

## Research Article

# Analysis of Directive Speech in the Novel *The Village Boy* by Damien Dimatra

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**Abstract.** This study describes the types of directive speech in the novel *The Village Boy*. A directive speech act is an utterance expressed through the attitude of the speaker so that the speech partner receives the implied message and acts according to what the speaker intended. Descriptive methods were used in this study. The listening and note-taking method was used to collect data, which were analyzed using the matching method and the determining element sorting technique (DEST). Based on the results, in the novel *The Village Boy*, seven types of directive speech acts were found, namely: 1. directive speech acts ordered marked by markers (try, subtle illocutionary signal power, subtle illocutionary signal power with interrogative sentences and strong cues); 2. pleading (please, beg, hopefully, and the illocutionary power of subtle cues and subtle illocutionary cues); 3. demanding (should and the illocutionary power of soft cues and strong illocutionary cues); 4. suggest (should ask, better, the illocutionary power of subtle cues and strong illocutionary cues); 5. ask (ordinary questions and rhetorical questions); 6. forbid (don't, the illocutionary power of soft cues and strong illocutionary cues); and 7. allow (please, let, bless, say, goodbye, illocutionary power of soft cues and strong illocutionary cues).

**Keywords:** speech act, directive, novel

## 1. INTRODUCTION

The research entitled "Directive Speech Acts in the Novel *The Village Boy*" aims to express something that is in the speaker's mind and is spoken to the speech partner. The study of speech acts according to Purwo (1990) a sentence does not merely say something by saying the sentence because in addition to saying the sentence it also "acts" on something [1]. In line with Purwo's opinion, Yule (2006) says that speech acts are actions that are conveyed through speech [2]. Furthermore, Cummings (2010) says that speech acts conveyed through language are not just reporting events but are also used to do things such as making promises, threatening, giving advice, allowing [3]. The conclusion of these experts is that an utterance can express the attitude of the speaker so that the speech partner can receive the implied message and act in accordance with what was intended by the speaker.

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According to Wijana (1996), there are three types of actions related to speech, namely locutionary acts, illocutionary acts, and perlocutionary acts [4]. One of these speech acts is an illocutionary act which is used to do something by speaking. The illocutionary act is referred to as The Act of Doing Something. Illocutionary speech acts contain intentions related to who is speaking, to whom, when, and where the speech act is performed. In line with the opinion of Rahardi (2009) who said that illocutionary acts are speech acts that foster influence on the interlocutor [5]. Based on the understanding of illocutionary acts, there are certain intentions that the speaker wants to convey to the speech partner, and the speech partner is expected to act in accordance with what the speaker wants. One of the illocutionary speech acts is a directive speech act. According to Leech (1993), directive speech acts are speech acts intended by speakers to influence the interlocutor to take an action [6]. Yule (2006) has the same opinion as Leech that directive speech acts are speech acts to tell others to do something [2]. Rahardi (2009) also argues that directive speech acts are speeches to influence the interlocutor to take the desired actions, such as ordering, pleading, advising, and recommending [5]. So, the purpose of directive speech acts is to require actions from the speech partners that are in accordance with the speaker's intentions and are expressed with strong and subtle cues (Blum Kulka in Kartika, 2010) [7].

According to Ibrahim (1993) there are six types of directive speech acts, namely speech acts begging (requests), asking (questions), orders (requirements), prohibitions (prohibitives), granting permissions (permissive), advising (advisories) [8]. According to Searle in Gunawan (1994) there are five types of directive speech acts, directive speech acts ordering, pleading, suggesting, advising, and challenging [9]. According to Syahrul (2008) there are five types, namely directive speech acts ordering, pleading, suggesting, advising, and challenging [10]. Based on some of the opinions of these experts, it can be concluded that there are seven types of directive speech acts, namely the speech acts of ordering, begging, demanding, suggesting, asking, forbidding, and allowing.

The research study that is relevant to the research entitled "The Village Boy" Directive Speech Acts, among others, is entitled "Analysis of Politeness at This Talk Show Event" by Rafita (2020). The results of the study that he found the most dominant among the six maxims (maxim of wisdom, generosity, praise, humility, agreement, and maxim of sympathy) is the maxim of generosity. The maxim of generosity in this study can help the interlocutor, respect the interlocutor and care for the interlocutor by using polite language [11]. Furthermore, Saputra (2014) entitled "Actions of Directive Speech in the Novel Tanah Haram ke Ranah Minang by Ummuki: a Pragmatic Review. The most dominant research results found were directive speech acts in the question category of

six types of speech acts (requests, questions, orders, prohibitions, granting permissions, advisors). The directive speech acts of questions in the study varied, namely using questioning words (where, what, why, where, to where, and who) [12]. The difference between this research and previous research is in the aspect of directive speech acts in "Novel The Village Boy" with a Minangkabau cultural background. In Minangkabau culture when communicating, a person is required to use polite language and maintain ethics so that communication goals are achieved properly.

