

ANALYZING THE USE OF ILLOCUTIONARY AND PERLOCUTIONARY ACTS OF 'DILAN' IN AN INDONESIAN TEEN NOVEL

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ABSTRACT

This study aims to analyze the speech acts based on Searle's classification of illocutionary acts and perlocutionary acts in the teen novel, '*Dilan, Dia adalah Dilanku Tahun 1990*'. This research aims to identify and describe these acts as done by one of the main characters, Dilan. This research used a qualitative method. The data were in the form of a description where all of Dilan's utterances are identified in the novel and further analyzed. The findings of this research showed that there are five types of illocutionary acts in the novel. They are assertive, directive, commissive, expressive, and declarative. The assertive type is the dominant type used by Dilan rather than the other types. In terms of the perlocutionary act, the effect of Dilan's utterances tends to persuade his hearers, impress, encourage, convince, amuse, intimidate, inform and surprise them. As a consequence, persuading the hearers is the dominant effect based on Dilan's utterances. The context of situation determined all the acts performed by this main character. Conclusively, the findings of this study are expected to broaden the context of linguistics, especially of speech acts as a part of pragmatics in linguistics.

Keywords: *illocutionary acts, perlocutionary acts, speech acts, teen character*

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INTRODUCTION

It is undeniable that in our daily life, we communicate with one another. Communication is the process of exchanging messages more than just words, so it is how we exchange and share such information with others (Berry, 2007; Fujishin, 2009; Wandberg, 2001). It can be assumed that we produce utterances when we talk and share our will with others through it.

When we communicate, we produce utterances depending on the context of situation. Accordingly, it is important to study speech acts to know the meaning of each utterance and comprehend it properly based on the situational context. The researchers chose to analyze only the types of illocutionary acts and perlocutionary acts in this study because illocutionary acts are the act of the speaker while he or she is saying something. In other words, it is the real intention of the speaker that he or she wants to convey from the utterance. At the same time, perlocutionary acts are the intended effect of the hearer from the speaker. Therefore, it is important to know the real meaning or message that the speaker wants to convey to avoid misunderstanding or misinterpretation.

Speech acts are also found in written documents, especially novels. Previous studies have largely discussed speech acts as conducted by the characters in novels. Nurhayati and Yuwartatik (2016) discussed the illocutionary and perlocutionary acts in the main characters' dialogues in John Milne's novel, 'The Black Cat'. Akogbeto (2015) analyzed the speech acts in selected excerpts from the novel 'Xala' by Sembene Ousmane. Next, Ainurrohman (2011) discussed the use of illocutionary acts in Stephenie Meyer's 'New Moon'. Faidhah (2014) analyzed the illocutionary acts in the novel 'Port Royal' by Linda Chaikin. Last but not least, Nindyasari and Nugroho (2013) talked about the directive illocutionary acts of Luther's character in the novel 'Skipping Christmas'.

The findings of these studies varied accordingly. The findings from the study by Nurhayati and Yuwartatik (2016) showed that all types of illocutionary acts are found in the dialogues of the main characters in 'Black Cat'. Meanwhile, Akogbeto (2015) found that the assertive type of illocutionary acts is the dominant used type in the selected excerpts from the novel 'Xala'. Ainurrohman (2011) and Faidhah (2014) revealed that most illocutionary acts were used in the novels they studied as representative or assertive. While Nindyasari and Nugroho (2013) only focused on finding out the directive illocutionary used in 'Skipping

Christmas', and asking was found to be the most frequently used type in the novel.

'*Dilan, Dia adalah Dilanku Tahun 1990*' is a novel by Pidi Baiq published by Pastel Books Publisher (Mizan Group). It became the best-selling book at Gramedia (Chandra, 2017), and was adapted into a film entitled '*Dilan 1990*' (Saputra, 2017). Due to its popularity among teens today, the researchers of this study are interested in examining the speech acts of the main character, Dilan, in the novel based on Searle's (1980) classification of illocutionary acts and perlocutionary acts.

