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Directive Speech Acts in Lanang Setiawan's Poems

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Abstract

Directives are utterances intended for the listeners or readers to do something as desired by the speaker or the author. Poem as one of the literary works is the expression of the author delivered to the readers. As an expression of the author's, poems probably contain more expressive utterances than the directive ones. This paper attempts to examine poems written by Lanang Setiawan, a local writer from Tegal who wrote lots of poems in the Javanese dialect of Tegal. The poems written by Lanang will be used as data to be analyzed by using pragmatic theory.

Keywords: directive speech acts, Javanese language of Tegal, Tegal literature

1. Introduction

Language as a medium of communication is used by speakers to express what is in their mind to others. There are many language variations spoken by a speaker in expressing his/her thoughts. One of these variations is literary genre. The literary genre has its own characteristics that distinguish it from other varieties. According to Pradopo (1977: 38-46), ^[1] some of the various literary features are the use of connotative and stylistic language. Connotative means that what is expressed is not the actual meaning or not the denotative meanings as the language used in the scientific language. In addition, the literary language is stylistic, meaning that the language used in literary works is more aesthetic, so sometimes the language used by a writer can be very different from the language variety used by others because of the aesthetic element. Because of aesthetic reason, some of literary works have more imaginative content than the factual one, and therefore, to understand literary works also requires a deep understanding on other fields such as the environment of the writer.

Lanang Setiawan, or Setiawan for short, is one of the writers born and raised in Tegal City, Central Java. He is one of the writers of Tegal who is concerned much with literary world in the city of Tegal. As a writer, he received the Literary Rancage Prize in

2011 for his services that have helped the local language of Tegal and its literature develop. Setiawan is keen to write poetry and also novels in Javanese of Tegal. His poems are compiled in a collection of poems by himself and also with other local writers. The poems of Setiawan compiled, among others, are, *Potret Reformasi dalam Puisi Tegal* (Kepanjen et al. (ed.) :1998),^[2] *Puisi Tegal* (Setiawan, 2006),^[3] *Kumpulan Puisi Tegal, Ngranggeh Katuranggan* (Setiawan (ed.), 2009),^[4] *Tegal Sumbu Pendek, Dugale ASN maring Walikotane* (Setiawan, 2015),^[5] *Antologi Puisi Pergolakan, Tegal Melawan* (Apriyanti & Setiawan (ed.) 2016),^[6] *Jala Sutra, 228 Haiku Tegal* (Setiawan, 2016),^[7] *Ndoro Binyak, Kumpulan Puisi Tegal* (Setiawan, 2017).^[8] Novels written by Setiawan are *Pengendara Badai* (Setiawan, 2009),^[9] *Sudut Panggung* (Setiawan, 2011),^[10] *Ndaru* (Setiawan, 2014),^[11] those three works are in the form of Trilogy, and a novel in Javanese of Tegal entitled *Meradang* (Setiawan, 2010).^[12]

A literary writer is often a part of the agent of change in which through his literary work, the writer is concerned with the social condition of the place where he lives. What is done by Lanang Setiawan also reflects his concern about the circumstances he thinks need to change in relation to the leadership of in Tegal Municipality. Lanang's work entitled *Tegal Sumbu Pendek* (2015) reveals how he felt as part of the Tegal City community at that time. This paper attempts to examine three of Lanang Setiawan's poems found in the book *Tegal Sumbu Pendek, Dugale ASN maring Walikotane*, namely "Mane", "Nagena" and one poem which is also the title of the collection book, "Tegal Sumbu Pendek ". The three poems will be the object of this study by using pragmatic theory, especially the theory of directive speech acts.

