



Dimensions of Character Education in Short Films Dialogue Illocution Speech Acts

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Abstract:

Character education is an important pillar in the development of a nation's human resources. One reference for the use of character education is literary works. This study aims to describe illocutionary speech acts in the discourse of the short film *Di Penghujung Hari Minggu*. Sumber data penelitian ini berupa film pendek yang berjudul *Di Penghujung Hari Minggu*. The data collection techniques used in this study are recording, recording, and techniques. This study uses a type of qualitative descriptive method. The results showed four forms of illocutionary speech acts and sub-speech consisting of assertive speech acts dominated by stated sub-speech, directive speech acts dominated by command-giving sub-speech, declaration speech acts dominated by deciding sub-speech, and rogative speech acts dominated by questioning sub-speech. Grammatical element markers of illocutionary speech acts may include the use of verbs, nouns, pronouns, conjunctions, adjectives, and adverbs of advice in each utterance in a short film conversation *Di Penghujung Hari Minggu*. From the results of this research can be used as a source to improve character in students and enrich a speech by playing a role in a film or as a reference for students to write drama or film scripts.

Key Words: pragmatics, illocutionary speech acts, character education

INTRODUCTION

Sources of strengthening character education can be developed from various implementation works, innovations, and inventions. One of those sources is film works. Film is no longer a product of works of art created for the nobility or performances that are considered expensive and only the well-off can enjoy. Film is a work made for the people due to the desire to provide things in the form of art. The instrument of public connection that is very active at this moment is heard by the ear, and seen by the eye. The more skillful and easily absorbed by the intellect compared to something that is read, it takes more imagination to be absorbed, also called a film [1].

Quality films not only provide performances but are able to convey a means of issues, moral values, education, and artistic expression. Films can also act as intermediaries of advice or solutions to themes that are widely discussed by the general public, both historical, economic, cultural, social and political. The dialogue held by the actors in this cinema did not escape the communication section. Communication is a form of verbal character that has an arbitrary nature where it is used by people in language and relating to others [2]. Communication is also contained in a chat. The conversation carried out by actors in cinema is referred to as delivering news through reasoning, that is, and good reactions directly and indirectly.

Actors in cinema carry out relationships, namely reciprocal relationships using other actors called dialogue, dialogue itself is an arrangement of writing that is presented in the form of discussion (plays, films, stories, etc.) as well as relationships between two people in equal conditions [3]. In addition to being used for expression, dialogists mean as goals accompanied by self-actualization and body processing. Conversation is also very powerful through relationships using speech situations that refer to pragmatic speech acts. Leech (in Nadar, 2009) suggests that the main thing in pragmatics is a background condition whose understanding has speakers and interlocutors in the form of definitions of what is meant by speakers when arranging speech. Having an understanding of context is very important so that a person can interpret a speech or sentence. Language is key to communication because it determines the message delivered correctly [5]. Knowledge of the world includes the use of language and the application of knowledge in the world to define speech [6]. One of the utterances between Saman characters can be reviewed through research and language, which cannot be separated from living things, because basically living things that interact with other creatures use language. Can develop, produce and use language for the purposes of communicating between individuals to one another, but in language and language have a definition that is not the same language is the object of psycholinguistic study.

A form of speech act in pragmatic studies is able to develop various goals [7]. A speech that has the energy to perform an exclusive action on a relationship using the word (an act of doing somethings in saying somethings) is an illocutionary act. [8] stated that his action was a kind of offer, promise or question that was revealed through speech. Illocutionary acts are actual speech acts or actual characters that are displayed about words, such as promises, welcomes, warnings. The use of locutionary speech acts to be recognized as illocutionary acts is more difficult, this is because identifying illocutionary acts must think about the speaker and interlocutor, when and where they are intertwined, and what channels are used. Therefore, illocutionary acts mean the meaningful part of mastering speech acts.

The speech made by the speaker has two types of meaning equally, namely the meaning of propositions or locutionary and illocutionary, so to understand the meaning of the speech of the interlocutor it is necessary to carry out an action or activity which is needed by the speaker. Handayani (2016) explained that there are 5 types of illocutionary acts. First, assertive illocutionary acts are meaningful if the intention of the speaker is intertwined with the truth of the proposition that has been triggered, such as identifying, opinion, state, report, complain. Second, directive illocutionary acts have the intention that the interlocutor makes a gesture intended by the speaker. Directive speech acts can be in the form of asking, ordering, advising, commanding, asking, and demanding. Third, commissive illocutionary acts i.e. the speaker on an action will be related in the future, including threatening, promising, showing, and swearing.

Fourth, expressive illocutionary acts express the psychological attitude of the speaker in the circumstances exposed to illocution. This expressive illocutionary act takes the form of condolences, congratulating, thanking, apologizing, congratulating, praising, and welcoming. Fifth, the declarative illocutionary act, that is, the successful application of this illocution, can have the effect of similarities between the content of the proposition and reality. This declarative illocution takes the form of declaring war, baptizing, dismissing, punishing, and so on. Declarative speech acts are speech acts that change the world through speech, such as the statement of the pastor in the church when baptizing a child.

