

Directive Speech Acts in the Utterances of Madihin Performance

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Abstract-Madihin art is one of oral literary works in Banjar area of South Kalimantan. In the process of delivering it, the utterances of madihin contain directive speech acts. The directive speech acts are one of pragmatic aspects in communication. The aim of study was to find the types of directive speech acts in madihin art. The study on madihin in the domain of directive speech acts was never been carried out before. It motivated the researcher to do study on it to investigate the way of madihin performers using directive speech acts in performing madihin to create amusing utterances. This study used the data 10 videos of madihin performances which were taken randomly. The results of the study showed that the utterances of madihin containing seven types of directive speech acts namely (1) commanding, (2) entreating, (3) inviting, (4) advising, (5) suggesting, (6) expecting and (7) requiring. It found the importance of directive speech acts used in the utterances of madihin performances to create humor. This study is expected to give an understanding of oral literature especially about directive speech acts used in madihin.

Keywords: *art, madihin, directive speech acts*

I. INTRODUCTION

Directive speech acts are part of pragmatic domain. Searle (in Wijana and Rohmadi [17]) suggest that speech acts are the products or results of words in certain conditions and are the unity of linguistic communication that can be the form of statements, questions, orders or others. Based on the type, speech acts are divided into five, namely representative speech acts, directive speech acts, expressive speech acts, commissive speech acts and declarative speech acts. One type of speech acts which is frequently used in the communication is directive speech acts. Ihsan [8] stated that directive speech acts realized the effort of the speakers so the speakers could do anything to achieve the goal. Speech acts is being prime medium in the *madihin* performance. Each of *pemadihinan* or the performer of *madihin*, maximizing the use of oral way in performing *madihin*. The *madihinart* itself is one of the oral literary works of Banjar region. It is a traditional art of South Kalimantan done by reading poetry or rhymes accompanied by *rebana* (tambourine) blows [6]. In the process of delivering it, *pemadihinan*

use directive speech acts in order to create humorous and amusing utterances. In this study, the researcher investigated the directive speech acts found in the utterances of *madihin*.

There are some previous studies concerning the directive speech acts which were conducted by Arani [3], Hussein [7] and Amin [2]. Arani [3] did study the use of directive speech acts in the choosing the linguistic forms by the speakers of nursery school age. The results of his study were (1) the investigation of children's directive speech acts confirm the fact that they are aware of social parameters of talk); (2) they use linguistic forms that are different from what is used by adults as politeness marker, such as, polite second plural subject-agreement on the verb, "please" and "thank you" words; (3) They use declaratives with illocutionary force in order to mark distance. The contribution is that his findings revealed participants use certain linguistic form in order to keep distance with the hearer.

Then the study conducted by Hussein [7] concerns the directive speech acts of offering in the point of view philosophy, social and culture. The findings revealed that directive speech acts showed the speaker's expectation on recipient to do something verbally and non-verbally. The scope of his study was cross cultural context. His study contributed the findings of the use of offering question in English can, could, will, shall, should. On the other hand, Amin [2] concerned the directive speech acts commanding found in the verses in Al-Qur'an namely (1) direct speech acts that are formed in imperative sentences, (2) indirect speech acts formed in declarative sentences, (3) literal speech acts, and (4) non- literal speech acts. The scope of his study was sentences in the verses of Al-Qur'an. His contribution is the findings of the use the directive and imperative in Al-Qur'an using Arabic. Based on the three previous studies above, there are some gaps which they motivate the researcher to the study from different viewpoint comprising aim and scope of the study.

The Gap between Previous Studies and the Current one.

The previous study concerned on revealing and investigating the directive speech acts offering, commanding and imperative and linguistic form choice which tend to be illocution by using 'please' and 'thank you'. Here is the gap where the current study focused on the directive speech acts on seven namely (1) commanding, (2) entreating, (3) inviting, (4) advising, (5) suggesting, (6) expecting and (7) requiring. The other gap is in the scope of study. In the previous studies on English oral conversation and written text of verses Al-Qur'an, meanwhile the current study on utterances.

The Gap between Previous Studies and the Current one.			
Researcher	Topic	Aspects being researched	Scopes
Arani [3]	Directive speech acts	Linguistics form choice by using <i>please</i> and <i>thank you</i>	Utterances among Iranian nursery school students
Hussein [7]	Directive speech acts	Offering by using modal <i>Can, could, will, would, shall, should</i>	Utterances among Arab students in expressing offering in English
Amin [2]	Directive speech acts	Commanding and imperative	Sentences in verses Al-Qur'an
Newest Study by Faridah (2018)	Directive speech acts	commanding, entreating, inviting, advising, suggesting,	Utterances in <i>madihin</i> Banjar, South Kalimantan
		expecting and requiring	

II. THEORETICAL REVIEW

The classification of directive speech acts proposed by Searle, Levinson, Yule, Wijana [17] and Rahardi (in Amin [2]) comprise the directive speech acts *commanding, ordering, asking for, advising, praying, inviting, permitting, defending, begging, and recommending.*

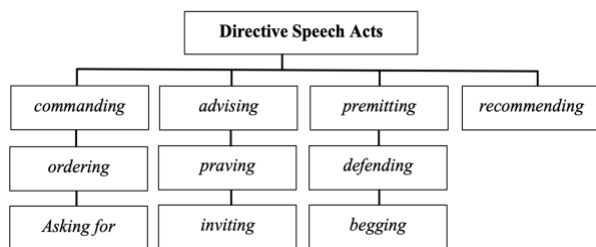


Diagram 1.