This study aims to describe the types of directive speech acts in the novel *The Village Boy*. *The Village Boy* is a person named Buya Syafii Maarif. "The Village Boy" is an inspirational story from Buya Syafii Maarif's childhood. Syafii is the son of a Datuk named Makfirah from Calau Village who has high aspirations. He was an intelligent child since he was in a Council School. After graduating from the Council School Syafii continued his education at Madrasah School in Lintau. Syafii wanted to continue his education at Mhammadiyah in Yogyakarta but his parents died. He felt many obstacles to becoming a successful person. However, Syafii delayed entering his dream school. He remains determined to move forward and succeed. Ahmad Syafii Maarif managed to become a national figure and teacher of the nation. He is a person of faith, very sensible, wise, honest and consistent in fighting for cultural values and had great respect for other religions.

## 2. RESEARCH METHOD

This study uses a descriptive method. The data of this research is sourced from written data about directive speech acts in the novel "The Village Boy". The method used is the listening method and the note-taking method [13]. Furthermore, to analyze the data, the matching method was used and the data analysis technique used the DEST technique (Determining Element Sorting Technique) [13].

## 3. RESULTS AND DISCUSSIONS

The results of the directive speech act politeness research in the novel "The Village Boy" found the form of directive speech acts ordering, pleading, demanding, suggesting, asking, forbidding, and allowing. In addition, it was found through the illocutionary power of subtle cues and strong cues. Based on the results of the research, it was found that each of the directive speech acts was marked by a marker modality and illocutionary power of subtle and strong cues. This research is different from previous

research. The difference is mainly in the titles of the novels discussed and the results found are only six types of directive speech acts and study does not discuss subtle and strong signs of illocutionary speech acts.

### 3.1. The Directive Speech Act Of Telling

The directive speech act of telling contained in the novel *"The Village Boy"* uses *modal markers*. In addition, it was found that the *illocutionary power of subtle cues*, the *illocutionary power of subtle cues using interrogative sentences*, and the *illocutionary power of strong cues* were found. The form of using directive speech acts through modality markers is found in Makrifah's conversation with Rasyid. Data (1) "Try to talk first. If it's hard, you can bring him here. We'll talk about it as a family." and "Think of your son, Julai. He's your proud son, right?" The test marker in the speech means, Makrifah ordered Rasyid to communicate with his wife for the sake of his son, Julai. Rasyid agreed. In addition, it was found that speech acts ordered *the illocutionary power of subtle signs*. Data (2) Fathiyah's speech to her husband *datuak* "Datuak knows, I am very happy here. I want to be here a little longer." Fathiyah felt herself getting weaker due to her illness and hinted subtly to invite her husband with her baby (Pii) to enjoy nature because Fathiyah likes being in the open and feeling God close to her. *Datuak* responded to his wife's request because he felt love for each other, "... While holding his soulmate, together he knelt on the ground...". Data (3) directive utterances command the *illocutionary power of the subtle signs* spoken by *Etek Bainah* telling Syafii to cook rice using the interrogative sentence "Are you home?" and the sentence question "Come on, are you cooking rice again, like yesterday?" in addition, the directive speech acts of *strong illocutionary power of cues* are found in the following data. The directive's speech act requires strong illocutionary power. Data (4) says that Matuddin firmly supports Pii to continue his education in Java. "Just take into account that I support him."

### 3.2. Directive Speech Act of Requesting

The directive speech act of pleading in the novel *"The Village Boy"* is marked with the markers *please*, *beg*, and *hopefully*. In addition, it was found that the directive speech act requested *the illocutionary power of subtle signs* and *the illocutionary power of strong signs*. The directive speech of requesting (5, 6, 7) contained in the novel *"The Village Boy"* is marked by the modality markers of *please*, *beg*, and *hopefully*. Data (5) the directive speech act of pleading is marked with the modality of *pleasing* "Please

