

THE PHENOMENON OF SPEECH ACTS IN THE SUNDANESE NOVEL ISTRI-ISTRI NU DIPIHORMAT BY MEMEN DURACHMAN

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ABSTRACT

This research is motivated by the importance of understanding the context of speech and speech acts to avoid misunderstanding in understanding speech. The source of the research data is the Sundanese novel *Wife-wife nu Dipihormat* by Memen Durachman because Sundanese novels have many messages about life and are one of the efforts to preserve the Sundanese language. The purpose of this research is to find out the speech acts in the dialogue of Memen Durachman's novel *Wife-Wife nu Dipihormat* through Austin's theory. The method used is the descriptive analytical method using data collection techniques in the form of literature review and data analysis. The results of the study show that of the 385 dialogues in the novel, the forms of speech acts found in this novel are locations with a total of 202 utterances, illocutionary acts with a total of 193 utterances, and perlocutions with a total of 228 utterances. The results of this study can be used as an alternative in paguneman learning that is by KIKD, so that it can be an effort to preserve Sundanese.

Keywords: speech act, dialogue, novel

BACKGROUND

Humans are never separated from speech acts, the reason is because they are social beings and always do communicate or interact with other humans. Speech acts Pragmatics according to Morris is the relationship between signs and interpreters (Tarigan, 2015), interpreters here mean language actors who understand each other in speaking and share the same views so that the speech acts are essentially necessary to understand because by understanding speech acts we can know and understand the intent and purpose of the speech partner's speech according to the context so that the speaker can predict the address or intention that will be conveyed to the speech partner so that the speech partner can carry out what the speaker wants, or simply giving information, besides that understanding speech acts can be used in learning *paguneman* material which is included in KIKD local content in 2013 revised 2017 number 3.1, which explains that:

Peserta didik Memahami dan mengidentifikasi kaidah, bentuk, struktur teks, dan unsure kebahasaan dalam paguneman tentang menyapa, memperkenalkan diri, berpamitan, meminta izin, mengucapkan terima kasih, dan meminta maaf, serta menanggapiinya, sesuai dengan fungsi sosial, struktur teks dan unsur kebahasaan.

Students understand and identify rules, forms, text structures, and linguistic elements in *paguneman* about greeting, introducing themselves, saying goodbye, asking permission, saying thank you, and apologizing, and responding to them, according to social functions, text structures, and linguistic elements.

It can be concluded that speech acts are necessary things to understand because speech acts can be used and even improve student's understanding in the lesson *paguneman*, this material can also be practiced in novels as learning media *paguneman* or it can also be used as a novel learning object to understand the contents of the novel. The novel itself is a prose literary work, according to Sari (2021) The novel originates from the English language whose origin is from the Italian language *novella* and has the meaning "a story or a piece of story", there are also those who interpret it as a small new item (Lubis, 2020), while Nisya and Komalasari (2020), explained that the word novel comes from Latin *novellus*. *Novellus* formed from the words *novus* which means new, is called new because the form of the novel is a literary work derived from other literary works, namely poetry, and drama. Bijung et al (2022) also explained that novels are fictional literary works, and generally novels have discussions about events or problems in real life, novels include literary works that contain long essays with the plot of events experienced by the characters in the novel, this fictional work is also made using language that good and interesting story.

This study refers to Austin's theory of speech acts. The speech act according to Austin (Saifudin, 2019) is when the speaker uses the speaker's language not only to produce a sequence of sentences but also to perform an action. In conclusion, speech acts are utterances that match the context and intentions of the speaker. Austin divides speech acts into three namely, locutionary acts, illocutionary acts, and perlocutionary acts. first, locutionary according to Suratiska (Izar et al., 2022) that locutionary action is an act when speaking when the speaker has the intention to tell something with words or sentences that are following the actual meaning of the words and the sentences are by the syntax. Second, illocutionary according to Habermas (Saifudin, 2019) that illocutionary action is the act of doing something based on what is said. Illocutionary also has a meaning, namely what is to be achieved by conveying the intention to achieve something. Speeches can have certain powers, for example, they

can create new things, change someone to do something, change circumstances, and so on. Wijana and Rohmadi (Rosyidi et al., 2019) also explained that in communication sometimes speech is conveyed by speakers with other intentions, namely with a specific goal to be achieved by speakers to speech partners. Third, perlocutions according to Surastina (Izar, et al 2022) is perlocutionary refers more to the effects produced after the utterances are uttered by speakers, it can also be interpreted that perlocutionary speech acts are the effects of speech acts on speech partners.