In sports, especially court tennis, every player wants to reach their full potential, but doing so requires careful planning and an integrated teaching strategy that is consistent and rigorous. An Indonesian who is whole, healthy physically and spiritually, and skilled to excel in sports to improve the dignity, dignity, and degree of the nation are among the goals of the nation that are being met by the expansion of the sports sector in that country.

Tennis is a racquet sport that is popular with players of all ages and genders [10]. Tennis requires a variety of physical component skills, including strength, speed, power, agility, and coordination [11]. Throughout the entire game, the physical element is utilized in swift, continuous, explosive gestures [12]. Tennis matches can be played solo or in pairs, and there is no set duration limit, therefore a four-hour match is feasible despite tennis having nearly equal match load, intensity, and length characteristics to other racquet sports [13]. Therefore, it is essential to maintain high standards of physical preparedness, technical proficiency, and psychological stability [14]. The ability to sustain physiological and psychological stress over prolonged competition has a substantial impact on tennis play during matches [15]. High technical aptitudes are next Jalali-Farahani then the capacity to exhibit sound physical condition [16], and finally high technical aptitudes [17].

Tennis stroke strategies can be divided into two groups: defensive stroke methods and aggressive stroke approaches [18]. Drive, lob, spin, and overhead/smash blows are regarded as offensive stroke techniques, while push, slice, and block strokes are considered defensive stroke methods [19], [20]. To excel in tennis, one needs to learn the four essential strokes of serve, forehand drive, backhand drive, and volley [21]. The serve, forehand drive, backhand drive, and volleyball are the four fundamental stroke techniques that must be mastered to compete well in tennis [22].

Three groups—groundstroke, volleyball, and overhead stroke—are used to classify the numerous stroke variations [23]. A groundstroke is a forehand or backhand stroke against a ball that has bounced off the ground. To execute this crucial ability, a player must swing a racket with regulated strength and high target precision on the side of the court [24]. A forehand is a stroke on a tennis ball made to the right of a player, whereas a backhand is a stroke made with a racket to the left of a player [25]. The backswing, the forward swing, and the follow-through are the three-stroke phases used to complete the forehand and backhand strokes in court tennis [26]. Studies show that to produce the right amount of racket swing force for forehand and backhand groundstroke strokes as well as to strike the ball accurately, strong arm muscles and kinesthetic sense are necessary [27].

Grip strength is one of the particular skills required for tennis striking [28]. Recent research indicates that the interplay of muscular contraction regions during the groundstroke method is primarily dominated by the upper arms, shoulders, trunk, limbs, and lower body muscles [29]. Hand-eye coordination is the capacity of an individual to adjust himself to carry out all physical processes with the synchronization of the body, particularly the eyes with the hands to conduct groundstrokes, backhands, and forehands [30]. The ability to recognize an opponent's movement of the ball, react by planning a series of reaction movements to hit the ball, and finally be able to execute movements through precise coordination of strokes are all necessary for success in tennis, according to a related study. Tennis also requires good physical condition. To determine how arm strength and hand-eye coordination affect court tennis's direct stroke skills, the researcher conducted a scientific investigation.

METHOD

In this study, the method used was qualitative. Qualitative research according to Tohirin (2013) is research that seeks to provide a view of something that is studied in detail with a holistic, complicated, and detailed view. The research method used in this study is qualitative descriptive. Qualitative descriptive research is research whose data is based on facts and is what it is. This study describes illocutionary speech acts, especially illocutionary speech in the short film *Di Penghujung Hari Minggu*. The data that will be generated from this study is based on a collection of utterances from players in the short film *Di Penghujung Hari Minggu*.

The data collection techniques used in this study are record, record, and listen techniques. The recording technique in this study is to download short film *Di Penghujung Hari Minggu* via Youtube. The note-taking technique is used by researchers to record conversations contained in short film *Di Penghujung Hari Minggu* that has been listened to by researchers and has been transcribed, and the listening technique is a technique that provides data by equalizing the object to be studied on language use data [32]. Furthermore, the data analysis technique in this study used intralingual padan techniques [33] and pragmatic padan [34]. The intralingual padan method aims to identify the form of illocutionary speech acts in film *Di Penghujung Hari Minggu*, while the pragmatic padan method is used to determine the use of the value of illocutionary speech acts in film x to improve the character of students [33].

