

## Analysis of Speech ACTS in the Film "Sang Prawira" on Youtube Showcases

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### ABSTRACT

The purpose of this study is to describe the forms and types of speech acts in the dialogue of the film "Sang Prawira". The subject of the research is the film "Sang Prawira", while the object of the research is speech acts. The data collection methods used are the observation method and note-taking techniques which include data reduction, data evaluation, data presentation, and drawing conclusions, followed by data validity techniques. The results of the study show that there are three forms of speech acts and three types of speech acts in the dialogues of the film "Sang Prawira". This film serves as a good medium to understand pragmatics realistically through the characters' utterances. The results of this study are expected to theoretically and practically contribute to the development of linguistics, specifically pragmatics and its application in analyzing audio-visual media

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## **INTRODUCTION**

In today's world, social media has become a primary need for humans in carrying out their daily activities. Its diverse uses extend beyond entertainment to information, learning, and cross-border friendships. Access to information through social media can be seen in the numerous applications that have emerged along with the rapid development of information technology, including WhatsApp, Instagram, Facebook, TikTok, YouTube, and various other digital platforms. According to Van Dijk (2013), as cited by Nasrullah (2016: 11), social media is a platform that focuses on the user's presence, facilitating their activities and collaboration. Therefore, social media can be seen as an online medium that strengthens relationships between users and serves as a social bond in cyberspace.

One frequently used and very popular application for watching videos is YouTube. The YouTube platform offers a wide variety of video content, ranging from daily vlogs and music videos, educational tutorial videos, documentaries, feature films, live videos, and more. One type of entertainment that has a high viewership rate on YouTube is movies. Film is a mass communication medium in the form of interactive video that offers both high entertainment value and educational value. Wibowo (in Rizal, 2014) states that film is a tool for conveying various messages to the general public through storytelling. It can also be interpreted as a medium of artistic expression for artists and filmmakers to express ideas and narrative concepts. Film is a moving picture that embodies the visualization of a society's culture.

Film is inseparable from conversation, dialogue, and the use of language. The dialogue spoken by the characters in a film has the primary purpose of conveying information in the form of thoughts, intentions, ideas, and feelings, both directly and indirectly. This dialogue is always accompanied by facial expressions, intonation, and body movements (kinesics) that emphasize the meaning of the utterance. Rintonga (in Devianty, 2017: 227-228) states that language is a means of communication among members of society in the form of sound symbols produced by the human vocal tract. The definition of language encompasses two main areas. First, the sound produced by the vocal tract and the meaning or significance implied within the sound wave itself. Sound is a vibration that stimulates our hearing. Second, meaning or significance, namely the content contained within the sound wave that causes a reaction to what we hear.

## **LITERATURE REVIEW**

Conversations in films must also pay close attention to the context of the scene, not simply equate them with everyday communication without considering the context. Contexts in real life and in the world of cinema must always be used as a basis when interpreting a sentence or utterance. Every utterance uttered by actors in a film is inseparable from social communication factors. Actors communicate verbally with each other, and these conversations are contained in a dialogue script. The dialogue used by actors in films is specifically designed to convey a purpose, supported by cinematographic elements, body language, and character expressions.

According to Effendy (in Oktavianus, 2013: 3), films on YouTube are a powerful social media platform not only for entertainment but also for education and information. Social media has a strategic function in strengthening and expanding advice or moral messages to be shared with the wider community. The message conveyed through films takes the form of sentences that create a specific perspective for the viewer (Widayanti, 2019: 180). Therefore, each person or audience may have different preconceptions when interpreting an utterance, which are adjusted according to their situation and experiences.

To avoid misunderstandings and to examine meaning in depth, pragmatics is essential. Austin (in Jumanto, 2017: 67) states that a speech act is a direct form of speech used to demonstrate the purpose of a complex interaction. In a speech act, the primary focus is on the meaning or significance of the action within the utterance. Meanwhile, George Yule (in Oktapiantama & Utomo, 2021) argues that a speech act is a form of behavior in conveying a message that will result in a reciprocal interaction with the interlocutor. Speech act theory explains that language use is the speaker's way of communicating intent or purpose, and how the listener (interlocutor) interprets what the speaker conveys. Understanding the meaning conveyed by someone will be much more comprehensive if we delve deeper into it through the study of pragmatics, as pragmatics examines meaning as influenced by context.