Today many researchers study speech acts in various novels, life, or those related to discourse analysis on social media. Not many researchers use Sundanese novels as sources in speech act research because their educational or research background does not focus on Sundanese culture and language, for example in the study conducted by Farrah Fitriah and Siti Sarah Fitriani (2017) entitled "Analisis Tindak tutur Dalam Novel Marwah Di Ujung Bara Karya R.H. Fitriadi" or by Rosary Iriany (2020) entitled "Analisis Tindak tutur dalam Novel Surat Kecil Untuk Tuhan Karya Agnes Davonar" and many other speech act studies in other novels use more data sources in the form of novels in Indonesian or English, even though the Sundanese novel itself is no less interesting to study because it has elements that are also varied in language and culture. In the Sundanese language itself, there is the term *undak-usuk basa* on the use of language that is adapted to the speech partner, namely, *basa loma*, *basa lemes*, and *basa kasar*. The Sundanese novel also has a big goal as a cultural record so that it becomes a field of literature that can preserve the Sundanese language and culture. Even though Sundanese novels are quite good novels, in this era, children's interest in reading Sundanese novels is still lacking, even though Sundanese novels are full of life lessons, of course, consciously or not, it can increase the reader's knowledge in increasing vocabulary in the language. Sundanese and is an effort to preserve it, no less importantly Sundanese novels are very suitable for use as learning media in *paguneman* for having various examples in his conversations. Sundanese novels also contain life lessons according to the Sundanese point of view, for example in the novel *Istri-istri nu Dipihormat* by Memen Durachman (2021). The novel *Istri-istri nu Dipihormat* by Memen Durachman describes socio-cultural changes filled with problems of Love. Because they don't feel happy in their household, they have an affair. But in the end, they repented of their wayward behavior. Judging from the summary of the contents of the novel, it appears that there are a lot of messages that the author wants to convey, of course, the effort to be able to understand deeper meaning is to understand the context of the speech in the dialogue and because in previous research there was only one researcher who studied the novel, namely the thesis title *Novel Istri-istri nu Dipihormat Karya Mémén Durachman (Tilikan Struktural jeung Psikologi Sastra)* by Dini Novianti Rinal Diani, thus making researchers interested in studying the forms of speech acts in the novel.

The purpose of this study is to describe the forms of speech acts in the dialogue of the novel *Istri-istri nu Dipihormat* by Memen Durachman through Austin's (Saifudin, 2019) theory using the descriptive method. Austin's theory was taken because the point of view in the novel is not fixated on what is behind it. After all, it appears more transparent compared to the speech in direct speech, so Austin's theory which looks at speech acts from the speaker's point of view can also be used and is effective in research. This research has several things that distinguish it from previous research, namely, first, the research data source is still up-to-date and there are no researchers who have examined speech acts. Second, the research data source uses

Sundanese novels, where research on speech acts is rarely carried out. This makes researchers interested in conducting research.

RESEARCH METHOD

The research method used in this study is a descriptive method with a qualitative approach, according to Sugiyono (2022) is a scientific way to get data with specific goals and uses and pay attention to four keywords, namely the scientific method, data, purpose, and usability. This study uses an analytical descriptive method, called descriptive because the research is carried out in natural conditions to interpret the phenomena that exist in the research object (Ratnawati & Suryaman, 2019). This analytical descriptive method is used to describe and analyze the speech acts in the dialogues of the novel *Istri-istri nu Dipihormat* by Memen Durachman. The approach used is a qualitative approach, according to (Wekke, 2019), the Qualitative approach is a method that has a type of data that is qualitative data and produced with a perspective that emphasizes characteristics, nature, quality, and objects (subjects) that are connected. Based on the objective, qualitative research aims to interpret social phenomena. The technique used in this research is literature review or literature study, that is, reviewing, exploring, and analyzing theories relating to reading materials related to the object of research and the theory used as a reference in research.

DISCUSSION

A. Result

Speech acts are phenomena that occur in everyday life, as well as in novels which are imitations of real life experienced by humans. Austin divides speech acts into three namely locutionary, illocutionary, and perlocutionary. The following is a sample of the results of research on speech act forms in the Sundanese novel *Istri-istri nu Dipihormat* by Memen Durachman, which took ten dialogues from each speech act form, namely:

Table 1. Speech act in Novel Dialogue *Istri-istri Nu Dipihormat* by Memen Durachman.