The directive speech act is a kind of speech act in which, by saying something, the speaker intends the listener to do something (Searle, 1976).^[13] What is stated by Searle is basically based on Austin theory of Speech acts. According to Austin, language is not only used to say something, but also to do something. When someone says an utterance, he/she does not only say something but also he/she also do something with the utterance (Austin, 1962).^[14]

2. Methods

To carry out this study descriptive qualitative approach is used in which the data studied are in the form of utterances found in the poems and not in the form of numbers. (Sudaryanto, 1993).^[15] The data of this study consist of three poems written by Lanang Setiawan found in *Tegal Sumbu Pendek, Dugale ASN maring Walikotane*, namely "Mane", "Nagena" and "Tegal Sumbu Pendek." The selection of the three poems was conducted randomly from all poems contained in the collection of 13 poems. These three poems are then analyzed by looking at all the utterances that have directive illocutionary meaning. The finding of this study is presented in the form of a description of words,

sentences and explanations concerning the phenomenon of use of directive speech acts used in the three poems. The final stage of data analysis is the formulation of possible selection of utterances suited to the speech event surrounding the writing of the three poems.

3. Results

The Forms and Functions of the Directive speech acts of Lanang Setiawan's poems.

The forms of the directive speech on the three poems of Lanang Setiawan can be seen in the following table.

Tabel 1

Form and Fuction of directives found in the three poems of Setiawan

No	Directive utterance	Function	Resource
1	<i>Mane wong wadon, donge nganggo surasa.</i>	Reminding	"Mane"
2	<i>Aja menang-menangan</i>	Forbiddance	"Mane"
3	<i>Sing arane ngopeni bocah dudu sakepenake dewek</i>	Request	"Mane"
4	<i>Kaeh delengen Mane</i>	Request	"Mane"
5	<i>Saiki nyong jaluk ngapura Mane</i>	Request	"Mane"
6	<i>Nyong pamit lunga, bablas nuju medan laga angkat senjata nglawan Mane</i>	Ask for permission	"Mane"
7	<i>Eling Mane: utang pati nyaur pati</i>	Reminding	"Nagena"
8	<i>Gagiyan meneh</i>	Request	"Nagena"
9	<i>Tegal balekna maring enyong</i>	Request	"Nagena"
10	<i>Aja kesuwen</i>	Forbiddance	"Nagena"
11	<i>Yuh! Aja tanggung</i>	Invitation	"Tegal Sumbu Pendek"
12	<i>Tak enteni ka...</i>	Request	"Tegal Sumbu Pendek"

From table 1 above there are twelve directives utterances found in the three poems of Setiawan, with the function of requesting (6), asking for permission (1), forbiddance (2), reminding (2) and inviting (1). The directives with the requesting function are found in 3, 4), 5), 8), 9), and 12). The directive with permission function is found in 6). Directives with forbiddance functions are found in 2) and 10). The directive with function reminding is found in 1) and 7), and the directive speech with invitation function is found in utterance 11).

4. Discussion

4.1 The function of directive utterances of Setiawan's Poems

Directives with the requesting function on Setiawan's poetry are expressed by the following utterances.

Sing arane ngopeni bocah dudu sakepenake dewek. 3)

'Taking care of children can not be based on your their own way'

In utterance 3) directives are expressed indirectly, ie with a declarative sentence, but the utterance has an illocutionary request function. In the utterances the speaker asks the person referred to in the poem, namely the head of the mayor of Tegal, not to treat her subordinate just as she likes to do.

Kaeh delengen Mane 4)

Look at that, Mom.

In utterance 4) the directive is expressed directly with the imperative sentence mode. It is characterized by the use of the verb *delengen* 'look' which is composed of the base form '*deleng*' meaning 'look' and a suffix *-en* indicating that the utterance is a command in Javanese. The speaker asks the listener or the intended person to see what is going on around him/her.

Saiki nyong jaluk ngapura Mane 5)

Now I ask for your apology, Mom.

Utterance 5) is also a directive of direct request. In the utterance the speaker uses performative verbs *jaluk* 'ask' which shows that the utterance is a direct request, that is the speaker asks for apology to the partner.

Gagiyan meneh 8)

Here, right away.

Utterance 8) is a direct directive speech act expressed in an imperative sentence. Utterance 8) is an elliptical sentence, which does not mention the verb, but it is a short form of 8a) *gagiyan balekna meneh* 'give me back right away.'