RESULTS

Forms of Illocutionary Speech Acts in Short Film Discourse *Di Penghujung Hari Minggu*

Illocutionary speech acts are speech used to say or provide information about something, can also be used to carry out something until the *tutunya* is considered properly and correctly. In the film *Di Penghujung Hari Minggu* there are 4 forms of illocutionary speech acts found by researchers, namely: rogative, assertive, directive, and declarative illocutionary speech acts [35]. Rahardi (2005) states that illocutionary speech acts are acts of doing something with a specific purpose and in its implementation actual speech is carried out. Thus, there is a power expressed from the meaning of the utterance. [37] In speech act theory, Austin states that speech acts can be analyzed at three levels: locutionary acts, i.e. speech that is actual and has a clear meaning, consisting of any and all verbal, social, and rhetorical ones, all of which correspond to verbal, syntactic, and semantic aspects of speech with meaningful meanings [38]. Illocutionary acts are utterances resulting from requests or implied meanings presented by *lukosi* speech acts, for example if illocutionary speech acts in the interaction of the question. For example "Apakah ada garam (Is there salt?)" Implied illocutionary requests such as "bisakah seseorang memberikan garam kepada saya (can someone give me salt?)" [39]. Perlocutionary acts are the actual effects of *lukosi* acts, such as persuading, frightening, convincing, inspiring, enlightening or making someone do or realize something, whether intended or not [40].

In everyday life illocutionary acts can be seen and also found in literary works, such as in films [41]. Some

previous research related to illocutionary speech acts in films has been carried out by Delvi (2020) and Putri (2020) in the film *Keluarga Cemara*, Frandika and Idawati (2020) in the short film *Tilik*, Evanniko (2012) in the film *Sang Pencerah*, and Hidayah et al. (2020) in the film *Papa Maafin Risa*. Thus, the author is interested in studying the speech act in the film *Di Penghujung Hari Minggu* because no previous research has been done.

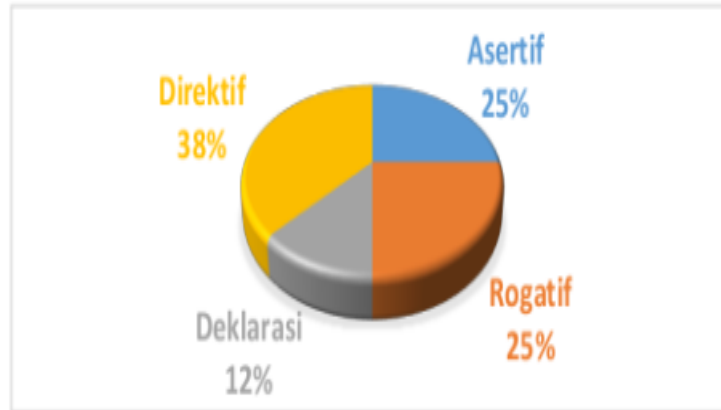


Figure 1. Illocutionary Speech Act Diagram in Film *Di Penghujung Hari Minggu*

Assertive Speech Act Forms

Speech acts that require his teaching of validity through what is spoken are assertive speech acts, such as stating. A speech act is a speech act that explains or shows the mind or heart. Assertive speech acts have another name, namely representative acts characterized by the actions of stating, blaming, and proposing [42], [43]. Evanniko (2012) in her research on *Sang Pencerah* Film found four forms of assertive speech, namely complaining, proposing, reporting, and declaring. The illocutionary non-speech in the film *Papa Maafin Risa* is put forward in the form of an offer and states [46]. Meanwhile, according to Setyanto (2015) in the film *5 CM* complained assertive speech acts. In the film *Di Penghujung Hari Minggu* depicts Mikha and Kenny who will carry out filming duties. Mikha wonders Kenny about the concept of the film they are going to work on. And Kenny explains to Mikha the concept of the film.

Table 1. Assertive Speech Forms in Previous Research

Keluarga Cemara [42], [43]	Sang Pencerah [45]	Papa Maafin Risa [46]	5 CM [47]
<ul style="list-style-type: none"> - Menyatakan (Explain) - Mengusulkan (Propose) - Menyalahkan (Blame) 	<ul style="list-style-type: none"> - Mengeluh (Complain) - Melaporkan (Report) - Mengusulkan (Propose) - Menyatakan (Explain) 	<ul style="list-style-type: none"> - Meyatakan (Explain) - Menawarkan (Offer) - Menceritakan (Tell) 	<ul style="list-style-type: none"> - Mengeluh (Complain)

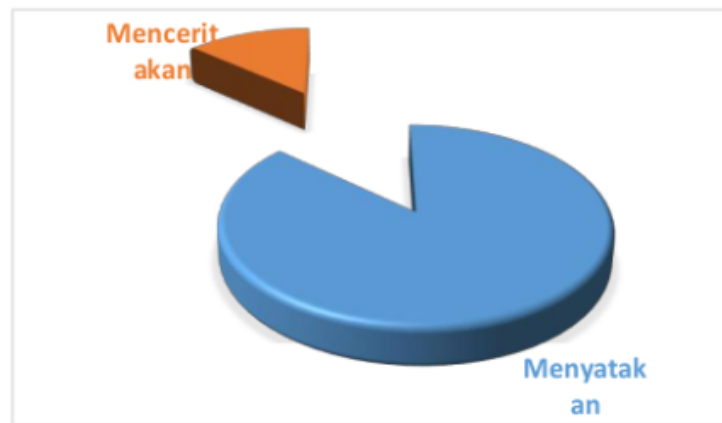


Figure 2. Comparison Diagram of Assertive Speech Acts in Short Films *Di Penghujung Hari Minggu*

