

# The Analysis of Bu Tejo's Language in Short Movie "Tilik"

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## Abstract

*Movies are at times reflections of the society in which the story takes place. "Tilik" is one of the short movies that has gone viral lately due to the somewhat controversial yet common theme it raises: common housewives' talk. The talk the movie presents is the so-called gossip surrounding a young beautiful village dream female named Dian, whose job and personality were deemed as murky. This study aims to explore the language used by one of the main characters in the movie, bu Tejo, whose expressions are highly influencing in the movie, in terms of the speech acts she performed. Her appearance has ignited lively discussions in society. It is descriptive in nature and carried out by the observation method. The result reveals that her speech acts are mostly in the form of representatives. She was also seen to produce directives, commissives, and expressives whose number are in line respectively. Her speech acts are for the most part direct, in which the functions are similar to the structure of her utterances.*

**Keywords:** *representatives, indirect speech act, commissive, short-movie, 'tilik'*

## Introduction

People communicate because they want to gain, give, or share a piece of information with one another. There two kinds of communications, one is derived via writing and the other via spoken. Both types have their own advantages as well as disadvantages. When people communicate in written form, the message conveyed might deviate from what was originally intended, especially when it does not comply with the cohesive coherence structure. The writer will not get direct feedback from his/her addressee or audience as feedback takes time and the audience/addressee will not be able to voice their response for the same reason. On the other hand, when communication is carried out in spoken form, the message can be understood completely as it has various aiding devices such as gestures, repetition, and such. Both the speaker and the interlocutor can contribute their response to each other at a series of times, and the message will be delivered

and understood at the relatively same time. Response in the form of an answer, feedback, or action can be obtained quite easily.

Spoken language involves a person to perform the so-called speech act. It is an action in which a person performs utterance with a certain meaning. In a discourse, which is the largest unit of language, speech acts are important and cannot be ignored.

People speak almost all the time. That is a fact taken for granted. Movies, which can portray a certain type of community at times, definitely involve speaking. Nowadays, movies can extend to a much shorter time and is called a short movie. It is not a feature movie, the movie typically people refer to when hearing the word 'movie.' Feature movies are the ones produced with quite an amount of budget, played in big screens in cinemas across the globe, and bring a large sum of money if succeeded. We are all very familiar with this. However, lately, there is a kind of rising popularity for short movies. They are movies that length in time inadequate to be called as feature movies.

Recently, the public in Indonesia has been enjoying one of the most-striking short movies entitled "Tilik" (Visit). The popularity of this movie is so enormous that the actresses, especially the ones playing the main characters, can be seen as the guest stars in various programs of different TV stations. The movie itself runs for only around 32 minutes and has been watched by approximately 23 million in Ravacana's YouTube channel. The premise of the story is simple, a group of middle-aged neighbor women on their way to visit their village mayoress at a hospital by truck discussed Dian, their village's dream girl. One particular woman, bu Tejo, has so much to say about her despite the truthfulness is doubted. She dominated the conversation almost all trip long. She had her own style that ignites viewers' indignation yet also love to her. It is interesting to explore how she delivered her mind throughout the movie.

## **Literary Review**

The speech acts theory is inseparable from two linguists, John Austin and John Searle who have developed the theory based on the belief that languages are

employed to do something. This means that action and its meaning are basic things in a language.

The speech act theory was first proposed by Austin in 1962. He proposed a different concept of ‘performative’ in which an utterance is a part of an action with ‘constative’ which is a statement that can be valued its truthfulness. The performative act requires a context that can take form as a setting (a wedding ceremony, a will testament), a physical object (a ship, a piece of a formal document), and an institutional identity. Performative also needs a certain response. (Austin, 1975). Thus, it can be said that a performative speech act should fulfill a certain textual and contextual condition. His ideas were later developed by Searle. He raised some questions related to the classification of speech acts that had been known. Besides, a notion of how one utterance can relate to more than one action is also proposed (Searle, 1976).

