



## An Analysis Of Indirect Illocutionary Acts Used By Bu Tedjo In Tilik Film

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**Abstract.** This study aims to analyze the indirect illocutionary acts performed by Bu Tedjo in the Indonesian short film *Tilik* (2020) and to examine their functions within social interactions. This study employed a descriptive qualitative method. The data were collected through observation and documentation by watching the film repeatedly, transcribing the dialogues, identifying Bu Tedjo's utterances, and classifying the indirect illocutionary acts based on Searle's (1979) theory. Furthermore, the functions of the illocutionary acts were analyzed using Leech's (1993) classification, namely competitive, convivial, collaborative, and conflictive. The findings reveal that there are sixteen utterances containing indirect illocutionary acts, which are classified into four types: request (6%), assertion (75%), question (13%), and suggestion (6%). Assertion is the most dominant type, indicating that Bu Tedjo frequently uses indirect language to express opinions, suspicions, and moral judgments. In terms of function, the conflictive function is the most dominant (69%), followed by collaborative (19%), competitive (6%), and convivial (6%). The dominance of conflictive function shows that indirect utterances are mainly used to criticize, accuse, and express suspicion, although they are delivered indirectly to maintain politeness and social harmony. This study concludes that indirect illocutionary acts in *Tilik* function as pragmatic strategies to negotiate power, influence others, and manage interpersonal relationships within a cultural context that values indirectness and politeness.

**Keywords:** *Indirect Illocutionary Acts, Tilik film, Analysis.*

### INTRODUCTION

Language serves as a means of communication utilized by people in their daily lives. Through language, humans are able to express ideas, thoughts, and emotions to the person they are communicating with, making language a crucial aspect of human existence. Language functions not only as a tool for conveying information but also as a means for performing actions. This concept is explored in speech act theory, particularly illocutionary acts, which highlight the speaker's intent in communication. In movies and other visual media, characters often use language not only to express their ideas but also to persuade, command, criticize, or apologize showcasing the practical roles of speech observed in reality (Ladita & Jazadi, 2024).

Language assumes a fundamental role in human communication, with its most elemental component being the word (Kiuk & Ghazali, 2018). Words serve as versatile tools for individuals to articulate their thoughts, emotions, and experiences, whether it involves describing phenomena, making requests, extending apologies, and more. Nonetheless, there are occasions when individuals fail to grasp the precise intent behind the utilization of certain words or sentences. This gap in understanding often arises due to factors such as ambiguity in language, differences in cultural or social context, and the varying interpretations that individuals may attach to words or phrases. The speaker's intention can be accurately understood only when several important aspects are taken into account. A listener needs to

comprehend an utterance as a complete unit, not merely based on its literal or semantic meaning, but also by considering the speaker's intended meaning from a pragmatic perspective. According to Yule (1996), pragmatics is the study of the relationship between linguistic expressions and their users. In other words, it examines how utterances are connected to their forms and how their intended purposes can be identified. Pragmatics also explores the meaning, communicative goals, and types of speech acts produced by speakers.

In the study of human communication, speech acts represent a crucial aspect of pragmatics, focusing on the meaning conveyed through a speaker's utterances (Rais & Triyono, 2019). Yule (1996) emphasizes that speech acts examine how language is employed by both speakers and listeners to achieve communicative goals. Similarly, Bach (1979) argues that verbal exchanges inherently carry messages, suggesting that communication encompasses not only words but also the actions they perform. In this framework, a speech act refers to the utterance itself, while the act denotes the action it embodies. Understanding communication, therefore, requires individuals to interpret the underlying significance embedded in language through the lens of speech acts. These acts permeate daily interactions, often operating subtly and unnoticed, yet they play a vital role in shaping social understanding and human interaction.