| Speech Act | Code | Quotation | Total |
|------------|---------------|--|-------|
| Lokusi | IIND/01/9/1/L | “Teu langkung Ibu,” kitu kecapna walikota mun kuring méré saran boh dina acara formal atawa dimana baé ari pasarandog. | 202 |
| | IIND/01/9/4/L | “Mugi kauninga ku Ibu, abdi némbé transfer kana rékening Ibu,” kitu ceunah ceuk walikota, Déwi Kania. | |
| | IIND/01/9/5/L | “Artos naon?” kuring api-api teu ngarti. | |
| | IIND/01/9/8/L | Sakapeung mah unggal kuring indit ka toko satungtung manajerna atawa nu bogana apaleun kuring datang ka tokona mah teu weléh, “Teu kedah, Ibu, hatur lumayan baé,” | |

| | | | |
|---------|-------------------|---|-----|
| | IIND/01/9/8/L | kitu basana téh, atawa: “Tos aya nu mangmayarkeun Ibu.” Teuing saha nu mayaranna. | |
| | IIND/01/10/4/L | Malah saprak kuring sakola di Amerika, bapa pok deui pok deui, “Nung, pausahaan urang beui ngagurita,” kitu ceunah. Nuhun bapa, nuhun bapa. Nepi ka kuring teu kudu béakkeun bekel najan sakola jauhna ogé. | |
| | IIND/01/13/1/L | "Hoyong janten naon atuh, Tétéh Profesor téh?" | |
| | IIND/01/13/1/L | “Hayang jadi Menteri Pendidikan. Kagok édan!” cék kuring satengah heureuy. Batur-batur ukur nyakakak. | |
| | IIND/01/16/4/L | “Program béasiswa téa kumaha?” | |
| | IIND/01/17/3/L | “Naha?” kuring héran. | |
| | IIND/01/9/6/IL | “Secur waé, Ibu. Margi Ibu tos ‘berbuat banyak’ kanggé kota Bandung,” manéhna ngiceupan. | |
| | IIND/01/9/7/IL | <i>Kuring Surti, ngiceupan deui, “nuhun!”</i> | |
| | IIND/01/9/8/IL | “Teu kedah, Ibu, hatur lumayan baé,” kitu basana téh, ... | |
| | IIND/01/17/2-7/IL | “Bu, seueur nu usul, kumaha cenah béasiswa téh teu kedah kanggé S3 di Mancanagara baé?” | |
| Ilokusi | IIND/01/17/7/IL | “Pantes!” | |
| | IIND/02/23/3/IL | “Kumaha pami urang ngayakeun seminar, ‘Hidup Mengembara di Mancanegara’?” | 193 |
| | IIND/01/23/3/IL | “Enya, alus ogé. Urang cobaan wéh atuh, nya!” Bu Déwi Kunti giak ngawalon. | |
| | IIND/01/23/4/IL | “Enya alus tah idé téh, Wi,” Bu Déwi Asri muji. | |
| | IIND/02/23/6/IL | “Muhun, mangga. Urang ayakeun di Gedong Merdéka wé nya téh?” | |
| | IIND/02/23/7/IL | “Enya. Ngarah aweuhanana kadéngé ka mana-mana!” Bu Déwi Kunti mairan. | |

| | | | |
|-----------|-------------------|---|-----|
| | IIND/01/9/1/PL | “Teu langkung Ibu,” kitu kecapna walikota mun kuring méré saran boh dina acara formal atawa dimana baé ari pasarandog. ‘Teu langkung Ibu’, ‘Teu langkung Ibu’, geunah pisan kadéngéna téh. | |
| | IIND/01/9/6/PL | “Seeur waé, Ibu. Margi Ibu tos ‘berbuat banyak’ kanggé kota Bandung,” manéhna ngiceupan. | |
| | IIND/01/9/7/PL | Kuring Surti, ngiceupan deui, “nuhun!” | |
| Perlokusi | IIND/01/9/8/PL | “Tos aya nu mangmayarkeun Ibu.” Teuing saha nu mayaranna. | 228 |
| | IIND/01/10/4/PL | Malah saprak kuring sakola di Amerika, bapa pok deui pok deui, “Nung, pausahaan urang beui ngagurita,” kitu ceunah. Nuhun bapa, nuhun bapa. Nepi ka kuring teu kudu béakkeun bekel najan sakola jauhna ogé. | |
| | IIND/01/13/1/PL | Mun diheureuyan ku papada batur. “Hoyong janten naon atuh, Tétéh Profesor téh?” Kuring ukur ngabéléhém, | |
| | IIND/01/13/1/PL | “Hayang jadi Menteri Pendidikan. Kagok édan!” cék kuring satengah heureuy. Batur-batur ukur nyakakak. | |
| | IIND/01/16/1-5/PL | “Parantos siap, Bu. Mung ...,” manéhna rada ngaharéwos. Song manéhna ngasongkeun rékapitulasi penerima béasiswa Pemkot Bandung. | |
| | IIND/01/17/2/PL | “Bu, seueur nu usul, kumaha cenah béasiswa téh teu kedah kanggé S3 di Mancanagara baé?” | |
| | IIND/01/17/7/PL | “Pantes!” | |

B. Novel

The novel is a literary work in the form of prose, the same as the view of Sumaryanto (Oktaviyani & Utomo, 2021) that the novel is a prose storytelling of an incident that gave birth to a conflict that causes a change in the fate of a character. They also added that the novel has a storyline in which dialogue is always inserted between the characters. It is intended that the reader can understand and feel the atmosphere built in the story. Whereas Iriany (2020) also gives the view that the novel has a characteristic, namely the problems in the story are complex compared to other

literary works. The novel tells the story of a character who becomes the center of attention when reading it. Judging from the several definitions of the novel that have been mentioned, it can be concluded that the novel is a fictional literary work in the form of prose and is a long essay written in narrative form, the novel tells an imitation story in real life and often inserts dialogue between characters that represent the nature and character of a character. so that a story seems obligatory to have a conflict that must be resolved by the character being told, the author provides conflict by using language that attracts attention so that the novel is liked by its readers.

