THE ILLOCUTIONARY SPEECH ACT FUNCTION IN THE UTTERANCES OF THE FILM *TENGGELAMNYA KAPAL VAN DER WIJCK* DIRECTED BY SUNIL SORAYA

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Abstract*

   This study aims to describe the function of illocutionary acts conveyed by speakers to their interlocutors in communication, reviewed from a pragmatic perspective, particularly illocutionary acts. This study uses a qualitative approach because the research data consists of conversations between characters in the form of dialogues. The source of data in this study is the film *Tenggelamnya Kapal Van Der Wijck (The Sinking of the Van Der Wijck)* directed by Sunil Soraya. The data collection technique uses the observation and note-taking methods. The data analysis technique uses the matching method. The findings on speech functions were analyzed using Leech's theory. According to Leech's theory, illocutionary speech acts are divided into four types, which were used as data, totaling 38 data points. These 38 data points were divided into 5 competitive data points, 13 convivial data points, 14 collaborative data points, and 6 conflictive data points. In addition, the film *Tenggelamnya Kapal Van Der Wijck* teaches us that true love knows no boundaries of religion, race, and culture. However, in pursuing love, one must uphold good values in life and uphold the dignity of oneself and one's family.

1. Introduction

   Language plays an important role in everyday life, namely as a means of communication. Language is a communication tool in the form of a system of sound symbols produced by the human vocal apparatus (Mulyati, 2017). The role of language in life is very important and cannot be separated from humans. Language always accompanies human activities for communication.

As social beings, we cannot live alone without the help of others in our lives (Gunawan, 2020). Through language, humans can interact to convey their intentions, ideas, thoughts, feelings, and desires so that they can find what they need by communicating with one another. Thus, language makes it easier for humans to carry out their activities.

Given the importance of language in carrying out all daily activities, humans are always involved in communication, either as speakers or listeners (Gunawan and Mardani 2024). These communication events can be used as a medium to express ideas, thoughts, opinions, intentions, and more. Therefore, we must understand that communication and all social activities would be paralyzed without language (Gunawan and Diana 2024).

Talking about language and communication means touching on speech acts, a branch of linguistics that studies them, namely pragmatics. According to Purwo, pragmatics is a field of linguistics that studies the meaning behind speech (Yuliana, et al., 2013). In pragmatics, there is also a theory that discusses the above, called speech act theory.

According to Austin in Tarigan (2015), there are three types of speech acts, namely: 1) locutionary acts, which are actions taken to do something; 2) illocutionary acts, which are actions taken in saying something; and 3) perlocutionary acts, which are actions taken by saying something.

The use of language can be found in films through conversations between characters. Films are a medium of communication that convey the author's message to the audience, both explicitly and implicitly. Dialogues between characters in films are inseparable from speech acts. The presence of speech acts in films can increase the intelligence of the community in terms of language use.

Film as a form of mass communication is a combination of various technologies such as photography and sound recording, arts including visual arts, theater, literature, architecture, and music (Effendi, 2000). Film is used as the object of this study, specifically the discourse found in films. The meaning and purpose of a film are easily understood when the conversations between characters are conveyed clearly. Film is used as the subject of this study because it is very popular today. In this case, the research uses the film *Tenggelamnya Kapal Van Der Wijck*. The film tells the love story between a Minang girl and a young man living abroad, but their relationship is not approved by Hayati's family. It *is directed by* Sunil Soraya *and produced by* Ram Soraya. *Tenggelamnya Kapal Van Der Wijck* was released in 2013.

Based on the description above, the author is interested in analyzing the illocutionary acts found in the film *Tenggelamnya Kapal Van Der Wijck* because the dialogue in the film uses Minang, Makassar, and Indonesian languages. Therefore, the researcher is interested in using this film as a subject of study because the story presented has a strong cultural basis. In addition to showcasing Indonesian culture, this film also has a number of cultural exchanges that are interesting to study.

The researcher will apply pragmatic analysis as a scientific method to analyze the discourse in the film *Tenggelamnya Kapal Van Der Wijck,* focusing on the illocutionary function of speech acts. Based on this, a study entitled "Analysis of the Illocutionary Function of Speech Acts in the Film *Tenggelamnya Kapal Van Der Wijck by* Director Sunil Soraya" was conducted.

2. Research Methods

This study uses a qualitative approach because the research data is in the form of words, analyzed in the form of descriptions or explanations, and the researcher himself is the main instrument of the study (Gunawan, and Hermansyah, 2021). Qualitative research can be defined as research that produces descriptive data on spoken and written words, as well as observable behavior of the people being studied (Suyante and Sutinah, 2011).

Data in qualitative research is information consisting of expressions, words, sentences, and actions (Nugrahani, 2014). The data used in this study includes the illocutionary utterances of all the actors in the film *"Tenggelamnya Kapal Van Der Wijck"* (The Sinking of the Van Der Wijck). The actors' utterances in this film that contain illocutionary acts are the object of the research data.