Speech acts serve specific purposes, functions, and have effects on the listener. According to Austin (as cited in Tarigan, 2015), speech acts can be classified into three types: (a) locutionary acts, which involve performing an action by stating something; (b) illocutionary acts, which entail performing an act through the act of saying something with a certain intention; and (c) perlocutionary acts, which aim to produce an effect on the listener through what is stated. Similarly, Searle (as cited in Rahardi, 2005) categorizes speech acts into three forms: locutionary acts, consisting of words, phrases, or sentences that convey meaning; illocutionary acts, which involve performing an action with a specific purpose or function; and perlocutionary acts, which may not necessarily produce an effect on the listener.

Speech acts can be found not only in everyday interactions but also in various media such as magazines, newspapers, books, and films. Film, in particular, provides a simple and effective medium for speakers to convey utterances. Monaco (2000) explains that a film is a sequence of images projected onto a screen from processed and prepared footage, usually accompanied by sound. In general, film is considered a work of art that represents aspects of real human life. It presents an artificial situation that is inspired by and developed from the social realities of its time. Through this reflection of real-world experiences, films offer rich material for deeper study. As a form of literary discourse, film can also be categorized as part of expressive discourse.

Wijana (1996) emphasizes that illocutionary acts are speech acts that inherently carry the speaker's intention, function, or communicative force. For instance, in the short film *Tilik*, the dialogues contain illocutionary speech acts. Searle (as cited in Tarigan, 2015) further classifies illocutionary acts into five categories: (1) Assertives, in which the speaker commits to the truth of a proposition; (2) Directives, which aim to elicit specific actions from the listener; (3) Commissives, where the speaker undertakes certain future actions; (4) Expressives, which convey the speaker's psychological attitude toward a situation; and (5) Declaratives, which, when successfully performed, align propositional content with reality.

Furthermore, Rohmadi (2004) states that illocutionary acts are speech acts used to say something or do something. They are often hard to identify because we need to consider who is speaking and who is listening. Tarigan (2015) explains that illocutionary acts have different roles in everyday life. Based on how they relate to social goals like respect, they can be divided into four types: (a) competitive, (b) convivial, (c) collaborative, and (d) conflictive. Leech (1993) also groups them into four types depending on how they match social goals: (a) competitive, when the speech goal conflicts with social goals; (b) convivial, when the speech goal matches

social goals; (c) collaborative, when the speech goal doesn't ignore or go against social goals; and (d) conflictive, when the speech goal clashes with social goals. One of the most popular film in Indonesia is *Tilik*. Film *Tilik* is a short Indonesian film that became widely popular in 2020. The story revolves around a group of women from a village who travel together to visit their friend, Ibu Lurah. During the journey, they gossip about another woman named Bu Tejo, discussing rumors and personal matters in a humorous yet critical way. The film is notable for its realistic portrayal of social dynamics in rural communities, especially highlighting how gossip can influence perceptions and relationships. The film's strength lies in its use of everyday language, capturing the nuances of speech acts and social interactions. It effectively shows how people convey intentions, emotions, and attitudes through their words, making it a rich example for studying communication in real-life contexts. Despite being a short film, *Tilik* gained attention for its humor, cultural authenticity, and the way it reflects human behavior and social norms.

*Tilik* film won the 2018 Maya Cup Selected Short Film category. This film also became the 2018 Jogja-Netpac Asian Film Festival (JAFF) Official Selection and 2019 World Cinema Amsterdam Official Selection. In 2020 *Tilik* was released on 17 August through the Youtube channel. Ravacana Films official. They deliberately released it on the anniversary of Indonesia's independence because they wanted to take advantage of the momentum.

A number of previous studies have examined the use of illocutionary acts in films and other spoken discourses. First, Mulyana and Engliana (2021), in their study entitled "Direct and Indirect Illocutionary Speech Acts on Donald Trump's Victory Speech in 2016," identified five types of illocutionary acts in the speech: commissive (24%), directive (9.3%), representative (17.3%), expressive (24.6%), and declarative (22.7%). The findings indicate that expressive acts were the most dominant, accounting for 24.6% of the data. In addition, the study revealed that Donald Trump predominantly delivered his speech through direct illocutionary acts.