Novels according to Stanton (2012) divided into two types, namely, the first is a serious novel which is a novel that was first recognized by people who have a high "literary" taste so that they can understand and appreciate more deeply the lessons of life. Implicitly or explicitly, serious novels have the intention of educating and teaching readers not only for entertainment purposes but also to provide valuable lessons to readers or invite readers to feel more deeply about the problems that appear. Serious novels also have the intention that readers can imagine as well as understand human experience which is described as a whole through facts and meanings. This literary text often provides implicit things to "occupy" the reader, and the reader himself has to fill in the "blanks" in the novel.

Second, popular novels were popular novels in their time and many liked them, especially readers among teenagers. Usually, popular novels are "up-to-date", but the content is not as deep as serious novels. Popular novels have the intention of providing a human experience. However, in conveying it, special treatment or certain analyzes are not needed to understand it. Popular literature is a recording device for inhalation and does not deal with life in any way. Popular novels are easier to read and easier to like because they only tell a story. Popular novels have no special reason to achieve an aesthetic effect, and only provide immediate entertainment from the action of the story. The problems he talks about are also light, but actual and much liked by readers, and the problems that arise tend to be monotonous.

There are several functions of the novel, including according to Iriany (2020) that apart from being an entertainment tool, the novel is also an art builder that teaches lessons and examines aspects of life, be it bad values or good (moral) values in life that lead readers to high morals. Meanwhile, because of Lina, et al (2021), the novel also has a function as a communication system to give a message to others. Sugata (2021) also added that the novel has the function of anticipating the stagnation of the social structure through its language, literary works have the function of building a cultural record for aesthetic quality in its literary works. while Kasnadi and Arifin (Arina et al., 2022) explained that by reading novels, readers can gain knowledge about the value of life as a provision for living life. Following some of the functions of the novel that have been mentioned, of course, it is very important to study his speech acts so that the reader can get messages and understand more deeply about the intent and messages that the author wants to convey.

Novel *Istri-Istri nu Dipihormat* belongs to a serious novel with a realist type seen from the content of the novel which shows a realistic side and quite heavy content through light language, the contents of the novel also prints various things not much different from current life, for example in some quotes that show the dark side of female officials in terms of indulging their desires with corruption and playing 'boy'. What's interesting about this novel is that the author of the novel is a man and takes and tells the point of view of the ten female characters listed in each chapter. Speech acts play a very large role in understanding this novel because by understanding what

is not said, the researcher feels closer to and understands each of the main characters and the characters accompanying the main character so that the messages conveyed are also more pronounced.

C. Speech Act

a. Locutionary

Austin (Saifudin, 2019) explained that locutions only convey something, convey information, state, ask, and so on. Locutionary speech obeys the conditions of truth and requires reason or sense and reference to be understood. Reference depends on the knowledge of speakers when communicating, it can be concluded that locutions only convey information and speakers have no other intentions. Of the total 385 dialogues in the novel *Istri-istri nu Dipihormat*, 202 dialogues were found that included locution and met the locutionary criteria, namely providing information and the speaker had no other intention or intended to give psychological influence to the speech partner, but in the study, it was found that locution consciously or unconsciously could influence the speech partner. Therefore, the dialogue that is found often doubles as speech acts, for example, locutionary and illocutionary or locutionary and perlocutionary. Like some of the following quotes:

“Teu langkung Ibu,” kitu kecapna walikota mun kuring méré saran boh dina acara formal atawa dimana baé ari pasarandog.

“It's up to you, Ma'am,” said the mayor when I made a suggestion, at a formal event, or wherever we met. (data 1)

This dialogue quote includes saying something and has no other intention because it seems to leave the decision to the speech partner. In terms of the level of politeness in the realm of Sundanese, the word 'langkung' is a refined language (*basa lemes*) showing respect to other people, older people, or people who have a higher position, this shows that the character shows locution politely.

“Mugi kauninga ku Ibu, abdi némbé transfer kana rékening Ibu,” kitu ceunah ceuk walikota, Déwi Kania.

