

## VARIATIONS OF DIRECTIVE SPEECH ACT IN *TEMBANG DOLANAN*

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### ABSTRAK

*Artikel ini membahas tindak tutur direktif yang terdapat dalam tembang dolanan. Dengan menggunakan pendekatan pragmatik, khususnya kerangka teori tindak tutur, artikel ini menganalisis berbagai jenis tindak tutur direktif, konteks yang mewadahnya, dan tingkat kesopanannya. Data yang digunakan dalam penelitian ini adalah tembang dolanan yang mengandung pernyataan direktif. Data dianalisis dengan cara menafsirkan dan menyimpulkan serta menyajikannya dalam bentuk analisis deskriptif. Analisis deskriptif dimaksudkan untuk mendeskripsikan, memberi gambaran atau uraian secara sistematis fakta-fakta serta hubungan antarfenomena yang dikaji. Dalam tembang dolanan, tindak tutur direktif dapat dinyatakan secara langsung maupun tidak langsung. Dengan cara langsung yaitu yang secara konvensional digunakan untuk memerintah, mengajak, dan melarang, sementara dengan cara tidak langsung jika maksud memerintah bukan dengan kalimat perintah, tapi kalimat berita, kalimat pernyataan keharusan, dan kalimat tanya. Penggunaan tindak tutur langsung pada umumnya tidak memiliki nilai kesantunan karena cenderung masih mengandung unsur paksaan, tidak ada usaha mengaburkannya sebagai bentuk perintah, serta menunjukkan adanya superior dari penutur. Sementara penggunaan tindak tutur tidak langsung nampaknya merupakan usaha untuk mengaburkan perintah supaya lebih santun dengan harapan lawan tutur akan dengan senang hati merespon perintah.*

**Kata kunci:** direktif, konteks, kesantunan, lagu dolanan, tindak tutur

### ABSTRACT

This article discusses the directive speech acts contained in *tembang dolanan*. Using a pragmatic approach, particularly the framework of speech act theory, this article analyzes the different types of directive speech acts, the context which it embodies, and the level of decency. The data used in this research consisted of various *tembang dolanan* that contain directive statements. These data were analyzed using interpretation and inference by presenting it in the form of descriptive analysis. Descriptive analysis is meant to describe, systematically illustrating or elaborating the facts and relationships between phenomena. In the dolanan song, directive speech acts can be expressed directly or indirectly. Direct expression is conventionally used to rule, invite, and forward, while

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indirect expression is used when instead of by a command line, the intention is ruled by statement sentences, obligation-stating sentences, and questions. The use of direct speech acts generally does not have the value of politeness because they tend to still contain elements of coercion, have no effort to obscure the form of an order, and show the superiority of the speakers. On the other hand, the use of indirect speech acts seems to be an attempt to obscure the commandments to be more polite in the hope opponents would happily respond to commands.

**Keywords:** context, decency, directive, speech act, *tembang dolanan*

## INTRODUCTION

*Tembang dolanan* is a type of folk song passed down orally from generation to generation (Haryana, 1986:2; Dananjaja, 1991:21-22). According to Soehardi (2002: 1), Javanese oral tradition is one way for cultural knowledge to be passed down from the older generation to the younger one. Cultural knowledge that is considered important in the tradition of inheritance in the form of orality is also reflected in the lyrics of this *tembang dolanan*, namely through the linguistic expression used.

This folk song comes in the form of *guritan* or Javanese poem, which does not follow the general rules of Javanese poem but instead emphasizes more in its coherence with the song (Padmosoekotjo, 1960:21-22). Nurgiyantoro (2005) called it *puisi lagu dolanan* (poem of children play song), for it offers its own beauty, especially in the form of language processing or games. This *puisi lagu dolanan* is usually simple and dominated by children because it is highly flexible and able to be performed without any accompaniment in any kind of situation (Endraswara, 2010, 153). The definition above explains that *tembang dolanan* is a configuration of linguistic expression in the form of a poem that has its own unique characteristic in its delivery.

Conventionally, according to its function and situational correlation, linguistic expression of a speech can be divided into statement sentences, interrogative sentences, and imperative sentences (Tim Fakultas Sastra, 1975-1976:141-148; Ramlan, 2005:26-43; Rahardi, 2005:78-80). Formally, these sentences are characterized by certain intonation and linguistic form. For example, statement sentences are characterized by the intonation of a statement that ends with a lowering tone, the informative function, and the responses that come as an expression of attention, such as nods which are often followed by a “yes”; interrogative

sentences are characterized by the intonation of a question that ends with a rising tone, the use of question marks and question words, along with its function to ask about something; while imperative sentences are the ones expecting a response in the form of an action done by the speaker’s interlocutor, characterized by the intonation of a command and the use of imperative words.

