speech acts, and non-literal indirect speech acts. The existence of those various techniques in the realization of speech acts turns out to be a problem because it potentially influences the comprehension of the interlocutors about the meaning intended by the speakers. In communicating, both participants (i.e., speaker and the interlocutor) should not only understand the words but also understand the intended meaning. Speaker must use language (form of words, or phrase, or sentence) by the virtue of context in order that the meaning intended is digested and comprehended.

To improve the quality of language in communication with the interlocutor, every speaker should improve the quality of producing and understanding speech acts. Speech acts does not only appear in our daily oral communication, but it can also be found in some written texts, for examples newspaper, novel, short story, and also folktale.

FEMALE (Famous Madurese Folktales) are some folktales from Madura Island which are often heard by parents to children or the younger generation. Some examples are *Legenda Asal Usul Nama Madura*, *Pangeran Segara*, *Ki Poleng*, *Bendoro Tumenggung*, *Jokotole*, *Adipoday*, *Adirasa*, *Dewi Retnadi*, *Ke' Lesap*, *Joko Lombang dan Putri Cemara Udang*, etc. In connection with the use of Madurese Folktales, Fadilah, (2022) conducted research entitled *A Study Analysis of Madura Folktales, Megaremeng in the Moral Values for Children Literature at SDIT Al Uswah Pamekasan*. The purpose of this study was to determine the moral values of Megaremeng of Madura tales in relation to children's attitudes. The findings showed that Madura Folktales Megaremang, written in 2020 by Imron Wakhid Harits, reflected the moral values of SDIT Al Uswah Pamekasan students in the following ways: First, there were the moral values of education to consider: always helping, perseverance, and responsibility. Second, social education has a value in terms of humanity, concern, and empathy. Third, there was the value of cultural education in terms of mutual cooperation, adherence to rules, and mutual respect.

The use of Madurese folktales will certainly provide added value for the readers. They can understand and appreciate the various cultures exist in Indonesia. Moreover, the added values possessed by folktales are shown in research conducted by Sipahutar, et.al. (2021). They wrote that the various characters in *Lubuk Emas* folktale represent individual morality and social morality that may subsequently be implemented

in daily life through character education so that kids can develop admirable personalities and characteristics as they grow older. Not only to build character building, The use of folktale media also can be one of the media for selected teaching and learning activities that can be used to see students' reading and writing abilities (Aini & Nugraheni, 2021).

Several previous studies have been carried out with the same topic, speech act, but they are different in the object of research. First, Zaen et al. (2020) described the result that there are six modes of speech acts in Ustadz Muhammad Nur Maulana's lecture, namely indicative mode, imperative mode, interrogative, obligative, decisive, and conditional. Second, Krisnanugraha (2020), the results show that there are 52 data of expressive speech act and only ten types of expressive speech found in *Crazy Rich Asian* movie, some of the expressive types appeared except expressive act of condole and boast. the researcher used SPEAKING model is to know how the meaning of the social context, the purpose of the interaction in detail and describe them into analysis text. From the data analysis it shows that the types of expressive speech act that often come up are apologize, thank and compliment. It shows that the characters in the *Crazy Rich Asian* movie (year) more showed politeness and friendly attitude to others. Third, Jaya et al. (2014), which is in their research they analyzed the types of speech acts and the classification of illocutionary speech acts that occurred in Habibie and Ainun's conversation in the film entitled *Habibie and Ainun*. This study is almost equal with those studies, but the difference is in the use of object of the study. This study focus on Famous Madurese Folktales as the object of the study.