The Assertive Speech Act states

Table 2. The form of assertive speech acts states

Explicatures	Context
<p>Mikha : I-ini apaan? (This is what?)</p> <p>Kenny : Ini judul pelem yang bakal kite buat Mik (This is the title of the movie that we are going to make Mik).</p> <p>Mikha : Di penghujung hari minggu, tentang apaan nih (At the end of the weekday, about what's going on).</p>	<p>Kenny stated information about the title of the film that will be made</p>
<p>Kenny : Yah, tentang hari minggu (Well, about Sunday)</p> <p>Mikha : Ya maksud gue ada apaan di hari minggu ntuh yang kita harus banget ceritain (Yes, I mean what is there on Sunday that we really have to tell).</p>	<p>Kenny stated the description of the title of the film to be made</p>
<p>Kenny : Jadi gini Mik, persis kata dosen-dosen kita di kampus yekan, carilah cerita yang dekat dengan kita maka niscaya kau akan memahami betul cerita itu (So this is Mik, just like our lecturers at Yekan campus, look for a story that is close to us and you will definitely understand the story very well).</p> <p>Mikha : Tapi lo gak lupakan tema tugas film kita ini Rindu (But you don't forget the theme of our film's assignment Misses).</p>	<p>Kenny states or explains the inspiration for the title of the movie <i>di penghujung hari minggu</i>.</p>
<p>Kenny : Ya ilah Mik, inget lagi gue. Lo tenang saja pokoknya ceritain penuh dengan kerinduan, pusat</p>	<p>Kenny stated that he still remembers the theme given.</p>

kerinduan ini galaksi (Yeah, Mik, get me again. You take it easy, anyway, the story is full of longing, the center of longing is galaxy).	
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The speaker (Kenny) explained to the speech partner (Mikha) who still did not understand the title of the film to be made. The speaker stated the content of the concept and his reasons for making the title of the film *Di Penghujung Hari Minggu*. The statements spoken by the speaker lead to the speech partner being able to understand what the speaker means and wants [48]. The assertive speech act stated in the film *Sang Pencerah* is explained through the dialogue of the actor Ahmad Dahlan who states that Muhammadiyah is not a religion or belief in itself [45]. In the film *Papa Maafin Risa*, the actor Risa stated to her mother that she was missing [46]. In the film *Keluaga Cemara*, the abah actor expressed his gratitude for being entertained and given social warmth [42]. The difference from the delivery of speech in the short film *Di Penghujung Hari Minggu* lies in the type of language used, namely slang or everyday non-standard language. Because in the dialogue, the two actors are the same age.

Assertive Speech Act Telling

Assertive speech acts narrate in this speech the speaker (Kenny) tells the speech partner (Mikha) about a fat boy who fell asleep in *tidumya*. The function of this speech is to inform the opponent of the *tutumya* [49]. The speech below is a function of telling the speech partner (Mikha) that the boy wearing a T-shirt is fast asleep when the sun is approaching. This is contained in the sentence “*ia terlelap di bawah sinar matahari yang menyongsong* (He fell asleep in the approaching sun)”. In previous research, Evanniko (2012) in an analysis of the film *Sang Pencerah* actually attached assertive speech acts telling in addition to proposing and reporting. In the dialogue, Ahmad Dahlan's role when reporting Muhammadiyah activities to Fahrudin is also an assertive speech act narrating. The dialogue reads “*Kemarin sangidu memberi usulan nama Muhammadiyah untuk perkumpulan kita. Saya sudah lakukan salat istikharoh dan saya sepakat dengan nama itu* (Yesterday Sangidu suggested the name Muhammadiyah for our association. I have done istikharoh prayers and I agree with that name)”. In the film *Papa Maafin Risa*, [46] said there was a dialogue that told the father actor who had just finished a meeting.

Table 3. Assertive Speech Act Forms Telling

Explicatures Context	Context
Jadi gini brotherhood (So this is what brotherhood)	Kenny tells the storyline of the movie <i>Di Penghujung Hari Minggu</i> .
Seorang bocah gendut 10 tahun dengan kaos kutang tidur, ia terlelap di bawah sinar matahari yang menyongsong dari jendela samping kamarnya. (A 10-year-old fat boy in a sleeping t-shirt slumbered in the sunlight coming from the side window of his room)	Kenny tells the storyline of the movie <i>Di Penghujung Hari Minggu</i> .
Pas si bocah gendut tertawa, si ibupun juga tertawa	Kenny tells the storyline of the movie <i>Di Penghujung Hari Minggu</i> .

(When the fat boy laughed, the mother also laughed)	
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Rogative Forms of Speech

Speech acts in which there are incomplete questions as a complement are rogative speech acts. There are several rogative speech acts, namely asking and questioning. In Delvi's research, (2020) in an analysis of the film *Keluarga Cemara* found a rogative form of questioning and questioning. Evanniko (2012) in the film *Sang Pencerah* gives examples of rogative speech, asking and questioning. Analysis of *Papa Maafin Risa's* film by Hidayah et al., (2020) is also exemplified through the asking dialogue. In the analysis of the film *Tilik* by Frandika and Idawati, (2020), it was found that rogative speech acts of questioning and asking were expressed in high tones because the actors had a gossiping nature.