That being said, in reality, linguistic expression cannot simply be explained by analyzing its structure, but it also requires information about the context outside of the linguistic expression itself. In the *tembang dolanan* sung at the *jamuran* game, there is a lyric saying *sira badhe jamur apa?* ‘what mushroom do you want/are you guessing?’ (Tedjohadisumarto, 1958:8). If we only see the use of question words and question marks or how it ends with a rising sentence, then conventionally, it will be classified as an interrogative sentence. The use of the question word *apa* ‘what’ in the lyrics of the *tembang* is meant to give a hint to the receiver to answer by mentioning the type of mushroom he/she wants to the question posed by the addresser above, for example *jamur kendhil borot* ‘leaked rice pot mushroom’. But considering the context of this game, the response for that question does not only demand a speech act saying *jamur kendhil borot* ‘leaked rice pot mushroom’ but also an action, in this case being the receiver having to urinate as referred by the speech *jamur kendhil borot* ‘jamur periuk nasi bocor’. This means that an imperative sentence in *tembang dolanan* is not always delivered as a command, but also in the form of interrogative sentences.

The use of various imperative forms appears also to be done in the speaker’s effort to refine the expression or to show politeness, such as the imperative speech that comes as *ora pareng* ‘not allowed to’ form of restriction in the lyric *ora pareng rewel ora pareng nakal* ‘not allowed to

be fussy not allowed to be naughty' from a song titled *dhondhong apa salak* 'kedondong (name of a fruit) or snake fruit' and *aja* 'must not' form of restriction in the lyric *aja mbeler* 'must not argue' from a song titled *enthik* 'little finger' (Katno, 1940:13). Both of these imperative forms contain modes of restriction on the same level of directness. The only difference lies in the effort to refine the expression in the imperative words *ora pareng* 'tidak boleh' compared to *aja* 'must not', as shown by the following sentence containing a form of lure *mengko ibu mesthi mundhut oleh-oleh, adhik diparingi* 'later, mother must buy souvenirs, little sibling will be given some', while in *aja mbeler* 'must not argue' followed by a sentence containing a threat, namely *ndhak keblinger* 'will forget oneself'.

Given the facts as described above, this article tries to identify various directive speech acts in *tembang dolanan*. This identification is meant to explain that several *tembang dolanan* contain an imperative element in forms other than imperative sentences, but also other types of sentences with many levels of directness so that the receiver or the listener can do the action as mentioned in the lyrics. Data collected from *tembang dolanan* is passed around orally in the field and also from books. To explain this phenomenon, we should rely not only on the analysis of sentence structure in *dolan* song, but also on the context that supports the *tembang dolanan*, in this case using a pragmatic approach.

Studies with the pragmatic approach to directive speech are quite common, considering the significance of knowing the appropriate use of these forms. Among them is Rahardi (2000), whose research discusses formal form, pragmatic form, and imperative politeness elements mainly focused on Indonesian language. Study with Javanese language as its object was conducted by Widada (1999) who divided directive discourses based on the type of use. Meanwhile, Solichan (2006) in his research explained various realizations in the use of directive speech act realized in the form of declarative, interrogative, imperative, and exclamative sentences. Those four sentences are realized in sentences that have their own characteristics and meanings. Both studies on directive speech act used the Javanese language that is commonly used daily as the object of their research, whereas *tembang dolanan* uses

poetic language of Javanese children that is usually chanted by or directed to children, showing their own uniqueness.

According to Levinson (1983:9), pragmatic is a field of study that analyzes the correlation between a language with a context that is grammaticalized or codified in language structures. Leech (1983:13-14) stated that such context can be called speech situational context. The situational context of a speech includes the aspects of speaker and the interlocutor, the context of the speech, the purpose of the speech, the speech as a form of action or activity, the speech as a product of verbal process.

In pragmatic analysis, there are three known types of speech act: the locutionary act, the illocutionary act, and the perlocutionary act (Austin, 1975:94-108). Locutionary act is an action of forming lingual configurations with the meaning of the words used following its syntax rules, illocutionary act is a speech act relating to the purpose of a speech, while perlocutionary act is a speech act relating to the effect, impact, or influence caused by a speech. Among these three variations, the illocutionary act is the hardest to understand, because firstly, we need to consider who the speakers are, who the interlocutors are, where, when, and how the situation is when the speech act takes place, and so on (Wijana, 1996:18-19).