LITERATURE REVIEW

In pragmatics, context is the situation or set of circumstances that is used by the speaker whether it is spoken or written, and influences the meaning of the language (Chapman, 2011). Finkbeiner, et al. (2012) state that how the utterances are interpreted, depends on the hearers themselves. Therefore, context is an influential aspect of studying pragmatics. Mey (2001) also says that contexts play an essential role in pragmatics and it is the classical concept of pragmatics. It is also important in spoken or written language because it is used to clear understanding so speakers will not misunderstand or misinterpret what is being said or written. For example:

- (1) Kate : "Son, you're not thinking. If Abby wants to move to her own place, how can you stop her?"
Nick : "I can't (he said in a booming voice). But I can go to court and get custody of Robbie!"
(Christenberry, 2007, p. 50)

In (1), the context shows that Nick forced Abby, the woman he loved, and her little brother, to live with his family. However, his mother, Kate, suggested that he did not need to force them if they want to live in their own place. Nick did not agree and got angry with his mother.

It can be seen from the example that the speaker (Kate) indirectly asked and suggested to the hearer (Nick) to not force Abby and their son to live with them and let them move to their own place. However, the hearer (Nick) did not agree with his mother's idea and insisted they live in the house. Even though the speaker already knew that the hearer might disagree with her, she tried to convey her intention by saying it indirectly.

Speech Acts

The theory of speech acts was introduced by Austin in 1962 in his book, 'How to Do Things with Words'. He explains that sentences that are being uttered not only describe or report something but also include an act in it. According to Austin (1962), speech acts are related to the utterances that perform some action, and the function is not only to say or report something. The theory then was developed by Searle (1980). Searle (1980) defines speech acts as something which is not only words but also has performance or action in it. Therefore, speech acts can be defined as the actions that are performed via utterances.

There are three types of speech acts: locutionary acts, illocutionary acts, and perlocutionary acts (Austin, 1962; Flor & Juan, 2010; Searle et al., 2012). Furthermore, Alston (2000) explains that the locutionary act is the act of saying something, the illocutionary act is the act of doing something, and the perlocutionary act is the effect that occurs based on the illocutionary act. Below is one example of speech acts and their types:

- (2) "Help me with the table!"

Locutionary act : The imperative statement or the statement itself.

Illocutionary act : Command

Perlocutionary act: This would be what the receiver does, hopefully, to act according to the command. In other words, the receiver will help the speaker or not.

(Colina, 2015, p. 90).

From (2), it can be seen that one utterance can contain three types of speech acts, they are locutionary, illocutionary, and perlocutionary acts.

Locutionary Act

The first type of speech act is the locutionary act. Searle (1980) states that a locutionary act is an act that occurs when we say something. According to Alston (2000), a locutionary act is an act of saying something; it is the act when the speaker says something in a normal and conscious sense (Pandey, 2008). Therefore, the locutionary act is an utterance that only gives information without any intentions. It is usually called the act of saying something. This type aims only to inform the hearer what is happening, it does not require any actions. It does not have any hidden meaning or hidden actions from it. An example of a locutionary act is:

- (3) Edward : “Do they treat you well?”
Tom : “My mother is very kind, and so are my sisters, Net, and Bet.”
(Sari & Tuyami, 2017, p. 62)

From (3), Edward’s utterance is classified as a locutionary act in the form of a question. The reason is that Edward as the speaker only asked the hearer about a condition in his neighborhood. Edward did not intend to make Tom do something for him.

Illocutionary Act

The second type of speech act is the illocutionary act. An illocutionary act is an utterance produced by someone based on the situational context that has intentions such as demanding, requesting, ordering, etc. According to Searle (1980), an illocutionary act is the performance of some actions in saying something. Alston (2000) explains that the illocutionary act is the activity that occurs while we say something. It refers to what someone says related to what he/she does (Pandey, 2008). This type is usually called the act of doing something. In order to identify this type of speech act, the researcher needs to know who the speaker and listener are, and when and where the speech act occurs. For example, when someone says to his/her friend “Shoot her!” (Culpeper et al., 2002 p. 134), the meaning intends to force the hearer to shoot someone. The other example of illocutionary acts is:

- (4) Hanum: “Do you want this chocolate?”
Fatma : “I really love Milka chocolate but thank you, I’m fasting.”
Hanum: “Take it for you to break your fast later. Do you do the Monday-Thursday fasting?”
(Rohmatin et al., 2015 p. 5)
Context: Hanum’s and Fatma’s first meeting

The example shows that the speaker’s utterance contains an illocutionary act because the speaker has an intention beyond her utterance. Hanum intends to familiarize herself with Fatma in an unusual way. Rather than asking for the name or address of Fatma, she chooses to ask Fatma whether she wants chocolate or not on their first meeting.

Perlocutionary Act

The last type of speech act is the perlocutionary act. Searle (1980) defines a perlocutionary act as the effect that is performed by the hearer. Alston (2000) also explains that a perlocutionary act is a consequence

that occurs to the hearer related to the speaker's utterance. It is the effect performed by the hearer related to the utterance of the speaker such as convincing and persuading (Pandey, 2008). It can be said that a perlocutionary act is the effect of utterances based on the context. Therefore, in this type, the utterances that are being uttered have some effects on the hearer. The effect can be done intentionally or accidentally by the speaker to affect the interlocutor or hearer. For example, when someone says "Shoot her" (Culpeper et al., 2002 p. 134), it gives effect to the hearer to shoot someone. It means the hearer might shoot someone as the effect of the utterance. The other example is:

(5) FA: "To come to the museum. The new room is going to be opened tomorrow at ten o'clock."

SA: "Oh... of course. I'll be there."

(Nurhayati & Yuwartatik, 2016, p. 83)

Context: FA was speaking to SA and tells him about the museum.

The perlocutionary act from SA's utterance is FA will wait for SA to visit the museum.

Novels

A novel is a long prose that contains someone's life story with people around him or her with specific characterization. DiBattista (2010) says that a novel cannot be written unless there are characters to develop the story. According to Logan, et al. (2014), a novel is known as a literary work in written form which is usually long enough for the readers to read. Aminuddin (2013) explains that the events in the novel are made just like the events in daily life. The purpose of the novel is not only to amuse people but it gives life and moral lessons (MacKay, 2011). It can be concluded that a novel is a prose that is packed with a long story of experiences such as in actual life that the authors want readers to read about.

The story in the novel also includes conversations which makes it more realistic. According to Herman, et al. (2010), conversations in a novel is to characterize the characters to bring out a sense of reality to the readers. Hence, the conversations are one of the important factors in a novel to make the story more sensible. They are presented in the form of dialogues and move the story forward, help grow the characters involved in the story, and arrange the storyline of events.

Dilan's character in *'Dilan, Dia adalah Dilanku Tahun 1990'* novel is described by Pidi Baiq as a second-grade senior high school

student (i.e., 11th grade), who falls in love with the new girl in his school, Milea. Dilan was born in Bandung and attends his senior high school there as well. Dilan's father was also born in Bandung while, his mother was born in Aceh, more specifically in Pidie. His father works in the Indonesian army and his mother works as a headmaster in one of the senior high schools in Bandung.

In the novel, Dilan is portrayed as a bad boy because he is one of the motorcycle gang members. Hence, he has a romantic side of him when it comes to love. This is shown in the novel in one of the lines when Milea receives a letter from Dilan that writes, "*Sejak sore kemaren, aku sudah mencintaimu. – Dilan* [Announcement: Ever since yesterday afternoon, I have already loved you. – Dilan!]" (Baiq, 2014, p. 38).

RESEARCH METHODOLOGY

This study used a qualitative method. According to Hennink, et al. (2011), the qualitative method is the method that does not need measurement or statistics. This study aimed to find out the types of illocutionary acts uttered and the perlocutionary acts performed by Dilan in the novel, '*Dilan, Dia adalah Dilanku Tahun 1990*'.

