

The Characters of Tere Liye's Novel *Rindu* by Tere Liye: Review from Searle's Commissive Speaking Actions

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ABSTRACT

This study aims to describe the character of the protagonist in the form of commissive speech acts according to Searle contained in the novel *Rindu* by Tere Liye. This research is a qualitative descriptive study. The data source of this research is the novel *Rindu* by Tere Liye. The data were obtained by reading, taking notes, listening, and classifying in the form of speech. The data collection technique in this study was done by reading and note-taking techniques. Analysis of the data used in this study is descriptive analysis to describe the form and function of commissive speech acts contained in the novel *Rindu* by Tere Liye. The result of the research is that the protagonist has the character of keeping his promise which is described by the commissive speech act of promising with a no-nonsense speech strategy. The good-natured character depicted by the commissive speech act of swearing illustrates that the character wants to save people who go on a pilgrimage with a strategy of speaking with negative politeness. Furthermore, the humble character is described by threatening commissive speech acts with a strategy of speaking frankly without further ado. It can be concluded that the speech act of the most dominant character reflecting the character of the protagonist is a commissive speech act of promise.

Keywords: *Protagonist Characters, Novels, Commissive Speech Acts*

1. INTRODUCTION

The characterization carried out by the author uses direct and indirect methods. Direct characterization is carried out when the author wants to shape the reader's perception of the character he describes. In addition, with the direct characterization method, the author can indirectly criticize the behavior of the characters. Through this method, the reader has a perception of the character being written or has a picture of the character's character. The author also uses indirect characterization by indicating the behavior and motivations that underlie the character's actions. This method makes the reader guess how the character is formed, the reader knows the reflection of the character and character as well as the emotions and psychology of the character. In addition, the reader can find out the reasons for the characters when they take action.

Studies that discuss research into protagonist characters have been carried out in various countries such as Malaysia (Ali Dakhil Naem1, Lajiman Bin Janoory, 2019), [1], Indonesia and [2] Novels can also be used as reflections to shape human characters,

especially in the social environment. Character has psychological traits in the form of character that can distinguish between individuals. The characters presented in literary works, especially novels, can vary. The diversity of these characters can be highlighted by the author. The novelist does not only write down the character's character directly, but also describes the character's actions and the motivations that underlie the character's actions. The author also uses direct (telling) and indirect (showing) characterizations. The characterization used by the author in the story can give its own charm. This is an interesting thing to analyze. Previously, this research has been investigated by other researchers: First, commissive speech acts on open campaign discourse among prospective village head candidates in Karanganyar. The results of the research that there are several forms of commissive speech acts found in WKTKBCKD in Sringin Village and Blorong Village, Jumantono District, namely (1) commissive speech acts promise to be depicted in community service, improving village facilities, improvement of infrastructure, seeking budgets, and improving

services to the community (2) intentional commissive speech acts, (3) intentional commissive speech acts described in improving the economy, creating activities, seeking assistance from the APBD, improving infrastructure, and improving work programs and (4) Threat commissive speech acts are described in increasing protection. The following is a description of the forms of commissive speech acts in the WTKBCKD in Karanganyar, 2013. Second, the commissive speech acts in the film Soekarno by Hanung Bramantyo.

The results of this study are the results that can be stated (1) the types of commissive speech acts contained in the Soekarno film include literal commissive speech acts, nonliteral commissive speech acts, direct commissive speech acts, and indirect commissive speech acts and (2) the function of speech acts The commissives in Hanung Bramantyo's film Soekarno contained in this study include the functions of promising, intending, offering, threatening, expressing one's ability, and offering prayers, while the commissive speech acts of swearing and taking vows were not found in this study, 2016. Third, speech acts Commissive Performance of the Drama "Mangir Wanabaya" (A Sociopragmatic Review. The results of the research on commissive speech prove that the form of commissive speech acts in the performance of the drama Mangir Wanabaya can be in the form of words, positive predicates, and contexts that express commissiveness. Context in pragmatic studies can be used as a guide to identify intentions. The commissive speech act obtained by a Commissive speech acts are intentional, commissive speech acts promise, commissive speech acts swear, and commissive speech acts intend. Fourth, commissive speech acts in the 2015 Sambas district election debate. Research results Based on the results of data analysis it was found that in the 2015 Sambas district election debate there were 67 commissive speech acts in the form of offering or proposing, promising, and making vows. Fifth, illocutionary speech acts in the novel of a pair of eyeballs by Mayshiza Widya.