"Hopefully you know, I just transferred it to your account," said the mayor, Dewi Kania. (data 2)

This dialogue quote is included in the locutionary because the speaker provides information to the speech partner about the problem of transferring money to the speech partner so that included in the locutionary because the character has the intention to provide information. In terms of the level of politeness in the realm of Sundanese, the sentence is refined language (*basa lemes*) showing respect to older people or to people who have higher positions, as evidenced by the dialogue tags which show that Dewi Kania is a subordinate of her speech partner, this proves that the mayor in this novel has politeness.

“Artos naon?” kuring api-api teu ngarti.

"What money?" I feigned ignorance. (Data 3)

This dialogue excerpt is asking something to the speech partner who knows about the money mentioned so that the character has performed a locutionary function.

From the utterances spoken, the characters use subtle language (*basa lemes*) as a response to their partner politely.

Sakapeung mah unggal kuring indit ka toko satungtung manajerna atawa nu bogana apaleun kuring datang ka tokona mah teu weléh, "Teu kedah, Ibu, hatur lumayan baé,"

Sometimes when I go to the store as long as the manager or shop owner knows I'm coming to the shop, he always says, "Don't bother, Ma'am." (data 4)

This dialogue quote sentence shows a news sentence that provides information to the speaker so that the character has carried out the locutionary function of conveying information by rejecting the request of the speech partner. From the speech delivered by the shop owner, it appears that the character refuses to use subtle language (*basa lemes*) and show politeness.

... kitu basana téh, atawa: "Tos aya nu mangmayarkeun Ibu." Teuing saha nu mayaranna.

... he said, or: "Someone has already paid for it Ma'am." Don't know who paid for it. (Data 5)

This dialogue quote shows that the speaker provides information or news to partners Speech so that the quote is included in the act of locution because it conveys information to the speech partner. Judging from the delivery, the character delivered politely.

Malah saprak kuring sakola di Amerika, bapa pok deui pok deui, "Nung, pausahaan urang beui ngagurita," kitu ceunah. Nuhun Bapa, nuhun Bapa. Nepi ka kuring teu kudu béakkeun bekel najan sakola jauhna ogé.

After I went to school in America, my father kept saying, "kid, our company is growing," he said. Thank you, Dad. So that I don't run out of supplies even though my school is far away. (Data 6)

This dialogue excerpt shows that the speaker provides news or information so that it is included in the locutionary act because it has the intention of only conveying information even though from the point of view of the speech partner (as the narrator) the speech act has a psychological effect in the form of a happy heart. Judging from the delivery, the character Father convey information politely Even though the character appears to be talking to his child using smooth language, it can be assumed that the character reflects a kind character and sets a good example for his child.

"Hoyong janten naon atuh, Tétéh Profesor téh?"

"Professor, what do you want to be?" (Data 7)

This dialogue excerpt is a question sentence because it is asking something of the speech partner so that it is included in the locutionary speech act because the speaker only says the question without giving a psychological effect or intending to order the speech partner. Judging from the narrative, the character asks in subtle language so that the character shows politeness.

.... *"Hayang jadi Menteri Pendidikan. Kagok édan!" cék kuring satengah heureuy. Batur-batur ukur nyakakak.*

.... "I want to be the minister of education. Just crazy!" I said a bit jokingly. All my friends laughed. (Data 8)

This quote includes locutionary because the speaker is just talking to his speech partner without having the intention to order, but seen from the narration that accompanies the dialogue that the speaker conveys information as well as contains the intention to give a psychological effect in the form of tickling so that apart from the speech act of locution, the quote is also included in the act of perlocutionary speech. Judging from the narrative, the character uses moderate language (*basa loma*) which can be used for people of the same age or the same age (familiar or friends) so that it can be concluded that the character uses the language according to the place it can be seen in data 3, the language used by the character is at a much different level.

"Mangga, Bu," manéhna ngajawab hariweusweus. Sapuluh menit ti harita manéhna geus nyongclo di hareupeun méja kuring.

"Please, ma'am," he replied in a whisper. Ten minutes later he was at my table. (Data 9)

This quote shows that the speaker provides information regarding his availability to the speech partner so that the character has carried out the locutionary function because the character conveys information in the form of inviting his speech partner after the speech partner asks questions. Judging from his narrative, the character conveys a statement with great politeness.

"Program béasiswa téa kumaha?"

"What about the scholarship program?"(Data 10)

This quote shows a question sentence from the speaker to the speech partner regarding something because the speaker only wants to know information so it is included in the form of a locutionary speech act. In his narrative, the character conveys using language that can be called neutral (can include *basa lemes* or *basa loma*), but if it is correlated with conversations with speakers as in data 11 to data 14, speakers show that they use familiar language (*basa loma*).

"Naha?" kuring héran.