Searle (1971:39-53 cf. Leech, 1983:163) classified this illocutionary act into five categories: declarative, assertive, commissive, expressive, and directive. Searle (1985:23) said that a directive speech act is a speech act used by its speakers to express their intention, desire, or expectation that may become the reason for the interlocutor to take action. Usually, the performers of directive speech act consider several aspects in using this type of speech act, for example the configuration chosen, the function of each configuration, and the context of the speech, including linguistic context and non-lingual context which is the overview of the situation when the directive speech is spoken. The use of directive speech act also cannot be separated from the decorum in speaking. Decorum in here is emphasized more in order to measure how far the assertiveness of the application of this speech act goes. Lakoff (in Rahardi, 2000:38) required three rules to fulfill regarding the polite characteristic of speech: 1) formality, meaning a speech is expected

to be formal, not forced, and not arrogant; 2) hesitancy opens an opportunity for the interlocutor to develop double interpretations, not too firm and not too strict; 3) equality, meaning to result in a sense where the speaker and the interlocutor are at the same level.

### DIRECTIVE SPEECH ACT IN *TEMBANG DOLANAN*

According to its formal configuration, directive speech acts can be divided into direct and indirect speech acts. A directive speech act is considered the direct type so if conventionally, the speech act is used in order to command, to invite, to forbid, and so on. On the other hand, a directive speech act is considered the indirect type if the purpose to give orders is not expressed in imperative words, for example when a statement sentence or an interrogative one is used instead (Wijana, 1996: 30-31). Meanwhile, based on its meaning, directive form may have either literal meaning, containing the same implication as the speaker's, or non-literal one, containing an implication that is different from or even contrary to the speaker's actual intention.

### DIRECT DIRECTIVE SPEECH ACT

Direct directive speech act in *tembang dolanan* can be classified into 1) imperative, 2) imperative with warning, 3) imperative with temptation, 4) imperative with reasoning.

#### Imperative

Imperative here is defined as a speaker's expression to command or disallow the interlocutor. Expressions used in this imperative form have assertive and direct characteristics, where the meaning of the speech is the same as or coherent with the syntactic convention of the elements forming its lingual unit. This can be observed in the following examples:

- (1) *Bethet thingthong, legendrut gong, gonge ilang*  
'parakeet *thingthong* (imitation of a bell's sound), *gongleganda* (name of a snack), the gong disappears'  
*Camcao gula tetes, wung, gedhawung, ilang*  
'grass jelly with liquefied brown sugar,

*wung, gedhawung* (a type of stink bean), disappear'

(Prana, 2010:11)

- (2) *Tumbaran, tumbaran*  
'name of a game'  
*Sega wuduk pari anyar*  
'savory rice made of new paddy'  
*Wong picak jegalen aku*  
'the blind, please trip me over'  
(Overbeck, 1938:119)

Shown in these examples are the speech *ilang* 'disappear' (1), and *jegalen* 'please trip someone over' meaning to give orders as intended by the verbs. In other words, imperative directive speech can be clearly and straightforwardly understood from the lexical meaning of its forming elements. Therefore, the core of imperative directive speech act lies in the form and the meaning of its verb. This imperative content will become clearer once we see the context of how the *tembang* is chanted.

The two examples above are *tembang* sung as an accompaniment for games played by children. The game in example (1) is done by several children sitting in a circle while holding out their left hands with all the fingers spread. One of the children will touch those fingers while singing a song called *bethet thingthong*. If the song ends at the lyric *ilang*, the finger touched when the song ends has to be folded, meaning that it will disappear and be no longer available for touching in the next round. Meanwhile, *tembang* in example (2) accompanies a game done by several children holding hands in circle to surround another child squatting in the center blindfolded. As they walk around, they sing *tembang tumbaran* that ends with a command for the child in the center to trip one of the singing children over and guess the name. The command is delivered directly using the lexical form *jegalen* 'please trip someone over'.

In terms of linguistic politeness, the speech above is classified as firm, due to the clearness, the straightforwardness, and the frankness in the way the command is delivered. The speaker has no tendency to soften or show any polite manner. That impoliteness, according to Lakoff's concept, is for one, caused by an element of force contained by the command toward the interlocutors to do as they

are told, there is no sign of hesitancy to slightly obscure the order, and it doesn't show any equality, the speaker is indeed in a superior position. From the commanding speech, it can be seen that the speaker has more authority than the interlocutor, the speaker demands that the interlocutor respond immediately to the command.