The results showed that the types of illocutionary speech acts in the novel Sepair Bola Mata, namely assertive speech acts found 12 data, expressive speech acts found 13 data, directive speech acts found 6 data, commissive speech acts found 5 data, and declarative speech acts found 4 data. There are only two forms of illocutionary speech acts, namely: direct speech acts found 10 data, and indirect speech acts found 8 data. Many direct speech acts are found because in the novel Sepair Bola Mata by Mayshiza Widya, the inter-character speech that often appears is direct speech rather than indirect speech, in 2019.

Searle (in [3], suggests commissive speech acts (Commissives), which are speech forms that function to state promises, such as promising, swearing, and offering something. Commissive is a type of speech act that is understood by the speaker to bind himself to future actions. This speech act states what the speaker intended. This speech act can be; promises, vows, and threats can be presented by the speaker himself as a member of the group. When using commissives, speakers try to fit the world into words (through speakers). An explanation of the characteristics of the protagonist in Tere Liye's Rindu novel is important because no one has studied Tere Liye's Rindu novel by using speech acts or speech as a reflection of the character's characteristics. That's why I wanted to research this novel. I want to give a solution to the problem of how the speech acts of the protagonist can reflect his attitude or behavior. Based on the description above, the purpose of this study is to describe the character of the protagonist in the novel Kusut by Ismet Fanany in terms of expressive speech acts. The problem in this research is to formulate the speech strategies contained in the novel Rindu Karya Tereliye?. The purpose of this study is to describe the character of the protagonist in terms of the commissive speech act of promise in the novel Rindu by Tereliye.

2. RESEARCH METHODOLOGY

The approach taken by the researcher is a pragmatic approach. This pragmatic approach pays attention to the reader. According to Atar Semi [4] the pragmatic approach is an approach that adheres to the principle that good literature is literature that can provide pleasure and benefit to its readers. Each generation in each certain period of time is required to redefine the value of beauty and didactic value according to the conditions of that time. but that does not mean that interpretation is merely subjective.

There is a kind of connection or continuity between something old and something that is considered new. The pragmatic approach as a whole serves to support reception theory, a literary theory that allows an unlimited understanding of the nature of literary works. The pragmatic approach considers the implications of the reader through his various competencies. By considering the indicators of literary works and readers, the problems that can be solved through a pragmatic approach are various responses of certain people to a literary work.

The first data collection technique used in this research is the listening method and the note-taking method. Listening technique is the provision of data which is done by listening to data on language use.

The note-taking technique is an advanced technique that is used when applying the listening method with the advanced technique above [5].

The data of this research are commissive speech acts in the dialogue fragments of the characters in the longing novel by Tere Liye. The data source of this research is the novel *Rindu* by Tere-Liye. The novel *Rindu* by Tere Liye was read over and over again and the dialogue fragments contained in the novel were recorded as research data. This *Rindu* novel was published in 2014 by Republika Publisher, having its address at Jalan Margasatwa No. 12 Ragunan, Pasar Minggu, South Jakarta. The novel that is in the hands of the researcher is the sixth edition of March 2014. This novel is ii+544 pages thick with a cover illustration of *Rindu* and measuring 13.5 x 20.5 cm.

This study uses written data sources in the form of a novel entitled *Rindu* by Tere Liye. The author immediately records the data found when reading the novel. In addition to recording the data, the author also notes the context surrounding the data. The data that has been collected is then coded which consists of the data number and the page number of the novel.

3. RESULTS AND DISCUSSION

This section discusses the form of commissive speech acts in Tere Liye's novel *Rindu*, which includes commissive speech acts of promise. Lingual unit as a marker of commissive speech acts. The form of the commissive speech marker can be in the form of a word, a predicate of a positive type, or the context of the speech:

Data (1) "Kalau begitu, sementara waktu Anna bisa pinjam pakaian Elsa." Daeng Andipati menatap simpati bungsunya, dua hari lagi kapal ini tiba di Surabaya, kita bisa membeli pakaian baru untuk Anna."