Directive speech acts proposed by Searle, Levinson, Yule, Wijana [17] and Rahardi (in Amin [2]).

Speech acts are not only used to communicate ideas, thoughts and feelings, but also to conduct something. The function of speech acts to get someone else do something is part of normal social interaction. Saddhono and Fatma [15] stated that the directive act also functions as imperative or request from the speaker to the interlocutor to do a certain action. The directive act as a speech act which expresses speaker intention can be expressed pragmatically in a declarative form. In this case, language can be used to persuade others, emotion, feeling or behavior. Jumadi [10] offers the classification of the directive speech acts comprising command, request, prohibit, advice and question.

The theoretical framework of this study is some types of directive speech acts taken from the theories

proposed by Searle, Levinson, Yule, Wijana [17] and Rahardi(in Amin[2]) comprising the directive speech acts 1) commanding, (2) entreating, (3) inviting, (4) advising, (5) suggesting, (6) expecting and (7) requiring.

The source of data of this study is 10 videos containing *madihin* performances. The performance of *madihin* uses pantun (traditional poetry of Melayu) which were performed by *pemadihinan* with wearing Banjar traditional outfit and at the same time hitting tambourine (*tarbang*) in order to get the audiences laugh and being amazed on *pemadihinan*'s humorous pantun [14]. This art is quite famous in Indonesia after it was performed by the artist of *madihin* (*pemadihinan*), John Tralala in TVRI in the 1980s. In its development, John Tralala, in the process of performing *madihin* art has been being accompanied by his childred named Hendra and Said. On the one hand, basically, *madihin* art was known since 1800 when it was invented by the Banjar tribe community and continues to grow until now [12].

Madihin art is used by *madihin* artists as an efficient medium to express thoughts and ideas on political, social and cultural issues by humour. Therefore, this art appears to be very interesting to be studied, especially on its function of directive speech acts.

Study aimed to find the types of directive speech acts in *madihin* art. The scope in this study was directive speech acts found in the utterances *madihin* art in the selected 10 videos of *madihin* performances which transcribed in a written text.

III. RESEARCH METHODS

This study employed qualitative design with descriptive approach. The object of the study was utterances in *madihin* art. The data collection process used sequence methods comprising listening, recording and note-taking (transcription) which was downloaded from *youtube.com* and limited 10 videos of *madihin* performances were performed during January 2017 until October 2017. The data were analyzed by using Heuristic technique comprising some phases namely identification, classification, categorization and drawing conclusion.

IV. RESULTS AND DISCUSSION

Based on the compression theory, directive speech acts cover seven types, i.e.(1) commanding, (2) entreating, (3) inviting, (4) advising, (5) suggesting, (6) expecting and (7) requiring. Referring to the analysis results, there were found some types of directive speech acts in the *madihin* art. The descriptions of findings are as follow.

Directive speech act of Commanding

The directive speech act of commanding are done by speakers in order to make their interlocutors perform particular actions orally and contain commands. One of its characteristics is by the use of high intonation and ended with exclamation mark. Again, directive speech act of commanding are aimed at ordering the interlocutors to perform actions [13]. Further, the realization of these directive speech act in *madihin* art is showed in the

following:

- (1) Context : John Tralala (*madihin*artist)
commanded Yuanda (his daughter)
to take a cup of sweet tea or coffee
John Tralala : Take a cup of sweet tea or coffee!

The above speech containing in excerpt (1) can be classified in directive speech act of commanding. It was because John Tralala's speech was aimed at ordering Yuanda to take a cup of sweet tea or coffee for him. Also, such speech contained command since the speaker asked the interlocutor to take a cup of sweet tea or coffee. Directive speech acts 'commanding' in the fining above reflecting language social action as stated by Ilyas [9] the very fundamentals of language use are intertwined with social concerns; an understanding of how language is both produced and comprehended is related to the social dimension.

Directive Speech Acts of Entreating

This type of speech acts is spoken by speakers in order to ask for interlocutors to do particular actions. Meanwhile, the realization of this speech act in *madihin* art is showed in the following excerpt.

- (2) Context : Anang Syahrani (*madihin*artist)
spoke
about the mixed Banjar language
Anang Syahrani : Banjar language is mixed with
other languages
Therefore, I, Anang
Syahrani, apologize
to you all

Entreating is more emergency than request. Request itself the speaker who utters a request does not have a control or authority towards the addressee (Wulansari dan Suhartini [18]). The speech of Anang Syahrani (*madihin* artist) in excerpt (2) could be considered as the realization of directive speech act of entreating. Again, the speech was aimed at asking for apologize to audiences because his speech was inconsistent. It was because the artist used Banjar language mixed with Indonesian, which further caused confusion to the audiences.