According to Suharsimi Arikunto (2013), data sources are the subjects from which data is obtained, and inappropriate data sources result in irrelevant data being collected. The data source in this study is the film *Tenggelamnya Kapal Van Der Wijck,* directed by Sunil Soraya.

According to Sugiyono (2018), data collection techniques are a very important stage in research because their purpose is to obtain data. The data collection techniques used in this study were listening and note-taking techniques. The researcher used the listening technique by listening to utterances containing illocutionary aspects by the actors in the film *Tenggelamnya Kapal Van Der Wijck*. The author also recorded data that was useful for facilitating the process of transcribing data from spoken language into written language.

The data analysis techniques used in this study are: (1) data identification, (2) data classification, (3) data interpretation, and (4) data description. Data identification involves recording the types of speech acts found in the film *Tenggelamnya Kapal Van Der Wijck* and coding or marking the sentences that contain these speech acts. In the data classification stage, the information collected is based on the form and purpose of the illocutionary utterances. Then, data interpretation involves interpreting the data based on the theory used regarding the function of illocutionary speech acts. Finally, data description involves explaining the classified and interpreted speech acts in the form of a description. The data is presented in the form of a chart by determining the function of illocutionary speech acts in the film *Tenggelamnya Kapal Van Der Wijck.*

3. Discussion

In this section, the researcher will explain the findings obtained from the data analysis process. Before analyzing the data, the researcher watched the film "*The Sinking of the Van Der Wijck"* to extract utterances that fall into the category of illocutionary acts. In this study, the researcher examined the function of illocutionary acts in the film "*The Sinking of the Van Der Wijck*" directed by Sunil Soraya. The researcher collected data on utterances that fall under the function of illocutionary acts according to Leech's theory.

According to Leech (1983), illocutionary acts are categorized into four types, which are used as data in the film *Tenggelamnya Kapal Van Der Wijck* (The Sinking of the Van Der Wijck) directed by Sunil Soraya. The four types of illocutionary acts include competitive, convivial, collaborative, and conflictive.

The data on speech acts in this study consisted of 38 data points, divided into 5 competitive data points, 13 convivial data points, 14 collaborative data points, and 6 conflictive data points. Based on the results of the study, several findings were obtained. The following table shows the results of the study on the functions of illocutionary speech acts.

No	Illocutionary Speech Act Functions	Speech Markers	Number	Total
1.	Competitive Speech Acts	• Request • Demanding • Begging • Commanding	2 1 1 1	5

No.	Type	Function	Count	Total
2.	Convivial Speech Acts	• Greetings • Expressing Gratitude • Congratulating • Offering • Welcoming	4 4 2 1 2	13
3.	Collaborative Speech Acts	• Reporting • Requesting • Instructing • Announcing • Ordering	5 3 2 2 2	14
4.	Conflictive Speech Acts	• Accusing • Scolding • Criticizing	2 3 1	6
Total				38

Table of Research Findings on the Functions of Illocutionary Speech Acts.

The table above shows that collaborative *discourse* is the most frequently used *discourse* function in the film *Tenggelamnya Kapal Van Der Wijck.* This can be seen in the table, which shows that out of 38 utterances, 5 are *collaborative* utterances. These utterances show that in the film *Tenggelamnya Kapal Van Der Wijck*, the most frequently used utterance is collaborative, with the purpose of *"reporting,"* with data that appears frequently and is informative in nature.

The researcher used Leech's theory to analyze the illocutionary function in the film "*Tenggelamnya Kapal Van Der Wijck*" directed by Sunil Soraya. (Leech, 1983) categorized illocutionary functions into four types, namely competitive, convivial, collaborative, and conflictive. To simplify the description of the data, the researcher uses abbreviations at the end of each data point. The abbreviations are as follows, as shown in *the table* below:

Table 4.2 Abbreviations for types of illocutionary speech acts in the dialogue of the film *Tenggelamnya Kapal Van Der Wijck.*

Type Abbreviation Coding	
Code	**Abbreviation**
KP	Competitive
KV	Convivial
KL	Collaborative
KF	Conflictive

The illocutionary functions used as data in the film *Tenggelamnya Kapal Van Der Wijck* (The Sinking of the Van Der Wijck) directed by Sunil Soraya amount to 38 data points, which are divided into 5 competitive data points, 13 convivial data points, 14 collaborative data points, and 6 conflictive data points. The following is an analysis of data regarding the illocutionary function of speech acts in the film "*Tenggelamnya Kapal Van Der Wijck*" directed by Sunil Soraya.

3.1 Competitive Speech Acts

The researcher found 5 competitive speech acts in the dialogue of the film *Tenggelamnya Kapal Van Der Wijck* directed by Sunil Soraya. The competitive utterances found in the film *Tenggelamnya Kapal Van Der Wijck* include begging, commanding, and requesting. The following are the data on these competitive speech acts.

