



# Analysis of Directive Speech Acts in The Film *Uang Panai* by Asril Sani and Halim Gani Safia

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## ABSTRACT

This study aims to describe the forms and functions of directive speech acts in the film *Uang Panai* and their relevance to the communicative context between characters. A descriptive qualitative method was employed in this research. The data, consisting of character utterances, were collected through observation and note-taking techniques and subsequently analyzed using the theoretical framework of pragmatic directive speech acts. The results reveal six categories of directive speech acts: (1) requests (14 data); (2) advice (10 data); (3) commands (9 data); (4) invitations (6 data); (5) prohibitions (4 data); and (6) criticisms (2 data). The dominance of request speech acts reflects a preference for persuasive and non-coercive communication strategies within the characters' social interactions. These findings demonstrate that directive speech acts serve not only as a narrative driver for the plot but also as a representation of the cultural communication characteristics of the Bugis-Makassar community, which are deeply rooted in social values and politeness.

## KEYWORDS

Buginese-Makassarese Tradition;  
Directive Speech Act;  
Pragmatics;  
Sociolinguistics;  
*Uang Panai* Movie.

## ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan wujud dan fungsi tindak tutur direktif dalam film *Uang Panai* serta keterkaitannya dengan konteks komunikasi antartokoh. Penelitian ini menggunakan pendekatan deskriptif kualitatif. Data penelitian berupa satuan tuturan para tokoh yang dikumpulkan melalui teknik simak dan catat, kemudian dianalisis menggunakan kerangka teori pragmatik tindak tutur direktif. Hasil penelitian menunjukkan enam kategori tindak tutur direktif yang digunakan, yakni: (1) permintaan (14 data); (2) nasihat (10 data); (3) perintah (9 data); (4) ajakan (6 data); (5) larangan (4 data); dan (6) kritikan (2 data). Dominansi tindak tutur permintaan mencerminkan penggunaan strategi komunikasi yang cenderung persuasif dan non-koersif dalam interaksi sosial tokoh. Temuan ini menunjukkan bahwa tindak tutur direktif tidak hanya berfungsi sebagai penggerak alur cerita, tetapi juga merepresentasikan karakteristik budaya komunikasi masyarakat Bugis-Makassar yang sarat akan nilai-nilai sosial dan kesantunan dalam menyampaikan maksud.

## KATAKUNCI

Budaya Bugis-Makassar;  
Film *Uang Panai*;  
Pragmatik;  
Tindak Tutur Direktif;  
Sosiolinguistik.

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## 1. Introduction

Language serves as the fundamental medium for human interaction, functioning not solely to transmit information, but also to govern social behavior within a community. To fully comprehend language use, one must examine its pragmatic dimensions. As Hariyanti (2018) points out, pragmatics explores how context shapes the meaning of an utterance and facilitates effective communication between speaker and listener. Expanding on this distinction, Leech (2002) notes that while semantics focuses on what signs refer to and syntax examines the structural relationships between expressions, pragmatics investigates signs in relation to their users. Although these three branches fall under the broader umbrella of semiotics, pragmatic research has predominantly concentrated on natural human language.

Consequently, pragmatics can be fundamentally understood as the analytical study of the meaning intended by a speaker and subsequently interpreted by an interlocutor.

Delving deeper into the philosophy of language, the basic unit of linguistic communication extends beyond isolated symbols, words, or sentences; rather, it manifests through the active production of these elements within a speech act. As Searle (2014) emphasizes, linguistic communication is not a random natural occurrence but an inherently intentional process. In other words, successful communication hinges on the interlocutor successfully recognizing the speaker's underlying intent.