Second, Yani et al. (2024), in their article "An Analysis of the Influence of Social Media on Direct and Indirect Illocutionary Speech Acts Among Students at Dhuhaa Islamic School," found that social media usage significantly influences the speech acts of fourth, fifth, and sixth grade students at SD Dhuhaa Islamic School. This influence was evident in the students' utterances and behaviors, which reflected patterns commonly shaped by social media interaction.

Third, Sofyan et al. (2022), in their research entitled "Types and Functions of Illocutionary Speech Acts on Inter-Character Dialogue in *Tilik* Short Film," identified five types of illocutionary acts: (1) assertives, including stating, informing, suspecting, and affirming; (2) directives, such as asking, ordering, prohibiting, advising, recommending, urging, and suggesting; (3) commissives, including offering and praying; (4) expressives, such as thanking, apologizing, and blaming; and (5) declaratives, such as naming. They also identified four functions of illocutionary acts: competitive (e.g., ordering, asking), convivial (e.g., offering, thanking, congratulating), collaborative (e.g., stating), and conflictive (e.g., reprimanding and scolding).

Fourth, Fadhilah et al. (2021), in "An Analysis of Speech Acts on Bu Tejo's Utterances as the Main Character in *Tilik* Movie," aimed to analyze the speech acts used by Bu Tejo. The study found 70 illocutionary acts in her utterances, consisting of 41 representatives, 18 directives, and 11 expressives. Fifth, Maspeke (2022), in "The Analysis of Illocutionary and Perlocutionary Acts Performed by the Main Characters in 22 Jump Street Movie," identified 58 illocutionary acts in total: 6 commissives, 19 representatives, 21 directives, 10 expressives, and 2 declaratives. The findings show that directive acts were the most frequently used, as the main characters relied heavily on action-based comedy, which often involves commands or instructions. Regarding perlocutionary acts, based on Austin's (1962) theory, the researcher found 58 instances, consisting of 37 intended perlocutionary effects and 21 actual

perlocutionary effects. The intended perlocutionary effect appeared more frequently in the interactions between the main characters. Furthermore, Aprilia and Dewi (2022), in their study "The Functions of Illocutionary Acts in Finding Nemo Film," applied a qualitative method using speech act theory from a pragmatic perspective. They identified five types of illocutionary acts in the film: declarative, representative, expressive, directive, and commissive. The classification was based on Yule's theory, word order patterns, and performative verbs as indicators.

Lastly, Rahayu (2024), in "Analyzing Speech Acts in Film: A Pragmatic Study of the 'Heidi' Movie," identified 133 utterances containing various types of speech acts. The study categorized them into five types: representatives (e.g., telling, insisting, denying), directives (e.g., commanding, requesting, advising, ordering, inviting), expressives (e.g., praising, thanking, apologizing, sympathizing), commissives (e.g., swearing, refusing, offering, promising, threatening), and declaratives (naming). This research contributes to a broader understanding of speech act theory and its practical application in film dialogue, emphasizing the importance of context and speaker intention in interpreting meaning. Several previous studies have examined illocutionary speech acts in films, including Tilik (Sofyan et al., 2022); Fadhilah et al., 2021). These studies share several similarities with the present study. First, all of them focus on the analysis of illocutionary acts, particularly the types, functions, and meanings conveyed through characters' utterances. Second, the studies emphasize how illocutionary acts reflect the speaker's intention and the social context of the interaction, highlighting the role of language in shaping communication and interpersonal relationships. Third, in line with Searle's and Austin's frameworks, the studies consistently classify illocutionary acts into similar categories such as assertive, directive, commissive, expressive, and declarative.

