THE ILLOCUTION SPEECH ACT OF *LUDRUK JOKO SAMBANG PENDEKAR GUNUNG GANGSIR* SHOW

TINDAK TUTUR ILOKUSI PADA PEMENTASAN *LUDRUK JOKO SAMBANG PENDEKAR GUNUNG GANGSIR*

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Abstract
This research analysed the utterance used in *Ludruk,* a traditional art originated from East Java. The utterance were used in accordance with the story performed by the artists. This article describes the category of illocution, function, and the purpose of the illocution in the *Ludruk Joko Sambang Pendekar Gunung Gangsir* showed in Kediri on 2017 by a group of East Java *Ludruk* artists. The research is descriptive qualitative identifying the illocution speech acts in the *Ludruk*. Research data are the containing speech act in the *Ludruk* artists' dialogue. Data analysis technique is conducted systematically as follows: (1) Transcribing the utterance and translating the Java language into Indonesia language, (2) Categorizing the data, included the illocution utterance, (3) Analyzing data, how the context, function and its purpose. It is found four utterances categories, namely: (1) Assertive category of complaining, suggesting, fulminating, stating, and revealing mode; (2) Expressive category of giving advice, and requesting; (3) Commissive mode category of offering and promising; (4) Expressive mode category of thanking and fulminating. The declarative category is not found in the *Ludruk* show utterance. Based on the classification of realization is also found that each utterance has a function to persuade the hearer to do something based on context.

Keywords/phrases: pragmatics, illocution speech act, ludruk

Abstrak
Penelitian ini menganalisa ujaran yang digunakan dalam *Ludruk,* kesenian tradisional yang berasal dari Jawa Timur. Tuturan digunakan sesuai dengan konteks cerita yang dimainkan oleh para pemeran. Artikel ini mendeskripsikan kategori tuturan ilokusi, fungsi, dan maksud dari ilokusi pada pementasan *Ludruk* lakon *Joko Sambang Pendekar Gunung Gangsir* yang dipentaskan di Kediri tahun 2017 oleh kumpulan

seniman *ludruk* Jawa Timur.Penelitian ini termasuk dalam penelitian deskriptif kulitatif dengan objek penelitian tindak tutur ilokusi yang dituturkan oleh pemain *ludruk*. Data penelitian berupa ujaran yang terdapat pada dialog pemain *ludruk* yang mengandung tindak tutur ilokusi. Teknik analisis data dilakukan secara terstruktur, yaitu dengan langkah sebagai berikut: (1) mentraskripsi data dan menerjemahkan ujaran dari bahasa Jawa ke dalam bahasa Indonesia, (2) mengelompokan data yang telah diperoleh, termasuk pada kategori tuturan ilokusi, (3) menganalisis tiap kategori data yang telah terkumpul, bagaimana konteks, maksud dan fungsinya. Ditemukan empat kategori tuturan, yakni: (1) Kategori asertif dengan modus mengeluh, mengusulkan, mengecam, menyatakan, mengungkapkan; (2) Kategori ekspresif dengan modus menasihati, dan memerintah; (3) Kategori komisif modus yang muncul menawarkan, menjanjikan; (4) Kategori ekspresif modus yang muncul terima kasih dan mengecam. Kategori deklaratif tidak ditemukan pada tuturan pementasan *ludruk* tersebut. Berdasarkan klasifikasi mengenai relisasijuga ditemukan bahwa setiap tuturan tersebut memiliki fungsi untuk mempengaruhi mitra tutur untuk melakukan tindakan sesuatu yang sesuai dengan konteksnya.

Kata Kunci/frase: pragmatik, tindak tutur ilokusi, *ludruk*

A. INTRODUCTION

Speech act is part of the Pragmatics study, in which there is a relationship of interaction between speakers and hearers. The illocution of a speech act is one of the objects of pragmatic studies. The speech act is functioned to provide information as well as affect the hearer to perform an action. Searle (in Rahardi, 2009) states that the act of doing something that has a specific purpose and function.