Within the speech act theory, a central point of inquiry is the illocutionary act, which operates as a rule-governed linguistic behavior akin to the structured rules of a game. Among these, directive acts hold particular significance, as they are explicitly designed to persuade or compel the listener to act in accordance with the speaker's desires. However, because these directives inherently risk threatening the interlocutor's self-image—or "face"—Searle (2014) highlights the necessity of employing linguistic politeness strategies to mitigate this impact. Furthermore, a comprehensive analysis of directive acts requires distinguishing between the propositional content (the literal subject matter) and the illocutionary force indicating devices (IFIDs). These IFIDs—such as intonation, syntax, or performative verbs—serve as crucial markers that signal how the listener should interpret the proposition.

Grounded in this framework, speech acts encompass various communicative functions, ranging from issuing commands to expressing opinions. According to Searle's taxonomy (as cited in Rahayu, 2016), speech acts are broadly categorized into locutionary, illocutionary, and perlocutionary acts. Among these, illocutionary acts are the primary focus of pragmatic studies and are further subdivided into five distinct types: directive, assertive, expressive, declarative, and commissive acts.

To further categorize directive speech acts, Ibrahim (1993) proposes a division into six distinct forms: (1) requestives, (2) questions, (3) requirements, (4) prohibitives, (5) permissives, and (6) advisories.

Transitioning from linguistic theory to media representation, film serves as a vital medium that mirrors the social and cultural realities of a community, with cinematic dialogue offering a window into authentic communication patterns. In this context, the film *Uang Panai*, directed by Asril Sani and Halim Gani Safia, provides a highly relevant subject for analysis. The film authentically portrays the social dynamics of the Makassar people, particularly highlighting their unique application of directive speech acts. Ultimately, the use of these directives is instrumental not only in driving the narrative forward but also in reflecting the rich communicative culture of the Bugis-Makassar society. Against this theoretical and cultural backdrop, the primary objective of this research is to identify and analyze the specific forms of directive speech acts utilized in the film *Uang Panai*.

## **2. Method**

This study employs a descriptive qualitative research design to systematically explore the phenomena under investigation (Hartanto et al., 2021). Fundamentally, a descriptive approach serves as an analytical procedure designed to address research problems by thoroughly and accurately depicting the conditions, characteristics, and dynamics of the research subject or object. Rather than relying on numerical data, this method focuses on providing a deep, contextualized understanding of the linguistic interactions occurring within the selected medium.

Regarding the material analyzed, the primary data source for this investigation comprises the spoken dialogues exchanged among the characters in the film *Uang Panai*. Consequently, as highlighted by Mahsun (2013), the fundamental units of analysis are the specific words, phrases, and complete sentences produced during these cinematic interactions, which encapsulate the characters' underlying communicative intents.

To gather the necessary data, the researchers utilized observational listening and note-taking techniques (*teknik simak dan catat*), a method supported by Oktaviana and Utomo (2021). In practice, this involved an attentive viewing of the film to carefully observe the linguistic behavior of the characters, followed by meticulously recording the relevant utterances that demonstrated directive qualities.

Following the data collection phase, the gathered utterances were examined using the pragmatic identity method (*metode padan pragmatis*). As defined by Sudaryanto (2015), this specific analytical approach utilizes the interlocutor—or the listener's reaction and context—as the primary determining instrument to decipher the

intended meaning behind a speaker's utterance. Finally, the analytical procedure was completed by systematically classifying the extracted utterances into six distinct categories of directive speech acts. Specifically, these categories encompass: (1) commands, (2) requests, (3) invitations, (4) advice, (5) criticisms, and (6) prohibitions.

### 3. Results and Discussion

Based on the data analysis of the utterance units within the film *Uang Panai*, six distinct categories of directive speech acts were identified, operating as the minimal units of linguistic communication. Furthermore, the distribution of the data reveals that the use of language in this film goes beyond the mere transmission of information; rather, it functions as a distinct form of rule-governed behavior.

**Table 1. Directive Speech Acts in Uang Panai Movie**

No	Directive Speech Acts	N	%
1	Requests	14	31,1%
2	Advice	10	22,2%
3	Commands	9	20,0%
4	Invitations	6	13,3%
5	Prohibitions	4	8,9%
6	Critisms	2	4,4%

The data presented above illustrate a clear predominance of request and advisory speech acts. This pattern indicates that the illocutionary force within the social interactions of the community depicted in the film prioritizes persuasive and educational strategies over direct coercion or compulsion.