## LITERATURE REVIEW

### Definition of Speech Act

The concept of a speech act was first introduced by Cambridge philosopher J. L. Austin during the William James lectures at Harvard in 1955, later published in his influential book *How to Do Things with Words* (1965). According to speech act theory, utterances are not merely strings of words but also forms of action. This perspective examines not only the linguistic elements used by the speaker but also the effects on the behavior of both speaker and listener during communication. Austin was the first to highlight that language does more than express truth or falsehood; it can also perform various functions through non-assertive forms such as questions, commands, and exclamations. His approach was a response to the traditional view of language. Building on Austin's work, John Searle further developed speech act theory. Speech act theorists focus on explaining what speakers accomplish when they produce utterances. For instance, when someone says, "Close the door," the speaker is performing the act of giving an order, while expecting the listener to recognize and act on that intention.

### Definition of Illocutionary Act

Yule (1996) adds that the illocutionary act is performed via the communicative force of an utterance which is generally known as illocutionary force. The act of illocution is the act of speaking, uttering or doing something. It is not only used to tell something, but also to do something as it has been correctly considered for the speech case. The act of illocution is done by the communicative force of an utterance. Illocutionary actions are an utterance with some form of purpose in mind. It is also another act that performed inside the utterance in each utterance we made. The act of illocution is the act of saying that is committed by uttering a sentence such as asking, telling, challenging, promising, ordering, apologizing, threatening, and demanding with the intention of the speaker. Illocutionary actions are an utterance with some

form of purpose in mind. Someone may speak to make a comment, an offer, an interpretation, or for some other communicative reason, according to Yule (1996).

### **Direct and Indirect Illocutionary Act**

According to Searle (1975), illocutionary acts can be realized either directly or indirectly, depending on the relationship between the linguistic form and the intended communicative function. Austin (1962) mentions that an illocutionary act refers to the act performed in saying something, such as making a promise, giving an order, or offering an apology. It represents the speaker's intention within the speech act itself. Building on Austin's theory, Searle (1969) further explained that an illocutionary act expresses the speaker's communicative intention and can be classified as either direct or indirect.

### **METHODS**

In this research, the data was analyzed using a descriptive qualitative approach with reference to the interactive model of Miles & Huberman (1994). The model consists of three main components: data reduction, data display, and conclusion drawing/verification. These steps were applied as follows:

#### **1. Data Reduction**

In this step, the researcher selected and simplified the raw data by focusing only on the utterances in the *Tilik* film that contain illocutionary acts. Irrelevant or unnecessary dialogues are discarded to make the data more manageable.

#### **2. Data Display**

The reduced data were then organized and presented in tables or observation checklists. Each utterance is also analyzed to determine whether it is delivered directly or indirectly.

#### **3. Conclusion Drawing and Verification**

After classification and display, the researcher interpreted the findings to explain the functions of each illocutionary act. Conclusions are drawn regarding the types that appear most frequently and their significance in the film's social interactions. The conclusions are continuously verified by revisiting the data to ensure accuracy and consistency.

### **RESULTS**

#### **Findings**

In this section, the researcher presents the findings of the study. The data were taken from the film *Tilik* and collected through observation. The researcher watched the film repeatedly and carefully to identify the indirect illocutionary acts used by the character *Bu Tedjo*. The researcher focused on *Bu Tedjo*'s utterances that have meanings different from their literal forms. After collecting the data, the utterances were grouped based on the types of indirect illocutionary acts, such as assertion, question, request, suggestion, and command. Then, the researcher analyzed the function of each indirect illocutionary act in the social interactions in the film. The results show that *Bu Tedjo* uses indirect illocutionary acts to express opinions, influence others, criticize indirectly, and control the conversation in social situations.

#### **The Types of Indirect Illocutionary Acts used by *Bu Tedjo* in *Tilik* Film**

This study analyzed the types of Indirect Illocutionary based on Searle (1979), namely; Request, Command, Assertion, Question, Offer, and Suggestion. The table percentage of each type can be seen as follow.