### Imperative with Warning

Imperative form with warning in directive speech acts is actually the same as imperative form in the previous imperative form, meaning that it is spoken with the intention to command or forbid in a straightforward and firm way; the difference lies in the presence of a warning. Warning here is defined as an advice (a reprimand and so on) to warn (Tim Penyusun Kamus, 1991:379).

Formally, imperative language with warning in *tembang dolanan* often uses the word *aja* 'must not' that lies before the verb in the structure of its sentence. The use of the word *aja* is a form of command that intends to forbid. This restrictive command is generally accompanied by a warning, usually a warning about the result one will obtain if the restriction is broken, as shown in the following examples:

- (3) *Enthik-enthik, patenana si panunggul*  
 'little fingers, please kill the middle finger'  
*Aja dhi aja dhi tak kandhani*  
 'must not little sibling must not little sibling, I'm giving you and advice'  
*Sedulur tuwa malati*  
 'older sibling causes misery'  
*Bener bener, aja mbeler nek keblinger...*  
 'true true, must not argue or you may forget who you are...'  
 (Katno, 1940: no 13)

- (4) *Aja goroh lan dha ngapusi*  
 'must not lie and must not tell lies'  
*Wong ngapusi kuwi dosa gedhe marang Gusti*  
 'someone who lies makes a big sin toward God'  
 (Dwidjosoebroto, 1992:16)

Restrictive command can be seen in its lingual form, as shown in example (3) where we can find

the sentence *aja dhi aja* 'must not little sibling must not' that shows the presence of disallowance to take any action regarding the previous command *patenana si panunggul* 'please kill the middle finger', that command is followed by a warning that *sedulur tuwa malati* 'older sibling causes misery' which may be the result if the restriction is broken. The same thing can also be identified in the restrictive command (4) *aja goroh lan aja ngapusi* 'must not lie and must not tell lies' that is accompanied by the warning *wong ngapusi kuwi dosa gedhe marang gusti* 'someone who lies makes a big sin toward God'.

The aspect of situational context appears to help clarify the intention of the speech. *Tembang* (3) is chanted to accompany the game *dolanan driji* 'fingers game'. This game is usually performed by a mother or an older sister to entertain her child or younger sibling by moving her fingers. The lyric of this song is the personification of a conflict happening in a relationship between older sibling and the younger one. The relationship is filled with envy toward the older sibling. Then a command emerges and orders the younger sibling to kill the older one. Another older sibling steps in at this point to forbid the action. This restriction is usually accompanied by the mention of a possible result. On the other hand, *tembang* (4) is a song composed by an adult with the purpose of delivering lessons about manners to the children. Among those lessons is the disallowance to lie or to tell lies accompanied by a warning of the possible result. Implicitly, this song shows that the person that may give restrictions should be older than the interlocutor, who in the Javanese culture has more authority than those of younger age.

### IMPERATIVE WITH TEMPTATION

Imperative form with temptation in the directive speech act of *tembang dolanan* is basically the same as the two previous forms, meaning that it is spoken with the intention to command or forbid in a straightforward and firm way, with the difference lying in the presence of a temptation. Temptation here is defined as a way to persuade (to captivate) (Kamus Besar Bahasa Indonesia, 1991:373).

Formally, imperative language with temptation in *tembang dolanan* uses many variations of the imperative form known in the general Javanese

language, including *aja* ‘must not’ that lies before the verb, *ora pareng* ‘not allowed to’ that lies before adjective, or directive-indicating affixes in its verb that possess a straightforward and direct characteristic. Just like the imperative form with warning, the use of various formal linguistic configurations is a form of command that aims to forbid, only this one uses temptation instead, usually in the form of food one would receive if the restriction is obeyed, as shown in the following examples:

- (5) *Dhondhong apa salak dhuku cilik-cilik*  
‘kedondong or snake fruit duku (name of a fruit) is small’  
*Ngandhong apa mbecak mlaku thimik-thimik*  
‘going by horse-drawn carriage or by pedicab going on foot slowly’  
*Adhik ndherek ibu tindak menyang pasar*  
‘little sibling follows mother to the market’  
*Ora pareng rewel ora pareng nakal*  
‘not allowed to be fussy not allowed to be naughty’  
*Mengko ibu mesthi mundut oleh-oleh*  
‘later mother certainly buys souvenirs’  
*Kacang karo roti, adhik diparingi*  
‘peanut and bread, little sibling will be given’
- (6) *Cempe cempe*  
‘goatling goatling’  
*Undangna barat gedhe*  
‘please call the strong wind’  
*Takopahi duduh tape*  
‘I will reward you with the sauce of fermented cassava’  
*Yen kurang goleka dhewe*  
‘if it is not enough please go find it yourself’
- (7) *Bulan gedhe*  
‘big moon’  
*Mrenea saben sore*  
‘please come here every evening’  
*Tak suguhi jangan gudhe’*  
‘I will serve you vegetable dish from a type of bean’  
*Tandurane pakne gedhe*