In addition, Pratiwi & Nugraheni (2020) also conducted research entitled "Analisis Tindak Tutur Dalam Buku Bacaan "Legenda Cerita Rakyat Nusantara" This research aimed to: (1) describe speech acts contained in the writing of the book "Legenda Cerita Rakyat Nusantara", (2) explain the meaning of speech acts contained in the reading book. This mini research uses descriptive qualitative research type. Data sourced from the book reading "Legenda Cerita Rakyat Nusantara" by Cahaya Fadilah published by Pustaka Anak Bangsa. The results obtained from this mini research are as follows: (1) the speech acts contained in the reading book "Legenda Cerita Rakyat Nusantara" are localized acts of speech, illocution and perlocution, (2) the speech acts contained in the reading book are meaningful for ask / pray, declare, decide, rule, and invite. This previous study is almost similar since it also focus on speech act and folktale. However, it is different on the research problems, the recent study reveals the types of illocutionary act and the techniques of delivering illocutionary acts, while the previous study focus on types of speech acts and their meaning. Moreover, the uses of folktales are different, too. The previous study focus on "Legenda Cerita Rakyat Nusantara", while the recent study focus on Madurese Folktales.

Based on the explanations above, the study entitled "Employing FEMALE (Famous Madurese Folktales) to Reveal Illocutionary Acts" is believed to be prominent and enchanting to conduct. This study is focused on analyzing the types of illocutionary acts and the techniques of performing illocutionary acts found in FEMALE (Famous Madurese Folktales).

## RESEARCH METHOD

This study employs qualitative design of research. As Walliman (2011) stated that a lot of useful information cannot be reduced to numbers. People's judgements, feelings of comfort, emotions, ideas, beliefs etc. can only be described in words.

The data of this study are taken from some selected Famous Madurese Folktales (FEMALE) that contain illocutionary acts, they are *Adipoday*, *Jaka Lombang*, *Ke' Lesap*, and *Asal Usul Nama Madura*. These folktales are written in the form of narrative paragraphs. Inside the story, there are some dialogues created to make the folktales to be more interesting and alive. Moreover, these folktales are written in Indonesian language by the students of Universitas Trunojoyo Madura.

The data is collected by reading the folktales and taking note on the utterances that contain types and techniques of illocutionary acts. Then, they are totally analysed and explained descriptively based on speech act theory proposed by Searle (1979). As stated Walliman (2011) that the typical qualitative data examples are observation notes, interview transcripts, literary texts, minutes of meetings, historical records, memos and recollections, documentary films. Folktale is included in literary text.

## RESULT AND DISCUSSION

### Results

Some utterances containing illocutionary acts are found in the selected FEMALE, and 76 data which are classified on the types of illocutionary acts have been found. A table is used to display the data. The data are classified into types of illocutionary acts (Searle, 1979), including: assertive, directive, commissive, expressive, and declarative. They are shown in Table 1.

Table 1 Illocutionary Acts Types Found in FEMALE

Illocutionary Acts Types	Total	Percentage
Assertive	17	22 %
Directive	26	35 %
Commissive	10	13 %
Expressive	19	25 %
Declarative	4	5 %
Total	76	100 %

In addition, in showing the illocutionary acts, it can possibly apply literal direct technique; literal indirect technique; non-literal direct technique; and non-literal indirect technique (Parker. Year, as cited in Nadar, 2009). Table 2 shows the techniques of performing illocutionary acts found in FEMALE.

Table 2 Techniques of Performing Illocutionary Acts Found in FEMALE

Techniques of Performing Speech Acts	Total	Percentage
Literal Direct	33	60 %
Literal Indirect	3	6 %
Non-literal Direct	17	30 %
Non-literal Indirect	2	4 %
Total	55	100 %

### Discussion

The discussion about types of illocutionary acts found in FEMALE are described below. As stated by (Searle, 1979) that there are five types of illocutionary acts: 1) directive, 2) expressive, 3) assertive, 4) commissive, and 5) declarative. Each of data has been categorized into those types of illocutionary acts.

### ***Directive Illocutionary Act***

Directive illocutionary act becomes the highest number of illocutionary acts found in FEMALE. It is an attempt by speaker to get hearer to do something (Searle, 1979). In other words, directive is an act to cause someone to do something. It shows the speaker's want, not the speaker's belief of fact. Directive illocutionary act found in this study has various functions. The functions of the directive are 'to question', 'to prohibit', 'to command', 'to request' or 'to invoke', 'to allow' or 'to accept request', 'to invite', 'to advise', and 'to beg forgiveness'. Of all those functions of directive illocution, 'to command' and 'to prohibit' are mostly found and appear in the folktale. Here are the examples of directive illocutionary act found in the folktales entitled *Adipoday* and *Jaka Lombang*.