" Nah, itu kabar bagus Anna . Dengan demikian kau akan punya banyak baju baru. Kau jangan sedih lagi." Daeng Andipati menepuk lembut lengan Anna.

In data (1) there is a speech event in the form of a dialogue between the father, namely Daeng Andipati with his wife and son. The purpose of the conversation in the dialogue was that Daeng Andipati promised that he would buy new clothes for his youngest son, Anna. Anna meant because on the ship her son was sad to lose the bag containing his clothes.

The norm of the dialogue that takes place is the interaction between the speaker and the interlocutor. The context of this dialogue is done on the Blitar Holland Ship. The act of intent in speech (1) expresses that he will buy new clothes for his son.

On the sentence 'Dua hari lagi kapal ini tiba disurabaya ' and 'pada akhirnya akan sampai disurabaya' states an action that has not been done, and will be done in the future.

Data (2) " Kakek Gurutta " Kalian bisa ikut Belajar mengaji nanti sore lepas ashar?"

Anna dan Elsa Mengangguk, *insya allah , kakek Gurutta.*"

In data (2) there is a speech event in the form of a dialogue between Gurutta's grandfather and the two little girls in the conversation asking.

The purpose or objective of the conversation in the dialogue is (1) mengajak, kakek gurutta mengajak kedua anak kecil itu untuk ikut belajar mengaji. The norm of the dialogue that takes place is in the form of interaction between the speaker (1) and the interlocutor (2) the customary manners, the speech conveyed by the child to someone who is older than him. The speech scene of this dialogue is carried out on a ship, the speech delivered is oral speech.

In data (3) *Seargeant* Lucas "Aku memang tidak bisa melakukan itu. Tapi aku bisa memaksa dia berhenti ceramah di masjid kapal ini.

Kapten Philips" lantas bagaimana dengan kegiatan lain? Daeng Andipati sudah memberikan kertas berisi jadwal mereka. Kau ingin menghentikan kelas sore anak-anak belajar agama? Itu sama dengan sekolah minggu di Gereja? Kau melanggar hak azazi orang lain, Lucas." Kapten Philips menggeleng.

Daeng Andipati" *Gurutta* juga hanya membuat pengajian setelah shalat shubuh. Lima belas menit dari itu. sekali kami melanggar, maka *Seargeant* bisa menghentikan kegiatan itu, dan kami tidak berhak keberatan."

In data (3) there is a speech event in the form of a dialogue between *Seargeant* Lucas, Daeng Andipati and a ship's passenger named Gurutta. The color of emotion in speech is emotional. The purpose of the conversation in the dialogue was (1) to convey that Gurutta the ship's passenger should not give a lecture at the ship's mosque because *Seargeant* Lucas was afraid that he would later spread dangerous ideas. The dialogue norm that takes place in the form of interaction between the speaker (1) and the interlocutor (2) is carried out in a manner that is not polite because the speaker is smaller than the speech partner. The context of this dialogue is done on the ship.

On the sentence " *Sekali kami melanggar, maka Seargeant bisa menghentikan kegiatan itu*" The intention is to give a promise that Gurutta will not spread dangerous ideas to other passengers.

Data (4) *Gurutta*” Mungkin nanti, jika kita berlabuh di Batavia. Kalau cuaca cerah, *insya allah* kuajak kau makan di luar. Sese kali bolehlah mencicipi masakan setempat.” Gurutta tertawa melihat wajah anna. Anna” sungguh kakek? Kakek Gurutta Janji?” Anna sudah bersorak. Gurutta” *insya allah*, Anna.”

In data (4) there is a dialogue between Gurutta's grandfather and a small child named Anna . The story that happened where a grandfather promised a child that if his ship docked in Batavia he would take the child out to eat. The norm of the dialogue that takes place in the form of interaction between the speaker (1) and the interlocutor (2) is carried out with polite manners because the speech partner is smaller than the speaker so that the answer from the speech partner is not too harsh. The context of this dialogue is done on the ship. The act of promising in utterance (1) reveals that he will take the little boy out to eat when the ship he is carrying is docked in Batavia . sentence ‘*Mungkin nanti, jika kita berlabuh di batavia. Kalau cuaca cerah insya allah kuajak kau makan di luar*’. Pada kata “*Mungkin nanti*” states an action that has not been done, and will be done in the future.