The speech act has been analysed in various language and different media such as novel, classroom teaching, short story, and other media (Yulia, 2015; Juita, 2016; Ardi, Nababan, Djatmika, Santosa, 2016; Sari, 2016; Widya, 2017). Yulia (2015) examines the function and role of indirect imperative speech acts in Japanese. The results of her study indicate the alignment between speech function and social behavior, as indicated by the linkage between the power of illocution and its perfection. This alignment is different cultural concept from one community to another. By using indirect imperative speech acts, one can give others orders without making others feel that he is commanded or demeaned. Juita (2016) examined the speech character of speech at kaba: Minangkabau and focused more on language politeness. The method used in data collection is to read the selected kaba as the data source, then mark the estimated utterance as the data. Meanwhile, Ardi, Nababan, Djatmika, Santosa, (2016) conducted research in the translation of directive in the novel of *Deception Point* from English into Indonesia. They found some politeness strategies of those directive acts are changed in the Indonesian translation. Moreover, Widya describes the type of speech acts used by English lecturers. The data of this research are the speech act made by English lecturers. From her research, she found four types of speech acts made by English lecturers, namely assertive, directive, expressive and commissive.

Another research was conducted by Sari reviewed speech act in short stories that identifies the type and functions of speech act. Sari (2016) analyzing data using heuristics. Based on the analysis results found four types of assertive, directive, expressive, and commissive speech acts. In this study more emphasis on the utterances contained in a literary text to know type of speech acts used and its context. Sulistyowati (2013) focuses the research describing the form and strategy of

ustad illustrative speech act with bilingual approach, using qualitative method. Objects of the research are speech acts of Islamic teacher's in general learning assembly containing bilingual.

The speech act in Javanese language has also actracted many attention because it has specific challenges to the researchers. For instance, it has been studied by Sulistyo (2012) that focuses his research on the type of speech act directive manner of disclosure politeness, implicature and pragmatic power in Javanese palace context, *Personality (Kepribadiaan) Mangkunegara IV*. Then, Setiaji (2014) studied the Javanese speech act in Sampang district Sampang market, Cilacap district. The focus of his study on the act of speech act of illocution and perlocution. He found that the categories of speech acts used are assertive, commissive, directive, and expressive.

The present study focus in a tradiotional performance art, *ludruk*. *Ludruk* art is one of the traditional arts originated from East Java. It is performed by a group of people who are members of a group on stage. It usually tells about the past life or daily life, the struggle and so on. Sometimes, it interspersed with jokes and accompanied by gamelan music, as well as using the typical language of East Java. Azzali (2011) states that *ludruk* is an East Java traditional drama that takes stories of everyday people's life (*wong cilik, abangan*) likes pedicab drivers, night control (*peronda*), chauffeurs, or stories of struggles and other stories. Peacock (1997) distinguishes several types of *ludruk* stories, namely: (1) House hold stories are stories of this type are the most typical stories of commercial *ludruk*, (2) Legend Hero's story consists of two kinds, the heroes The legends of Java and Madura, (3) the story of the revolution. It is usually played in front of political meetings or in the interest of the show itself which is attended by political elites.

In *ludruk* performances, the performers use a unique language with Javanese accent which in it contains speech acts containing the message and has its own speech function. It is influenced by context. The context will make the same statement but has a different meaning. At the same time Malinowski (Jumanto, 2011) divides the context in two parts: context of situation and linguistic context. The context of the situation is more dynamic than the linguistic context.

Therefore in each appearance, *Ludruk* players are required to be able to improvise from the basic script (core story) to be staged, tailored to the phenomenon of what is developing in the community. Such as in this staging Cak Kirun enters joke about the case that is rampant in the middle of society that is Kanjeng Taat Pribadi case. The *Ludruk* performers should be able to pack the speech with a good and clear language, so that the message to be conveyed acceptable to the audience. The main purpose *ludruk* in general is entertaining the audience to be entertained, it is sometimes that make the speech or language used by the performer *ludruk* in the form of innuendo that is indirectly its content to provide information and ask partners or audience to do something.