Table 4. Assertive Speech Act Forms in Previous Research

<i>Keluarga Cemara</i> [42]	<i>Sang Pencerah</i> [45]	<i>Papa Maafin Risa</i> [46]	<i>Tilik</i> [44]
- Menanyakan (ask) - Mempertanyakan (questioning)	- Menanyakan (ask) - Mempertanyakan (questioning)	- Menanyakan (ask)	- Menanyakan (ask) - Mempertanyakan (questioning)

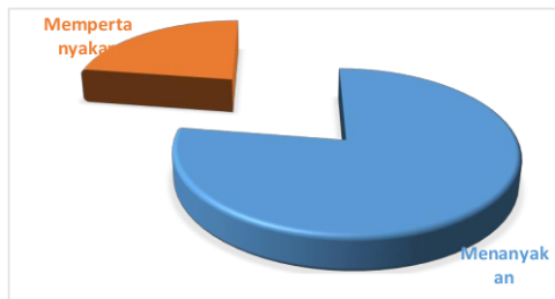


Figure 3. Comparison of Rogative Speech Acts in *Short Films Di Penghujung Hari Minggu*

Rogative States

The form of rogative speech act asks where the speaker wants a statement or statement or explanation from the speech partner [38]. In this film the speaker has a point about taking film figures. The dictionary Indonesian reveal the word “menanyakan/ ask” has the meaning to ask for clarity about something. Rogative speech “menanyakan/ ask” Speakers express in the form of questions to get clarity about certain things to their speech partners. Below is a dialogue about rogative speech acts “menanyakan/ ask” [50]. The dialogue shows that the rogative speech act of asking means a speech act that aims to give a question directly to the speech partner [51]. The speech occurred when Mikha and Kenny were about to take a video for a film assignment they were going to do. Reinforced by research by Saleh & Baharman (2016) that rogative asking is speech that has the purpose of giving a question to speech partners directly.

Table 5. Rogative Speech Dialogue Menanyakan

Explicatures	Context
Di penghujung hari minggu, tentang apa nih? (At the end of the week, What is it about?)	Mikha asked Kenny what the title di penghujung hari minggu would make of.
I-ini apaan?	Mikha asked Kenny what the title di penghujung hari

(What is this)	minggu would make of.
Wihhh, beneran nih? (Wihhh, is this right?)	Mikha asked Kenny what the title di penghujung hari minggu would make of.

In Delvi (2020) research about an analysis of the film *Keluarga Cemara* provides a rogative form of asking with dialogue asking for Abah's certainty to work. The dialog asks the same questions are: "Join sama kita? (join with us?)" which is followed by expressing a good and trustworthy attitude. Evanniko (2012) in the film *Sang Pencerah* gives an example of rogative speech asking, namely in the dialogue Fahrudin's question about the name of his association to the actor Ahmad Dahlan. The analysis of the film *Papa Maafin Risa* by Hidayah et al., (2020) is also exemplified through the dialogue asking where the dialogue between the father and stepmother with sentences "mau ke mana? (where are you going?)". In the analysis of the film *Tilik* by Frandika and Idawati, (2020), the rogative speech of asking is expressed with the dialogue of the cast of *Tilik* when shopping "sopo iki sing mau seng sepuluh ewu (Who is this who is ten thousand)". In rogative analysis, this question can be found in the element of word selection. The choice of words is based on different film backgrounds. In historical films such as *Sang Pencerah*, rogative speech asks more questions with subtle speech and tends to be slow in tone. Meanwhile, in the film *Tilik* and *Di Penghujung Hari Minggu*, the use of question sentences is more high-pitched and rude. Word usage element markers "gimana" means that the speaker asks the speech partner who will give directions [38].

Rogative Questioning

In the Big Dictionary Indonesian "menanyakan/ ask" means making something to ask. The rogative speech act "mempertanyakan/ questioning" aims to reveal something to the tutumya partner. Below is an example of dialogue as an example of a rogative speech act [52]. The dialogue shows that rogative speech acts question speech aimed at clarity of problems to tutumya partners [53]. The speech occurs when the speaker and speech partner are about to start shooting opening. The speaker (Mikha) who asked his partner Kenny about how to shoot the opening in their film. Rogative questioning means that the speaker makes something he speaks as material to ask questions to the interlocutor [54].

Table 6. Dialogue Forms of Questioning Rogative Speech Acts

Explicatures	Context
Lah kenapa emangnya? (That's why?)	Mikha asks Kenny about his suggestion for having the mother character die.
Emang segitu bosennya apa adek sama ibu di rumah? (How boring is it with mom at home?)	Mother asked Adek about Adek's statement.
Apaan nih? Akhirnya begini? Si ibunya mati? (What the hell? It's like this? The mother died?)	Mikha profocates. Kenny on the ending.