**Table 1 The Types of Indirect Illocutionary**

No	Types of Indirect Illocutionary	F	%
1	Request	1	6%
2	Command	0	0
3	Assertion	12	75%
4	Question	2	13%
5	Offer	0	0
6	Suggestion	1	6%
	Total	16	100%

Table 1 presents the types of indirect illocutionary acts found in the utterances spoken by *Bu Tedjo* in the film *Tilik*. There are sixteen utterances in total, which are classified into four types: request, assertion, question, and suggestion. Each type is presented with its frequency and percentage. The table shows that assertion is the most dominant type of indirect illocutionary act (72%). This indicates that the speaker most frequently uses indirect language to express opinions, beliefs, judgments, and moral evaluations. Although some assertions are grammatically in the form of questions, pragmatically they function to state the speaker's stance rather than to seek information.

### Assertion

Assertion is the most dominant indirect illocutionary act found in the data. These utterances are used to express beliefs, suspicions, evaluations, and judgments, often delivered through interrogative or casual conversational forms. Although many of them appear as questions, pragmatically they function to assert assumptions and reinforce gossip. An indirect assertion occurs when a speaker uses a form such as a question to express an opinion, belief, judgment, or assumption rather than to seek information. There were 12 data of assertion found in this finding, they were Data 2, Data 3, Data 4, Data 5, Data 6, Data 7, Data 8, Data 9, Data 11, Data 13, Data 15, and Data 16.

Data 2

Javanese: "*Kui lak neng ndeso kene, haa nyo cobo saiki delok ke.*"

Indonesian: "*Itu kan kalau di desa kita, sekarang coba lihat.*"

English: "That's how things are in our village, just look at it now."

This utterance functions as an assertion of personal opinion. The speaker presents her perspective as a shared social reality, strengthening her stance and encouraging others to agree with her evaluation.

Data 3

Javanese: "*Yo cah wedok nyambut gawe, tur yo duit langsung akeh mbarang kui lo, kan pertanyaan to nak ngono kui ki.*"

Indonesian: "*Anak perempuan baru kerja kok uangnya langsung banyak, kan jadi pertanyaan.*"

English: "A girl just starts working and suddenly has a lot of money, doesn't that raise questions?"

This utterance is a rhetorical question that functions as an assertion. Pragmatically, it reinforces suspicion about the source of Dian's money rather than genuinely asking for clarification.

Data 4

Javanese: "*Waton pie lo Yu Ning ki... neng Facebook wae rame ngono kui lo.*"

Indonesian: "*Gimana sih Yu Ning, di Facebook saja sudah ramai.*"

English: "Come on, Yu Ning, it's already all over Facebook."

Here, the speaker asserts gossip as if it were factual information. By referring to social media, the utterance strengthens the legitimacy of the claim and frames public opinion as evidence.

Data 5

Javanese: "*Lo layo... rampung SMA ora kuliah, HP anyar, motor anyar, hooch ra?*"

Indonesian: "*Habis SMA nggak kuliah, HP baru, motor baru, iya kan?*"

English: "She didn't go to college after high school, yet she has a new phone and motorcycle, right?"

Although presented as a question, this utterance functions as an assertion emphasizing inconsistency in Dian's life situation. The rhetorical question form is used to invite agreement and strengthen the speaker's claim.

Data 6

Javanese: "*duit seko ngendi cobo? Gek larang-larang kabeh lo kui*"

Indonesian: "*Uangnya dari mana coba? mahal semua itu*"

English: "Where did the money come from? That is all expensive"

The utterance is interrogative in form because it uses the question marker "seko ngendi" ("from where"), which grammatically signals a question. Therefore, in terms of linguistic structure, it is categorized as a question. However, when analyzed in terms of illocutionary force within a pragmatic context, the utterance is more appropriately classified as an assertion, specifically an indirect assertion. The reason is that the speaker is not genuinely seeking information about the source of the money. Instead, the speaker already holds an assumption or suspicion and uses the interrogative form to indirectly express doubt or accusation. The following sentence, "Gek larang-larang kabeh lo kui" ("That is all expensive"), reinforces the implication that the money may have come from an improper or questionable source.

