



## Speech Act Analysis in the Short Story *Bersiap Kecewa Bersedih Tanpa Kata-Kata*

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### ABSTRACT

*In literary works, language is employed by authors as a medium to articulate ideas and thoughts, thereby creating interactions among characters that give rise to speech acts. This study examines the forms of locutionary, illocutionary, and perlocutionary speech acts found in Putu Wijaya's short story *Bersiap Kecewa Bersedih Tanpa Kata-Kata*. The objective of this research is to describe the manifestations of speech acts based on the categories of locution, illocution, and perlocution as reflected in the short story. The research adopts a descriptive qualitative method. Data were collected using attentive listening, comprehension, and note-taking techniques. The findings indicate the presence of three types of speech acts: (1) locutionary speech acts, which involve stating something, encompassing declarative, interrogative, and imperative forms; (2) illocutionary speech acts, which involve performing an action through the force of utterance, comprising assertive, directive, expressive, commissive, and declarative types; and (3) perlocutionary speech acts, which influence the feelings, thoughts, and actions of the interlocutor.*

**Keywords:** *Locutionary Speech Acts; Illocutionary Speech Acts; Perlocutionary Speech Acts; The Short Story; Film.*

### INTRODUCTION

Language serves as a tool of human and social communication. It is considered the most effective means of communication compared to other forms. In every communicative act, individuals directly convey information in the form of thoughts, ideas, intentions, feelings, or emotions. According to Abdul Chaer (2010:11), language is a system of symbols that is arbitrary, auditory, dynamic, productive, diverse, and inherently human. Every utterance of language is inevitably accompanied by a speech act.

A short story is a prose narrative consisting of several components, namely theme, plot, setting, character, point of view, style, and moral message. It is a fictional work that presents a single issue in a concise manner. In short stories, language functions as an instrument through which authors channel their ideas and thoughts, thereby generating

interactions among characters that produce speech acts.

Speech acts can occur either orally or in writing. In spoken communication, the individual producing the speech act is referred to as the speaker, while the recipient is the hearer or interlocutor. In written media, such as short stories, the role of the speaker is assumed by the author, while the reader becomes the interlocutor. Prior to the emergence of the concept of speech acts, linguists regarded language merely as a representation of situations or events. Under this assumption, every linguistic statement was bound to what is commonly referred to as “truth conditions.” Truth conditions were employed as the sole standard, defined as the criterion for determining the truth of a sentence. Thus, the truth of a sentence depended on the validity of the proposition it expressed. For instance, the statement “Your smile is very charming” depends on whether the smile actually captivates others or not.

In other words, a sentence was to be evaluated exclusively on the basis of empirical facts. Austin, however, rejected the notion that utterances must always be judged by truth or falsity based on empirical evidence. Not every statement can be evaluated using truth conditions. For example, the statement “Do not enter!” cannot be tested for truth because it does not describe a situation or fact it functions as a prohibition. According to Austin, when people use language, they do not merely produce isolated sentences, but also perform actions. In other words, by using language, individuals do something or prompt others to act. This is what is referred to as a performative utterance. According to Austin, as cited in Sumarsono (2013:323), to say something is to do something. Language is employed as utterances that may cause events or actions because it carries illocutionary force.

Austin (1962:100–102), as cited in Chaer and Agustin (2004:53), classified speech acts into three simultaneously occurring acts: (1) Locutionary acts, which are utterances that state something in a meaningful and comprehensible manner. For example: “The teacher told me to help her.” (2) Illocutionary acts, which are usually identified with explicit performative utterances. These acts include granting permission, thanking, ordering, offering, and promising. For instance: “The teacher told me to leave immediately.” While locutionary acts concern meaning, illocutionary acts involve value, conveyed through their propositional content. (3) Perlocutionary acts, which concern the effects of an utterance on the hearer, such as influencing their feelings, attitudes, or actions. For instance, when a mother tells her child, “You may not be able to continue your studies because your father is no longer working,” the child may feel sad because their aspirations cannot be realized.