Data (5) *Gurutta*” Kau naik haji bersama siapa, Upe? Aku jarang melihat rombonganmu di kantin.” Upe” Aku berangkat bersama suamiku, Gurutta. Kami biasanya makan di kabin. Kami jarang keluar kabin. Hanya keluar saat shalat atau keperluan penting lainnya.” *Gurutta*” Sese kali kau perlu bergaul dengan jamaah lain, Nak. Mereka bisa jadi teman perjalanan yang menyenangkan. Kau bisa belajar dari mereka, dan sebaliknya, mereka bisa belajar dari kau, Upe.” Upe” Aku tidak nyaman berada di tengah keramaian, *Gurutta*.” Bonda Upe akhirnya berkata pelan, masih menunduk. Tentu saja bukan itu alasannya. Bonda Upe menyembunyikannya. Alasan itu keluar begitu saja karena mulutnya tercekak. Ia hampir saja melepas pertanyaan itu. Sesuatu yang sejak lama menjadi beban hidupnya.

Gurutta” Ia aku paham, beberapa orang mungkin lebih suka menghabiskan waktu sendirian. Dalam hal ini. Kau dan suamimu mungkin suka di kabin saja. Akan tetapi, baik bagi anak-anak jika kau mengenal orang tua mereka, dan orang tua mereka bisa mengenal guru mengaji anak-anaknya.” *Gurutta* tersenyum,” Jadi, kau tidak keberatan, malam ini kau dan suamimu bisa bergabung di kantin. Aku akan ada di sana, *insya*

allah. Itu mungkin bisa membuatmu lebih nyaman, Nak.”

Upe” Baik *Gurutta*, *insya allah*, malam ini aku dan suamiku makan di kantin.”

In data (5) there is a speech event in the form of a dialogue between Gurutta's grandfather and mother Upe. The speaker was curious about Mother Upe that she had never seen a group of teachers reciting the children who were on the ship. Therefore, out of curiosity, he approached Upe's mother and asked Upe why she had never seen her group eating in the canteen. And in the end, Grandpa got an explanation and told Mother Upe and her husband to eat in the canteen. The context of this dialogue is done on the ship in the cabin of Mother Upe. The purpose of this talk is (1) to invite Mother Upe's family to have dinner together in the canteen. Sentences delivered by the speech partner “*Baik Gurutta, insya allah, malam ini aku dan suamiku makan di kantin.*” The speech conveyed states an action that has not been carried out and will be carried out at a certain time

Data (6) Anna dan Elsa di minta Daeng Andipati menjemput Bonda Upe. Mereka memang sudah menunggu sejak setengah jam lalu di dermaga. Anna bahkan tidak sabaran ingin segera berangkat – tapi malah diminta naik lagi ke atas kapal menjemput. “*Bou?*” Suami Bonda Upe menatap istrinya.

“Itu suara Anna. Muridmu yang kau bilang paling pintar. Muridmu yang tidak bosan kau ceritakan paling riang. Satu senyumnya sebanding dengan senyum seluruh penumpang. Apakah kau ingin aku bilang padanya kita batal ikut? Membuatnya kecewa?” Bonda Upe menunduk, menyeka pipinya.

“Kita harus berangkat, *Bou*. Aku janji. Jika kau tidak betah, tidak tahan lagi di sana, aku sendiri yang membawamu pulang segera ke kapal. Kita bisa pulang lebih dulu. Aku akan bilang ke *Gurutta* kau tidak enak badan atau entahlah.”

Suami Bonda Upe menggenggam jemari istrinya. Membesarkan semangat. Tersenyum, membesarkan hati.