Speech acts are defined as actions accomplished by performing utterances (Yule, 1996). These are usually given labels such as promises, apologies, compliments, refusal, requests, and such. They are carried out by a speaker and a hearer, and whether or not they succeed will be determined by the circumstances too. These are called speech events. They influence the way one utterance is understood as it might mean different in a different situation. Schiffrin (1994:52) concluded that Austin had clustered speech acts into components of actions. There are three basic interrelated things when producing an utterance:

- 1) Locutionary act, which is the basic of an utterance. It is the producing of a meaningful linguistic expression.
- 2) Illocutionary act, which is the act of utterance with some kind of function in mind. It is carried out through the communicative force of an utterance. It is also the most discussed and the term ‘speech act’ is simplified into the meaning of the illocutionary force of the utterance.
- 3) Perlocutionary act, which is the consequence produced by the illocutionary act. It is the intended result gained by saying something.

Meanwhile, Searle (in Schiffrin, 1994) stated that “the speech act is the basic unit of communication.” It suggests that the speech act has a crucial role in the study of language, meaning, and communication. He, as well as Austin, also

highlighted the importance of context and text. Although developing Austin's earlier work, Searle divided speech acts into groups similar to those of Austin. The utterance act relates to the process of how an utterance takes place, hence the production of a linguistic expression. The propositional act is connected to the act of referring and predicating. An illocutionary act is associated with an act such as directing, stating, asking, and promising. An illocutionary act is deliberately carried out and is something that a speaker does in relation to the hearer.

There are five types of speech acts (Searle, 1976) namely declarations, directive, representative, commissives, and expressives. Declarations are the acts aiming to create new states. They are commonly referred to as the acts that change the world via the speaker's utterances. The utterances come out of a person with a special role in a specific context.

The declaration takes place when, for example, a priest pronouncing that a couple standing in front of him as husband and wife because he does have the authority to do so and when he exercises it, the world changes for having a new pair of a married couple.

The directives are speech acts performed by a speaker in order to make the hearer do what (the speaker) wants. When a speaker uses directives, he or she actually wants to change the world in accordance with what he or she says that is aided by the hearer. They can take forms of commands, orders, requests, suggestions, and be positive or negative. One study of "London Has Fallen" movie (Tutuarima, 2018) suggests that this type of speech act is easily found and dominates the conversations of the characters in it.

The representatives are speech acts tying their speakers to the truth of what is said (statement, conclusion). They are what the speaker believes to be true despite its truthfulness value, and can take forms in statements of fact, assertions, conclusions, and descriptions. Research (Praditya, Dwi Jaya I Made; Putra, Adi Jaya I Nyoman; Artini, 2014) analyzing speech acts of the main characters in "Habibie and Ainun" found that this type of speech acts are mostly found.

The Commissives are speech acts binding the speaker to do something in the future based on what has been said. Their speakers commit themselves to

some future actions in accordance with what has been intended whether promises, threats, refusals, or pledges.

Last but not least, expressives are speech act stating what the speakers' feel. They are about the speakers' experience and express psychological state which might take place as statements of pleasures, pain, likes, dislikes, joys, or sorrow.

## **Research Methodology**

This research is a qualitative study. In this kind of study, the researchers interact with those they study be it in the form of living with or observing informants over a prolonged period, or actual collaboration. The researcher makes efforts to minimize the distance with the one being researched. In this case, it means that the researcher closely and repeatedly watched the movie being studied.

Data collection of this study is conducted in two steps, namely watching and reading. The movie was downloaded from YouTube as it is the place where Ravacana channel, the publisher, uploaded the movie. It was then watched repeatedly and the subtitles were also read along the way. The utterances produced by the main character, bu Tejo, were then jotted down. The conversations or responses from the other characters were also noted to support the context of the conversation. The data that have been collected were then analyzed. First, they were grouped into their types of speech act. They are then elaborated on accordingly based on the theory of speech act proposed by Searle.

## **Discussion and Finding**

As Schiffrin has elaborated previously, the speech act theory provides a framework to identify the condition being the base of the producing and understanding of speech acts as linguistic realization. In the short movie "Tilik," (Sumartono, 2018) the characters all performed speech act grouped into the illocutionary act. It means that the utterances they performed had their own function and were produced with clear thinking.