#### **Extract 1 (*Adipoday*/page 2)**

*Pangeran* : ***Mulai besok aku tidak mau lagi melihat anak ini ada di istana ini. Tidak ada bantahan. Keputusan ini sudah mutlak! Kau paham?! Kalau kamu lalai, kamu juga akan keluar dari sini!***  
*Pelayan* : *I-iya, Paduka.*

#### **Extract 2 (*Jaka Lombang*/page 3)**

*Permaisuri* : ***"Maka dari itu turuti kemauan ibu sekarang. Tinggalkan dia, pangeran"***.  
*Jaka Lombang*: ***"Tidak bisa, bu. Saya mohon restu dari ibu saja untuk hubungan kami."***

The bolds utterances above have the function to give a command. In extract 1, the prince gives a command to the servant to drive the child away from the palace. It shows the act that the prince causes someone to do something. How the prince orders his servant is the same as how the queen orders her son (*Jaka Lombang*) in the folktales of *Jaka Lombang*. The orders are given from someone whose social status is higher than the listener. The utterances are like "***Mulai besok aku tidak mau lagi melihat anak ini ada di istana ini. Tidak ada bantahan...***" and "***...turuti kemauan ibu...***". These utterances sound different from *Jaka Lombang*'s utterance when he gives a command to her mother to bless him, the utterance is "***Saya mohon restu..***" It is because the position of *Jaka Lombang* is lower than her mother. So, he uses the word "*mohon*" in uttering directive illocutionary act. The prince gives a command to the servant is the same as what the This utterance belongs to directive illocutionary act. This is in accordance with the phenomenon that occurs in Madura society. Giving orders to people who are older or having higher status will be done more politely, for example by adding the words "*nyo'on tolong*" (minta tolong/mohon), "*seporanah*" (mohon maaf), etc.

### ***Expressive Illocutionary Act***

Searle (1979) stated that expressive illocutionary act means to reveal the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content. It is in relation with the speaker's feeling: feeling of pleasure, like and dislike, pain, etc. In this study, the function of expressive illocutionary acts is to express the feeling of 'anger', 'sadness', 'regret', and 'admiring'. The followings are two examples taken from FEMALE entitled "*Asal Usul Nama Madura*".

**Extract 3 (Asal Usul Nama Madura/page 5)**

Raden Sagara : (mengambil madu dan menikmati bersama ibunya) Tanjung Sekar: "**kamu pintar sekali anakku.**" (sambil mengelus pipi Raden Sagara)

Raden Sagara : (tersenyum riang)

**Extract 4 (Asal Usul Nama Madura/ page 2)**

Raden Ayu : "**wah indah sekali, aku belum pernah melihat sinar bulan yang seindah dan selembut ini sebelumnya.**"

The utterances "*kamu pintar sekali anakku*" and "*wah indah sekali*" show expressing of admiring. It deals with the psychological feeling of the speaker. It expresses the feeling of like to something. Therefore, it can be categorized as one of the functions of expressive illocution. The utterance "*kamu pintar sekali anakku*" is uttered by Tanjung Sekar to praise his son's attitude in which he is not fussy. She expresses the feeling of admiration or like of him. In addition, the utterance "*wah indah sekali*" expresses the admiration to God's creation, it is beautiful moonlight. In Madura society, the way of praising others is called *pangalem*. As written by Hidayat et al. (2013), *pangalem* is an expression of praise use figurative language directed at a person. Not only in speech, *pangalem* is also frequently used by Madurese artists who poured through the arts of Madura such as *kéjhung*, *macapat*, *palegghirân*, *paparéghân*, Madurese poetry, and others. The example of *pangalem* utterance is "*Élongnga kéncop kembhâng malate*" (His nose is a jasmine flower bud). The charm used in *Pangalem* is likened to the nose with one type of flower, namely jasmine. Jasmine flowers that are still buds have a nice and beautiful shape and visible sharp. So, someone who has a sharp nose is symbolized by jasmine flowers still buds.