Delvi's research, (2020) analysis of the film *Keluarga Cemara* provides a rogative form of questioning with the dialogue of the actor Abah who came from Jakarta and met with the villagers. The questioning dialogue is "Dari Jakarta? (from Jakarta?)" which is followed by describing Abah's competent and good attitude. Evanniko (2012) in film *Sang Pencerah* gave an example of rogative speech questioning the sincerity of Ahmad Dahlan's prayer to Jazuli, namely in dialogue "Insyallah doakan kyai? (God willing, pray for kyai)". In the analysis of the film *Tilik* by Frandika and Idawati, (2020), rogative speech questioning is expressed with the dialogue of the cast of *Tilik* in a high tone, namely "mosok sih? (really?)". In rogative analysis, asking and questioning is found in the element of word selection. The choice of words is based on different film backgrounds. In historical films such as *Sang Pencerah*, Questioning rogative speech is more asked with smooth speech and tends to be slow in tone. While on Film *Tilik* and

Di Penghujung Hari Minggu The use of question sentences is more high-pitched and rude. Word usage element markers “gimana/ how” means that the speaker asks the speech partner who will give directions [38]. On aspect “mempertanyakan”, Direct sentences are like shocked expressions (Mosok/ really, -kan, apaan/ what is, and nih) be a sentence marker “mempertanyakan/ questioning”.

Forms of Directive Speech Acts

The speech act spoken by the speaker to the interlocutor, to carry out something in order to achieve the intended goal of the speaker is a directive speech act that “memerintah/ rule” [44]. Yule describes the speech act used by the speaker by asking someone to do something, expressing what the speaker wants. These speech acts are of several kinds, such as orders, pleas, reservations, or can give good suggestions and positive or negative words [55]. Directive speech acts presuppose the presence of certain conditions in the interlocutor and in the context of the speaker [56]. Previous research. [42] in research in film Keluarga Cemara give the directive shape ask, rule, and demand. [45] in film analysis Sang Pencerah gives examples of directive speech ordering, commanding, pleading, and advising. The film Papa Maafin Risa analyzed by [46] states the directive speech of commanding, begging, and demanding. In the analysis of the film Tilik by [44] the speech directive prohibition and demand.

Table 7. Assertive Speech Forms in Previous Research

Keluarga Cemara (Delvi, 2020)	Sang Pencerah [45]	Papa Maafin Risa [46]	Tilik [44]
<ul style="list-style-type: none"> - Meminta (Request) - Memerintah (Rule) - Menuntut (Prosecute) 	<ul style="list-style-type: none"> - Memesan (Order) - Memerintah (Rule) - Memohon (Apply) - Memberi Nasehat (Giving Advice) 	<ul style="list-style-type: none"> - Memerintah (Rule) - Memohon (Apply) - Menuntut (Prosecute) 	<ul style="list-style-type: none"> - Melarang (Forbid) - Menuntut (Prosecute)

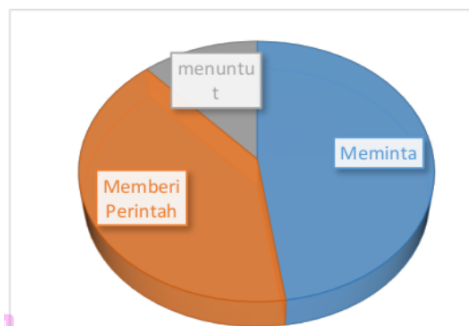


Figure 4. Comparative Diagram of Directive Speech Acts in a Short Film *Di Penghujung Hari Minggu*

Directive Speech Act Requesting

The form of directive speech act or request, having the purpose of pleading from the interlocutor to the speaker in order to launch a suitable desire by the speaker is directive “meminta/ request”. In this film, the speaker (boy) asks the opposite tutumya (Mother) to give pocket money to the speaker [57]. Quoting from the research of directive speech acts (directives), which are words aimed at the speaker to influence the interlocutor to carry out an activity, for example commanding, recommending, begging, advising, requesting, and ordering (Searle in [36]). Word usage element markers “bagi” it means that the speaker asks the other person to obey what the speaker wants [58].

Table 8. Dialogue Speech Act Directive Request

Explicatures	Context
Directive "Meminta/ request"	Bu. mamam bu (Mom. feed Mom)
Directive "Meminta/ request"	Abis ini bagi goceng ya buat maen warnet (After this, divide five thousand yes to play in the Internet café)

The speech spoken by the speaker is an ordered directive speech act, because there are words that hint at asking for the meaning of the speech [58]. Speech (boy) includes a form of directive speech act asking that is represented without using the word request. The speaker makes a request directly for the speech partner to give an answer to the speaker [59]. This can be seen in the underlying conditions of the speech. This utterance is a directive in which in this utterance, there is a word that is intended to ask [60].

The speaker politely requests that the speech partner give the speaker an answer [61]. Directive narration of polite asking found in research [45] namely the role of HB VII when asking Ahmad Dahlan to ensure that Muhammadiyah does not make a difference in social order. In actual speech, not only asking, but found directive speech acts asking in command mode. [46] In his research, he found speech acts of asking and begging. The dialogue took place between Risa and her mamah where Risa begged not to be left behind by her mamah.