Directive Speech Acts of Inviting

The directive speech acts of inviting is done by speakers in order to invite interlocutors to perform particular actions. By an utterance, a speaker can inform the hearer of a certain situation, express an inner state of mind (emotions or feelings), or modify the behavior of the recipient [11]. Further, the realization of this speech act is presented in the following excerpt.

- (3) Context : Said (*madihin* artist) invited the
audiences to give applause
Said : Let us give applause to make this event
become more awesome

The meaning of Said's speech in excerpt (3) was to invite the audiences to give applause together. It appeared in the speech 'let us give applause to make this event become more awesome'. This speech belonged to directive speech act of inviting because Said invited all the audiences to give applause to make the event more awesome. Speech Acts, the propositions/locutions performed often depend on the speaker's intention and the context in which the propositions are uttered [5]. So, expecting the audiences clap their hands will be difficult to do if just counting on audiences' response on performance show. So, an intention an plan in the heart are not enough.

Directive speech acts of Advising

There found many realizations of directive speech acts of advising in *madihin*art. this type of speech act is realized as a sign containing a good lesson from speakers and can be reasons for interlocutors to perform something stated by the speakers through their speeches [13].

- (4) Context : John Tralala advised Yuanada (his
daughter)
John Tralala : I will give you an advise tonight
Later, when you have a husband
You need to always devote to him

The speech of *madihin* art as found in excerpt (4) belonged to directive speech act of advising. This was done by John Tralala to his daughter. It appeared in the speech ' Later, when you have a husband, followed by ' You need to always devote to him'. Advise in the utterance of *madihin* above is persuasive way to persuade the addressee to do what the speaker says.

As persuasion is more concerned with the speaker's intention to affect his/her addressee's conduct, feelings, opinions, etc. by means of communication, then, both the social relationship and the 'face' or 'self-image' are affected in the socio-cultural system [1]. These speeches meant that John Tralala wanted his daughter to always devote and obey her husband.

Directive Speech Acts of Suggesting

This type of speech act delivers speakers' suggestions to interlocutors to make them consider anything they want to do to make it better. The following is the realization of directive speech act of suggesting found in *madihin* art.

- (5) Context : A *madihin* artist named Hendra
gave suggestions to Banjar Regent
Hendra (*madihin*
artist) : Today I have some suggestions
For the development of your works
in the future
Hopefully I am able to

The utterances Hendra (5) above is directive speech acts of suggesting. He delivered an utterance containing of proposing himself to be assistant of a regent. Although that utterance occurred in the context of humor in

madihin, the target to be reached is actually in front of them namely audiences. In making suggestions, the suggestee or the person whom we give suggestion has the choice of performances whether to do or not to do the act (Wulansari and Suhartini, [18]).

Directive Speech Act of Expecting

The directive speech acts of expecting has a purpose of asking and expecting to interlocutors so that what is wanted by speakers can be performed by the interlocutors. Further, the realization of this type of speech act is presented in the following.

- (6) Context : John Tralala delivered the hope of South Kalimantan community for the building of a bridge connecting to Balikpapan, East Kalimantan
- John Tralala : Especially, the community really expects
The building of Panajam bridge,
Balikpapan

John Tralala's speech in excerpt (6) could be considered as directive speech act of expecting. It can be seen from the speech ' Especially, the community really expects' and followed by 'The building of Panajam bridge, Balikpapan'. In the context of speech act, the expected effect by John Tralala is perlocution or an utterance is badly hoped realized. Whenever a speaker utters a sentence in an appropriate context with certain intentions, he performs one or more illocutionary acts [16]. Such speech was aimed at asking and expecting to Balikpapan Regent to build a bridge connecting Panajama and Balikpapan.

Directive Speech Acts of Requiring

This type of speech acts requires interlocutors to perform something as what is spoken by speakers. Bayat [4] stated that one of conditions must be provided for performative functioning perfectly is there should be a negotiated process that being a negotiated impact on it and this process is to be fulfilled with appropriate utterances in appropriate circumstances by appropriate people. In the utterance of *madihin*, it is doubtful. Because *pemadihinan* is just a show and it is not specifically requiring the appropriate people in this context people who will reinforce the law (judge, lawyer, attorney and police) to realize what is wanted. For more, the following is the realization of directive speech act of requiring.

- (7) Context : John Tralala (*madihin* artist) said to the audiences that justice must be upheld in this country.
- John Tralala : Justice must be upheld in this country.

The speech in excerpt (7) belonged to directive speech act of requiring. Additionally, John Tralala wanted all citizen in this country to get fair treatments.

IV. CONCLUSION

According to the data analysis, it can be concluded that *madihin* art uses directive speech act in its speeches. It covers directive speech act of commanding, entreating, advising, suggesting, expecting and requiring. These findings can be implemented in the teaching and learning of Indonesian language and literature in higher education. This study recommends the future study of directive speech acts to have deeper findings by interviewing the prominent figure and *pemadihinan* public in order to get stronger understanding about *madihin* art.

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