‘uncle’s plant’

(Overbeck, 1938:25)

Restrictive command can be seen in its lingual form, as shown in example (5) where we can find the sentence *ora pareng rewel ora pareng nakal* ‘not allowed to be fussy not allowed to be naughty’ that shows the presence of disallowance to take the action of *nangis* (crying) and *rewel* (being fussy). The command is followed by a sentence containing the persuasion *mengko ibu mesthi mundhut oleh-oleh, kacang karo roti, adhik diparingi* ‘later mother certainly buys souvenirs, peanut and bread, little sibling will be given’ as the temptation that will wait if the restrictive command is obeyed. Temptation-containing command can also be identified in the *tembang dolanan* that is often chanted when a group of children are playing, as seen in the lingual form of example (6) *undangna barat gedhe* ‘please call the strong wind’ that expresses an order for the interlocutor to take action, which is calling the strong wind, followed by the sentence *takopahi duduh tape* ‘I will reward you with the sauce of fermented cassava’ as the as the temptation that will wait if the command is obeyed by the interlocutor, which is the *cempe* ‘goatling’, and example (7) in the form of an order to the interlocutor, which is the *bulan gedhe* ‘big moon’, to come to the chanter’s place, expressed in *mrenea saben sore* ‘come here every evening’ with the awaiting temptation once the command is obeyed *taksuguhi jangan gudhe, tandurane pakne gedhe* ‘I will serve you vegetable dish from a type of bean, uncle’s plant’.

The aspect of situational context appears to help clarify the intention of the speech. *Tembang* (5) is usually chanted by an older sister in order to forbid her little sibling to be naughty and fussy while following their mother to the market. In Javanese culture, taking care of a younger sibling is generally the responsibility of the older sibling, and in performing this role, the older sister teaches her younger sibling not to do whatever is considered bad in a child’s behavior, among them being fussy and naughty. In delivering the restriction, temptation is often used to help make the younger sibling happy to obey the restriction. In terms of linguistic politeness, the speech above is classified as firm, due to the clearness, the

straightforwardness, and the frankness in the way the command is delivered. However, there seems to be a tendency from the speaker to soften or show a polite manner by adding the temptation at the end of the command. That being said, according to Lakoff's concept, this speech still contains impoliteness as it contains the element of force to make the interlocutors do as they are told, there is no sign of hesitancy to slightly obscure the order, and it doesn't show any equality; the speaker is indeed in a superior position. Through the command spoken, it is shown that the speaker has more authority than the interlocutor; the speaker demands that the interlocutor do what the speaker has commanded.

A similar thing can also be identified in *tembang* (6) which is usually chanted by a child or a group of children when they play kites. In that *tembang*, these children express their hope for a strong wind to come and fly their kites. This *tembang* becomes a kind of incantation casted several times to make their desire come true. The same goes for *tembang* (7) which is usually chanted when a kid plays kite in the field and sees the shining moon. Implicitly, *tembang* (6) and (7) show that children can use the directive form, only the interlocutors are chosen from the characters that according to the rules of directive application in Javanese culture, are available for them to give command to, for example the animals and the moon. Here, we can see that the use of directive form can be done not only by the people from older age group, but also by any speaker whose authority or strength is higher than the interlocutor's.

### Imperative with Reasoning

The form is different in each directive speech act contained in the following *tembang*:

- (8) *Yo prakanca dolanan neng jaba*  
 'hey friends let's play outside'  
*Padhang bulan padhange kaya rina*  
 'the full moon is bright like the daylight'  
*Rembulane ne sing ngawe-awe*  
 'the moon that is waving hand'  
*Ngelekake aja padha turu sore*  
 'remind us not to sleep in the evening'
- (9) *Pitik walik jambul*  
 'chicken with upside-down crest'

*Sega golong mambu enthong*  
 'rounded rice made for a feast with the smell of rice scoop'  
*Mangga sami kondur*  
 'let's go home together'  
*Weteng kula sampun kothong*  
 'my stomach is empty already'  
*Enake enak*  
 'so delicious'  
*Sego liwet jangan terong*  
 'steamed rice with vegetable dish made of eggplant'

(Katno, 1940:12)