## Question

Question illocutionary acts are used to seek information, confirmation, or clarification from the hearer. Unlike rhetorical questions that function as assertions, questions in this category genuinely expect a response. Pragmatically, they are employed to obtain specific information and to involve other participants in the conversation. There were 2 data of question found in this finding, they were Data 1 and Data 14.

Data 1

Javanese: "*Dian ki gaweane opo yo? Kok jare tau omong yen gaweane ra genah ngono kui... hahaha*"

Indonesian: "*Dian itu pekerjaannya apa ya? Katanya kerjanya nggak bener, keluar masuk hotel, ke mall sama cowok. Kerjaan apa ya?*"

English: "What does Dian actually do for a living? I heard her job isn't proper, she goes in and out of hotels and to the mall with men. What kind of job is that?"

## Request

Request illocutionary acts are used to ask the hearer to perform an action. In this category, the speaker does not exercise authority but instead relies on politeness strategies to make the request acceptable in social interaction. Requests are often expressed indirectly through interrogative or humorous forms to reduce imposition and maintain harmony. There was a data of request found in this finding, it was only Data 10.

Data 10

Javanese: "*Tahan sek to... aku kon nguyoh neng tengah sawah opo pie?*"

Indonesian: "*Ditahan dulu Bu, masa disuruh pipis di tengah sawah?*"

English: "Hold on for a moment—am I supposed to pee in the middle of the field or what?"

This utterance functions as a request. Although phrased humorously as a question, pragmatically it asks others to wait, making it an indirect and polite request.

### Suggestion

Suggestion illocutionary acts are used to propose an action, idea, or consideration for the hearer's benefit without imposing obligation. Unlike commands, suggestions allow the hearer freedom to accept or reject the proposed action. Pragmatically, suggestions are often expressed indirectly to maintain politeness and reduce face-threatening effects. There was a data of suggestion found in this finding, it was only Data 12.

Data 12

Javanese: "Saiki mbokyo do mikir Bu Lurah kui... wes wayahe leren."

Indonesian: "Coba dipikir, Bu Lurah sudah waktunya istirahat."

English: "Maybe it's time to think about letting Bu Lurah rest."

### The Functions of Indirect Illocutionary Acts used by Bu Tedjo in *Tilik* Film

According to Leech, speech acts can be classified into four interpersonal functions: competitive, convivial, collaborative, and conflictive, depending on how the speaker's goal relates to social harmony. The following classification is based on the pragmatic function of each utterance, not only its grammatical form.

**Table 2 The Functions of Indirect Illocutionary**

No	Types of Function Indirect Illocutionary	F	%
1	Competitive	1	6%
2	Convivial	1	6%
3	Collaborative	3	19%
4	Conflictive	11	69%
	Total	16	100%

Table 2 presents the distribution of indirect illocutionary acts based on their functions according to Leech's classification: competitive, convivial, collaborative, and conflictive. The data show that conflictive function is the most dominant, occurring 11 times (69%). This indicates that most of the indirect utterances are used to express criticism, suspicion, accusation, disagreement, or defensive responses. The dominance of conflictive function reflects the confrontational and judgmental nature of the conversation, particularly in the context of gossip and social evaluation. The second most frequent function is collaborative, with 3 occurrences (19%). Collaborative utterances are used to share information, strengthen arguments, or support ongoing discussion without directly attacking or benefiting the hearer. These utterances contribute to maintaining the flow of conversation and reinforcing shared assumptions among speakers. Meanwhile, competitive and convivial functions appear only once each (6%). The competitive function is used when the speaker's illocutionary goal competes with social politeness, such as in requests or protests. On the other hand, the convivial function is found in utterances that aim to maintain social harmony or express socially positive attitudes, although it appears very minimally in the data. To conclude, the findings reveal that indirect illocutionary acts in this study are predominantly used for conflictive purposes, suggesting that the speakers tend to employ indirect strategies to criticize, accuse, or defend themselves while maintaining a certain level of pragmatic subtlety.