According to Searle (1975), as cited in Agustia (2012), speech acts are divided into locutionary, illocutionary, and perlocutionary acts. Searle, as cited in Leech (1993:163–165), further classified illocutionary acts into five categories: (1) Assertives, which commit the speaker to the truth of the expressed proposition, such as stating, suggesting, boasting, complaining, or claiming. (2) Directives, which are intended to get the hearer to carry out an action, such as ordering, commanding, requesting, advising, or recommending. (3) Commissive, which commit the speaker to a future course of action, such as promising, swearing, refusing, threatening, or guaranteeing. (4) Expressives, which express the speaker’s psychological state or attitude toward a situation or another person’s action, such as congratulating, thanking, regretting, apologizing, welcoming, or appreciating. (5) Declarations, which bring about changes in reality through the utterance itself, such as baptizing, dismissing, naming, or sentencing. From Searle’s categorization,

it can be concluded that essentially all utterances are performative, or speech acts. Hence, he proposed that the basic unit of linguistic communication is the speech act. This unit can take the form of words, phrases, sentences, or sounds that convey the user's intention. Speech acts fall under the field of pragmatics. Pragmatics is the study of language meaning in relation to context.

According to Leech (1993:8), in Oka's translation, pragmatics is the study of meaning in relation to the situations of utterance. Based on the preceding discussion of the definitions and types of speech acts, the research problem addressed in this study is: What are the forms of speech acts found in the short story *Bersiap Kecewa Bersedih Tanpa Kata-Kata* in terms of locutionary, illocutionary, and perlocutionary acts? The purpose of this research is to describe the forms of speech acts based on these three categories in the short story. The researcher was motivated to analyze speech acts in *Bersiap Kecewa Bersedih Tanpa Kata-Kata* because no prior studies had focused on this particular work. Furthermore, the study aims to examine whether the utterances conveyed through the characters' dialogue merely serve as information, carry specific intentions, or produce certain effects. Relevant studies have been conducted on speech acts in short stories. For instance, Khusnul Khotimah (2019) investigated locutionary, illocutionary, and perlocutionary acts in W.S. Rendra's short story *Tak Bisa Dipisahkan*.

The study revealed that illocutionary and perlocutionary acts predominated, requiring responses in the form of actions from the hearer. However, Khotimah's study did not examine locutionary and illocutionary acts in depth due to the lack of categorization of each act. Another study was carried out by Desy Anggraini (2020), who analyzed speech act variations in Hamsad Rangkuti's short story *Pispor*. The findings demonstrated the presence of locutionary, illocutionary, and perlocutionary acts, with a notable prevalence of illocutionary acts in expressive forms, as well as responses of worry, disappointment, and guilt from the characters. Based on this background, it can be concluded that the focus of this study is the analysis of locutionary, illocutionary, and perlocutionary speech acts in the short story *Bersiap Kecewa Bersedih Tanpa Kata-Kata*. The purpose of the study is to describe these forms of speech acts, while its significance lies in contributing new insights and references to linguistic research, particularly in the field of pragmatics and speech act analysis.

## **METHODS**

The method employed in this study is descriptive qualitative research, which produces information in the form of notes and descriptive data derived from the analyzed text (Mantra, 2008:30). The subject of this research is the short story *Bersiap Kecewa Bersedih Tanpa Kata-Kata* by Putu Wijaya. The data collection techniques used in this study include attentive listening, comprehension, and note-taking. Sources were drawn from various journals, which were then summarized with regard to locutionary, illocutionary, and perlocutionary speech acts. Subsequently, the data were analyzed to identify and classify the types of speech acts present in the short story *Bersiap Kecewa Bersedih Tanpa Kata-Kata* by Putu Wijaya.

## **RESULT AND DISCUSSION**

### **Locutionary and Illocutionary Speech Acts in the Short Story**

Locutionary speech acts are the most basic yet essential form of utterance. They involve producing meaningful sentences that the interlocutor can understand. According to Austin (1962), a locutionary act refers to the act of saying something with a particular  
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sense and reference. In Putu Wijaya's short story *Bersiap Kecewa Bersedih Tanpa Kata-Kata*, locutionary acts are consistently employed to describe situations, narrate events, and portray the characters' actions. For instance, the sentence, "I waited half an hour until the flower shop opened," provides factual information without requiring any additional response. This utterance functions purely at the descriptive level, serving to orient readers within the temporal and situational framework of the narrative.

Declarative locutionary acts function not only to convey information but also to create atmosphere and build psychological tension. When the buyer describes his prolonged indecision in choosing flowers, the declarative sentences highlight his hesitation and internal struggle. Although seemingly simple, such utterances contribute to the depth of characterization by indirectly reflecting his state of mind. This technique allows readers to empathize with the buyer's experience, transforming straightforward narration into a subtle representation of emotional conflict. Putu Wijaya's use of declaratives exemplifies how locutionary acts serve as narrative devices that maintain coherence while also deepening psychological portrayal. Interrogative locutionary acts play an equally significant role in shaping the dialogue within the short story. A clear example is when the florist asks, "So, are these flowers for you, Sir?" This utterance is a direct question that demands not only the hearer's attention but also a verbal response. The primary function of such interrogatives is to elicit confirmation, thereby constructing a turn-taking sequence between characters.