**Assertive Illocutionary Act**

Assertive illocution as stated by (Searle, 1979) means an act that has a point to commit speaker to something's being the case or to the truth of expressed proposition. The examples of assertive illocution are statements, explanations, and affirmations. In this study, the result shows that the assertive illocution has functioned 'to inform or assert fact', and 'to argue' about something being the case. The extracts below become the representatives of assertive illocutionary acts from the total seventeen data found.

**Extract 4 (Ke'Lesap/page 1)**

Nye Pocong : "**Nak, sebenarnya ayahmu adalah seorang raja, dia adalah Raja Cakraningrat III**"

Ke' Lesap : "A...apa? Jadi ayahku adalah seorang raja?"

Nye Pocong : "iya nak.."

Ke' Lesap : "Tapi kenapa ayah meninggalkan kita, bu?"

Nye Pocong : "**Dia malu mengakuimu sebagai anak, karena kamu hanyalah anak dari selirnya.**"

**Extract 5 (Jaka Lombang/page 2)**

"Siapa gadis itu dan darimana ia berasal?" tanya permaisuri lagi.

*“Namanya Radina. Dia berasal dari desa Legung, ibunya” jawab Jaka Lombang.*

The bold utterances above are the examples of assertive acts. The first utterance has a function to inform or explain a fact that King Cakraningrat III is Ke'Lesap's father. Moreover, she also shows the function of assertive act to argue her opinion why King Cakraningrat III did not admit Ke' Lesap as his son from her utterance *“Dia malu mengakuimu sebagai anak, karena kamu hanyalah anak dari selirnya.”* Those utterances mean the speaker (Nye Pocong) tries to explain something being the truth of proposition. In addition, in extract 5, the utterance *“Namanya Radina. Dia berasal dari desa Legung, ibunya”* has the function to inform or explain something. Jaka Lombang give information to her mother about the girl whom he loves. Three utterances above are included in assertive illocutionary acts. These utterances are delivered explicitly, so the listeners are easy to catch what the speakers' meaning. This explicit way of conveying information from examples above is in accordance with the characteristics of the Madurese people, their way to inform something are open, assertive, and straightforward.

#### ***Commissive Illocutionary Act***

The next type of illocutionary act is commissive. Commissive illocutionary act means an act to commit the speaker to some future course of action (Searle, 1979). It deals with a speaker's intention to undertake action in the future. The following is the representative of commissive illocutionary act with its function to threaten someone.

#### ***Extract 6 (Jaka Lombang/page 4)***

*“Tidak!” bentak ibunya. “Mulai saat ini, kamu tidak boleh keluar dari area istana. Apalagi sampai kamu ketahuan menemui gadis miskin itu, awas kamu!” lanjutnya.*

#### ***Extract 7 (Asal Usul Nama Madura/ page 4)***

*Putri Tunjung Sekar: “Silakan hukuman mati untukku dilaksanakan. Tetapi ingat, kalau aku tidak bersalah,engkau tidak akan bisa membunuhku.”*

The utterance on extract 6 is uttered by Jaka Lombang's mother to Jaka Lombang. The mother does not want her son to meet Radina, a poor girl whom Jaka Lombang is falling in love with. Her utterance *“awas kamu”* shows that she threatens her son if he still meets the poor girl. In addition, the utterance *“..kalau aku tidak bersalah, engkau tidak akan bisa membunuhku..”* also encourages Putri Tunjung Sekar to take some actions in the future. She asks Patih Pranggulang to kill her, but she also delivers a curse whether she cannot be killed if she does not do any mistakes. These utterances show the speakers' intention to undertake action in the future. So, these utterances can be included into commissive illocutionary acts. In relation with take some actions in the future, one of the actions is to promise. Madurese ethnic is well-known for keeping promises. They are willing to do anything for the sake of keeping the promise that has been spoken (Murti et al., 2018).