The kinds of data needed in this study were the utterances performed by the main character, Dilan, in the novel. The data of this research were identified and collected using a note-taking technique of the utterances. The note-taking technique is a technique used by researchers to describe or write what is heard, seen, experienced, and thought about in order to collect data in qualitative research (Moleong, 2011). The steps taken during data collection include reading and re-reading the novel, making the datasheet, and categorizing the raw data into the sheet based on Searle's (1980) classification of illocutionary acts and perlocutionary acts.

RESULTS AND DISCUSSIONS

Results

It was found that there are five types of illocutionary acts found in the '*Dilan, Dia adalah Dilanku Tahun 1990*' novel performed by Dilan and its perlocutionary acts. They are assertive, directive, commissive, expressive, and declarative. The data findings are presented in Table 1.

Table 1. Findings of Types of Illocutionary Act.

No	Types of Illocutionary Act	Frequency	Percentage (%)
1	Assertive	77	37%
2	Directive	65	31%
3	Commissive	34	16%
4	Expressive	23	11%
5	Declarative	10	5%
Total		209	100%

Table 1 shows that there are 209 of Dilan's utterances containing illocutionary acts in the novel. The assertive type is the most commonly used by Dilan. There are 37% occurrences of assertive, followed by directive at 31%, commissive at 16%, expressive at 11%, and the least used one if declarative at 5%. In many situations, Dilan usually says something to his interlocutors in order to amuse or persuade them. The results are further elaborated in the next subsections.

Assertive

Assertive or representative (Cruse, 2000) is one of the types of illocutionary acts which attempt to state the reality or the truth in this world such as stating, claiming, reporting, and announcing (Sameer, 2017; Searle, 1980). An example from Dilan is:

Excerpt 1: Dilan : "*Aku juga tahu siapa Tuhanmu.*" [I also know who is your God]
Milea : "*Allah.*"
(Baiq, 2014, p. 26)
Context: Dilan and Piyan come to Milea's house to deliver an invitation card, and Dilan talks to Milea.

Dilan's utterance is classified as the assertive type of illocutionary act. In this context, Dilan and Milea just met, and he wants to attract her attention by doing something not usual, such as giving an invitation letter related to their school event. Hence, he goes straight to her house and utters something different from others to impress her in the hope that she wants to know more about him. Here, Dilan states clearly that he knows whom Milea's God is intending to impress her. The perlocutionary act of Dilan's utterance toward Milea is she will happy after hearing that, and she will be more curious about Dilan.

Excerpt 2: Dilan : "*Kamu tau gak?*" [Do you know what?]
Nandan: "*Tau apa?*" [What?]
Dilan : "*Aku mencintai Milea.*" [I love Milea]

(Baiq, 2014, p. 43)

Context: Milea and her friends are sitting in the canteen when suddenly Dilan and his friends approach her and sit next to them. Then, Dilan gets up and while doing so, he says in a loud voice to Nandan that he loves Milea. Dilan knew that Nandan also has a crush on Milea.

From Excerpt 2, Dilan's utterance is classified as an assertive speech act because he indirectly announces his feeling to Milea in front of many people. The perlocutionary act of his utterance is that Milea will be surprised by his confession, and will want to be closer to him.

Excerpt 3: Pak Atam : "*Kenapa di sini?*" [Why are you here?]

Dilan : "*Salah masuk.*" [(I entered the) wrong room]

(Baiq, 2014, p. 47)

Context: Dilan enters Milea's class and sits beside her when suddenly Mr. Atam enters the class. Dilan and Milea are actually in different classes.

Dilan's utterance showed that he tells Mr. Atam that he accidentally enters the wrong class in order not to get a scolding from his teacher. This claim is classified as an assertive type of illocutionary act. Thus, the perlocutionary act of this utterance is that Mr. Atam will forgive Dilan and would not be angry at him.

Directives

Directive is one of the types of illocutionary acts that attempt to make the hearer obey or disobey the speaker's will (Cruse, 2000; Sameer, 2017; Searle, 1980). Some of the utterances which contain this type are found in the novel:

Excerpt 4: Dilan : "*Aku mau datang ke rumahmu, malam ini.*" [I am going to come to your house tonight]

Milea : "*Jangan!*" [Don't!]