This study examines the film "Sang Prawira" because its dialogues contain numerous linguistic phenomena related to pragmatic aspects, namely locutionary, illocutionary, and perlocutionary speech acts, as well as various forms of speech acts such as declarative, interrogative, and imperative. Sang Prawira is unique and interesting because it is based on a true story, telling the story of a young man from a humble family who aspires to become a police officer. Remarkably, the film directly involves many active police officers as its cast and even received a MURI record award for the film with the most active police officers. This film is the fourth film produced by the Indonesian National Police (POLRI) to showcase police professionalism in carrying out their duties and introduce the various cultures, customs, and social values of the North Sumatran community. Based on this background, this study aims to describe and analyze the forms of speech acts (declarative, interrogative, and imperative speech acts) and the types of speech acts (locutionary, illocutionary, and perlocutionary) used by the characters in the dialogue of the film "Sang Prawira" on YouTube. The results of this study are expected to provide theoretical contributions to the development of pragmatics and practical contributions as a reference in learning Indonesian language and literature, especially in the material of drama text analysis and linguistics, as well as being a reference for filmmakers in composing natural and meaningful film dialogues.

## **METHODOLOGY**

This study employed a qualitative descriptive design. Qualitative descriptive research is a research method that aims to describe, analyze, and interpret phenomena that occur naturally and as they are within the research subjects. The approach used in this study is pragmatics, which examines the meaning of language as it relates to the context of its use. The subject of this study was the film "Sang Prawira," directed by Ponti Gea and broadcast on YouTube. The object of this study focused on speech acts, including the forms of speech acts (declarative, interrogative, imperative) and types of speech acts (locutionary, illocutionary, and perlocutionary) found in the dialogue between the film's characters.

The data source for this study was oral speech (dialogue) from the actors or characters in the film "Sang Prawira." Data collection was carried out using the listening method (observation) followed by note-taking. The listening method involved carefully listening to all conversations in the film "Sang Prawira" on YouTube. The listening process was repeated to ensure no data was missed. Afterward, the researcher used note-taking techniques to inventory and transcribe the dialogues identified as containing speech acts into data card format.

The data analysis techniques used in this study adhere to the stages of systematic qualitative data analysis. The first step is data reduction, which is the process of selecting, focusing, and simplifying raw data in the form of speech transcriptions into categories of speech act forms and types. The second step is data presentation, where the reduced data is classified into analysis tables to facilitate understanding of the research findings. The final step is drawing conclusions (verification), which summarizes the analysis results based on the established pragmatic theoretical foundation. To ensure the credibility of the research results, the researcher also used triangulation, or data validity testing, by consulting with experts (supervisors) and relevant theoretical references. using the listening method (observation) followed by note-taking. The listening method involved carefully listening to all conversations in the film "Sang Prawira" on YouTube. The listening process was repeated to ensure no data was missed. Afterward, the researcher used note-taking to inventory and transcribe dialogues identified as containing speech acts into data card format.

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## RESULTS AND DISCUSSION

Based on data collection and in-depth analysis of the characters' dialogue in the film "Sang Prawira," a wide variety of pragmatic phenomena were discovered. The dialogue in this film serves not merely as a means of conveying the storyline, but is also rich with speech acts that represent complex social interactions, hierarchies, familial ties, and assertiveness within the police force. The following is a detailed explanation of the forms and types of speech acts found. Speech Act Forms in the Film "Sang Prawira" Speech acts can be classified into three types based on their form: declarative, interrogative, and imperative. These three forms are used by speakers according to their communication goals and the desired effect on their interlocutors.

### *Declarative Speech Acts*

A declarative speech act is a speech act used by a speaker to make a statement so that the listener pays attention to the information being conveyed. In this film, declarative forms appear frequently, especially when the characters are recounting their life stories, presenting facts, or providing explanations. One example of a declarative speech act in this film is:

*"We have a large field."*

Context of Speech: This utterance is uttered by one of the characters to provide information to their interlocutor regarding their asset ownership. This utterance literally conveys the information or fact that the speaker's family or group owns a large area of agricultural land. Pragmatically, this declarative speech act aims to emphasize the economic situation or convince the interlocutor of the financial capabilities of the land. There is no command intended in this sentence; it is purely an assertion or statement of fact.