The speaker needs to pay attention to context of time and place of speech taking place, who is the partner said, how psychological, the purpose of speech is said for what, how its contents, how and intonation its utterance, whether in speaking in accordance with the norms that apply and delivers in what form. This is in line with Hymes (Sulistyo, 2013) which states that in the context there are eight dimensions in an event known as the acronym SPEAKING. S means *setting* and *scene*, P means *participant*, E means *purposeand goal*, A means *act sequences*, K means *key: tone or spirit of act*. I means *instrumentalities*, N means *norms of interaction* and *interpretation*, and G means *genre*.

The above description shows that language and culture are two interrelated things. Language can be used as a means to develop a culture to be accepted and developed. Pragmatic language forms are also used in everyday communication along with their use in the arts such as *wayang, ketoprak, lagendriyan*, dance, *Ludruk* and others Maryon (2013). This is what encourages researchers to analyze the act of speech that is contained in the *Ludruk Joko Sambang Gunung Gangsir* show. Staged by a collection of East Java artists, named *Ngesti Budoyo*, played in Kediri on 2017.

B. RESEARCH METHODS

The research is descriptive qualitative focused on illocution speech acts. The gotten speech act data that transcripts of *Ludruk* show video entitled *Joko Sambang Pendekar Gunung Gangsir* from staging documentation youtube downloaded. Display data technique use noted – recorded. Mahsun, (2005), recording technique is the used technique to display data by conducting language used in recording and taking a note. Furthermore, noting technique is for making the outline in note of utterances. The research data are the sentences containing illocution speech act uttered by *ludruk* artists'. The utterance were taken from dialogue containing illocution (assertive, directive, commissive, expressive, and declarative). Data analysis technique is conducted systematically by using Danandjaya (1979) as follows: (1) Transcription data and translation the Java language into Indonesia language,(2) Categorizing the gotten data, included the illocution utterance of assertive, directive, commissive, expressive, expressive, and declarative, (3) Analyzing of each collected data category on directive, commissive, expressive, expressive, and declarative. The method analysis applies pragmatics, illocution speech acts analyzed by using Searle concept.

C. RESULT AND DISCUSSION

This part discusses the results and discussion of illocution speech act, which is used in the *Ludruk* actor's utterance, covering the categories of illocutions used. The utterances are of speech in the *ludruk* performance entitled *Joko Sambang Pendekar Gunung Gangsir.*

The illocution of speech acts in the *ludruk* performances can be seen from the speech of artists. The illucusion speech act is the basic act of speech or produces a meaningful linguistic expression which is displayed through the communicative emphasis of a speech Yule (2014). According to Austin (Jumanto, 2011) the illocution speech act is a meaningful utterance so it can be understood and the speech used to perform the actions or functions of the language.

Based on the description, it can be synthesized, that the illocution utterance is a speech act intended to provide information accompanied by acts with speech acts in the form of statements, offers, requests, etc. so that partners say something to do. The speaker should pay attention to the context, where the utterances are spoken, who the partners say and others.

The illocution speech acts used in the speech of the *ludruk*'s artist in *Joko Sambang Pendekar Gunung Gangsir* were analyzed by using the classification by Leech (1996), namely: (1) Assertive speech acts, including: propose, brag, complain, express opinions, report. (2) Directive speech acts, including: ordering, ordering, pleading, demanding, advising. (3) commissive speech acts, including: promising, offering, vows. (4) Expressive speech acts, (5) Declaration of speech, including: resigning, baptizing, firing, naming, sentencing, excommunication, disposal,

employment and so on. In staging *ludruk Joko Sambang Pendekar Gangsir* can be seen categories that appear as follows:

Table 1. Data of Illocution Speech Actin Assertive Category

No	Speaker	Utterances	Mode
1.	Cak Kirun	**Jawa :** Kowe kie iso dadi uwong gak? Ayo dibaleni neh kudu luweh apik. (CK/O1/LJSPGG/BJ/2017) **Indonesia :** Kamu itu bisa jadi orang apa tidak? Ayo diulangi lagi harus lebih bagus. (CK/O1/LJSPGG/BI/2017)	Complaining
2.	Tentara Belanda 1	**Jawa :** Akan aku paksa kalau kamu tidak mau bergabung dengan kami. (TB/O3/LJSPGG/BJ/2017) **Indonesia** : Akan aku paksa kalau kamu tidak mau bergabung dengan kami. (TB1/O3/LJSPGG/BI/2017)	Fulminating
3.	Joyo Semprul	**Indonesia:** Hal ini yang membuat saya tidak mengerti, kalau ini dibiarkan saja pasti akan terus begini. (JS/04/LJSPGG/BI/2017)	Stating
4.	Martoyo	**Jawa :** Mbok mu nangis, bapakmu ditangkep Londho. Bapak mu ra gelem makaryo beberangen nyetorke rakyate, dianggep salah karo goverment bapak mu ditanggep digowo ndek tangsine londho. (M/O6/LJSPGG/BJ/2017) **Indonesia :** Ibumumenangis, Bapakmu ditangkap Belanda. Bapakmu tidak mau bekerjasama dengan Belanda untuk menyetorkan rakyatnya dan dianggap salah oleh Goverment.Akhirnya dibawa ke tangsinya Belanda. (M/O6/LJSPGG/BI/2017)	Revealing
5.	Carik Bargowo	**Indonesia:** Kalau tetap tidak mau, Sutinah kita dukunkan saja.(CB/O10/LJSPGG/BI/2017)	Suggesting

The data (1) complaining mode, on the KBBI (2006) has the meaning of expressing disappointment to something and complaining about something. Contemplating the atmosphere of O1 in *ludruk* staging as the opening actress, an elderly man acting on the test or checking the readiness of some artists and O2 (Mondol) one of the male performers tested for his metaphorical abilities. The meaning of the speech is conveyed by the speakers to the speaking partner to inform that when they played the *ludruk* must be able to understand the role and character played in the staging. Speech functions show disappointment to their colleagues who have not been able to play their roles well, but it also serves to influence partners to act better when playing their role. Must understand and understand correctly about what role to play. O1 and O2 conditions are stable under emotional conditions.

The Data (2) fulminating mode, at KBBI (2006). Derived from the critique base word has the meanings to criticize, criticize (1) loud criticism, harsh reprimand.

Contemplating the atmosphere of O3 a man is working for the Dutch and his partner is all indigenous people (Mondol, Slendro, Jamal and others) men who have different characters. The meaning of the O3's speech provides information and is a threat to be willing to work for the Dutch. The speech functions to influence by threatening the indigenous people join the Netherlands. The condition of the O3 and speech partners was then unstable, with little emotion.

The data (3) stating mode, in the KBBI (2006) is derived from the basic or explicit word explains the meaning of explaining, elaborating in detail and clearly. Contrasting the O4 atmosphere of an indigenous Dutchman who submitted a report to O5 an elderly man was a captain. The meaning of the speech is that the speaker states that he does not know who is behind the opposing population who refuses to join in cooperation with the Netherlands, and gives information if left alone will no one join. The speech function to affect the tour partner is asking for immediate action to find out who is his mastermind. The current O4 condition is unstable tends to faze, while the O5 condition tends to stabilize and listen carefully.

The data (4) revealing, in KBBI (2006) is derived from the basic word expresses the meaning of opening the veil, opening the lid, showing, showing something: giving birth to feelings: proving something: but feeling: proving something that was not yet known: to explain clearly, to elaborate at length. Contrary to the atmosphere of O6 an elderly gentleman who is the grandfather of Joko Sambang (O7), tells O7 an adult male (teenager). The purpose of the speech gave information that his father (Lurah Bintoro) arrested by the Dutch because they do not want to deposit the people, while his mother at home with his grandmother. Function affects the hearer to come home immediately to meet with the mother and help her father from the Dutch embrace. The condition of the speaker is wisely explained carefully, while the condition of the partner said initially stable after hearing the news tend to be anxious and angry.

The data (5) suggesting modes, in the KBBI (2006) is derived from the word base of the proposal has the meaning of the suggestion or opinion put forward in front of the general public. Contrasting the O10 atmosphere a 35-year-old man delivered a speech to O8, a 35-year-old man. The meaning of the utterance is to provide information and suggestion to the partners, if Sutinah does not want to be invited in a subtle way of magic treatment (brought to smart people) only. The verbal function provides an opinion at the same time affecting the partner speaking the shortcut. The speaker and speaker condition is unstable, there is emotion and frustration.