Directive Speech Act Giving Orders

Words or speeches that are intended to tell a partner to do something are a selective speech in the category "perintah/ command" [62]. The speech act form of the command directive provides evidence that the command directive is a word that aims to instruct the speech partner to do something [63]. On types of speech acts "perintah/ command" has the purpose of commanding, commanding, instructing, obliging, instructing, coercing, and borrowing [64]. The following data shows the explanation above, including the following:

Table 9. Speech Act Dialogue Directive Giving Orders

Explicatures	Context
(a) Directive Gives Order	Bangun Masya Allah! Sudah ditreakin dari pagi heran gue. Cuci sepatu! Sepatu udah dua bulan gak dicuci-cuci heran, betah aje silo ya. Gak malu ape kalo maen ke rumah teman sepatu lo bau kaporit gitu? Turun, awas lo gak turun. (Wake up Masya Allah! It's been shouted from the morning to my amazement. Wash shoes! Shoes have not been washed for two months, wonder, just feel at home. Not ashamed ape if you want to go to your friend's house, your shoes smell like chlorine? Go down, watch out you don't go down)
(b) Directive Gives Order	Ngomong aje lo, itu liat lemari makan. Ganti baju dulu dek, mandi kek. (By your way, it's look at the dining cabinet. Change clothes first deck, let's bath)
(c) Directive Gives Order	Huft, iya tapi cuci sepatu lo yang bau kaporit itu dulu. (Huft, yes but wash your shoes that smell of chlorine first)

The above utterance (a) is included in the commanding directive which refers directly to the speaker giving orders to the tutu partner (Boy) to quickly wake up and wash his smelly shoes [41]. The sentence is said in the context of speech when the speaker (mother) tells adek to change clothes (b). This shows the directive function of giving commands [65].

The command directive speech act according to [42] is a speech act based on Father's concern about Ara's sleeplessness. In his analysis, the form of directive speech act commanding is not spoken in straightforward sentences but with soft words. [45] gives an example of a governing directive that is not purely governing. This is based on the dialogue of the actor Nyai Fadli to meet his mother. The language in the dialogue is not only commanding, but also as an invitation. [44] put forward the commanding directive in the dialogue instructing Bu Tejo not to speak carelessly. Speech (c) above the speaker includes the directive speech act of speaking. This can be seen from the underlying conditions of the speech or utterance. Found instruction words in speech (c), speech acts from speakers including in the form of commanding in directive speech acts. This is because the speaker (Mother) told the other person (Boy) to help step on his feet so that the soreness disappeared [66].

Directive Speech Claims

Speech that has the purpose of expecting loudly that the interlocutor does something that needs to be done by the interlocutor is a directive speech act that demands [67]. The function of the directive speech act demands that it is to express an invitation with half the demand to be fulfilled by the speech partner. So that speech partners can feel that there are directions that need to be implemented immediately. The directive speech act demands on this film as follows [68]. Speech (mother) is a directive speech act that asks to be recognized directly because the speaker is looking forward to direct activities from the interlocutor, namely to help dry clothes [69]. Speech (mother) using linguistic tools “bantu” Serves as a pointer to the speech in question, this is a request to the interlocutor to agree to help dry clothes. The use of auxiliary diction in speech gives the impression that speech is polite [70].

Table 10. Demanded Directive Response Dialogue

Explicatures	Context
Demanding Directives	Abis makan bantu emak lo jemur baju. (After eating help your mother dry clothes)
Demanding Directives	Yah pokoknya gue gak mau si ibu meninggal. (Well, anyway, I didn't want the mother to die.)
Demanding Directives	Udah begitu akhirnya, apa coba kaga ada goalsnya anyink kaga ada!!!!lo pikir kita cinmea perancis apa. Kalo mau nihya. Itu ibunya dibikin meninggal aja! (That's it, what's the matter, if there are goals, anyink kaga exists!!! You think we are what French Cinmea is. If you want, yes. That's his mother just made to die!)

Tilik's demanding speech focuses more on the condition of the actor Bu Tejo who crosses the line of politeness in speech so that the narration demands more rebuttal language [44]. The same tone was put forward [42], [46] in two different film analyses. The use of demanding sentences is accompanied by commanding sentences, so that the interlocutor experiences shock because of straightforward language. In conclusion between film Di Penghujung Hari Minggu With the previous film analysis, directive speech acts have two ways of delivery: straightforward and polite words. With straightforward sentences, it is hoped that the opponent will understand the situation desired by the speaker faster. While polite sentences use certain linguistic tools in order to smooth out directive sentences.

Forms of Declarative Speech Acts

Quoting Sealer's opinion, a declaration or declarative speech act is a speech act that is directed to pronounce to create new things (conditions, status, etc.), for example canceling, apologizing, forbidding, deciding, and allowing [71]. In declarative speech acts,[45] provides declarative analysis that asks and decides. In constructed analysis, deciding or declarative sentences are accompanied by asking and commanding. Declarative speech acts can also be explanations or refutations of news or facts that are not real [44]. The same opinion is also expressed by [57] where in the analysis of declarative speech is expressed in sentences that intersect with the nature of giving punishment. In film *Di Penghujung Hari Minggu* His declarative speech act is to decide. Deciding can be interpreted as proving an activity, existence or proficiency. The speech act decides is a speaking activity notified by the speaker to carry out an activity against the interlocutor in doing something. To be able to interpret this can be considered in the following data.