> Aziz   : *"Forgive me, Uda Ati, I'm so tired."*
> Hayati : *"Don't hurt Ati too often, Uda. Your tongue is sharp, and Ati's heart is often hurt."* (KP/1)

In the data (KP/1), the speech act was performed by Aziz and Hayati while they were in their room. This incident began when Aziz scolded Hayati because she did not prepare dinner for him as she had accidentally fallen asleep. Then, Hayati left Aziz's room while crying, and a few moments later Aziz came to apologize to Hayati. The expression used by Aziz was a form of competitive *request* speech act because Aziz apologized to his speech partner.

> Debt Collector : *"Pay up! If you don't want to pay, I'll seize all your belongings!"*
> Hayati   : *"Calm down, sir, so my husband can calm down too. Uda, how about borrowing from the office first?"* (KP/2)

In the data (KP/2), debt collectors came to Aziz and Hayati's house to collect debts. The debt collector arrived with three angry bodyguards and knocked on the door. Aziz opened the door and was immediately asked to pay his outstanding debt. Hayati followed her husband and asked the debt collector to calm down and told her husband to borrow money from the office first. The debt collector informed Hayati that Aziz was no longer working because he had been fired.
The expression used by the debt collector is a request or demand to his interlocutor to immediately pay off his debt. He threatens to seize Aziz's belongings if the debt is not paid.

> Hayati : *"No, I won't go home, I'll stay here with you, let me be humiliated by you, let me be seen as a lowly servant—I don't need any amount of money, I just need to be close to you, Zainuddin."*
> Zainuddin : *"No, a banana tree doesn't bear fruit twice, a young man doesn't eat leftovers."* (KP/3)

The data (KP/3) was collected by Hayati and Zainuddin while they were at Zainuddin's house. At first, Hayati honestly expressed her feelings, apologizing and asking for Zainuddin's forgiveness. Hayati asked him to stay by her side even though she was insulted and viewed as a servant. Zainuddin firmly rejected her because Hayati had hurt him in the past and because she was now a widow.

Hayati's statement was a request or attempt to ask her partner, Aziz, not to hurt her feelings too often and to stay by her side.

> Zainuddin : *"I must return to Padang, leave me in this state like this. Don't let me be a burden on someone from the Minangkabau region who doesn't know where they're going. Tomorrow, Monday, there's a ship leaving Surabaya for Tanjung Priok and then on to*

> *Padang—the Van der Wijck. You should take that ship back to your village."*
>
> Hayati   : *"Zainuddin…"* (crying) (KP/4)

In the data (KP/4), involving Hayati and Zainuddin, it happened when they were at Zainuddin's house. Initially, Hayati spoke honestly, expressing her feelings, apologizing, and asking for Zainuddin's forgiveness. Hayati asked him to let her stay by his side, because the betrayal she had committed in the past still lingered in Zainuddin's heart. Zainuddin refused and ordered Hayati to return to her hometown. The statement made by Zainuddin was an order for his partner to return to their hometown.

> Hayati   : *"Zainuddin…"* (crying)
> Zainuddin : *"When you arrive at the village, convey my regards to Engku Datuk."* (KP/5)

In the data (KP/5), involving Hayati and Zainuddin, it happened when they were at Zainuddin's house. Initially, Hayati spoke honestly, expressing her feelings, apologizing, and asking for Zainuddin's forgiveness. Hayati asked him to let her stay by his side, because the betrayal she had committed in the past still lingered in Zainuddin's heart. Zainuddin refused and told Hayati to return to her hometown.
The statement made by Zainuddin was a request to his interlocutor to convey his regards to Engku Datuk.

3.2 Convival Speech Act

Researchers found 13 convivial speech acts in the dialogue of the film *Tenggelamnya Kapal Van Der Wijck* (The Sinking of the Van Der Wijck) , directed by Sunil Soraya. The convivial speech acts in the film *Tenggelamnya Kapal Van Der Wijck,* directed by Sunil Soraya, include greetings, offers, congratulations, welcomes, and expressions of gratitude. The following is a description of the convivial speech acts in the film.

> Hayati   : *"Darima engkuh?" (Where are you from?)*
> Zainuddin : *"I'm from the place where I usually write"* (KV/1)

In data (KV/1), the conversation took place in the morning, at the edge of the lake. Hayati and Laras were fetching water from the lake when they greeted Zainuddin, who had just arrived on a raft from the other side of the lake, where Zainuddin usually writes. The convivial utterance in data (KV/1) is intended as *a greeting.* The speaker conveyed greetings because they and their conversation partner had just met after four days of not seeing each other. The speaker's expression shows ethical values, as seen in the utterance spoken by Hayati.