Assertive speech act is a speech act that binds the speaker to the truth of what the speaker is saying. In this assertive analysis the partners are also tied to the truth about the mode of complaining, criticizing, declaring, expressing and suggesting, so that they will act what the speakers speak (Rahma, 2015)

Table 2. Data of Illocution Speech Act in Directive Category

No	Speaker	Utterances	Modus
6.	Cak Kirun	**Jawa :** Ayo rukun gotong rukun gotong, royong gandeng tanganan ora usah padu ora sah gegeran.. ayo podo bersatu yo go persatuan. Kutho lan deso ragelem keri mbangun deso.. lan ekonomi papan kesehatan. (CK/O1/LJSPGG/BJ/2017) **Indonesia:** Ayo hidup gotong royong bergandengan tangan	Giving advice

		tidak usah saling marahan. Ayo bersatu untuk persatuan, kota dan desa. Bangun ekonomi dan kesehatan. (CK/O1/LJSPGG/BI2017)	
7.	Tentara Belanda 1	**Jawa :** Kowe kie ra disiplin, gaweo sepatu pantofel mu! (TB/O3/LJSPGG/BJ/2017) **Indonesia** Kamu itu tidak disiplin, pakai sepatu pantofel mu! (TB1/O3/LJSPGG/BI/2017)	Requesting
8	Lurah Bintoro	**Jawa :** Gak onok sing iso gowo pusoko iki, go njogo awak e dewe. Wirid mbendino, dongakno mbendino, dongakno slamet. Jumeneng awakmu, wes sing ikhlas. (LB/O9/LJSPGG/BJ/2017) **Indonesia :** Tidak ada yang bisa membawa senjata ini (Keris) untuk menjaga diri kita. Dzikir setiap hari, doakan setiap hari, doakan selamat. Untukmu, sudah yang ikhlas. (LB/O9/LJSPGG/BI/2017)	Delivering
9.	Sutinah	**Jawa :** Nyuwun sewu, sampean pinarak mawon. Mangke kulo critani. (S/O10/LJSPGG/BJ/2017) **Indonesia :** Permisi, anda duduk saja, nanti saya akan cerita. (S/O10/LJSPGG/BI/2017)	Asking

The data (6) giving advice mode, in the KBBI (2006) has a good sense of direction: good teaching or instruction: good advice or guidance (1), advise, give good teaching: (2). Contrast in the atmosphere of an elderly man speaking to the OP (audience) of different ages of men and women. The meaning of the speech gives input to the community not to be mutually grim, should be to promote the well-being of life, both from village to city. The function of influencing someone to take care of it together, mutual cooperation advocates welfare in the fields of economy, health and education.Conditions of O1 and partners are stable (relaxed).

The data (7) requesting mode, in the KBBI (2006) has the meaning of telling others to do something: to do something. Contrasting the atmosphere when O3 a man who was a Dutch soldier delivered a speech to O2 a man, who was a Dutch soldier as well. The utterance is to give the spoken information an explicit order, in order that his co-worker must be disciplined, including in appearance to be more credible than indigenous. It works to influence someone to be more disciplined and pripare before serving, as well as affecting partner to immediately use his pantofel shoes. O2 and O3 conditions are fairly stable, there is no anger.

The data (8) ordering mode, in KBBI (2006) has the meaning of giving a message, giving advice, giving instructions, etc. The context is the atmosphere of O9 a man who was Head of Gunung Gangsir Village and husband of the partners said to order O10 a woman who is the wife of a speaker. The purpose of the speech act gave a message to the partner said to bring a dagger and asked his wife to always remember to God with diligent witr and pray. Serves to influence the wife to be calm, always

closer to God and pray for her husband. O9 condition is stable and quiet, while O10 is less stable, tend to be sad.