In terms of pragmatics, interrogatives highlight the interactive aspect of communication, ensuring that both speaker and hearer are mutually engaged in the conversation. The pragmatic function of interrogatives extends beyond eliciting information. In natural conversation, questions often serve to clarify intentions, reduce ambiguity, or test assumptions. Putu Wijaya replicates this communicative function within the fictional dialogue, thereby enhancing its realism. When the florist questions the buyer, it not only advances the interaction but also reveals his professional concern to understand the buyer's needs. Thus, interrogatives in the short story are not merely stylistic devices but also instruments of pragmatic negotiation, enriching the authenticity of the exchange. Imperative locutionary acts, though formally commands, illustrate how language bridges the descriptive and performative levels. For example, the buyer's utterance, "Please find the poem and write it down as well," is structurally imperative but functions as a request. At the locutionary level, it is a meaningful sentence expressing a demand. However, the pragmatic interpretation extends beyond description because it prompts the interlocutor to perform a specific action. This illustrates how imperative locutionary acts often foreshadow their illocutionary and perlocutionary functions, initiating shifts in behavior within the narrative.

Taken together, declarative, interrogative, and imperative locutionary acts demonstrate that fictional dialogue mirrors the structure of real-life communication. They are not decorative elements but essential mechanisms for constructing meaning, establishing interaction, and driving the narrative. Locutionary acts in this short story, therefore, form the foundation upon which illocutionary intentions and perlocutionary effects are built. They exemplify the layered nature of language, where simple utterances create conditions for complex communicative functions. Illocutionary speech acts elevate the narrative by transforming words into actions. Unlike locutionary acts, which focus on meaning, illocutionary acts emphasize the function or force of an utterance. For instance, assertive illocutionary acts are employed when the florist proposes, "How about this one?" regarding a flower arrangement.

The utterance not only points to an object but also functions as a suggestion. It commits the speaker to the truth of the proposition and simultaneously attempts to persuade the buyer. In this way, assertives function as tools for negotiation, shaping decisions within the fictional exchange. Assertive illocutionary acts also play an important role in establishing credibility and authority. When the florist proposes specific arrangements, he implicitly claims expertise in his field. The buyer, by considering or accepting the proposal, acknowledges this authority. This dynamic demonstrates that assertives are not only concerned with factual claims but also with social positioning. They allow the florist to construct an ethos of reliability, while simultaneously reinforcing the buyer's dependence on his judgment. Directive illocutionary acts are central to the progression of the short story.

These acts are used when the speaker attempts to influence the hearer's actions, as when the florist suggests that the buyer add a poem by Kahlil Gibran to the bouquet. The utterance functions as more than an informative statement; it embodies a persuasive force intended to shape the buyer's decision. Directives highlight the pragmatic dimension of language, where communication is not limited to conveying information but extends to coordinating behavior. This illustrates how linguistic interaction creates momentum within the narrative. Expressive illocutionary acts enrich the story by revealing characters' inner states. When the buyer says, "I value your feelings in arranging them," the utterance communicates admiration and gratitude. Such expressives highlight the emotional tone of the dialogue, transforming a transactional exchange into an intimate connection. Expressive acts allow characters to reveal their psychological orientation, offering readers access to affective dimensions that are otherwise inaccessible through descriptive narration. In literary terms, expressives function as markers of human authenticity, making the fictional world emotionally resonant.

Commissive illocutionary acts further demonstrate the performative nature of language. The buyer's statement, "The price does not matter," illustrates how speech can create commitments to future actions. By uttering this, the buyer binds himself to the act of purchasing regardless of cost. Commissives underscore the contractual nature of communication, where words carry the weight of obligation. This highlights Searle's (1969) claim that commissives are central to establishing trust and accountability within interactions. In the narrative, commissives serve to heighten the stakes of the exchange, reinforcing the buyer's seriousness and determination. Declarative illocutionary acts, though rare in the short story, are striking in their impact. When the buyer says, "Yes, but I only have nine hundred thousand, which means I must walk home," he performs an act of resignation. This declaration does not merely describe a situation; it alters the social reality by signaling acceptance of personal sacrifice.