1. **Commands (9 occurrences):** *This category functions to push or direct the interlocutor to perform a specific action desired by the speaker. For example: "Tumming: Sudah, sudah mi, dorong, dorong mi (Enough, let's just push it)." This utterance is classified as a command because the speaker explicitly uses the imperative verb dorong (push), which serves to direct and simultaneously compel the interlocutor to act in accordance with the speaker's will.*
2. **Requests (14 occurrences):** *These utterances are utilized to ensure that the speaker's desires are fulfilled by the interlocutor. For instance: "Bapak Risna: Tolong pa', tolong kasih saya waktu lagi pak, tolong (Please sir, please give me more time sir, please)." This utterance falls under the category of a request because the repeated use of the word tolong (please/help) demonstrates a pleading attitude, expressing a hope that the interlocutor will agree to grant the request. It is inherently polite and non-coercive. Notably, this form of utterance is the most dominant within the film.*
3. **Invitations (6 occurrences):** *This act aims to encourage the interlocutor to*

participate in a joint action or shared activity, making it more persuasive than a direct command. An example is: "Tumming: *Ke sana deh (Let's go over there).*" This utterance functions as an invitation due to the use of the particle *deh*, which carries the nuance of a casual suggestion. It is not coercive; rather, it invites the interlocutor to engage in a shared action.

4. **Advice (10 occurrences):** These utterances contain valuable guidance and positive principles that the interlocutor can consider when deciding on a course of action. For example: "Tetta Ancha: *Kalau kau serius nak, perjuangkan (If you are serious, son, fight for it).*" This utterance serves as advice because the speaker provides direction in the form of a suggestion—encouraging the interlocutor to fight for something if they are truly serious. It acts as motivation rather than coercion. This type of advisory utterance is also highly prominent in the film.
5. **Criticisms (2 occurrences):** This form of utterance aims to reprimand the interlocutor for past actions or to provide firm feedback regarding their conduct. For instance: "Ancha: *Menurut saya ini mobil tidak laku karena yang pertama harganya terlalu tinggi, yang kedua mobil ini selalu ikut pameran tapi tidak sesuai dengan kebutuhan pasar, mobil ini saya rasa cocok untuk barang tapi kita jual sebagai mobil penumpang (In my opinion, this car isn't selling because, first, the price is too high; second, this car is always in exhibitions but doesn't meet market needs. I think this car is suitable for cargo, but we are selling it as a passenger car).*" This criticism is both evaluative and constructive, as it offers concrete feedback aimed at improving business strategies.
6. **Prohibitions (4 occurrences):** These acts are intended to prevent or hinder the interlocutor from performing a specific action. For example: "Tumming: *Jangan mi ko honorer, hari ini gajian toh, besok tinggal kenangan (There's no need to be an honorary/contract worker; today you get paid, tomorrow it's just a memory).*" This utterance constitutes a prohibition because Tumming is explicitly advising against his interlocutor working as an honorary employee, citing the lack of financial security and stability associated with the position.

Specifically, this study identified six categories of directive speech acts throughout the film. The distribution of the data reveals that requests are the most dominant form (14 occurrences), followed closely by advice (10 occurrences), and commands (9 occurrences). Ultimately, these findings reflect a dynamic of social interaction among the characters that consistently favors persuasion and politeness over forceful imposition.

### **3.1 The Dominance of Request Speech Acts and Contextual Influences**

The emergence of requests as the most dominant category aligns closely with the findings of Waljinah et al. (2019) regarding online news discourse, where "requesting" speech acts similarly predominated, accounting for 40% of the data. This prevalence suggests that speakers deliberately employ politeness strategies to mitigate the Face-Threatening Act (FTA) toward the interlocutor. Consequently, the speaker's desires can be fulfilled cooperatively rather than coercively.