### ***Declarative Illocutionary Act***

Searle (1979) wrote that declarative illocutionary act is one kind of speech acts that changes the world via utterances. For example, the speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately. In this study, this kind of illocutionary acts becomes the lowest one, it only has four data. Here is one of the examples.

#### **Extract 8 (Ke' Lesap/page 2)**

*Ke' Lesap : "Raden Buka, karena kau telah membantuku menaklukkan Keraton Sumenep, maka aku tunjuk kau sebagai Adipati di Keraton Sumenep ini"*

*Raden Buka : "Baik, suatu kehormatan bagi saya dapat menjadi Adipati di Keraton ini"*

#### **Extract 9 (Jaka Lombang/page )**

*"Perkampungan ini penuh dengan batang" ujar sang raja dengan sedih. Kemudian sang raja memerintah Jaka Lombang "Anakku, jika suatu saat kamu berada ditempat ini, ingatlah bahwa ini adalah kampung Batang. Bantulah para penduduknya agar terhindar dari bencana kelaparan."*

The utterance "...maka aku tunjuk kau sebagai Adipati di Keraton Sumenep ini" that is uttered by Ke'Lesap to Raden Buka can change the condition in which Raden Buka eventually becomes a regent in Sumenep after Ke' Lesap, as the conqueror of Sumenep, utters the utterance. In addition, the utterance "...ingatlah bahwa ini adalah kampung Batang.." is uttered by The King to Jaka Lombang. He changes the condition that the village's name become "Kampung Batang" after The King said that utterance. So, these utterances are included into declarative illocutionary acts.

Moreover, the discussion about techniques of performing illocutionary acts found in FEMALE are described below. According to Parker in Nadar (2009), speech act can be performed directly or indirectly and literally or non-literally. Simply, it can be said that speakers in performing speech acts can possibly employ literal direct technique, literal indirect technique, non-literal direct technique, and non-literal indirect technique. In this case, the result of the study indicates that students, in performing speech acts through the selected folktale, mostly apply literal direct technique. In other words, it can be noticed that when students apply direct technique to perform speech act, they prefer to make it literally direct.

### ***Literal Direct***

Literal direct technique can be seen from the locutionary act of the speaker; the surface utterance(s) in relation to the illocutionary act (speaker's intention). The directness or indirectness is determined by the literal form of the grammatical and vocabulary of the sentence uttered by the speaker. If the illocutionary act literally fits the locutionary act in terms of its grammatical form and vocabulary, it indicates the use of literal direct technique. The following is the example of illocutionary act that uses literal direct technique.

#### **Extract 10 (Adipoday/page 2)**

*Pangeran : Apa maksudmu? Bermimpi apa? Apa hubungannya dengan anak itu?*

*Potre Koneng : A-aku bermimpi bertemu dengan seorang lelaki. Laki-laki itu bernama Adipoday. Tapi aku tidak mengenalnya, Ayah. Aku tidak tahu siapa dia.*

The utterance uttered by Potre Koneng above includes assertive illocutionary act. It has a function as giving explanation about something happened to her. This illocutionary act suitable with the locutionary act in boundary of its grammatical form and vocabulary.

### ***Non-literal Direct***

Non-literal direct technique is employed when the form of sentence used in the locutionary act grammatically fits the illocutionary act, but its forms of vocabulary representing propositional contents does not literally represent the act performed by the speaker. Look at the following example of non-literal direct technique.

#### **Extract 11 (*Jaka Lombang/ page 2*)**

*Saya tahu, bu. Meskipun hanyalah seorang gadis desa yang miskin, Radina memiliki budi pekerti yang baik. Dia gadis yang jujur, rajin bekerja, serta suka menolong orang lain.”*

The utterance above contains assertive illocution to perform the prince's opinion about Radina. He seems to be admiring her. It is expressed in the form of statement sentences. The affirmative sentences used in the utterance indicates the directness of the action (expressing the opinion). However, the propositional contents of admiring Radina are not literally expressed in the sentences. The words, such as “I admire her”, do not exist in the utterance.