Table 11. Declarative Directive Speech Act Dialogue

Explicatures	Bocah : Ntar Mamam dulu (Boy) : later eat first
Context	In dialogue declarative speech decides that the child decides to eat.

The above utterances include the type of declaration speech acts. Because this speech proves that the speaker sets something to be said to the opponent. Proof of speech is contained in the quote. Decide on speech that can prove or cause the interlocutor so that it can decide. The speech in the dialogue above is an activity or activity in a declarative illocutionary speech act “memutuskan/ decide” Because in that speech the speaker expresses a decisive explanation, namely, “Ntar mamam dulu (later eat first)”.

Implications of Illocutionary Speech Acts in Short Films “Di Penghujung Hari Minggu” on Student Character Education

Literary works today can be used as a learning medium, this is because literary works written by writers have values that can be instilled in readers, audiences, and listeners [72]. In stories where a character's meaning and culture are explored, identity shows how the character appears in each part of the story [73]. These values are certainly portrayed through the characters in the characters in the story that are made as real as possible by the author [72]. One of the utilitarian functions of literary works is to educate audiences [74]. Literature is one of the learning resources for children [75]. Film *Di Penghujung Hari Minggu* has implications with the world of education, especially in learning literature in Indonesian subjects. The values in the film can be used as good teaching material [1]. This research has implications for Indonesian learning. A literary work can provide lessons from writing written by writers to be an example in life [76]. The younger generation as the successor of a nation needs to be introduced to good behavior so that it can build good character [77]. Research [78] found positive character values in animated films *Riko The Series Season 1* can be used as a good example and example for children in everyday life. Moreover [79] stated that the cultivation of peaceful character in students is important to create a safe, peaceful, harmonious and peaceful environment.

The conversation between Kenny and Mikha generally highlights the implications of Indonesian learning in the short film about illocutionary speech acts such as assertive, rogative, declarative, and directive that can affect the audience or reader [52]. These implications can have both positive and negative influences and influence the actions or behavior of viewers or readers towards similar events [53]. This is in harmony with research [80] That the linguistic phenomenon in the form of the influence of perlocutionary acts is characterized by the emergence of many responses

or comments, both positive and negative containing meanings varying depending on the context of the situation that follows. In addition, research [81] stated that the phenomenon of using language containing pragmatic political intentions on Instagram accounts which has now become an inseparable part of children's living environment is an important issue in the formation of children's character education in schools. In film *Di Penghujung Hari Minggu* shows factual information about the life and real extras of the story of Kenny, who is a 10-year-old boy in the story. In the story, Kenny poured out his story and his longing for his mother. Readers are expected to take lessons from the story such as, appreciating the person who is now beside us [54]. This research is a development of the practical study of speech acts. This is in line with the opinion [82] stating that expressive speech acts contained in learning videos are not only used to convey what is felt by the speaker to the video viewer, but can make the learning atmosphere more lively and increase student motivation in learning.

In the field of pedagogy, this research allows students to know, recognize, and analyze the form and benefits of speech acts in playscript conversations and relate them fundamentally to everyday life [83]. This research can be used as an example in analyzing literary works to motivate other researchers to conduct research that can later be applied to literary learning [57]. This research can also foster character education in students with lessons that can be taken from film *Di Penghujung Hari Minggu*. The results of this research are also expected to help foster readers' attitudes and interests to be able to appreciate a literary work. In addition, this research is also expected to motivate and foster interest in reading [84]. In the script *Di Penghujung Hari Minggu* There are not only positive values but there are also negative values. For this reason, it is hoped that readers can be wise in interpreting the meaning of the film and can emulate the good things that exist [58].

CONCLUSIONS

The form of illocutionary speech acts has a diversity of implementation into sub-sub-speech. Assertive speech acts are dominated by sub-speech states, directive speech acts are dominated by sub-speech giving orders, declaration speech acts are dominated by deciding sub-speech, and rogative speech acts are dominated by sub-speech asking. Grammatical element markers of illocutionary speech acts can include the use of verbs, nouns, pronouns, conjunctions, adjectives, and adverbs of advice in each utterance in the short film conversation *At the End of the Sunday*. Illocutionary speech acts in the discourse of short films *Di Penghujung Hari Minggu* can be implied to students, namely the development of the practical study of speech acts.

The results of this study enable students to know, recognize, and analyze the form and function of speech acts in drama script conversations and relate them contextually to everyday life. This research can also foster character education in students with lessons that can be taken from the film *Di Penghujung Hari Minggu*. From the results of this research can be used as a source to improve character in students and enrich a speech by playing a role in a film or as a reference for students to write drama or film scripts.

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