Declaratives exemplify Austin's concept of performatives, where utterances enact changes in reality simply by being spoken. Within the short story, declaratives provide a dramatic turning point, underscoring the tension between desire and limitation. The interplay of locutionary and illocutionary acts demonstrates a continuum that ranges from stating facts to performing social actions. Locutionary acts supply the structural backbone of dialogue through declaratives, interrogatives, and imperatives, while illocutionary acts extend these into pragmatic realms of persuasion, obligation, and emotional expression. This continuum illustrates how Putu Wijaya weaves multiple layers of meaning into his dialogue, creating both narrative coherence and pragmatic richness. From a theoretical standpoint, the short story validates Austin's and Searle's claims about the multidimensional nature of speech acts.

Every utterance simultaneously operates at multiple levels, carrying both semantic meaning and pragmatic force. For example, the buyer's declaration about his financial limitation is locutionary in describing facts, illocutionary in expressing resignation, and potentially perlocutionary in eliciting sympathy. The story thus offers a practical demonstration of the interconnectedness of these speech act categories. Ultimately, locutionary and illocutionary acts in *Bersiap Kecewa Bersedih Tanpa Kata-Kata* reveal that language is both descriptive and performative. Characters do not merely exchange words; they negotiate meaning, express emotions, assert authority, and commit to obligations. In this sense, the narrative becomes a microcosm of human communication, where words embody both content and force. By embedding these layers of speech acts within the dialogue, Putu Wijaya constructs a story that not only entertains but also illuminates the pragmatic realities of human interaction.

### **Perlocutionary Speech Acts and Their Pragmatic Effects**

Perlocutionary speech acts, as described by Austin (1962), differ fundamentally from locutionary and illocutionary acts because they concern the effects that utterances produce on the hearer. While locutionary acts focus on meaning and illocutionary acts on intention, perlocutionary acts highlight the consequences of language use in real interactions. In *Bersiap Kecewa Bersedih Tanpa Kata-Kata*, perlocutionary acts manifest in the form of emotional responses, behavioral changes, and altered perceptions between characters. These effects demonstrate that language does not exist in a vacuum but carries transformative power that reshapes relationships and outcomes. One of the clearest examples of perlocutionary effect occurs when the buyer requests the inclusion of a poem with the bouquet. At the illocutionary level, this is a directive utterance, but its perlocutionary force lies in the florist's immediate compliance.

The request successfully prompts an action, showing how perlocutionary acts connect linguistic force with behavioral outcomes. This illustrates that perlocutionary acts often function as bridges between words and deeds, underscoring their pragmatic significance in both real and fictional communication. Another striking example is found in the buyer's statement, "Yes, but I only have nine hundred thousand, which means I must walk home." At the locutionary level, this is a simple description of financial limitation. At the illocutionary level, it conveys resignation. Yet its true impact lies in the florist's response: sympathy leads him to give the flowers free of charge. The perlocutionary effect here does not arise from the semantic content of the statement but from the emotional resonance it creates in the hearer. The utterance thus exemplifies how perlocutionary acts evoke compassion, altering social interactions through empathy. The buyer's admiration for the florist's artistry offers another example of perlocutionary power. His acknowledgment of the florist's sensitivity, firmness, and passion in arranging flowers touches the florist emotionally.

As a result, the florist changes his stance and allows the buyer to take the bouquet despite financial shortcomings. The utterance demonstrates how perlocutionary acts influence attitudes by appealing to affective dimensions of human interaction. In this case, words transcend transactional exchange, generating generosity through emotional persuasion. Perlocutionary effects in the short story also reveal the transformative role of language in shaping interpersonal bonds. Initially, the relationship between buyer and florist appears transactional, focused on price and product. However, through expressions of admiration, commitment, and resignation, the dynamic shifts to one of empathy and solidarity. This change is not achieved by descriptive narration alone but by the

perlocutionary force of utterances that affect both cognition and emotion. The story thereby illustrates how communication, even in commercial contexts, can evolve into profound human connection. From a pragmatic perspective, perlocutionary acts highlight the indirect power of language.

Illocutionary acts explicitly express intentions, but perlocutionary acts derive their significance from their impact on the hearer. For instance, a simple statement about financial limitation may seem insignificant at first glance, yet within context, it produces powerful effects—sympathy, generosity, and even moral reflection. This demonstrates that perlocutionary acts cannot be analyzed solely through semantic or syntactic structures; they require attention to situational and relational contexts that shape interpretation. The psychological dimension of perlocutionary acts is particularly evident in this short story. The florist's decision to surrender the flowers without payment arises not from logical calculation but from the emotional weight of the buyer's words. This aligns with pragmatic theories that emphasize how communication influences mental and affective states, not merely informational exchange. Language thus emerges as a tool of persuasion that operates through empathy, identification, and emotional resonance.