Imperative speech acts in both example (8) which is a part of the song *yo prakanca* and (9) which is a part of the song *pitik walik jambul* use the words *yo* 'let's' and *mangga* 'let's' in the structure of their sentences. According to their meaning, both the words *yo* and *mangga* mean 'let's', an inviting command to do something. This invitation is followed by a sentence mentioning the reason behind the invitation, which explains the situation that may be enjoyed by the interlocutors, as seen in example (8) *padhang bulan* 'fullmoon', while the reason in example (9) emphasizes more in the condition possibly felt by the interlocutors that makes them interested to do it, which is *weteng kula sampun kothong, enake enak sega liwet jangan terong* 'my stomach is empty already, so delicious steamed rice with vegetable dish made of eggplant'. The use of both directive imperative invitations allows the interlocutors to choose between accepting or rejecting the commanded action mentioned in the verb so that the command is loosened. This loosening seems to be followed by a reasoning to strengthen the command to encourage an implementation of the inviting command. In terms of situational context, *tembang dolanan* in example (8) is firstly sung at the full moon as an invitation to play, while the *tembang* in example (9) is mostly chanted when the chanter invites the friends to end the game. These invitations to play or end the game don't have to be accepted at all times but can also be rejected, depending on the situation of the friends', whether they still have time to play or still want to continue playing or not.

Meanwhile, in terms of linguistic politeness,

this imperative invitation form of directive speech act shows a linguistic politeness. That is because this type of command does not contain any element of force toward the interlocutors to do as they are told, there is a sign of hesitancy to slightly obscure the order, and it shows an equality in which the speaker and the interlocutor are of the same level.

#### INDIRECT DIRECTIVE SPEECH ACT

Unlike the direct directive speech act that is conventionally characterized by certain syntactic markers, indirect directive speech acts do not transparently state the command, restriction, or invitation to the interlocutor. Indirect directive command is purposefully constructed in the form of a statement sentence that does not show an imperative manner. The elimination of the imperative-indicating syntactic forms is surely resulted from the speaker's intention, for example to lowering the strength of the speech's directive content. By lowering the strength of the directive content, the interlocutors are expected to be influenced without having to feel like they are forced to do something, so that they can be more willing to do the command. In dolanan songs, there are several forms of indirect directive speech act classified into statement sentence, obligatory sentence, and interrogative sentence.

#### Indirect Directive Speech Act in the Form of Statement Sentence

Indirect directive speech acts in the form of statement sentences are defined as directive speech acts expressed in the structure of a statement sentence. The use of this statement sentence is meant to move the interlocutors and make them obey or do the things informed in that statement sentence. This delivery of information usually refers to a hint that can move the interlocutor and make them obey or disobey the speaker, as seen in the examples below:

- (10) *Ris irisan tela*  
'slices of cassava'  
*Madu salil lil lil lil*  
'madu salil lil lil lil (name of a snack)'  
*Manuk podhang*  
'oriole bird'  
*Unine kuk engkukan*  
'the sound is a cuckoo'  
*Unine kuk engkukan*

'the sound is a cuckoo'  
(Overbeck, 1938:No 292)

- (11) *Bang bang tut*  
'name of a song or game'  
*Cendhela uwa uwa*  
'window of restriction/power to cause misery'  
*Sapa wani ngentut ditembak raja tuwa*  
'whoever dares to fart will be shot by the old king'  
*Neng kali ngiseni kendhi*  
'at the river filling jug'  
*Jeruk purut wadhah entut*  
'lime as fart container'
- (12) *Buta-buta galak*  
'grumpy giants'  
*Solahmu lunjak-lunjak*  
'your jumping whim'  
*Mandheg cingkrak-cingkrak*  
'stop hopping'  
*Nyandhak kunca nuli tanjak*  
'reaching for the end of a fabric then stepping your feet and jumping'  
*Bali ngadeg maneh rupamu ting caloneh*  
'back to standing up again your faces are dirty'  
*Iki buron apa*  
'what is this prey'  
*Tak sengguh buron kang aneh*  
'I think it's a weird prey'  
*Lha wong kowe we we sing marah-marahi*  
'well you're the ones who started it'  
*Lha wong kowe we we sing marah-marahi*  
'well you're the ones who started it'  
*Gawemu sok ngono*  
'that's what you often do'  
*Hi hi aku wedi ayo adhi padha bali*  
'ow ow I'm scared come on little siblings let us all go home'  
*Galo kae galo kae matane plorak plorok rok rok rok rok*  
'see their eyes are glancing from side to side'  
*Kulite ambengkerok rok rok rok rok*  
'their skin is full of blisters coarse and

dirty'  
*Ya kulite ambengkerok rok rok rok rok*  
'yes their skin is full of blisters coarse  
and dirty'

(Jatirahayu dan Pringgawidagda,  
2004:7)

*Tembang* in example (10) and (11) are *tembang* that use the structure of a statement in delivering their lyrics. Both of these examples implicitly give an order to the interlocutor or the speaker himself. That command is hinted at the end of the song, as seen in example (10) when the lyric ends with the statement sentence *unine kuk engkukan* 'it sounds kuk kuk (imitation of oriole bird's voice)', indicating that all participants have to nod like a bird when it produces sound. The same goes for *tembang* (11), the command is also hinted in the last lyric of the *tembang* where the sentence *jeruk purut wadhah entut* 'lime as fart container' lies as indication that a child is accused for farting.