> Zainuddin : *"Assalamualaikum"*
> Hayati   : *"Waalaikumussalam, where have you been?"* (KV/2)

In data (KV/2), the conversation took place in the morning, precisely at the edge of the lake. Zainuddin returned from the house of Anwar, his friend from religious study group, then accidentally met Hayati who was fetching water at the lake and greeted Hayati. The convivial utterance in data (KV/) was intended as *a greeting.*

The speaker greeted her by saying ***"Assalamualaikum."*** The speaker's expression shows ethical values, as seen in the words spoken by Zainuddin.

Hayati : *"How are you?"*
Bunda Aziz : *"Fine, Alhamdulillah"* (KV/3)

In data (KV/3), the conversation took place in the morning, in Aziz's yard. Hayati had just arrived at Aziz's house and was greeted by Khadijah, Sofian, and Aziz's mother. Hayati greeted them and asked about Aziz's mother. The convivial utterance in data (KV/3) was intended *as a greeting*.

The speaker conveyed greetings and asked about her well-being. The speaker's expression shows ethical values, as seen in the words spoken by Hayati.

Sofian : *"Ati, how do you feel here? Are you happy?"*
Hayati : *"Very happy. It's been a long time since I've been to Padang Panjang"*
(KV/4)

In data (KV/4), the conversation between the speaker and the addressee took place after Hayati had stayed at Aziz's house for several days. At that time, Hayati was looking at a pet bird in a cage in one of the rooms, then Khadijah and her fiancé Sofian approached Hayati to ask how she felt during her stay at Aziz's house.

The expressions used by the speaker are part of the convivial speech act function of *greeting*. These expressions show politeness, as seen in the words spoken by Sofian.

Iskandar : *"The literary quality is quite adequate, I can publish it as a story that continued at our place. If you need a typewriter, Rusli can take care of it with the warehouse staff.*
Zainuddin : *"Thank you, Mr. Iskandar."* (KV/5)

The conversation between the speaker and the interlocutor in the data (KV/5) took place when Zainuddin met Mr. Iskandar, the owner of a newspaper publishing company, at a coffee shop. Mr. Iskandar praised the writing and offered a typewriter to Zainuddin. The expression uttered by the speaker falls under the category of convivial speech act to express *gratitude*.

The speaker's expression shows politeness because when praised, the speaker does not forget to thank his conversation partner. The speaker's attitude in accepting praise and expressing gratitude shows a polite attitude.

Iskandar : *"Congratulations, all of our books have been sold."*
Zainuddin : *"Thank you"* (KV/6)

The conversation (KV/6) took place between the speaker and the listener at Mr. Iskandar's book printing factory, when Zainuddin, Muluk, and Mr. Iskandar were celebrating the success of their book, which had sold out. Mr. Iskandar congratulated Zainuddin, then Zainuddin expressed his gratitude to Mr. Iskandar. " " The expression used by the speaker falls under the category of convivial speech act to convey *gratitude*.

The speaker's expression shows politeness because when congratulating, the speaker also expresses gratitude to his interlocutor. The actions of both speakers in congratulating and expressing gratitude show a polite attitude.

H. Kasim   : *"I believe that young people like you are smart, honest, and trustworthy. If Zainuddin is willing, we will split the company's profits 50:50, how about it?"*
Zainuddin   : *(remained silent, indicating acceptance of H. Kasim's offer)* (KV/7)

Data (KV/7) was collected in the afternoon, when Zainuddin, Muluk, Mr. Iskandar, Rusli, and H. Kasim held a meeting at a restaurant. H. Kasim had confidence in Zainuddin and asked him to take charge of publishing a newspaper in Surabaya, which had previously been neglected.

The expression used by the speaker aims to offer Zainuddin the opportunity to take care of the newspaper publication in Surabaya. The speaker shows politeness by offering to take care of the newspaper publication in Surabaya.

This expression is a conventional speech act of offering, in which the speaker shows a harmonious attitude. The speaker's friendly attitude is evident when he says **"if Zainuddin is willing,"** which means to offer something. This utterance was expressed by H. Kasim to Zainuddin.

Susilo   : *"I am Susilo, H. Kasim's confidant. Good day, Mr. Zainuddin." arrived in the business city of Surabaya. Please give our office life with your writings"* (KV/8)

In data (KV/8), there is a statement made by Susilo when welcoming Zainuddin's arrival at the newspaper publishing office in Surabaya. The speaker's expression falls under the convivial speech act function *of welcoming*. This expression shows politeness because the speaker welcomes Zainuddin's arrival with enthusiasm. The speaker's attitude in acting this way shows good manners.

Hayati   : *"Come in, Laras"*
Laras   : *"Yes, Hayati"* (KV/9)

In conversation (KV/9), there is a conversation between Hayatai and Laras when Hayati welcomes Laras to her house. The expressions used by the speakers are part of the convivial speech act function of welcoming. The speakers' expressions show politeness because they welcome Laras warmly. The actions taken by the speakers are polite expressions.