Tegal balekna maring enyong 9)

Give me back the city of Tegal to me

Utterance 9) is a direct directive utterance expressed in an imperative sentence which can be identified by the use of the verb *balekna* 'give me back.' The verb *balekna* in Javanese comprising of the verb *balik* 'give back' and gets the suffix *-na* which is

commonly used in a sentence with commands function.

Tak enteni ka... 12)

I am waiting for you.

Utterance 12) is an indirect directive speech act which is expressed in a statement. The utterance has an illocutionary request meaning. The direct form of the utterance is 12a) *Tekaha, enyong ngenteni*. 'Come here, I am waiting for you'.

Utterance with permission function is expressed by the utterance below.

Nyong pamit lunga, bablas nuju medan laga angkat senjata nglawan Mane' 6)

'I ask for your permission to go to the battle taking up arms against you, Mother.'

In the utterance speaker asks for permission to take up arms against his/her mother, who is also his/her superordinate. In this utterance the speaker needs to ask for permission because the utterance will hurt the partner who is the parent of the speaker him/her self. By asking for permission, the speaker realizes that what he is doing is something that the partner does not like at all, but the speaker thinks that he must do that for the sake of social justice.

Utterance with forbiddance functions are found in the following utterances.

Aja menang-menangan. 2)

Do not be arrogant.

Aja kesuwen 10)

Do not take too long.

In both utterances the speaker used prohibition orders with direct directive speech act which can be identified by the use of negation *aja* 'not'. At 2) the negation is followed by the adjective *menang-menangan* 'arrogant' and at 10) the negation is followed by adjective *kesuwen* 'take too long'. Both of these utterances asked the listener to immediately do what the speaker says.

Utterance with reminding function is expressed by utterance below.

Mane, wong wadon, donge nganggo surasa. 1)

Mom, as a woman, you should follow your feelings

Eling, Mane. 7)

Be conscious, Mom.

In Setiawan's poetry there is also a directive of reminding. In the utterance 1) the speaker ask the partners indirectly with a declarative sentence. However, the utterance has an illocution of request, that is, as a woman the partner is supposed to use her feeling when

she does something. It is a natural that a woman is supposed to consider more her feeling than her logical consideration. In utterance 7) the speaker feels the need to remind the partner of what she is doing. The speaker feels that the partner probably does not now think of the consequences of her deeds.

Utterance with invitation function is expressed by the following.

Yuh! Aja tanggung 11)

‘Come on, do not halfway.’

In utterance 11) the speaker also uses direct utterances with directive illocutionary meaning of invitation. In the utterance, the invitation is identified by the use of the javanese word *yuh* ‘come on’. The invitation in 11) is also followed by the words *aja tanggung* ‘don’t do halfway’ which means an invitation to do something seriously with every effort.

4.2 Social Factors & Social Impact on Lanang Poetry

As a member of society the writer also has the obligation to participate in maintaining the balance and harmony of the community. Setiawan, as a poet also has the obligation to participate in the social life of the community around him. Setiawan, as an individual member of the community feels that what is happening in the municipality of Tegal there is something to fix or to change so that the social life of society becomes harmonious. According to him, what is and has been done by the leader of Tegal Municipality, especially the Mayor always makes many people terrified because of her deed, especially the officials who are not given the proper duty.

Through his collection of poems Setiawan fight for social conditions of Tegal society to be better. Setiawan has tried with his poetry that he wants to express his anxiety of the people, especially the State Civil Service (ASN) so that there will be changes, especially Tegal Municipality leader in managing the municipality. In other words, Setiawan hopes that by writing poems there will be a social impact on what he seeks through his poems, so that people's lives in Tegal Municipality become more conducive.

5. Conclusions

Poet, as one of the actors of change, always tries to actively participate in creating a better social life. Through his poet Setiawan expressed his desire that what happens in the Tegal Municipality region will change so as to create a harmonious and conducive society. In conveying social criticism, Setiawan uses direct utterances as well as indirect utterances. With his poet Setiawan also invites all elements of society to participate in creating a better situation in the city of Tegal.

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