"What?" I wonder. (Data 11)

This quote shows a question sentence from a speaker to his speech partner so that it is included in the locutionary function because the speaker only wants information from his speech partner. In the presentation, the character asks using familiar language (*basa loma*) the character who speaks is still the same as the speaker in data 10.

b. Illocutionary

An illocutionary act according to Austin (Saifudin, 2019) is the act of speaking as a response or the opposite of telling something. Illocutionary is not descriptive and does not correspond to real conditions, namely in the form of a performance of an act

in saying something or the implementation of an action in speaking. In conclusion, illocutionary speech is an utterance that looks at the context and the speaker also expects a response from the speech partner. Of the total 385 dialogues in the novel *Istri-istri nu Dipihormat* found as many as 193 dialogues that match the illocutionary criteria, namely when the speaker says something accompanied by the speaker's intention or intention to the speech partner, but the research also found that some of the illocutionary speech uttered by the speaker has a psychological influence. Therefore, the dialogues that are found often double in the form of speech acts, for example, illocutionary and perlocutionary. Like some of the following quotes:

"Seur waé, Ibu. Margi Ibu tos 'berbuat banyak' kanggé kota Bandung," manéhna ngiceupan.

"That's quite a lot, Ma'am. Because you have 'done a lot' for the city of Bandung." He winked. (data 1)

This dialogue quote shows that the speaker forces the speech partner to accept something from the speaker so that the speech partner follows the speaker's orders even by force and this is proof that the quote is an illocutionary speech act. In his presentation, the character uses subtle language (*basa lemes*) which is used in formal situations or words that are usually expressed to people who are older or who have a higher position, this shows that the character understands step by step and understanding to whom this character is speaking is seen through several quotations from data 9, data 12, and data 14 in the locutionary speech acts previously mentioned.

Kuring Surti, ngiceupan deui, "nuhun!"

I understood then winked "Thanks!" (data 2)

This quote contains a sentence of the speaker's gratitude to the speech partner and the speaker has the intention to express what is in his heart in the form of gratitude so that the quote is included in the illocutionary speech act. In his delivery, the character responds to the words of his partner in a joking tone when viewed from the language and the way the character uses familiar language (*basa loma*).

"Teu kedah, Ibu, hatur lumayan baé," kitu basana téh, ...

"Don't bother Mother," he said (Data 3)

This quote shows that the speaker is trying to refuse a gift and the speaker is expecting the speech partner to accept his decision. This coercion is included in the illocutionary speech act because the speaker wants the speech partner to carry out what the speaker is asking for, even if it is forced. In terms of delivery, the character uses subtle language (*basa lemes*) because the speaker is talking to someone who is respected by the character himself.

"Bu, seueur nu usul, kumaha cenah béasiswa téh teu kedah kanggé S3 di Mancanagara baé?"

"Ma'am, there are many suggestions, what if the scholarship doesn't need to be for S3 abroad?" (data 4)

This quote shows that the speaker informs the speech partner that there are suggestions from many people regarding the problem being discussed so that the quote is included in the illocutionary speech act because the speaker intends the suggestion so that the said partner can accept the suggestion even though the speech partner later disapproves of it. In his presentation, the character uses subtle language (*basa lemes*) because the character's speech partner is his superior, this shows professionalism and can place himself in the right speech situation.

“*Pantes!*”
“No wonder!” (Data 5)

This dialogue excerpt shows that the speaker feels disappointed so the speaker confirms his words and justifies the speech partner's words, This shows that the speaker has the intention of expressing his disappointment with the facts given by his speech partners in data 14 (locutionary speech acts). In his presentation, the character expressed his deep disappointment in *basa loma*.

“*Kumaha pami urang ngayakeun seminar, 'Hidup Mengembara di Mancanegara'?*”
“How about we hold a seminar, 'Life Travels Abroad'?” (Data 6)

This quote shows that the speaker makes a suggestion to the speech partner to carry out the activity and accepts the suggestion so that this quote is included in the illocutionary speech act. In delivering the character uses *basa lemes*, because the speech partner is older than the character.

“*Enya, alus ogé. Urang cobaan wéh atuh, nya!*” *Bu Déwi Kunti giak ngawalon.*
“Yeah, that's good too. Let's try it first, shall we?” said Mrs. Dewi Kunti.
(Data 7)

This dialogue excerpt shows that the speaker agrees with the idea of the speech partner and accepts it, this shows that the speaker intends to express his attitude by accepting the proposal of his speech partner so that this quote is included in the illocutionary speech act. In delivering the speaker uses *basa lemes* as a response from his speech partners which can be seen in data 6 which has been discussed previously.

“*Enya alus tah idé téh, Wi,*” *Bu Déwi Asri muji.*
“Yes, the idea is also good, Wi,” praised Mrs. Dewi Asri. (Data 8)

This dialogue quote shows that the speaker agrees and accepts the proposal from his speech partner, This shows that the speaker intends to express his attitude by accepting the speech partner's proposal so this quote is included in the illocutionary speech act. In delivering the speaker uses *basa lemes* as a response to his speech partners in series with data 6 and data 7 which have been discussed previously.