Perlocutionary effects extend beyond immediate behavioral responses to produce long-term changes in perception and value systems. The buyer's astonishment at receiving the flowers free of charge reflects a shift in his understanding of kindness and generosity. The act of receiving without payment leaves a lasting impression that redefines his expectations of human interaction. This suggests that perlocutionary acts do not merely alter momentary behavior but also reshape enduring attitudes, thereby influencing character development and thematic depth. From a theoretical standpoint, the short story exemplifies Austin's assertion that utterances not only state facts or perform actions but also cause effects. Each significant dialogue between buyer and florist demonstrates how language produces outcomes that cannot be predicted from locutionary meaning or illocutionary force alone. This supports the claim that communication involves more than propositional content—it encompasses influence, persuasion, and transformation that extend into the hearer's emotional and cognitive domains.

The integrative nature of perlocutionary acts becomes evident when we consider their overlap with locutionary and illocutionary dimensions. For example, the buyer's statement about his financial condition operates simultaneously at three levels: locutionary in describing a fact, illocutionary in expressing resignation, and perlocutionary in eliciting sympathy. This multidimensionality shows that speech acts are not isolated categories but interdependent layers of communication. The short story demonstrates how these layers interact to produce complex social outcomes. Perlocutionary acts in *Bersiap Kecewa Bersedih Tanpa Kata-Kata* also play a crucial role in advancing the plot. The florist's decision to give away the flowers for free represents a turning point in the narrative, one that is made possible by the emotional impact of the buyer's words. Without these perlocutionary effects, the story would remain static, limited to bargaining and transaction. Instead, language functions as a catalyst for dramatic development, driving the narrative toward resolution through emotional persuasion.

In literary terms, perlocutionary acts add thematic richness by transforming everyday exchanges into moments of moral significance. The generosity displayed by the florist, prompted by the buyer's words, highlights values such as empathy, sacrifice, and compassion. These themes emerge not through authorial commentary but through the pragmatic consequences of dialogue. Thus, perlocutionary acts function as vehicles of

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moral reflection, revealing how language can embody and transmit cultural values. Furthermore, the short story demonstrates how perlocutionary acts align with broader social and cultural contexts. In many societies, expressions of humility or limitation can evoke solidarity and kindness. The buyer's statement about his lack of sufficient funds resonates with cultural norms of empathy and support.

The florist's response, in turn, reflects a cultural valuation of generosity over strict commercialism. By embedding these cultural dynamics into the story, Putu Wijaya illustrates how perlocutionary acts connect individual interactions to collective values. The analysis of perlocutionary acts also underscores the importance of audience interpretation. In pragmatics, meaning is not fixed by the speaker alone but emerges through the hearer's processing of context, intention, and effect. The florist's sympathetic response to the buyer's statement shows that perlocutionary force depends on how the hearer chooses to interpret and react. This variability highlights the interpretive openness of communication, where the same utterance may yield different effects depending on relational dynamics and personal disposition. Finally, perlocutionary speech acts in the short story affirm that language is not neutral but performative and transformative. Through carefully crafted dialogue, Putu Wijaya illustrates how words can move hearts, alter decisions, and reshape social reality. The narrative demonstrates that communication is more than a vehicle of information; it is a force that constructs, disrupts, and redefines human relationships. In doing so, the story reflects the pragmatic truth that words are actions with consequences-sometimes subtle, sometimes profound, but always transformative.

## CONCLUSION

The objective of this study was to describe the forms of locutionary, illocutionary, and perlocutionary speech acts contained in Putu Wijaya's short story *Bersiap Kecewa Bersedih Tanpa Kata-Kata*. The analysis reveals that the short story demonstrates a variety of speech acts that enrich the narrative and illustrate the pragmatic functions of language. Locutionary speech acts appear in declarative forms that convey information, interrogatives that demand confirmation, and imperatives that issue instructions. Illocutionary speech acts are represented through assertives in the form of proposals, directives that give advice or suggestions, expressives that convey appreciation and admiration, commissives that commit the speaker to future actions, and declaratives that express resignation or acceptance.

Perlocutionary speech acts are manifested in utterances that influence the interlocutor's emotions and behaviors, such as eliciting sympathy, prompting compliance, or inspiring generosity. The findings demonstrate that speech acts in literary texts are not merely linguistic structures but also performative actions that shape character interactions and narrative outcomes. This study contributes to the field of pragmatics by showing how fictional dialogue can serve as a microcosm of real-life communication, where utterances not only inform but also act and transform. The results are expected to provide further insights for researchers and students of linguistics, particularly in the study of speech act theory and its application in literary analysis.

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