The data (9) asking mode, in the KBBI (2006) has the meaning of asking with respect. Contemplating the atmosphere of the O10 a woman who is the wife of the Bintoro Village speaks to O7 is a trace of Panderejo Mountain friend of the head of Bintoro Village. The meaning of the utterance is to ask a partner to sit down to make it better to talk. It works to affect the O7 to be willing to sit in the chair quietly. The condition of the speaker is restless and sad, while the partner is speechless and frightened.

Searle (in Rohmadi, 2004) the directive is a speech act by the speaker with the intent to make the opponent do the action that has been spoken by the speaker. The same is the mode of advising, ordering, appealing and ordering the speakers to be spoken for by a partner to act.It is in accordance with Safar (2016) that finds the dominant speech act is requesting/ delivering and giving advice. in this study also found the speech act. This occurs in the context of buying and selling, and the performances that tell about everyday life.

Table 3. Data of Illocution Speech Act in Commissives Category

No	Speaker	Utterances	Modus
10.	Lurah Abirowo	**Jawa :** Piye peno gelem ta gak tak pek bojo? Uripmu terjamin lan mesti bungah. (LB/O8/ LJSPGG/BJ/2017) **Indonesia :** Bagaimana kamu mau atau tidak menjadi istriku? Hidupmu pasti akan terjamin dan bahagia. (LB/O8/LJSPGG/BI/2017)	Offering
11.	Kapten Belanda	**Indonesia:** And kamu tidak usah kawatir mengenai Lurah Bintoro, itu cukup saya saja yang akan meninjau. (KB/O5/LJSPGG/BI/2017)	Promising
12.	Tentara Belanda 1	**Indonesia :** Enak jadi orang Belanda, makanya terjamin. Pagi kamu bisa makan humburger, sore bisa makan spageti, dan malam makan pizza hot. (TB1/O3/LJSPGG/BI/2017)	Persuading

The data (10) in the KBBI (2006) offering mode, the meaning of having a sale and purchase transaction: submit a request to request. Contemplating on the mood of O8 a man who is the Panderejo chief of the best friend of the Bintoro Village conveys a talk to O10 (Sutinah) a 35 year old woman, Bintoro's wife. The meaning of the speech informs the offering to a partner to be willing to be his wife, he will later live happier and live a good life. It works for a partner to think about the offer and be willing to accept a speaker. The speaker's condition is less stable (anxious), while the speech mate's condition looks surprised and slightly angry.

The data (11) in the KBBI (2006) promising mode has the meaning of sincerity to others. Contrast in the mood of an O5 old man from Holland delivering a speech to O8 a man is the Panderejo chief. The utterance of giving information will promise to review or follow the action of Bintoro Village. The function of the speech is to have a happy partner and keep the people working with the Netherlands, and do

not attract the people who have been paid to work. O5 and O8 conditions are less stable, tend to worry and fear.

The data (12) persuading mode, in the KBBI (2006) has the meaning of pledging with intent to do something. Contemplating the O3 atmosphere of a Dutch soldier spoke to indigenous people. The meaning of the speech gives the info that if they want to join the Netherlands, they will get a great meal such as, Spaghetti, Humburger and hot pizza. Speech functions so that partner partners are willing to join and work with the Netherlands. Speaking and spoken speaker conditions tend to be stable, and relaxed.

Leech (in Oka 1993) reveals that the commissive category is an ungodly speech, aiming to compete with social goals. In this analysis there is a promising, and vowed mode that has the goal of reducing harmony due to the discriminating element of competition.

Table 4. Data of Illocution Speech Act in Expressive Category

No	Speaker	Utterances	Modus
13.	Cak Kirun	**Indonesia:** Oleh karena itu saya mengucapkan terima kasih kepada Kang Sukron Suwondo dan sekeluarga tetap bergerak. Siapa tetap ber- darma. Disini kalau tidak orang tradisional tidak akan berjalan. (CK/O1/ LJSPGG/BI/2017)	Thanking
14.	Lurah Bintoro	**Jawa :** Sek! Bintoro lurah Gunung Gangasir gelem mbok gowo. Ning janji nek sampek Londho ngutik penduduk Gunung Gasir, muncul sewu Bintoro. Aku nyaluk pilihanmu!(LB/O9/LJSPGG/BJ/2017) **Indonesia :** Sebentar! Bintoro, lurah Gunung Gangsir mau kamu bawa, tidak apa-apa. Tapi janji, sampai Belanda mengusik penduduk Gunung Gangsir, akan muncul seribu Bintoro lagi. Aku minta pilihanmu! (LB/O9/LJSPGG/BI/2017)	Denoting
15.	Ibu	**Jawa :** Yowes aku yo seneng nek sampean semangat, lan gage mangkat ngunuw iku. (I/O11/LJSPGGBJ//2017 **Indonesia:** Ya sudahaku suka kalau kamuber semangat dan segera berangkat seperti itu. (I/O11/LJSPGG/BI/2017)	Praising