“*Muhun, mangga. Urang ayakeun di Gedong Merdéka wé nya téh?*”
“Yes, please. We'll just hold it at Gedong Merdeka, okay Ma'am?” (Data 9)

This dialogue excerpt shows that the speaker gives a suggestion to the speech partner and has the intention that the speech partner accepts the proposal so that this quote is included in the illocutionary speech act. In delivering the speaker uses *basa lemes*, because the speech partner is older than the character.

“*Enya. Ngarah aweuhanana kadéngé ka mana-mana!*” *Bu Déwi Kunti mairan.*
 “Yes. So the voice can be heard everywhere!” said Mrs. Dewi Kunti. (Data 10)

This dialogue quote shows the speaker's approval of the speech partner's proposal, this shows the speaker has the intention of expressing his attitude by accepting the speech partner's proposal so this quote is included in the illocutionary speech act. In delivering the speaker uses language as a response from his speech partner which is a series of data 6 to 9 which have been discussed previously.

c. Perlocutionary

Austin (Saifudin, 2019) explains that perlocutionary is when speakers tell stories and produce effects on their listeners, what we produce or achieve is achieved convincingly, *persuading*, hindering, informing, surprising or misleading is called perlocution. So, the act of perlocution is a causal relationship between two events, which is the background of speech production by the speaker. From a total of 385 dialogues in the novel *Istri-istri nu Dipihormat* found as many as 228 dialogues that match the perlocutionary criteria, that is, when the speaker says something, the utterance has a psychological effect on the speech partner. *tone* or there is an atmospheric setting which is the result of the dialogue being spoken, the study also found that some dialogues have multiple speech acts, for example, perlocutionary speech or perlocutionary speech. Like some of the following quotes:

“*Teu langkung Ibu,*” *kitu kecapna walikota mun kuring méré saran boh dina acara formal atawa dimana baé ari pasarandog.*

“*Teu langkung Ibu,*” *‘Teu langkung Ibu,’ geunah pisan kadéngéna téh.*

“It's up to you, Ma'am,” said the mayor when I made a suggestion, at a formal event, or wherever we met.

'It's up to you', 'it's up to you', it's nice to hear that. (data 1)

This quote shows that a person's locutionary speech influences the speech partner so that the speech partner feels happy that the speech is included in the perlocutionary speech act because the speech has a psychological effect on the speech partner. In delivering the speaker uses subtle language (*basa lemes*) to the speech partner so that his politeness affects the speaker's feeling of being happy.

“*Seeur waé, Ibu. Margi Ibu tos ‘berbuat banyak’ kanggé kota Bandung,*” *manéhna ngiceupan.*

“That's quite a lot, Ma'am. Because you have 'done a lot' for the city of Bandung.” He winked. (data 2)

This quote shows that the speaker forces the speech partner to accept something by persuading him, This persuasion affects the psychology of the speech partner so that he can accept what the speaker is giving and the speech partner also melts with the speaker's persuasion, this is evidenced in data 3. In his presentation, the character

uses subtle language (*basa lemes*), with this language the speech partner is easily persuaded and shows that the speaker has a polite character and can use it at the right time.

Kuring Surti, ngiceupan deui, "nuhun!"

I get it then wink "Thanks!" (Data 3)

This quote contains sentences of the speaker's gratitude to the speech partner in a somewhat joking, but convincing way. Judging from the closeness of the speaker and the speech partner, this dialogue makes the speaker or partner feel happy so this quote is included in the perlocutionary speech act because it gives a psychological effect in the form of a feeling of calm and tickle. In delivering the speech, the speaker responds to the speech partner's speech in subtle language according to the language used by the speech partner, this shows that these two characters understand the context of the speech well.

.... *"Tos aya nu mangmayarkeun Ibu." Teuing saha nu mayaranna.*

"Someone has already paid for it Ma'am." Don't know who paid for it. (data 4)

This quote contains a news sentence but makes the speech partner surprised and confused so it is included as a perlocutionary speech act because the speech has a psychological effect on the speech partner, namely the feeling of confusion. Judging from the delivery, the character conveys politely because he uses subtle language (*basa lemes*).

Malah saprak kuring sakola di Amerika, bapa pok deui pok deui, "Nung, pausahaan urang beui ngagurita," kitu ceunah. Nuhun bapa, nuhun bapa. Nepi ka kuring teu kudu béakkeun bekel najan sakola jauhna ogé.

After I went to school in America, my father kept saying, "Kid, our company is growing," he said. Thank you, Dad. So that I don't run out of supplies even though my school is far away. (Data 5)

This quote contains a news sentence that makes the partner's heart happy so it is not only included in the speech act but also included in the perlocutionary speech act because it is ordinary speech but has a psychological effect on the speech partner. Judging from the delivery, the character Father conveys information politely even though the character appears to be talking to his child using *basa lemes*, It can be assumed that the character reflects a kind character and sets a good example for his child.