Other examples:

*"We have received information from the Indonesian National Police Education Institute that the best graduates of the 2019 police academy were sent from the North Sumatra Regional Police."*

Context: This sentence was uttered by a leader or police officer in an official forum. It is a purely declarative sentence that informs an important announcement. This utterance serves an assertive function, conveying the institution's pride in its members' achievements, which significantly influences the motivation of other members.

### *Interrogative Speech Act*

An interrogative speech act is an utterance intended to request information, an answer, or confirmation from the interlocutor. This form is characterized by the use of question words or interrogative intonation.

In the film "Sang Prawira," interrogative sentences are often used to show concern, investigate a case, or even as rhetorical questions to reprimand subordinates.

Consider the following dialogue excerpt:

*"How's your homework? Is your homework ready?"*

Context of the utterance: This utterance is spoken by a character (parent/older sibling) to a schoolchild. This interrogative sentence is used to inquire about the child's progress on their homework. Pragmatically, despite its

questioning nature, this utterance also conveys the value of family members' supervision and concern for their child's education.

Another example containing emotional content:

*"Why wasn't I told that my mother was sick all this time?"*

Context of the speech: Horas utters this interrogative sentence in a disappointed and sad tone when he learns that his mother has been hiding her illness. This utterance does not merely demand a logical answer, but rather a form of emotional protest (an expressive speech act) from a child who feels guilty and has lost the opportunity to care for his mother. The interrogative form here is very powerful in building audience empathy.

*"What's your reason for letting the suspect escape? You know..."*

Context of Speech: This interrogative sentence is used by a superior to a subordinate in a tense situation. This question serves a dual purpose: as both a direct interrogation and a harsh reprimand. The speaker's question implies sharp criticism of the subordinate's negligent performance, demonstrating the strict hierarchy within the police force.

### ***Imperative Speech Acts***

An imperative speech act is an utterance that contains the intention of requiring the addressee to perform the action mentioned in the utterance (ordering, requesting, or prohibiting). The film "Sang Prawira," set in the life of a police cadet, is rich in imperative utterances, both within the strict Batak family environment and within the police academy.

Examples of imperative utterances:

*"Horas, wake up son."*

Context of the utterance: This utterance is a form of imperative speech act because it contains a command or invitation to the interlocutor (Horas) to immediately wake up from sleep. The mother uses a direct command sentence but ends it with the greeting "son" which shows emotional closeness (politeness).

*"What are you doing, Gomgom, come on, come on, hurry up."*

Context of Speech: This imperative sentence is used in the context of training or discipline. The speaker uses a direct, firm command ("come forward," "hurry up"), reflecting the instructor's firmness toward the students. There is no room for the interlocutor to refuse this instruction.

*"Call that, get down, get down!"*

Context of Speech: Mrs. Tiur orders her subordinates with a loud imperative to get down and call Mrs. Horas to collect the debt. The use of the imperative sentence here demonstrates the speaker's economic power relationship with her interlocutor.

### ***Types of Speech Acts in the Film "Sang Prawira"***

According to the concept of pragmatics proposed by J.L. Austin, language acts are divided into three main types: locutionary acts (literal meaning), illocutionary acts (pragmatic force/speaker's intention), and perlocutionary acts (effect on the interlocutor). All of these types are clearly identified in the screenplay of the film "Sang Prawira."

### ***Locutionary Speech Acts***

Locutionary speech acts are speech acts that express something using the meaning of words or sentences according to their basic (literal) meaning. In locutionary speech acts, the information conveyed is factual and without any ulterior motives. For example, in the sentence "We have a large field," this utterance literally states control over a plot of land. The meaning perceived by the interlocutor is simply information about the field, with no obligation to respond, other than to agree with the information.

### ***Illocutionary Speech Acts***

Illocutionary speech acts are speech acts that function not only to inform but also to perform an action (the act of doing something). Illocutionary utterances contain illocutionary force, such as ordering, promising, apologizing, threatening, and advising. Based on the data, the illocutionary utterances in the film "Sang Prawira" can be divided into several categories, such as directive, assertive, and expressive illocutions.

Example of a Directive (Ordering/ Advising):

*"If you love your profession, do it sincerely for..."*

Context of the utterance: This sentence is spoken by a senior or officer to Horas, who has become a member of the police force. The illocutionary force in this utterance is "advising" and "directing." The speaker intends to provide moral instruction so that Horas carries out his duties selflessly. The effect of this directive illocutionary act is central to shaping the main character.