The data (13) thanking mode, in the KBBI (2006) has the meaning of gratitude (1) expressed gratitude or kindness after kindness discuss jobs: thanks, giving thanks, (2) Contemplating the O1 atmosphere of an elderly man is a speech to a partner, a man who is willing to make *ludruk* and OP (audience) of different ages and females. The utterance of thanking to someone who has kindly made a *ludruk* show. Speech functions to make *ludruk* performances often and indirectly ask the OP to follow the dignity of *ludruk*. Condition O1 and speech partner are in stable condition (relaxed).

The Data (14) denoting mode, in the KBBI (2006) has the meanings of criticizing, criticizing. Contemplating the atmosphere of O9 a 35-year-old man who is the Gunung Gangsir headman conveys a speech to O5 an elderly man who is Dutch. The verbal function for the Dutch to not take the unpopular action of not hurting the people, if that were to be done Bintoro (someone like him) more. Speakers and partners are speechless and emotional.

The data (15) praising mode, the KBBI (2006) has the meaning of something that gives birth to a heart to something that is considered to be advantageous. Contrasts on the mood of a woman who is a wife of a partner, speaking to a husband who wants to tell his grandson.Speech functionality to make partner a word of encouragement and feel light to go. Speaker and speaker conditions are stable and calm.

Searle (Rohmadi 2004) expressive utterance is a speech act done with the intention that his utterance is interpreted as an evaluation of the thing mentioned in the utterance. The thanking, criticizing and praising mode has a function to evaluate also what has been.

There is a distinction between this study and the Dylgjeri (2017) study which equally discusses the illocution speech act, finding (1) the category of declarations; (2) Assertive category, emerging mode of reporting, stating; (3) Commissive, promising and offering mode; (4) Directive, requesting and demanding mode and expressive, only thanking grateful mode. While in this study, (1) Assertive category with the mode of complaining, proposing, criticizing, expressing, revealing; (2) Expressive category by mode of counseling, and governing; (3) Commissive category of emerging mode of offering, promising; (4) The expressive category of the mode that appears thanking and condemning.

Based on this research, no declarative speech act category was found. In line with that, Santoso et al (2015) in his research that examines the acts of speech contained in short stories published on the internet shows that categories that tend to be used are: directive, expressive, commissive and expressive. Maryono (2013) describing and explaining about the types of speech acts attached to the text *Gerongan ketawang Driasmaralaraspelog*also did not find acts speech declaration. Speech that appears directive, commissive. It can be concluded that each study with different data, then the category of speech acts that appear will certainly be different; it is influenced by the theme, and the context of the speech.

F. CONCLUSION

Based on the study of *Ludruk Joko Sambang Gunung Gangsir,* it is found that there are four categories of utterances are used. They are assertive, directive, expressive, and commissive. Declaration categories are not found in this research data. In the assertive utterance it is found that the illocution of complaining, proposing, stating, suggesting, fulminating mode. In the directive utterance, it is found the illocution of giving advice and commanding mode. In the commissive act, it is found the illocution of offering, and promise. Meanwhile, the expressive utterances are found in the mode of thanking and fulminating.

Then, related to the dominant utterances, among the categories, they are assertive and directive. Meanwhile, the declarative category were not found in the *Ludruk Joko Sambang Gunung Gangsir*. The function of the illocution speech act gives information and indirectly invites the hearer to do something unaware that he is ordered. The purpose of the utterances is to show a sense of disappointment, threatening, and giving new idea.

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