take care of Pii, Inah,” said Makrifah. “I’ll see him often.” *Datuak* Makrifah’s speech pleaded with Bainah so that Bainah could help him to take care of Pii (Syafii) who was still a baby whose mother left him because she died. *Datuak*’s hope was approved by Bainah and Bainah’s husband “Don’t worry Brother.” The data directive speech act (6) is indicated by the modality of *begging* “Sir, don’t give up, Sir,” Julai *begged* desperately. “There is still hope. Mom is still waiting for you to come home.” Julai begged Rasid that his father would give hope to Julai (his son) to go home while Rasid still didn’t want to go home. Data (7) Syafii told his friends Julai and Makdiah about the story of the electric lamp in a hotel in Padang... “Yes, the lamp. Shaped like a ball. That’s why it’s called a light bulb. Round.” his friends were confused when Syafii told him about electricity and electric light bulbs. Based on that story they (Syafii, Julai, and Makdiah) begged and hoped to God that the Calau area would also have electricity like the city...” Hopefully Calau Village will also...”. Data (8) is a directive speech act with subtle illocutionary power. The expression of subtle gestures said that Fathiyah pleaded with her husband *Datuak* “*Datuak* knows, I am very happy here. I want to be here a little longer.” Fathiyah felt herself getting weaker due to her illness and her speech implied subtly that she wanted her husband and baby (Pii) to enjoy nature because Fathiyah liked being in the open because Fathiyah felt like God was close to her. *Datuak* agreed to his wife’s request “...while hugging his soulmate, together he knelt on the ground...” Directive speech acts asking for another form were found in speech acts with strong illocutionary power oriented to data pressure on data (9) and (10) without using verb modality markers. Data (9) *Mak* Maran pleaded with *Etek* Lamsiah not to fight anymore “Okay. I don’t want to with you. I surrender.” Then the two women reconciled. Data (10) Nalam urges Zainal to apologize to his friend for fighting “Try! I want to see if you make peace at school tomorrow!” while Nalam as a teacher does not know who is at fault. Zainal does not accept being forced to apologize to his friend because Zainal is innocent “No way, Sir. How can there be peace!”, peace requires an apology, sir?. we’re not wrong. He’s the one who hit Pi’l first.”

### 3.3. The Directive Speech Act Demands

The form of directive speech acts demands that in the novel “The Village Boy” there is a modality marker must. The data directive (11) modality marker must occur between Fathiyah and her baby (Pii)... “Pii darling... Pii darling... if I’m not here, you have to be a strong, wise and sensible person.”. Fathiyah urges her baby to talk with affection and demands that her baby be a strong, wise and sensible person. The child choked as if he

didn't accept his mother's words because his mother's gesture was pathetic. "The baby was choking, as if he wanted to say something too soon." Furthermore, it was found in data (12) that directive speech acts demand the illocutionary power of subtle signs, meaning that Rasyid took his wife Salma for a walk while talking about her household problems "I want to talk to you". Rasyid tried to persuade his wife "Let's go, let's go for a little walk together?" asked Rasyid but Salma refused "I don't want to. Just say what you want to say." Data (13) found that directive speech acts demand strong illocutionary power of urge to mean, Fathiyah urges her husband to keep working even though he is sick because her husband has to support the family. Fathiyah remains strong "In life, there are (things that) come and go. Things that need to happen, happened. Humans can only surrender."

### 3.4. Directive Speech Acts Suggest

The directive speech act of suggesting in the novel "The Village Boy" is marked by the modality markers *must ask*, and *better*. Data (14) directive speech acts suggest modality markers should be spoken by Bainha to Wahid so that Syafii is advised to go to school "You have to go to school, son. At least the Council School," and was supported by Wahid while Syafii responded calmly. Furthermore, Wahid advised Syafii "There are many ways to stand out without having to fight! With intelligence and nobility one can succeed, if God allows it." That is, successful people do not have to fight but with intelligence and nobility that makes someone successful. Data (15) is a marker asking for Syafii's directive speech act to apologize to his *Oncu* "I'm sorry, *Oncu*. I didn't know," whispered Syafii. *Oncu* suggested to Syafii that her household secrets shouldn't be known to people, "Well, I just told your father and I asked him not to tell a lot of people just yet... we are still trying to adjust...", Data (16) has a better marker in the directive speech act suggesting "Instead of complaining constantly, you better try. Don't give up easily, especially because of a misunderstanding. Problems are common in life." That is, Rasyid is advised to make peace with his wife because disputes in the household should be resolved amicably between husband and wife. Rasyid went silent. Data (17) directive speech acts suggest through the illocutionary power of subtle signs in the quote "You are smart." Meaning, Aminah suggested to Syafii... "Well... I just like to repeat lessons". The message she conveyed implied that being a smart person must be diligent in studying. Data (18) Uwo (Mai's mother) advised Mai that her son was crying because he was hungry and his mother urged Mai to carry him and feed him

"Your son is hungry, Mai" His mother shouted, calling him by his nickname. *Datuak* was disappointed in his mother because his mother couldn't wait to take care of his son.