Mamak   : *"Unadangannyo ala siap"*
Zainuddin   : *"Thank you"*
Mamak   : *"I will make sure that all Sumatran migrants in Surabaya will attend. This is a big event, Mr. Zabir."* (KV/10)

The data (KV/10) occurred in the morning in front of his house when Zainuddin was about to leave for work. Mamak came to see Zainuddin to inform him that the invitations were ready and to confirm that the Sumatran migrants would attend the event. Zainuddin expressed his gratitude to his interlocutor for taking care of the preparations for the performance. The expression uttered by Zainuddin as a speech partner falls under the category of the convivial speech act function *of gratitude*.

The speaker's expression shows politeness because the speaker expresses gratitude to his conversation partner. The speaker's action in expressing gratitude is a polite expression.

Zainuddin : *"Don't be shy, please make yourself at home."*
Aziz : *"Thank you, sir. I can't imagine what it would be like without you, Zainuddin."* (KV/11)

The conversation between the speaker and the interlocutor in the data (KV/11) occurred when Zainuddin welcomed Aziz and Hayati to stay at his house. Zainuddin welcomed them, asking them not to feel uncomfortable and to treat his house as their own. Aziz then thanked Zainuddin for allowing him and his wife to stay. The expression uttered by Aziz as the interlocutor falls into the category of the convivial speech act function *of gratitude*. The speaker's expression shows politeness because the speaker expresses gratitude to his interlocutor. The speaker's action in expressing gratitude is a polite expression.

Muluk : *"You will marry Ida, your proposal has been accepted, you will be my bride."*
Zainuddin : *"Praise be to God. Congratulations, Muluk."* (KV/12)

Data (KV/12) occurred in Zainuddin's office. Muluk approached Zainuddin to inform him that he would soon be married because his proposal had been accepted by Ida. The expression uttered by Zainuddin as the speaker falls under the category of convivial speech act to *express congratulations*.

3.3 Collaborative speech act

Researchers found 14 collaborative speech acts in the dialogue of the film *Tenggelamnya Kapal Van Der Wijck (The Sinking of the Van Der Wijck)*, directed by Sunil Soraya. Collaborative speech acts in the film include instructions, reports, requests, announcements, and commands. The following is an explanation of the collaborative speech acts in the film.

Datuk Garang: *"Datuak talingua dengko maraso ta baka mandanga kacap kacap People outside Sina, Inyo, they are together in Datuak's hut. If necessary, we will use force, Datuah. Let's just finish them off! (My ears are burning when I hear the words of the people outside. They are together in that hut, Datuak. If necessary, we will use force. We'll send the thugs to finish them off!)* (KL/1)

The data (KL/1) occurred at night at Hayati's datuk's house, when Datuk Garang told Hayati's datuk that he saw Hayati and Zainuddin together in the hut in the afternoon. Datuk Garang was the narrator and the other two datuks were his co-narrators. The expression used by the speaker falls under the category of collaborative speech acts to *report* something.

Zainuddin : *"Hayati, send me the letters, and if there are no obstacles, I will reply to those letters as well."*
Hayati : *"I will send them as soon as possible, and I will explain all*

feelings in my heart as you have always said. With letters, we are freer to express our feelings." (KL/2)

In conversation (KL/2) between Zainuddin and Hayati, which took place in the morning while they were at the lake where Zainuddin usually writes, Zainuddin was standing near the lake when Hayati came to see him off as he was leaving Batipuh for Padang Panjang. Hayati and Zainuddin expressed their feelings and hopes to each other and made promises to one another. The expression used by Zainuddin was a form of collaborative speech act *of requesting*. Zainuddin asked his conversation partner to send him a letter.

Bunda Aziz	: *"Aziz, I'm sure you won't refuse if you're meant to be together." with Hayati. Honestly, Aziz, this past week, Bundo has been captivated by her behavior. She is beautiful, humble, and polite. She would be a good wife for you, and Kito would be lucky to have her as his wife.*
Aziz	: *"Country girls are too stiff when brought to the city. Just seeing a horse race, her head already spins. What if she's taken to a big club?"* (KL/3)

The data (KL/3) occurred during the day at Aziz's house, where Aziz's mother told Aziz, her interlocutor, that she was impressed by Hayati's behavior and politeness and wanted Hayati and Aziz to be matched. The utterances spoken by the speaker fall into the category of collaborative speech acts to *report*.

Zainuddin	: *"Please find out who Aziz is"*
Muluk	: *"Aziz from Padang Panjang, who doesn't know him? His is well-respected because he is a Dutch employee, yes, he is a Dutch employee, a gambler, a troublemaker in people's households."* (KL/4)

The data (KL/4) occurred in the afternoon in Muluk's yard. Zainuddin asked Muluk to investigate who Aziz really was, then Muluk informed Zainuddin, his speech partner, that Aziz was not a good man. The expression uttered by the speaker falls into the category of collaborative speech act functions*, namely *reporting*. This is to inform something to his speech partner.