It is revealed that the type of speech acts mostly appear in the short movie is representatives. The distribution table shows that representatives are the largest

comprising 49% of all the utterances. Representatives are followed by directives and commissives each of which consists of 23% and 16% respectively. It can be seen there is a quite gap between the number of the representatives and the other two that follow. Twelve percent of the utterances are expressive speech acts. Meanwhile, the declaration speech act is hardly found in the movie. There is only one utterance of this type. It might be due to the fact that declarations require a certain institutional role and place to take place, two items lacking in the film. The speech acts found were also of direct and indirect types. Direct speech act dominates the conversation, comprises of 82%. It means that some speech acts have similar structures and functions while some others' (18%) functions and structures are not in line.

Indirect speech acts occur when there is no direct relationship between the form of the utterances (the structure) and the function. An interrogative utterance used to make a statement is an indirect speech act. This happens in the beginning part of the movie, when Bu Tejo responded to Yu Sam who had earlier said a rumor surrounding Dian. It can be seen in data representative 1. Her "*Eh, Dian ki gaweane opo yo?*" ("What does Dian do? [to make a living]) was not meant to be answered with such thing as "She is a nurse" or something. It is not a question, but merely an expression to make the wheel of conversation on the gossip about Dian rolls. Another example of an indirect speech act is when a statement is used to direct people to do something. In data directive 5, Bu Tejo said to Gotrek, the truck driver, and Yu Ning, "*...sajane ki...ehm..nek misal...ehm...yo warga sing ngejokke bojoku dadi anu...opo..lurah ngono...koyo Gotrek po piye...koyo Yu Ning...dadi tim sukses yo...mosok aku yo nolak...ehm..hehehe...ra penak.*" (...well actually, if it is the villagers proposing my husband to be the village mayor, Gotrek and Yu Ning are willing to be a team to make it successful, how can I say no). She did not actually refuse the idea of her husband to be the village mayor, but she was telling her hearers at that time to propose her husband and make him the mayor. She was also ordering her neighbor Yu Ning and Gotrek to help her husband settle in the position by being the member of the team to succeed her want. She wanted them to help her making Pak Tejo the village mayor although she communicated it in a statement rather than a question.

Direct speech acts, on the other hand, have no special way to be understood as they serve a function similar to the structure of the utterance. In data representative 20, bu Tejo replied with “*Yu Sam karo bu Tri jarene mau lagi luhuran sek, klalen neng omah*” (Yu Sam and bu Tri are [at the mosque] having Dzuhur prayer for they forgot to do it back home) to yu Ning’s question “*Lha yu Sam karo bu Tri endi bu?*” (Where are yu Sam and bu Tri?). Her answer matches perfectly with the question. Most of the conversations in this short film are direct speech acts. They require no specific tools to be understood and are spoken in an obvious context and event.

The type of speech event found mostly in this study is representatives. Representatives state what the speaker believes to be the case or not. Bu Tejo was starting the discussion on Dian when she said “*Eh, Dian ki gaweane opo yo?*” (What does Dian do?) (data representative 1) and were not expecting a direct honest answer as she continued with “*Kok jare ono sing tau ngomong nek gaweane ki ora nggenah ngono kuwi lo*” (Some say that her job is vague) and with “*Ono sing tau ngomong yen gaweane Dian ki mlebu metu hotel ngono kui lo. Terus neng mall karo wong lanang mbarang ki.*” (It is said that she checks in and out in hotels. She also goes to the mall with some men.) She asserted that Dian was actually an indecent girl and stated that thought. In her world, bu Tejo believes that Dian has a murky job (as an escort apparently). She tries to make the words fit the world of belief. It can be seen in another example of representatives found in bu Tejo’s statement of fact. Data representative 10, 12, and 13 shows fact in the universe of ‘Tilik.’ Bu Tejo said “*Mulakno rampung SMA deknene ki ora kuliah*” (That’s why she did not continue her study after graduating from high school) when pointing out what happened to Dian before she became what she was. It was a statement of fact, one of the forms of representative speech acts. Her statement “*Aku ki pernah ngonangi Dian muntah-muntah, pas kui wayah mbengi*” (I once caught Dian vomiting, it was at night) which was continued with “*Pas kuwi aku ki bali seko pengajian, ho’o to, nang cedak omahe mbah Dar kae lo, enggok-enggokan kae*” (I was on my way home from Qur’an reciting when I saw her near mbah Dar’s house by the junction) also describe her belief in the form of descriptions. Descriptions are parts of representatives. Data representative 16