Interestingly, this pattern contrasts significantly with interactions found in narrative fiction genres, such as novels. For instance, Yulianti et al. (2015) discovered that the directive speech act of "commanding" was the most prominent in literary narratives, as these texts frequently involve straightforward, direct instructions between characters. This divergence in linguistic patterns underscores the fact that the medium and social context—such as the dynamic interactions in a comedy/drama film compared to written narrative texts—play a crucial role in determining the specific forms of directive speech acts produced.

### **3.2 Advice and Invitations as Catalysts for Positive Perlocutionary Effects**

The relatively high frequency of advisory (10 occurrences) and invitational (6 occurrences) speech acts in this study demonstrates a directive function primarily oriented toward the benefit and well-being of the interlocutor. Supporting this notion, Sari et al. (2022), in their analysis of the Tonight Show talk show, identified that advisory speech acts frequently function to provide motivation or positive reinforcement, encouraging the interlocutor to improve themselves.

Furthermore, from the perspective of perlocutionary effects, utterances containing suggestions, advice, or invitations tend to generate positive psychological outcomes for the listener. As confirmed by Fauzia et al. (2019), non-coercive directive acts—such as inviting or advising—are capable of eliciting positive perlocutionary effects, including feelings of relief, happiness, and a voluntary willingness to act. In the context of the present study's data, utterances such as "kalau kau serius nak, perjuangkan" (if you are serious, son, fight for it) clearly exemplify the speaker's conscious effort to evoke such positive, motivational responses.

### **3.3 Behavioral Control through Commands, Prohibitions, and Criticisms**

Although not the most dominant categories, commands (9 occurrences), prohibitions (4 occurrences), and criticisms (2 occurrences) remain crucial elements for exercising

direct control over the interlocutor's behavior. In their analysis of the film *Keluarga Cemara*, Oktapiantama and Utomo (2021) found that "prohibition" directives dominated character utterances, functioning primarily as a control mechanism to prevent interlocutors from engaging in actions with negative consequences. A parallel can be observed in the prohibition data of this current study (e.g., "Jangan mi ko honorer..." / "There's no need to be an honorary worker..."), wherein the speaker actively attempts to intervene or restrict the interlocutor's actions for the sake of securing a better future.

On the other hand, the minimal occurrence of criticisms (2 occurrences) in this dataset can be elucidated through the findings of Fauzia et al. (2019). They noted that highly emotional or coercive directive speech acts run the risk of triggering negative perlocutionary effects, such as anger, sadness, or fear in the listener. Therefore, the low intensity of harsh criticisms and severe prohibitions within this film indicates a strong tendency among the characters to avoid generating these negative emotional responses. Instead, they demonstrate a distinct preference for manifesting their intentions through softer, more polite requests.

### **3.4 Cinematic Reflections on Sociopragmatic Dimensions in Social Interaction**

To begin with, cinematic literature or film transcends its primary function as mere visual entertainment; rather, it acts as a mimetic mirror of social life, comprehensively representing the intricate realities of human interaction. Within the linguistic domain, character dialogues in films provide an exceptionally rich and representative corpus for analyzing actual language use in its natural habitat. To dissect this phenomenon thoroughly, two closely intersecting branches of linguistics are essential: sociolinguistics (the study of language in relation to societal dynamics) and pragmatics (the study of intended meaning within a specific context). The convergence of these two disciplines—frequently termed sociopragmatics—enables scholars to observe how speakers do not merely produce isolated utterances but carefully craft their speech by considering social stratification, cultural identity, relational distance, and the underlying power dynamics of a given scene. Through the medium of film, the sociolinguistic order is vividly represented via dialects, language registers, and speech levels, while the pragmatic aspects are executed through various speech acts, encompassing locutionary, illocutionary, and perlocutionary dimensions.