### Conflictive Function

Conflictive speech acts are used to express criticism, suspicion, moral judgment, or disagreement. These utterances potentially threaten social harmony because they evaluate or discredit someone's behavior, character, or social image. Although delivered indirectly, they may provoke tension or conflict among participants.

Data 1

Javanese: "*Dian ki gaweane opo yo? Kok jare tau omong yen gaweane ra genah ngono kui... hahaha*"

Indonesian: "*Dian itu pekerjaannya apa ya? Katanya kerjanya nggak bener, keluar masuk hotel, ke mall sama cowok. Kerjaan apa ya?*"

English: "What does Dian actually do for a living? I heard her job isn't proper, she goes in and out of hotels and to the mall with men. What kind of job is that?"

### Competitive Function

Competitive speech acts are used to control actions or regulate interaction. They tend to limit politeness in order to achieve a conversational goal.

Data 10

Javanese: "*Tahan sek to... aku kon nguyoh neng tengah sawah opo pie?*"

Indonesian: "*Ditahan dulu Bu, masa disuruh pipis di tengah sawah?*"

English: "Hold on for a moment, am I supposed to pee in the middle of the field or what?"

This utterance functions as an indirect request that controls the flow of activity. Although phrased humorously, it asks others to wait. Because it regulates others' actions, it is competitive.

### Collaborative Function

Collaborative speech acts aim to explain intentions, share perspectives, and support mutual understanding without escalating conflict.

Data 2

Javanese: "*Kui lak neng ndeso kene, haa nyo cobo saiki delok ke.*"

Indonesian: "*Itu kan kalau di desa kita, sekarang coba lihat.*"

English: "That's how things are in our village, just look at it now."

### Convivial Function

Convivial speech acts are used to maintain politeness, solidarity, and social harmony, often through advice or positive evaluation.

Data 11

Javanese: "*Nek warga pengen bojoku dadi lurah... mosok aku nolak.*"

Indonesian: "*Kalau warga mau suamiku jadi lurah masa aku nolak.*"

English: "If people want my husband to be the village head, how could I refuse?"

This utterance is categorized as an indirect illocutionary act with a convivial function. Grammatically, it is formed as an interrogative sentence, indicated by the phrase "*mosok aku nolak*" (how could I refuse). However, pragmatically, the speaker does not genuinely ask a question. Instead, she expresses acceptance and willingness in response to the community's request. The utterance functions to maintain social harmony and show respect toward the villagers' wishes. By framing her acceptance in the form of a rhetorical question, the speaker appears modest and polite rather than ambitious. Therefore, although it is structured as a question, its actual function is convivial because it supports social politeness and strengthens

interpersonal relationships within the community. The findings show that the conflictive function appears most frequently, indicating that indirect illocutionary acts are mainly used to express suspicion, moral judgment, and criticism. However, these criticisms are delivered indirectly to avoid open confrontation. Competitive functions are used to regulate interaction, while collaborative and convivial functions help maintain understanding and social harmony. Overall, the use of indirect illocutionary acts demonstrates how language operates as a strategic tool to judge, influence, and preserve politeness simultaneously within social interaction.

### **Analysis**

The objective of this study was to find out the indirect illocutionary acts performed by *Bu Tejo* in *Tilik* Film and to analyze their function within the social actions. The findings showed that there are sixteen utterances in total, which are classified into four types: request, assertion, question, and suggestion. Assertion is the most dominant type of indirect illocutionary act. This indicates that the speaker most frequently uses indirect language to express opinions, beliefs, judgments, and moral evaluations. Moreover, based on their functions, the utterances were classified into four functions: conflictive, competitive, collaborative, and convivial. The conflictive is the most dominant function. It means that most utterances are used to express suspicion, moral judgment, and criticism..