The aspect of situational context appears to help clarify the intention of the speech. *Tembang* (10) is usually chanted to accompany children's games, which are played by holding hands to make a circle. The children then move around while singing *tembang* (10). When they reach the word *unine* 'the sound is', they stop, and when they reach the word *kuk engkukan* 'cuckoo', they nod. On the other hand, *tembang* (11) is chanted when someone farts but does not want to admit the action. One of the children will then take the initiative to sing this song while moving his hand around to point at the people around. When the song ends and the child's hand touches one of them, the touched child will be accused of farting.

In terms of linguistic politeness, the directive speech acts in *tembang* (10) and (11) show a contradiction, meaning on one hand the use of statement sentence shows an effort to obscure the command, yet on the other hand, the use of this sentence also indicates a directive content to be obeyed, so that this directive form using statement sentence can be classified as impolite. That impoliteness, according to Lakoff's concept, is for one, caused by an element of force contained by the command toward the interlocutors to do as they are told, there is no sign of hesitancy to slightly obscure the order, and it doesn't show any equality, the speaker is indeed in a superior

position. Through the command spoken, it is shown that the speaker has more authority than the interlocutor, the speaker demands that the interlocutor immediately responds to what the speaker has commanded.

*Tembang* (12) is a song that uses the structure of a statement in delivering its lyric, informing various movements or physical appearances that belong to one of the puppet characters, *Buta* 'giant'. In that *tembang*, the chanter implicitly gives restrictive order to the interlocutor to avoid the movements and physical appearances that are generally avoided by Javanese people, namely *lunjak-lunjak* 'jumping', *cingkrak-cingkrak* 'hopping', *plorak-plorok* 'glancing from side to side', *rupa ting celoneh* 'dirty faces', and *kulit ambengkerok* 'blistered and dirty skin'.

In terms of situational context, this *tembang dolanan* describes one of the Javanese puppet characters, *Buta*, who represents the characteristics of a villain and often automatically represents things that are considered bad too. Therefore, these things are generally avoided by Javanese people. The structure of a statement used to present the information about the various characteristics that belong to the character *Buta* is meant to remind the interlocutor to avoid them. This directive speech act delivered in the form of statement sentence usually does not have to be implemented immediately, but only serves as a constant reminder of the things that are commonly avoided by Javanese people.

In terms of linguistic politeness, this directive speech act delivered in the form of statement sentence shows a linguistic politeness. That is because this type of command does not contain any element of force toward the interlocutors to do as they are told and there is also a sign of hesitancy to slightly obscure the order.

### Indirect Directive Speech Act in the Form of Obligatory Sentence

Indirect directive speech act in the form of obligatory sentence is a speech act that obligates the speaker or the subject in a *dolanan* song to obey the command contained in the lyric. The force capacity of this obligatory speech is rather high, despite the absence of any directive marker. That is because the semantic meaning contained in the word *wajib* 'obligatory' has a strong, forceful, and

compulsive commanding implication. The word *wajib* 'obligatory' in this type of indirect speech act also comes in its various patterns, including *wajib*, *wajibing*, and *wajibe*.

- (13) *Apa wajibing siswa sregep sinau*  
'the obligation of a student's is to diligently study'  
*Yen wajibing putra kudu bekti rama ibu*  
'while the obligation of a child's is to be devoted toward father and mother'  
*Wajibing pra kawula bekti mring nagara*  
'the obligation of the people is to be devoted toward their country'  
*Ngleluri budaya anjunjung drajating bangsa*  
'preserving the culture raising the nation's honor'  
(Dwidjosoebroto, 1992:15)

Example (13) is a *tembang* titled *wajibing siswa* 'student's obligation' in which various obligations that have to be carried on by the subject is stated by each of its line, namely *siswa* 'student' has an obligation to study; *putra* 'child' has an obligation to be devoted toward father and mother; and *pra kawula* 'people' have an obligation to be devoted toward the country. According to the context of the speech, it is explained that every Javanese person with their own position among the society has these obligations they need to fulfill.