Example of an Expressive Illocutionary Act (Apologizing):

*"Sorry, sir, I have a lot of homework."*

Context of Speech: Horas is telling this to the foreman at his part-time job. This utterance contains an expressive illocutionary force that expresses regret for arriving late. Horas expresses his feelings while providing a rationale for his tardiness.

### ***Perlocutionary Speech Acts***

Perlocutionary speech acts are the effects or impacts that arise in the interlocutor after hearing the speaker's utterance. Perlocutionary speech acts aim to influence the interlocutor, such as making them feel afraid, anxious, motivated, or sad.

Consider the following utterance:

*"You'd better get your son a job. I don't think you'll be able to afford his college."*

Context of the utterance: This sentence is spoken to Horas's parents. Illocutionarily, it is assertive and suggestive. However, perlocutionarily, this utterance has a profound psychological effect on the listener. This utterance produces a perlocutionary effect in the form of feelings of anxiety, dilemma, sadness, and humiliation for the parents who are advised to interrupt their child's education. This advice is not just words, but rather a form of mental pressure that influences the character's future decisions. This perlocutionary effect is very successfully constructed in this film to dramatize the conflict between poverty and high ideals. Another example of a perlocutionary effect is when a commander announces that the best graduates are from the North Sumatra Regional Police. The perlocutionary effect created in other police officers is a

sense of pride, emotion, and a heightened sense of motivation for the cadets undergoing police training.

### ***The Relevance of Pragmatic Context in Character Development and Storyline***

From the discussion above, it is clear that pragmatics studies cannot be separated from film studies. The film "Sang Prawira" successfully presents a diversity of social dialects, particularly those of North Sumatra (Batak) culture, which is known for its straightforward, assertive, and high-toned communication, yet possesses a strong sense of brotherhood (family). Declarative speech is used to establish the characters' backgrounds. The director utilizes interrogative speech to explore inner conflict, seek facts in case investigations, and build emotional dialogue. Meanwhile, imperative speech dominates interactions related to police discipline and the firmness of family customs.

Through a pragmatic approach, we can see that the dialogue "Call that, get down, get down!" is not simply a literal command (locution), but rather a reflection of social stratification and the power of capital in a region. While the choice of words has the potential to violate maxims of politeness, in the context of film, it is essential to depicting true social reality. Similarly, the research by Enina et al. (2026) regarding netizen politeness in the YouTube public space, even in film dialogue, the dynamics of compliance and violation of communication norms are used as a tool to enliven the atmosphere and characterization of characters.

## **CONCLUSIONS AND RECOMMENDATIONS**

Based on the problem formulation, data analysis, and research findings, several key conclusions can be drawn. First, the film "Sang Prawira," broadcast on YouTube, contains a rich array of pragmatic linguistic phenomena, particularly regarding speech acts. The dialogue between characters in the film is dominated by three main forms of speech acts: declarative, interrogative, and imperative. Declarative speech acts function to provide assertions and convey factual information between characters. Interrogative speech acts play a crucial role in seeking information, reprimanding subordinates, and rhetorically expressing emotional disappointment. Imperative speech acts, on the other hand, specifically represent environments that uphold discipline and hierarchy, such as police education and strict family parenting styles.

Second, examining the types of speech acts based on the speaker's intention and their effects, this study confirms the presence of locutionary, illocutionary, and perlocutionary speech acts in the film. Locutionary speech acts convey utterances with basic grammatical meaning without requiring action. Illocutionary acts (which include assertive, directive, and expressive) are used to convey hidden meanings such as advising, threatening, and apologizing. Perlocutionary acts play a vital role in dramatizing emotional effects, such as anxiety, motivation, anger, and pride in the interlocutor. Overall, the results of this study confirm that the use of pragmatic theory is highly relevant to uncovering hidden meanings and communication strategies in feature film scripts. These findings are expected to be a useful reference for further linguistic research, literary education, and the creative process of Indonesian filmmaking in the future.

## FURTHER STUDY

This research still has limitations, so it is necessary to conduct further research related to the topic of Analysis of Speech Acts in the Film "Sang Prawira" on Youtube Showcases in order to perfect this research and increase insight for readers.

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