The findings were in line with Searle's (1979) theory of illocutionary acts, which states that assertions are used to commit the speaker to the truth of a proposition. In the film, Bu Tejo often presents her judgments in the form of questions or softened declarative statements. Although these utterances appear indirect, they function to assert personal beliefs and evaluate others' behavior. This strategy allows the speaker to express strong opinions while avoiding direct confrontation, which reflects the use of indirectness as a pragmatic strategy. Furthermore, the dominance of indirect assertions can be understood through Javanese cultural communication norms, which emphasize politeness, indirectness, and social harmony. According to Brown and Levinson's (1987) politeness theory, indirect speech is often used to reduce face-threatening acts. By using indirect assertions, Bu Tejo can criticize or judge others while maintaining an appearance of politeness and social appropriateness.

In terms of function, the utterances were classified into four functions: conflictive, competitive, collaborative, and convivial, following Leech's (1983) politeness principle. The findings show that the conflictive function is the most dominant. This indicates that most of Bu Tejo's utterances are used to express suspicion, provoked debate among the participants, moral judgment, and criticism. Even when the utterances contain gossip or judgment, they are often framed as concern, reminders, or information sharing, which helps maintain mutual understanding among the speakers. The presence of conflictive and competitive functions shows that indirect language is also used to criticize, challenge moral values, and control the flow of conversation. However, these functions are still expressed indirectly, which minimizes open conflict. Meanwhile, the convivial function appears in utterances that offer help or give advice, highlighting efforts to maintain social harmony and solidarity within the group.

The findings of this study are similar to previous research. Giroth and Farida (2022) found that in *Wonder*, all five types of indirect speech acts appear, and assertive acts are the most common. This means the characters often use indirect language to express opinions or facts. In *Tilik*, there are only four types: requests, assertions, questions, and suggestions. Assertions are also the most common. However, Bu Tejo often uses questions to make statements, especially to show criticism or suspicion. While *Wonder* focuses more on types and literal meaning, *Tilik* shows how indirect speech is used to influence others and control the conversation.

The study is also similar to Asniar (2020) about *Crazy Rich Asians*. In that movie, all five types appear, and assertive acts are also dominant. In *Tilik*, assertive acts are the most frequent too. Both films show that characters often use indirect speech to express opinions or judgments.

Both studies also show that context is very important to understand the real meaning of indirect speech. Thus, this study demonstrates that indirect illocutionary acts in Tilik Film function as social strategies rather than mere linguistic forms. Bu Tejo's speech reflects how indirectness is used to negotiate power, express judgment, and manage interpersonal relationships. These findings support pragmatic theories that view language as a tool for social action, where meaning is shaped not only by structure but also by cultural norms and communicative intentions.

## CONCLUSION

Regarding to the findings of this research, it can be concluded that there were sixteen utterances contain indirect illocutionary acts uttered by Bu Tedjo in *Tilik* film, which are classified into four types; request, assertion, question, and suggestion. Assertion is the most dominant type, indicating that Bu Tejo frequently uses indirect language to express opinions, judgments, and moral evaluations. Many of these assertions are expressed in the form of questions but function pragmatically as statements. In terms of function, the conflictive appears most frequently, showing that the utterances are mainly used to express suspicion, moral judgment, and criticism. Overall, the use of indirect illocutionary acts in the film demonstrates how language is strategically used to express criticism and control interaction while maintaining politeness and social harmony.

## SUGGESTION

1. For students and lecturers, this study can be used as a reference to learn more about speech acts and pragmatics, especially in Indonesian and Javanese cultural contexts.
2. For teachers, they may use *Tilik* Film as learning material to help students understand indirect language, politeness strategies, and social meaning in everyday communication.
3. For future researchers, they are suggested to analyze indirect illocutionary acts using different films or characters to gain more varied data. Future studies may compare direct and indirect speech acts to better understand how speakers choose different ways to communicate in different situations.

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