- (14) *Wis wajibe manembah marang gusti*  
'it's already an obligation to worship God'  
*Ngaturaken sembah puji konjuk mring hyang maha suci*  
'to offer worship and praise to the presence of Holy God'  
(Dwidjosoebroto, 1992:23)

The speech in the lyric of *tembang* (14) is also a directive speech act in the form of obligation shown by the word *wajibe* 'obligation'. The speech in that lyric is a compulsive commanding speech for the subject or the speaker to perform the obligation to worship God.

Just like the indirect directive speech act in the form of statement sentence, in terms of linguistic politeness, the directive speech acts in *tembang* (13) and (14) show a contradiction, meaning on

one hand the absence of any directive marker shows an effort to obscure the command, yet on the other hand, the use of the word *wajib* 'obligation' in each *tembang* also indicates a directive content to be obeyed, so that the directive form in those examples above tends to be classified as impolite. That impoliteness, according to Lakoff's concept, is for one, because the command still contains an element of force that expects the interlocutors to do as they are told, there is no sign of hesitancy to slightly obscure the order, and it doesn't show any equality, the subjects in those lyrics are in inferior position or not superior. Through the word *wajib*, it is shown that the subjects in those songs do not have enough authority, so that they have to do as the commands say.

### Indirect Directive Speech Act in the Form of Interrogative Sentence

Indirect directive speech act in the form of interrogative sentence is a directive speech act expressed in a structure of interrogative sentence. The use of this interrogative sentence is meant to move the interlocutors and make them obey or do the things informed in that interrogative sentence. This delivery of information usually refers to a hint that can move the interlocutor and make them obey or disobey the speaker, with the hint being mutually intelligible prior to the usage, which means the question given demands not only an answer but also an action following or accompanying that answer, as seen in the examples below:

- (15) *Jamuran ya ge ge thok*  
'jamuran (name of a game) please be quick'  
*Jamur apa ya ge ge thok*  
'what mushroom please be quick'  
*Jamur gajih brejijih sa ara-ara*  
'gajih mushroom (type of mushroom) spread all over the swamp'  
*Sira mbadhe jamur apa?*  
'what mushroom are you guessing?'  
(Overbeck, 1938:No 129)

The last sentence of *tembang* (15), which is *sira mbadhe jamur apa?* 'what mushroom are you guessing?', is an interrogative sentence indicated by the question word *apa* 'what' that requires an answer in the form of a noun, which in this case

is the type of the mushroom desired. However, in *tembang dolanan*, the answer of this question is not only expressed in a speech but also in an action following the answer, which is doing an activity to form a movement that imitates the type of the mushroom chosen, for example if the answer is *jamur lot kayu* 'straight wood mushroom' then the participants will run to find a wooden pole or a tree to hug.

The aspect of situational context appears to help clarify the intention of the speech. *Tembang* (15) is chanted in the game *jamuran*. A child designated as being "it" stands in the center surrounded by other participants. The participants then start chanting the song, and the last line that takes the form of an interrogative sentence has to be answered by the "it". The answer can be anything, take *jamur lot kayu* as an example. When the other participants hear the answer, they will run to find a tree or pole to hold on to. The "it" will then try to pull the other participants off their poles. If the "it" manages to take one of them away from the pole, this participant will be the next "it", but if not, then the "it" will stay as the "it" for the next round.

Just like the indirect directive speech act in the form of statement sentence or obligatory sentence, in terms of linguistic politeness, the directive speech acts in *tembang* (15) shows a contradiction, meaning on one hand it eliminates any directive marker, yet on the other hand, it uses an interrogative sentence that requires to be answered and implemented, so that the directive form in that example above can be classified as impolite. According to Lakoff's concept, this is considered impoliteness. There is no sign of hesitancy to slightly obscure the order, and it does not show any equality. Therefore, the subjects in those lyrics are in inferior position or not superior.

## CONCLUSION

*Tembang dolanan* is a form of communication media used by children or parents to deliver a message to their interlocutors. In order to make the message reach their interlocutors immediately, the configuration of directive speech act is often used. Its directive speech options tend to be direct, although some are indirect. However, both forms are equally likely to ignore politeness. That is because generally, those sentences still contain

the element of force to make the interlocutors do as they are told, there is no sign of effort to slightly obscure the order, and it doesn't show any equality, the speakers are indeed in superior position. Through the command spoken, it is shown that the speakers have more authority than the interlocutors, the speakers demand that the interlocutors immediately respond to what the speakers have commanded.

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