Methodologically speaking, film can be classified as a natural sociopragmatic laboratory because it meticulously records "speech events" in their entirety. According to established linguistic frameworks, a conversation qualifies as a speech event only when it fulfills specific contextual prerequisites, such as the presence of active participants, a defined temporal and spatial setting, and a binding topic of discussion. Unlike written discourse—such as online news, where directive speech acts are

unidirectionally designed to influence public opinion in digital spaces—film presents speech acts as dynamic spoken discourse. Consequently, these utterances are inextricably linked with crucial paralinguistic elements, including vocal intonation, facial expressions, and physical gestures. From a pragmatic standpoint, every character's utterance constitutes a deliberate action. However, these actions never occur in a vacuum; instead, sociolinguistics provides the indispensable contextual framework. Ultimately, film explicitly highlights the reality that a character's lexical choices are not solely driven by their pragmatic goals but are fundamentally constrained by sociolinguistic variables: "who they are," "who their interlocutor is," and "the social status shared between them."

Perhaps the most salient manifestation of the intersection between sociolinguistics and pragmatics in cinema is how the production of directive speech acts is absolutely dictated by power relations and social distance. Fundamentally, directive speech acts serve the core function of compelling or directing the interlocutor to perform an action desired by the speaker. In cinematic representations, characters who occupy superior positions within the power structure possess the sociological rights and freedom to issue direct speech acts with a high degree of imposition. This phenomenon is vividly illustrated in the analysis conducted by Fauzia et al. (2019) on the soap opera *Preman Pensiun*. Their study revealed that central figures or superiors straightforwardly issued commands to their subordinates, capitalizing on a mutually recognized status hierarchy. Conversely, when subordinate characters interact with authoritative figures, sociolinguistic norms compel them to modify their pragmatic output into indirect speech acts, utilizing mitigated pleas or polite requests to avoid overstepping social boundaries.

Furthermore, this distinct pattern of social stratification is also strongly reflected in the family drama genre. For instance, Oktapiantama and Utomo (2021), in their study of the film *Keluarga Cemara*, found that parental figures predominantly utilize directive speech acts—in the form of prohibitions, commands, or instructions—to exercise control over their children's behavior. The deployment of these specific speech acts is entirely dictated by micro-sociolinguistic rules within the family unit, where parental authority grants a pragmatic privilege to exact behavioral control over younger members. At this juncture, film effectively validates the theoretical premise that language is not merely a cognitive output, but a profound product of social construction.

Beyond power dynamics, films also mirror the pervasive application of cultural norms and politeness strategies. In sociolinguistic terms, a speaker's cultural background establishes the parameters for politeness and navigates the complexities of Face-Threatening Acts (FTAs). Pragmatics, in turn, actualizes these parameters into

tangible linguistic forms, such as hedges, euphemisms, or the insertion of softening particles. To illustrate this drive for linguistic tact, an interactional analysis of a talk show by Sari et al. (2022) exposed a prevalent tendency among speakers to intensively employ requests and advisory statements. This strategic choice ultimately serves to maintain relational harmony and mitigate potential conflict within the highly scrutinized realm of public interaction.

## 4. Conclusion

Based on the comprehensive analysis conducted in this study, it can be concluded that all six established categories of directive speech acts—namely commands, requests, invitations, advice, criticisms, and prohibitions—are actively employed throughout the film *Uang Panai*. Quantitatively, the findings reveal that requests constitute the most dominant form of directive speech act, with 14 documented occurrences, closely followed by advisory acts with 10 occurrences.

This pronounced prevalence of requests and advice strongly indicates that the communication patterns depicted within the film prioritize polite, persuasive, and educative strategies, rather than relying on coercive measures or direct reprimands. Ultimately, the specific deployment of directive speech acts in *Uang Panai* serves as a profound reflection of the authentic communicative culture of the Makassar society. Through its dialogue, the film vividly illustrates a community that deeply upholds the core cultural values of social solidarity, linguistic politeness, and a profound respect for elders.

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