In data (6) there is a speech event in the form of a dialogue between the wife of Bunda Upe and her husband. The purpose of the conversation was that her husband persuaded his wife to eat out with the group on the ship. Kalimat “*Aku janji, Jika kau tidak betah, tidak tahan lagi di sana, aku sendiri yang membawamu pulang segera ke kapal. Kita bisa pulang lebih dulu. Aku akan bilang ke Gurutta kau tidak enak badan atau entahlah.*” on the sentence “*Aku janji*” that the husband said he would take his

wife home if she did not like being there. It is an action that will be done by her husband, and will be done at a certain time.

Data (7) Anna” papa dan mama mengajak makan bersama di kabin kami, Mbah.” Anna berseru, berusaha mengalahkan suara hujan dan desau angin.

Mbah kakung menggeleng lagi,” Apalagi itu, Anna. Bagaimana mungkin kami berangkat makan di kantin di tengah cuaca buruk. Terpeleset di tangga bisa repot sekali... kau sepertinya tidak mendengar kataku tadi. Putri sulungku yang akan mengambil makanan di kantin.”

Aduh, Anna menepuk dahinya. Yang salah dengar itu Mbah Kakung, bukan dirinya. Beruntung sebelum Anna memutuskan berteriak sekencang-kencangnya, putri sulung Mbah kakung ikut keluar. Tertawa melihat wajah sebal Anna. Ibu-ibu usia lima puluh tahunan itu mendekatkan wajah ke kuping Mbah Kakung, menjelaskan maksud tujuan Anna kemari.

“Oh... Mbah Kakung mengangguk-angguk, kalau itu aku tidak keberatan. Kau seharusnya bilang dari tadi Anna.” Anna yang berdiri di depan pintu kabin memajukan bibirnya. Menggaruk kepalanya yang tidak gatal. Jelas-jelas ia sudah bilang sejak tadi.

“Nanti kami datang, Anna. Mbah putri masih shalat Isya. Terima kasih banyak atas undangannya.” Putri sulung pasangan sepuh itu tersenyum kepada Anna.

In data (7) above, there is a dialogue between Anna and Mbah Kakung. The purpose or objective of the conversation in the dialogue is (1) to invite Mbah Kakung to have dinner at his home. The norm of the dialogue that takes place in the form of interaction between the speaker (1) and the interlocutor (2) is carried out with customary manners and social status based on the interlocutor. This dialogue speech scene is done on a ship. Dialog register is oral discourse. On the sentence “ *Nanti kami datang, Anna. Mbah putri masih shalat Isya. Terima kasih banyak atas undangannya.*” Putri sulung pasangan sepuh itu tersenyum kepada Anna. The utterance delivered by the speech partner on the word “*nanti*” it shows the interlocutor promised that he would come according to Anna's invitation. The word 'nanti' indicates the time that will pass. So, something that is promised will be done at a time after the speech is delivered.

3.1. Threatening Speech Acts

Data (1) *Seargeant* lucas “Aku memang tidak bisa melakukan itu. Tapi aku bisa memaksa dia berhenti ceramah di masjid kapal ini.

Kapten Philips” lantas bagaimana dengan kegiatan lain? Daeng Andipati sudah memberikan kertas berisi jadwal mereka. Kau ingin menghentikan kelas sore

anak-anak belajar agama? Itu sama dengan sekolah minggu di Gereja? Kau melanggar hak azazi orang lain, Lucas.” Kapten Philips menggeleng.

Daeng Andipati” *Gurutta* juga hanya membuat pengajian setelah shalat shubuh. Lima belas menit dari itu. sekali kami melanggar, maka *Seargeant* bisa menghentikan kegiatan itu, dan kami tidak berhak keberatan.”

In data (1) there is a speech event in the form of a dialogue between *Seargent* lucas, Daeng Andipati and a ship's passenger named *Gurutta*. The color of emotion in speech is emotional. The purpose of the conversation in the dialogue was (1) to convey that *Gurutta* the ship's passenger should not give a lecture at the ship's mosque because *Seargent* Lucas was afraid that he would later spread dangerous ideas. The dialogue norm that takes place in the form of interaction between the speaker (1) and the interlocutor (2) is carried out in a manner that is not polite because the speaker is smaller than the speech partner. The context of this dialogue is done on the ship. In the sentence “*Sekali kami melanggar, maka Seargeant bisa menghentikan kegiatan itu*” means to promise that *Gurutta* will not spread dangerous ideas to other passengers.