Seller	: *"There's something I can help you with."*
Muluk	: *"Please help this friend of mine by fixing his clothes, his pants, his shoes all new models."* (KL/5)

In conversation (KL/5) between the salesperson and Muluk, which took place during the day at a Chinese clothing store, Muluk brought Zainuddin to the store to improve his appearance by buying him new clothes. Muluk conveyed this to the store owner as his interlocutor.

The expression of request uttered by Muluk as the speaker to his interlocutor is a collaborative speech act *requesting* that his friend's appearance be improved.

Mrs. Aziz	: *"These past few days he likes to read books, I don't know what books he is reading, has he eaten yet, eat up"* (KL/6)

The data (KL/6) occurred at night when Aziz was about to eat the food provided by his mother. Aziz scolded Hayati, causing her to cry and leave him to go to her room. Later, Aziz's

mother told Aziz that Hayati had recently taken to reading books. The expression used by the speaker falls under the category of collaborative speech act to *report,* because he is telling his conversation partner what he has seen.

> Zainuddin : *"Alright, sir, I will buy it. Please handle all matters with*
> *Mr. Muluk."*
> Bank employee : *"Thank you very much, Mr. Zabir"* (KL/7)

The data (KL/7) occurred during the day in the house he was going to buy. The house that Zainuddin was going to buy was previously owned by a Dutch person and then seized by the bank. Zainuddin told the seller of the house that he would buy it and that all matters should be handled by Muluk. The expression used by Zainuddin as the speaker falls into the category of collaborative speech act function *of instructing* because he directed the bank employee to deal with Muluk in the transaction process.

> Mamak : *"Get it ready"*
> Zainuddin : *"Thank you."*
> Mamak : *"I will make sure that all Sumatran migrants in Surabaya*
> *will attend. This is a big event, sir."* (KL/8)

The data (KL/8) occurred in the morning in front of his house when Zainuddin was about to leave for work. Mamak came to see Zainuddin to inform him that the invitations were ready and to ensure that the Sumatran migrants would attend the opera event. The expression used by Mamak as the speaker falls into the category of collaborative speech act function *of reporting* because it informs the speech partner that the event preparations are going well.

> Zainuddin : *"After the event is over, as a token of my gratitude, I will treat you to a*
> *meal."*
> *They're all at home, Bang Muluk, please prepare it.*
> Muluk : *"Alright, sir."* (KL/9)

The data (KL/9) occurred in the morning in front of his house when Zainuddin was about to leave for work. Mamak came to see Zainuddin to inform him that the invitations were ready and to confirm that the Sumatran migrants in Surabaya would attend the performance. The expression uttered by Zainuddin as the speaker falls into the category of collaborative speech act function *of instructing* because he directed Muluk to entertain the Sumatran children who were attending the opera performance.

> Zainuddin : *"Gentlemen, let me introduce you all to my friend*
> *Aziz and Rangkayu Hayati from Padang Panjang"* (KL/10)

The data (KL/10) occurred on the night of the opera event. Aziz and Hayati came to the opera event, where Zainuddin saw them both and then approached them after greeting each other and chatting for a while. Zainuddin then introduced them both, , to the people attending the event as his friends. The expression uttered by Zainuddin as the speaker falls under the category of collaborative speech act function *of announcing* because he informs the general public by introducing Aziz and Hayati as his friends.

Zainuddin : *"How about Uda Aziz and Hayati returning to Padang? I think it would be better to go home first. I will pay the fare, go home to think and make up your mind, even though you will eventually return to work away from home."*

Aziz : *"No, that's not possible. It's embarrassing."* (KL/11)

In conversation (KL/11) between Zainuddin and Aziz, which took place in the afternoon when they were in Aziz's room, Zainuddin came to Aziz's room to check on Aziz's health after he had lost consciousness while eating at the dining table. After regaining consciousness, Aziz told Zainuddin that he would soon leave to work elsewhere because he was embarrassed to stay too long at Zainuddin's house. While working elsewhere, before finding a job, he wanted to leave his wife with Zainuddin first. Zainuddin did not mind and advised Aziz not to leave until he had fully recovered, suggesting that he return to Padang Panjang first, but Aziz refused his advice.

The conversation spoken by Zainuddin is a function of collaborative speech acts *of command*. The speaker commands his conversation partner to return home to Padang Panjang first before going abroad.