### ***Literal Indirect***

Literal indirect technique is employed when the form of sentence(s) appearing in the locutionary act grammatically does not fit the illocution (speaker's intention), but the propositional content, including the vocabulary, fits and literally related to the state of the action. Here is the example of illocutionary act that employs non-literal direct technique.

#### **Extract 12 (*Asal Usul Nama Madura/page 1*)**

*Prabu Gilingwesi: “nak, usia kamu udah cukup untuk menikah dan mereka yang melamar kamu para putra mahkota yang pasti kelak akan membahagiakankamu.”*

*Raden Ayu : “tapi aku belum siap menikah ayah, aku belum siap untuk berkeluarga, aku masih ingin bebas bermain-main.” “Wah cantiknyaa.” (berlari mengejar kupu-kupu).*

Prabu Gilingwesi's utterances above contain directive illocution to perform an act of asking someone doing something can be understood employing literal indirect technique. It is because the utterance of the sentence (locution) is grammatically in the form of 'statement' sentence (affirmative), while the action performed is asking

someone doing something which conventionally should be in the form of positive imperative sentence. However, it is considered literal because the vocabularies fit and literally in relation to the state of action (about marriage).

### ***Non-literal Indirect***

Non-literal indirect technique is employed when the form of sentence used in the locutionary act grammatically does not fit the illocutionary act, and its forms of vocabulary representing propositional contents also does not literally represent the act performed by the speaker. Below is the extract taken from FEMALE entitled "Jaka Lombang".

#### **Extract 13 (Jaka Lombang/ page 2)**

*Apakah kamu sudah melupakan pesan dari bunda?"*

*"Maaf. Apa yang bunda maksud?" ujar Jaka Lombang. Entah ia sudah lupa mengenai pesan dari permaisuri atau dia benar-benar tidak tidak mengetahui pesan yang dimaksud.*

Jaka Lombang's utterance above contains expressive illocution to perform an act of disagreeing can be understood employing non-literal indirect technique. It is because the utterance of the sentence (locution) is grammatically in the form of 'question' sentence, while the action performed is disagreeing which conventionally should be in the form of negative affirmative sentence. Additionally, the forms of vocabulary representing the propositional contents also does not literally represent the act performed by the speaker.

The previous study conducted by Rahayu et al. (2018) has similar finding with this study related to the first focus, it is about the types of illocutionary acts. The results of the research show that there are 55 utterances of the main characters that contain illocutionary act. Of the total 55 illocutionary acts, directives are the most frequent types of illocutionary act because the main characters mostly expressed their utterances in direct way such as by ordering, requesting, asking and commanding. Conversely, the declarative types of illocutionary act were not appeared in this research because the characters that performed the utterance that contain illocutionary act were not selected as the object to analyze.

In addition, another previous study has the finding related to the second focus of the recent study is conducted by Pratiwi & Ayu (2020). The study reveals the rhetorical techniques of humor proposed by Berger by applying qualitative research since it examined the utterances of Mak Beti in the video series created by Arif Muhammad in his YouTube Channel.

## **CONCLUSION**

The result of this study has shown that all types of illocutionary acts are implemented in some selected Famous Madurese Folktales (FEMALE). Those types of illocutionary acts as proposed by Searle (1979) are directive, expressive, assertive, commissive, and declarative are applied in some titles of FEMALE. Directive illocutionary act becomes the most frequent type of illocutionary act appears in FEMALE. Moreover, it is found in the folktales that the techniques applied to perform speech act include literal direct technique, literal indirect technique, non-literal direct

technique, and non-literal indirect technique. Literal direct technique frequently appears in those folktales.