.... *Mun diheureuyan ku papada batur. "Hoyong janten naon atuh, Tétéh Profesor téh?" Kuring ukur ngabéléhém,*

... If my friends asked jokingly. "Actually, Professor, what do you want to be?" (Data 6)

This quote contains a joke between friends which can be said to be close enough so that the speaker and the speech partner give the impression of being tickled and happy about the dialogue with this joking tone so that the utterance is included in the act of perlocutionary speech. In conveying it, the speaker uses subtle language even

though it is to his fellow friends, this shows that the speaker does use refined language indiscriminately.

.... “*Hayang jadi Menteri Pendidikan. Kagok édan!*” *cék kuring satengah heureuy. Batur-batur ukur nyakakak.*

"I want to be the minister of education. Just crazy!" I said a bit jokingly. All my friends laughed. (Data 7)

This quote contains a joke between friends which can be said to be close enough so that the speaker and the speech partner give the impression of tickling and being happy about the dialogue with this joking tone so that it is included in the act of perlocutionary speech. In his presentation, the character uses moderate language (*basa loma*) which can be used for people of the same age (familiar or friends) so that it can be concluded that the character uses the language according to the place it can be seen in data 3, the language used by the character is at a much different level.

“*Parantos siap, Bu. Mung ...*,” *manéhna rada ngaharéwos. Song manéhna ngasongkeun rékapitulasi penerima béasiswa Pemkot Bandung.*

"It's ready, ma'am. But..." He whispered a little. Then submit a recapitulation of Bandung City Government scholarship recipients. (Data 8)

This quote contains a news sentence but gives the impression of fear to the speech partner because the dialogue conveyed shows disappointment so the utterance is included in the act of perlocutionary speech. In his delivery, the speaker is very careful in conveying information or bad news which proves that the character is very concerned about the context of his speech..

“*Bu, seueur nu usul, kumaha cenah béasiswa téh teu kedah kanggé S3 di Mancanagara baé?*”

"Ma'am, there are many suggestions, what if the scholarship doesn't need to be for S3 abroad?" (Data 9)

This quote shows that the speaker informs the speech partner that there are suggestions from many people regarding the problem being discussed and this affects the speech partner seen from the context of the speech in the novel besides including illocutionary speech acts, these utterances are also perlocutionary speech acts because suggestions This gives a psychological effect of disappointment as evidenced by the data in the series of speeches on 12 locutionary data, 13 locutionary data, and 14 locutionary data. In conveying this character uses subtle language (*basa lemes*) because the character's speech partner is his boss, this shows professionalism and can place himself in the right speech situation.

“*Pantes!*”

"No wonder!" (Data 10)

This quote shows that the speaker responds to the speech partner's statement in a firm tone and a disappointed tone, seen from the position of the speaker who has a higher position so that his words can affect his speech partners psychologically. This quote shows that the speaker responds to the speech partner's statement in a firm tone

and disappointed tone, seen from the position of the speaker who has a higher position so that his words can affect his speech partner psychologically so that the utterance is included in perlocutionary speech acts. In his presentation, the character expressed his deep disappointment in *basa lemes*.

CONCLUSION

This study aims to describe the forms of speech acts in the novel's dialogues *Istri-istri nu Dipihormat Karya Memen Durachman*. The form of speech acts studied refers to Austin's (Saifudin, 2019) theory, which consists of locutionary, illocutionary, and perlocutionary speech acts. From a total of 385 dialogues contained in the novel, 202 locutionary speech acts were found, 193 were illocutionary speech acts, and 228 dialogues were found which included perlocutionary speech acts. The many forms of perlocutionary speech acts are caused by influences in the speaker's speech which consciously or not affect the psychology of the speech partner. Therefore, when a speaker conveys a locutionary or illocutionary speech, it often has a psychological influence on the speech partner, this causes more forms of perlocutionary speech acts to be found compared to other forms of speech acts. Speech acts that appear in the novel *Istri-istri nu Dipihormat Karya Memen Durachman* can show character and attitude based on the level of politeness or the character of a character and the ability of a character to see the background or context of speech that occurs in each speech, so that novels and speech acts can be alternative learning media conversations and learning tools a step by step Sundanese because the contents of the novel and the speech act approach result in understanding and learning how under any circumstances we must still have politeness towards anyone. This research finds that there is a message conveyed by the author in terms of language, that is so that the reader always places himself in a conversation or conversation that is by the context of the speech and the speech partner. This research also proves that understanding the speech acts and background of speech in a novel can better understand its contents so that messages that are not only explicit but also implied can be found.

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