Data (2) “Catat baik- baik, kakek tua, aku akan mengawasi kau sepanjang perjalanan. Dua puluh empat jam sehari, tujuh hari dalam seminggu, aku jamin itu. Dan ovordomme, berhenti memanggilku teman, aku tidak berteman dengan seorang kakek tua inlander penuh hasut seperti kau. Tidak pernah”.

In data (2) the speech delivered by a sailor to the old grandfather "gurutta" who did not believe the grandfather. He thought that the grandfather was a rebel and instigated the Indian state.

Data (3)“kau tidak bisa menghalangiku philips. Aku bisa meminta kapal ini ditahan saat tiba disurabaya atau saat merapat di batavia. Kerajaan hindia dengan senang hati mencabut izinpelayaran kalian.

In data (3) the speech conveyed by *Seargent* Lucas Kapal not to prevent him from expelling the old grandfather whom he suspected was a rebel. Here he threatened that the ship he was carrying could be detained when he arrived in Surabaya.

Data (4) Perampok” ikat kembali kapten baik hati ini. Pastikan seluruh kelasi tidak ada yang mengirim transmisi darurat. Aku tidak mau berurusan dengan kapal perang inggris di perairan ini”.

In data (4) the story delivered by the robber to his friend to tie sergeant philips back. He threatened if another sailor on the ship sent an emergency transmission to another ship.

Data (5) “ Daeng yusuf , sejujurnya aku hendak membatalkan perjodohan ini karena aku pikir kau tidak layak mendapatkan menantu sebaik muridku. Tapi berhubung ayah kau teman baikku saat masih muda. Kami sudah menyapai perjodohan itu sudah lama, hari ini akan ku jodohkan kau dengan murid terbaiku, karena mereka atelah jatuh cinta satu sama lain.”

In Data (5) the speech delivered by Gurutta's grandfather about an arranged marriage he had agreed with his best friend for a long time. That he threatened to cancel the matchmaking because daeng yusuf had a bad character.

3.2. *Forms of Swearing*

Data (1) Kapten philips” apa yang kau inginkan?”. Barang berharga tidak ada di kapal ini. Komandan perampok” tentu kapal ini. Itulah ang aku inginkan”.
Bagaimana dengan penumpang yang akan naik haji. saya bersumpah tidak akan memberikan kapal ini”.

In data (1) the statement conveyed by captain philips that he vowed not to give the ship that was boarded by a group of people on pilgrimage to the robbers who wanted the ship.

Data (2)“ lebih baik apanya gurutta? kita tidak bisa mengalah dmi perampok itu. Gurutta” aku tidak ingin melihat lagi ada yang terluka, Nak.

In Data (2) the speech conveyed by the grandfather that he swore that no more people would be hurt by the incident.

Data (3) “aku akan menulis pesan berantai itu nak. Aku akan ikut kau ke kantin melakukan serangan mendadak. Mari kita hadapi kemungkaran dengan pedang ditangan. Jika kematian menghampiri penumpang di kapal, maka semoga syahid menjadi jalan mereka.”

In Data (3) In the speech data conveyed by Gurutta's grandfather that he vowed to fight the robbers even though the stakes were real.

4. CONCLUSION

Based on the results of the analysis of the characters seen in the speech acts of the commission in the novel Rindu by Tere Liye, it can be concluded as follows. The characteristics of speech in order to realize language politeness in the novel Rindu by Tere Liye are seen in terms of using promises. The choice of speech in a novel by an author is very interesting in language development when viewed from the point of view of commissive speech acts.

The form of commissive speech acts in Tere Liye's Rindu Novel can be in the form of words, and the context that states commissiveness. Commissive speech acts promise, swear, and threaten. Promise is a speech to carry out an action agreement, has not been done, will be done now and in the future. The implementation of the promise is carried out before the action is carried out. In the novel Rindu by Tere Liye, there are 7 commissive speech acts of promise. Based on data analysis on commissive speech in Tere Liye's Rindu novel, the author concludes that commissive speech means agreement. The commissive utterance states that the commissive meaning of the agreement is marked by the presence of a marker or marker which indicates that the utterance means commissive promise.

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