*“Hiiih, kuwi nek ora mergo muntah meteng ngopo kok ndadak nginggati aku coba”* (It must be pregnancy-induced vomiting, otherwise why would she run from me?)” showed how bu Tejo concluded the event. According to bu Tejo’s narration, when Dian saw bu Tejo caught her vomiting, she ran instead of asking for bu Tejo’s help or something. This makes bu Tejo arrived at a conclusion that based on the rumors around Dian’s murky work that involved hotels and men, her vomiting must be caused by pregnancy. She also concluded in data 25 and 26. She said, *“O, saiki aku ngerti kenopo bu Lurah ki nganti nggeblak maneh”* (O, I know now why the mayoress passed out again) and *“Mesti goro-goro mikirke anake yen nduwe hubungan karo Dian, iyo ora?!”* (It must be because she was thinking about her son having a relationship with Dian, right?!) when replying to yu Ning who told her that it was okay for the others if bu Tejo did not join them on the visiting by truck. Bu Tejo had previously complained about why they had to go on a truck instead of a bus. Her conclusions again were based on the rumors around Dian’s work. Concluding events based on what one believes is one of the forms of representatives. In this type, a speaker representing the world as s/he believes it is. In this study, bu Tejo’s belief that Dian is an unworthy girl dominates the entire movie. Her statements, assertions, descriptions, and conclusions which are forms of representatives can be observed throughout the story.

The second-largest type of speech act appears in the movie is directive. When a speaker makes a directive speech act, he or she attempts to make the world fit the words with the hearer’s help. It aims to make other people do something (for the speaker). Data directive 1 when bu Tejo said, *“Nyooo...nyooo... coba saiki delokke...delokke...koyo ngene iki”* (Go ahead, have a look at these) describes how bu Tejo commanded the others do something that is looking at pictures of Dian posted on Facebook. The expression ‘*delokke*’ that means ‘look’ contains the order that needs to be fulfilled. She also suggested the others to employ their gadget to be informed all the time when she commented, *“Mangkane, do nduwe hape kuwi ora mung dingo nggaya tok, ning nggo golek informasi ngono lo yo”* (So, when you have a cellular phone, use it to find information also rather than to simply make you look stylish). Another way bu Tejo expressed her directive speech act is through a request she made to probably



everyone on the truck when she wanted to go to a bathroom because she had to urinate as data directive 6 shows “*Aduh, Gotrek mbok kon mandeg sik wae!*” (Tell Gotrek to stop!). The expression ‘*mbok kon*’ clearly a command in Javanese. It equals to “tell someone to do” in English. She also heard saying “*Ayo ayo bu.. ayo.. ayo*” (Come...come...ladies...come) commanding the group to board and go down the truck as in directive data 7 and 12. One other request was also delivered by bu Tejo to a policeman stopping them on their way. When she said (directive data 10) “*Nuraninya dipakai to pak!*” (Use your conscience, sir), she asked the policeman to have a heart considering their reason to travel on a tailgate which is forbidden indeed. Although she did not use the expression ‘*kon*’ or ‘please’ for that matter. Directives are delivered in various ways such as commands, orders, requests, and suggestions either positively or negatively. This study found that bu Tejo produced all of the speech acts representing directives. She commanded the others, ordered her surrounding for her benefit, requested, and suggested her fellow neighbors to do things that she thinks are right.

The commissive speech acts are the acts used by a speaker to commit himself or herself to some action that takes place in the coming time. There is a kind of certainty that the speaker will do something in accordance with what he or she has said. Bu Tejo produced some speech acts included in commissive type although in number not as much as directives. Commissives enable the speaker to make the world fit the words by means of his/her actions. One good case of a point is data commissive 2, “*Wegah aku!*” (I don’t want to). It is a remark made by bu Tejo when she learned that Gotrek had stopped his truck by the quiet road in the middle of rice fields. She refused to take a pee there although earlier she had asked him to stop due to her need. A refusal is a form of commissive. Another refusal she made is seen in data commissive 8 “*Ojo..oyo banget..amit-amit..amit-amit..*” (No, don’t, please God forbid) when Gotrek suggested they appoint Dian as the village mayoress. Commissives also take place as threats. These are found several times in the movie. Data commissive 13 “*Apa tak telponke sodara saya yang polisi apa gimana?!*” (Do you want me to call my police relative?!) is followed immediately by data commissive 14 “*Bintangnya lima jejer-jejer berani apa?!*” (He is a five-star rank officer, do you dare?!) Both expressions describe bu