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Hayati : *"Brother Muluk, please deliver this letter of mine to Engku Zainuddin also tell him that until the moment we part ways , Hayati still remembers him."*

Muluk : *"Alright, sir"* (KL/12)

In conversation (KL/12) between Hayati and Muluk, which took place in the afternoon while they were at the port, specifically on board the Van der Wijck ship. Muluk accompanied Hayati to the ship to return to Padang Panjang. Before the ship departed, Hayati gave Muluk a letter to give to Zainuddin. The expression used by Hayati is a collaborative speech act *of requesting*. The speaker asks her conversation partner to deliver the letter she has given to Zainuddin.

Zainuddin : *"Don't go, my love, I need to be close to you, don't."*

Hayati : *"Read two sacred sentences in my ear, I love you Zainuddin. May our hearts be blessed by God, read them aloud"* (KL/13)

The conversation (KL/13) between Zainuddin and Hayati took place in the afternoon while they were at a hospital in Lamongan. Zainuddin, who had realized his feelings, immediately went to look for Hayati, who was reportedly on board the Van der Wijck ship that had been involved in an accident. Zainuddin finally found Hayati, who was in a very serious condition because both of her lungs were filled with water and several of her ribs were broken. Her condition was beyond saving due to inadequate medical equipment. Hayati asked Zainuddin to recite two holy sentences in her ear. The words spoken by Hayati were a collaborative speech act *of command*. Hayati asked her speech partner to read two sacred sentences into her ear as she departed.

Muluk : *"You will marry Ida, your proposal has been accepted, you will be her groom."*

Zainuddin : *"Praise be to God. Congratulations, Muluk."* (KL/14)

Data (KL/10) occurred in Zainuddin's office. Muluk approached Zainuddin to inform him that he would soon be getting married because his proposal had been accepted by Ida. The

expression uttered by Muluk as the speaker falls under the category of collaborative speech act to announce, because he informs Zainuddin that he will soon be married.

3.4 Conflictive Function

The researcher found six conflictive speech acts in the dialogue of the film *Tenggelamnya Kapal Van Der Wijck* (The Sinking of the Van Der Wijck) (, directed by Sunil Soraya). The conflictive speech acts in the film include scolding, reprimanding, admonishing, and accusing. The following is an explanation of the conflictive conversations in the film.

> Datuak : *"Cepek Datuak, you banana child, dare to ban Ama jamalu suku sukumba kalokong Kito" (*We must act quickly, Datuk. That banana child dares to defile our tribe*)* (KF/1)

The incident (KF/1) occurred at the datuk's house when one of the datuks reported that he saw Hayati and Zainuddin together in the afternoon near the lake. The two datuks urged Datuk Hayati to take immediate action. The conflictive expression uttered by the speaker was intended *to accuse* Zainuddin by saying that Zainuddin would have a negative impact by tarnishing the good name of their tribe.

> Hayati : *"But our relationship is pure, datuak, it is not mixed with bad behavior." violating etiquette"* (But our relationship is sacred, sir, it does not violate etiquette)
>
> Datuk : *"Ati! Ijan, you know the situation in your village, we just have to accept it. Love is just a fantasy, a dream in a book. You are just a big house. Zainuddin is not my brother, I am ashamed of his name! He has tarnished his name, ruined his mother's reputation, ruined the people of the village by destroying their houses and fields, the village and its traditions. Don't you know? Mount Marapi still stands tall and strong. Customs still stand strong, not worn down by rain, not lakang dipaneh."* (Ati! Do not compare the situation in your village with the stories in the book you read. Love is just a fantasy, a story in a book. You are the pride of the family. Zainuddin is not of the tribe. You're just embarrassing yourself! You're destroying the family name, tarnishing the good name of your ancestors, ruining the reputation of the village, destroying family relationships, and defiling your hometown. Don't you know? Mount Merapi still stands tall and strong. Customs still stand strong, not decayed by rain, and will not fade away in the heat.) (KF/2)

The data (KF/2) occurred when Datuak warned Hayati's mother-in-law ( ) and disagreed with their relationship, saying that Zainuddin was not a suitable man for her because he was not from the same tribe and could damage her ancestors and hometown. The words spoken by the speaker were impolite because he *scolded* his conversation partner. This was evident from the facial expressions and tone of voice used by the speaker. His facial expressions showed annoyance and anger, while his high-pitched tone of voice indicated tension and strong emotions.

Hayati	: *"What's wrong? This is the first time I've made a mistake. Usually, I always*
	wait on the porch when Uda comes home without any news, still waiting until late at night."
Aziz	: *"Like a country bumpkin"* (KF/3)

The conversation (KF/3) between Aziz and Hayati took place while they were sitting at the dining table. Aziz was angry with Hayati for not welcoming him and preparing food for him. Hayati tried to explain that she had accidentally fallen asleep, but Aziz refused to accept her excuse.

Aziz's statement was a conflictive speech act. Aziz criticized and scolded Hayati in a harsh tone. Aziz's criticism took the form of saying "*like a person*..." which, when interpreted, could mean insulting Hayati with malicious intent.