## REFERENCES

- Ado, M. A. (n.d.). *Taxonomy and Role of Illocutionary Acts of Request in Shariah-Based Reconciliation Case Proceedings of Northern Nigeria*. 2(2), 75–91.
- Aini, S. N., & Nugraheni, A. S. (2021). Analisis Kemampuan Baca Tulis Melalui Media Pembelajaran Cerita Rakyat pada Siswa Kelas IV Sekolah Dasar. *Deiksis*, 13(2), 197. <https://doi.org/10.30998/deiksis.v13i2.6485>
- Fadilah, U. dan E. (2022). A Study Analysis of Madura Folktales, Megaremeng in the Moral Values for Children Literature at SDIT Al Uswah Pamekasan. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*, 1(5), 56–57.
- Griffiths, P. (2006). *An Introduction to English Semantics and Pragmatics* (H. Giegerich (ed.); first). Edinburgh University Press.
- Hidayat, R., Wibisono, B., & Sofyan, A. (2013). Pangalem Bahasa Madura Di Bondowoso ( Sebuah Kajian Sosiopragmatik ) Pangalem in Madurese Language in Bondowoso. *Publikasi Budaya*, 1(1), 1–10.
- Horn, L. R., & Ward, G. (2007). The Handbook of Pragmatics. *The Handbook of Pragmatics*, 675–700. <https://doi.org/10.1111/b.9780631225485.2005.00032.x>
- Jaya Made, D. I., Jaya Nyoman, A. I., & Putu, L. (2014). An Analysis of Speech Acts in The Conversation Between Habibie and Ainun in the Film Entitled Habibie and Ainun 2012. *E-Journal Program Pascasarjana Universitas Pendidikan Ganesha*, 2(1), 10.
- Krisnanugraha, D. H. (2020). *An analysis of expressive Speech Acts found in Moana movie*. *September*, 83–94.
- Leech, G. (1983). *Principles of Pragmatics*. Longman.
- Miles, M.B. and Huberman, A.M. (1994). *Qualitative data analysis*. SAGE Publications Ltd.
- Murti, S., Nisai Muslihah, N., & Permata Sari, I. (2018). Tindak Tutur Ekspresif dalam Film Kehormatan di Balik Kerudung Sutradara Tya Subianto Satrio. *Silampari Bisa: Jurnal Penelitian Pendidikan Bahasa Indonesia, Daerah, Dan Asing*, 1(1), 17–32. <https://doi.org/10.31540/silamparibisa.v1i1.7>
- Nadar, F.X. (2009). *Pragmatik dan penelitian pragmatik*. Yogyakarta: Graha Ilmu.
- Searle, J. R. (1979). *Expression and Meaning: Studies in the Theory of Speech Acts*.
- Pratiwi, A. P., & Ayu, I. E. D. (2020). *The Analysis of Illocutionary Act and Humor Technique by Mak Beti in Arif Muhammad Youtube Channel Universitas Pendidikan Indonesia | repository.upi.edu/perpustakaan.upi.edu*.
- Pratiwi, A. N., & Nugraheni, A. S. (2020). Analisis Tindak Tutur dalam Buku Bacaan “Legenda Cerita Rakyat Nusantara.” *Matapena: Jurnal Keilmuan Bahasa, Sastra, Dan Pengajarannya*, 3(1), 15–22.
- Rahayu, F. N., Arifin, M. B., & Ariani, S. (2018). Utterances in Mirror Mirror Movie. *Jurnal Ilmu Budaya*, 2(2), 175–187.
- Searle, J. R. (1979). *Expression and Meaning: Studies in the Theory of Speech Acts*. Cambridge University Press.
- Walliman, N. (2011). Books on Research Methods. In *Communication Booknotes*. <https://doi.org/10.1080/10948007109489547>
- Wijana, I.D.P. (1996). *Dasar-dasar pragmatik*. Yogyakarta: Andi Yogyakarta.

- Yule, G. (1996). *Pragmatics*. Oxford University Press.
- Zaen, I. A., Rafli, Z., & Khairah, M. (2020). *Modus Tindak Tutur Representatif Pada Ceramah Ustaz Maulana “ Acara Islam Itu Indah.”* 12(01), 32–43.  
<https://doi.org/10.30998/deiksis.v12i01.3953>