Tejo's threats to a policeman stopping Gotrek because he had human cargo in his truck. She did not want the policeman to slow their journey to the hospital to visit their village mayoress. It is seen that if the policeman insisted on ticketing Gotrek, he will be in trouble as bu Tejo will call her five-star ranked police relative. Expressions '*apa gimana*' and '*berani apa*' sealed the threats. A promise was also made by bu Tejo that she would commit herself to bite the policeman if he did not let them pass when she said, "*Njenengan nek ngeyel tak cokot tenan lo!*" (I'm going to really bite you if you insist). Promises, threats, and refusals are three forms of commissive speech acts found in bu Tejo's utterances throughout the movie. Pledges are not found.

When a speaker produces utterances that state how he or she feels, expressive speech acts take place. They demonstrate psychological states which take assorted statements of likes, dislikes, pain, pleasure, joy, sorrow, and such. Expressive speech acts are about the speaker's experience and can be generated by either the speaker or the hearer. Despite being a character despised by many of the viewers due to her sardonic behavior, bu Tejo did not produce many utterances expressing her feeling. Expressive speech acts are the type found the least. Only some utterances disclose how bu Tejo felt. First, she felt sorry for her village mayoress and it was realized in some utterances as in data expressive 1, 7, 8, and 9. She said, "*Kan mesakke bu lurah to yen nduwe mantu gaweane ora nggenah ngono kuwi to,*" (I feel sorry for our mayoress if she has an unworthy daughter in law like her) after she began her conversation with yu Sam about Dian. The word '*mesakke*' is used in all the four utterances and it literally means '*feel sorry for.*' Expressive also manifests in a statement of like as seen in data expressive 7 when bu Tejo said "*Nek ngene ki lak rodok penak to nggone.*" (This place is a bit better) to comment to the place where Gotrek parked his truck to fulfill her demand. She compared the place to the roadside where Gotrek stopped earlier and found the place met her need and made her happy. She expressed her pleasure (data expressive 8) saying "*Halah lego aku ya Allah*" (I feel so relieved) after she finished her business. The expression '*halah lego*' describes her joy, feeling that she did not have to hold back her urge any longer. Data expressive 6 "*Koyo aku ki ora apal merek wae*" shows bu Tejo's dislike of being regarded as a

layman in recognizing expensive things when she told the others that Dian managed to have fancy stuff. Bu Tejo's expressive speech acts are very few if compared to the other speech acts.

## **Conclusion**

The analysis reveals that representative speech acts dominate the utterances made by bu Tejo in the movie. She made her words to fit the world she believed in. Representative speech acts she performed are carried out in the form of statements, assertions, descriptions, and conclusions. She often stated her allegation towards Dian. Bu Tejo's least utterances are in the form of expressives although it seemed appropriate that a woman disliking other women to show feelings. She was rarely shown disclosing how she felt about something. It can only be seen 14 times when she expressed her dislikes and pleasures. She was portrayed to speak a lot in statements. Bu Tejo hardly ever make a declaration speech act, only once she said it in the entire movie when she handed Gotrek some money from her husband. This probably due to declarations' requirement of being in the right context with the right role to manifest. Therefore, as it was a truck where a group of ladies gossiping, they all have equal positions. Her commissive speech acts were seen as mostly negative as she used more threats and refusals in her utterances. Even the promise she made was towards hurting another human being. She performed directive speech acts in many scenes. Directives come second in terms of the number of the utterances spoken. She requested, commanded, ordered, and suggested in the beginning, in the middle, and in the final parts of the movie. It suits her right as she was portrayed as the dominant woman among the others.

Most of the conversations are direct speech acts. The structures of the utterances as well as their functions are in line. A little part of them is indirect speech acts. Nevertheless, similar to English indirect speech acts that are associated with greater politeness, the speech acts performed by bu Tejo also represent that. Javanese society is well-known for its layered politeness. The Javanese bu Tejo's hesitation to come forward, in this case, to become the village mayor, was not due to unwillingness but more of shyness if not appointed. Thus, she stated that she

would not refuse if others appointed her husband, in a statement meant to be an order.

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