Aziz	: *"You read so many books that you forget about your husband, reading all the time. Your husband*
	comes home and isn't welcomed, instead you go to sleep. Where's the food?
Hayati	: *"I've been waiting since after Isha, I'm tired, maybe I fell asleep. Don't say that, let me prepare the food. I haven't eaten either."* (KF/4)

The dialogue (KF/4) occurs when Aziz returns home and finds Hayati asleep in her room, clutching a book. Aziz scolds Hayati for not welcoming him and not having prepared dinner. Hayati explains that she had been waiting for him since after Isha and had accidentally fallen asleep. The expression used by the speaker was rude because he blamed the other party without calmly asking about the situation. This can be seen from the use of high intonation when speaking.

Aziz	: *"Aah... still in love, apparently."*
Hayati	: *"Oh my goodness, why are you still bringing her up?*
	what is the point of waiting for you to count the days until you come home. It is painful to be a wife like this" (KF/5)

The incident (KF/5) occurred when Hayati served dinner to Aziz, but because Aziz was already angry after finding Hayati asleep in his room holding a book, he was still angry and brought up and insulted Zainuddin's name at the dinner table. Hayati then reprimanded Aziz for insulting Zainuddin's name, causing Aziz to become even more angry with Hayati and accuse her of still loving Zainuddin. The conflictive expression was uttered by the speaker with the intention of *accusing* his wife. The interlocutor disagreed with this and responded by feeling offended by the speaker. The utterance spoken by the speaker was impolite because it caused the interlocutor to feel offended and angry.

Aziz	: *"Why is the food like this? I don't want to eat food like this."*
Hayati	: *"We don't have any money left, Uda never gives me any money anymore"* (KF/6)

The incident (KF/6) occurred when Hayati served lunch to Aziz. Hayati served Aziz whatever side dishes she had available, but Aziz refused to accept them and called the food "country food." Hayati insisted that she was serving whatever she had because she no longer had

any money and Aziz had not given her any money. The expression used by the speaker was rude because it blamed the other party angrily. This can be seen from the facial expression that showed irritation and the high tone of voice when speaking.

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4. Novelties

This study offers significant innovation in the pragmatic study of Indonesian literature/film, which lies in its focus of analysis, material object, and contrasting quantitative findings regarding communication patterns. This study thoroughly applies Leech's theoretical framework of illocutionary speech acts to analyze the dialogue in the film Tenggelamnya Kapal Van Der Wijck. This novelty is prominent because the object of study is Multilingual Culture. The analyzed film has linguistic and cultural richness, as its dialogue uses Minang, Makassar, and Indonesian languages. Its novelty lies in mapping the formal pragmatic structure (illocutionary function) in the context of a romantic tragedy drama based on customary conflicts and strong cultural exchanges. Additionally, novelty is found in the form of the dominance of collaborative communication patterns. Although the film The Sinking of the Van Der Wijck is known for its themes of conflict, discord, and tragedy, the novelty of this research lies in the contrasting finding that collaborative speech acts are the most dominant function with 14 data points.

The novelty is also reinforced by the finding that competitive speech acts are the least frequently found function (5 data points). This extreme contrast, between high collaboration and low competition, presents unique empirical data for the film and reveals a more nuanced communication dynamic than might be expected based on the film's main plot centered on competition and conflict.

Overall, this study contributes new insights into the pragmatic map of communication in Indonesian tragedy dramas through the careful application of Leech's functional taxonomy to culturally rich dialogue.

5. Conclusion

Based on the results of research and discussion regarding the illocutionary function in the film Tenggelamnya Kapal Van Der Wijck (The Sinking of the Van Der Wijck) directed by Sunil Soraya, several main conclusions can be drawn as follows, (1) Classification of Illocutionary Functions. The illocutionary functions found in the film's dialogue are divided into four main categories according to Leech's taxonomy, namely Competitive Speech Acts: including the functions of requesting, demanding, begging, and commanding. Convivial Speech Acts: including the functions of greeting, expressing gratitude, congratulating, offering, and welcoming. Collaborative Speech Acts: include the functions of reporting, asking, instructing, announcing, and commanding. Conflictive Speech Acts: include the functions of accusing, cursing, and criticizing. (2). Dominance of Speech Functions. Of the total 38 speech data analyzed, Collaborative Speech Acts were the most dominant function, found in 14 data. This shows that the most frequently used communication pattern between characters was informative and cooperative, with the function of reporting as the most prominent marker. (3). Minimal Speech Functions. Conversely, Competitive Speech Acts were the least frequently found function, with 5 instances. (4). Educational Value of the Film. The film The Sinking of the Van Der Wijck also contains a strong moral message,

teaching that true love transcends the boundaries of religion, race, and culture. However, in following it, one must still uphold good values in life and uphold the dignity of oneself and one's family.

6. Acknowledgements

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