### 3.5. Directive Speech Acts Asking

The directive speech act of asking is found in the form of ordinary questions and rhetorical questions. Directive speech acts in the form of ordinary questions and rhetorical questions are as follows. The directive speech act of asking in the usual form is found in that data (19) Syafii asked Salma "...You can't sleep?" because her face seemed to lack sleep. He asked why Salma couldn't get up in the morning and Julai replied that she was thinking about her mother because she kept talking so she was dizzy and couldn't sleep. I'm tired of hearing *Mak* talking all the time... I don't know what... if you really want to go back to your father, you just have to say...". Data (20) directive speech acts ask in rhetorical forms, that is, a rhetorical question that does not require an answer. In this case Rasyid asked Salma that Rasyid's question had actually been answered by Salma "You called me?" Salma was surprised that her husband was suddenly in front of her because he had been missing all this time. Salma asked her husband "...where have you been all this time." Actually, Salma has known all along the whereabouts of her husband, which her husband doesn't need to answer. This is implied in the speech "Where are you. *Kak Tuo?* Forgive me. I just heard from Syafi'l that you... if you..." "Forgive me. I just heard from Syafi'l that you... if you..."

### 3.6. Speech Acts Forbidding

The directive form of forbidding speech acts contained in the novel "The Village Boy" is marked by a modality marker of *don't*. Data (21) Rahman forbids Syafii from thinking too long with the speech "Don't think too long, Syafi. Opportunities don't always wait for you?", meaning that Syafii must immediately make his decision whether to give a speech at the mosque because this opportunity is a step to success. In addition, the directive speech acts if illocutionary power signal strong data (22) Maran, Makrifah's second wife, forbade Lamsiah emotionally saying that she interfered in her household affairs "You don't have to control my life! You have no right to control it!" Lamsiah as the third wife live in the house because he husband told her "I don't want to interfere in your life, but today I was told to stay by Makrifah." Furthermore, the data (23) utterance of the subtle signal power directive means that Sanusi force syafii to enter the driver's school because Sanusi is responsible for Syafii "You have gone far to Java to chase

your hopes of entering a madrasa and now you want to quit and go to a driving school?" Syafii's goal to go to Java was to continue his education to a madrasa, not to a driver's school.

### 3.7. Directive Speech Acts Allowing

The directive speech act of permitting in the novel "The Village Boy" is marked by the modalities of *please*, *let*, *bless*, and *saying goodbye*. Data (24) directive speech act marker please on "Please come in, Onga! Sanusi visited Syafii's house, it turned out that the guest who came was his old teacher. Sanusi greeted Syafii "How are you, dear student?" I heard you graduated from Madrasah Muallimin?" My niece is top of the class. Data (25) directive speech act marker let, Syafii told his father. "You never dreamed of going to school... but... you will try to be independent there." Makrifah replied. "That's the land of Java, son. Overseas land. Even you have never been there in your life." Syafii kept trying to convince his father "Let me try it, Father. I will come back if I can't live in the overseas land. I will come home." Finally, Syafii's intentions came true." Data (26) Makrifah was surprised when his father heard his son's statement that he really wanted to go abroad "You always want to go" and Syafii said "You never dreamed of continuing your education... but... when the opportunity came, you wanted to take it. I understand... I will try to be independent there." Finally, his father allowed it. "Go, son. Go. I give you my blessings." Data (27) the sign of goodbye was conveyed by Sanusi to Syafii's father. Sanusi tried to convince Syafii's father to allow him to study in Java. "I have also studied there... There is always a way if we have the will. I finally made it." Finally, Syafii was allowed by his father and left his son to Sanusi. "I understand, *Datuak*..." "Okay, then, I'll say goodbye." Data (28) is a directive speech act that allows through the illocutionary power of a strong sign that Makdiah is sad because his parents died and must live independently. Then, Makdiah said goodbye to his friend "I will go, My mother just died." Hasan is also sad to see his friend "What are you doing?" Hasan asked curiously. "Have you met Pii, Julai, Zainal?". Makdiah was not willing to meet his other friends. "It will feel heavier..." Furthermore, the directive speech act allowed the illocutionary power of subtle data cues (29) Syafii told *Etek* Lamsiah that some of his friends were going to trade in the downstream city of Payakumbuh and Syafii wanted to come with his friend "From a fellow friend in Madrasah. It looks like there are quite a few of them who will trade there. I'm thinking of going with them." Lamsiah suggested to Syafii to ask his father's permission so that he would know a strategic trading place.



"Your father will come here in a few days. How about you talk to him first? He has more understanding of the trading places and their lands." Syafii agreed.

## 4. CONCLUSION

Based on the results of the research entitled "Directive Speech Acts in the Novel The Village Boy" found seven types of speech acts, namely commanding, pleading, demanding, suggesting, asking, prohibiting, and permitting. The seven types of directive speech acts in the novel respectively found direct speech acts using modality markers and indirect speech through speech acts with subtle illocutionary power and strong illocutionary power. The most dominant research results found were directive speech acts of allowing which were marked by the markers please, let, bless, say goodbye and found the illocutionary power of subtle signs and strong illocutionary powers.

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