(Baiq, 2014, p. 47)

Context: Dilan approaches Milea after school to talk to her.

Dilan requests to come to Milea's house one night. Hence, his utterance is classified as a directive speech act, because he is requesting something from the hearer. Therefore, the perlocutionary act of the utterance is Milea will be surprised and allow him to come to his house even though she is afraid of her father.

Excerpt 5: Dilan : "*Udah, duduk aja.*" [Just sit down]

Milea : "*Iya.*" [Okay]

(Baiq, 2014, p. 111)

Context: Dilan and his friends are inside Milea's house to visit her because she is sick. Then, the other friends want to go back home and Milea walks them out of her house.

Dilan commands Milea to sit down because she is sick. His utterance is classified as a directive speech act because he is commanding his hearer to do something. Thereupon, the perlocutionary act of the utterance is Milea would be happy with his attention and reverts her intention to walk her friends out of the house, she can sit down and rest just like Dilan's command.

Excerpt 6: Milea : "*Kapan?*" [When?]

Dilan : "*Nanti istirahat. Jangan mau.*" [Later, during recess. Don't (accept it)]

(Baiq, 2014, p. 137)

Context: Dilan approaches Milea with his motorcycle in front of the school gate to get closer to her.

The utterance showed Dilan advising Milea not to accept his offer to go with him later during recess. This is why the utterance is classified as the directive type of illocutionary act. Then, the perlocutionary of Dilan's utterance in Excerpt 6 is actually to persuade Milea to come with him. Therefore, Dilan indeed wants Milea to accept his invitation to go with him during recess.

Commissive

This type tends to inform about what the speaker wants to do in the future (Cruse, 2000; Sameer, 2017; Searle, 1980). Hence, the speaker's utterance is bound to his or her action in the near future. The utterances that belong to the commissive speech act found in the novel are:

Excerpt 7: Milea : "*Enggak nolak.*" [(I'm) not refusing]

Dilan : "*Aku sudah tahu. Nanti kujemput.*" [I know. I'll pick you up]

(Baiq, 2014, p. 138)

Context: Dilan approaches Milea with his motorcycle in front of the school gate to get closer to her.

Dilan's utterance showed that he promises Milea to pick her up later. Therefore, his utterance is the commissive type that would show his action toward the future. The perlocutionary act of Dilan's utterance in Excerpt 7 is to surprise the hearer of his knowing what her answer will be. Then, Milea as the hearer will wait and go with Dilan to the event.

Excerpt 8: Dilan : “*Iya, aku ramal nanti kita akan bertemu di kantin.*” [Yeah, I predict that we will meet in the canteen later]
(Baiq, 2014, p. 20)
Context: Dilan tries to approach Milea with his motorcycle when she enters the school through the school gate).

Excerpt 8 shows that Dilan predicts that he and Milea will meet each other later in the canteen. Thereupon, this utterance is the commissive type of utterance because he is bounded to his action in the future. Thus, the perlocutionary act of this utterance is Milea will be persuaded and goes to the canteen later to ensure Dilan’s utterance.

Excerpt 9: Dilan : “*Mau ikut?*” [Need a ride?]
Milea : “*Makasih.*” [Thank you]
(Baiq, 2014, p. 21)
Context: Dilan tries approaching Milea with his motorcycle when she is walking into the school (in front of the school gate).

Dilan offers Milea a ride. Therefore, this utterance belongs to the commissive type of illocutionary act. Then, the perlocutionary of this utterance is to persuade Milea to ride with Dilan. Milea may ride the bike with him but she chose not to and refused by politely saying thank you.

Expressive

This type of illocutionary act tends to affect the hearer because of the speaker’s real feelings (Astiandani et al., 2022; Cruse, 2000; Searle, 1980). In this type, the speaker expresses his or her feeling and involves some psychological acts. Examples of expressive in the novel are:

Excerpt 10: Dilan : “*Milea. Kamu cantik.*” [Milea, you’re beautiful]
Milea : “*(Kaget). Makasih.*” [(Shocked). Thanks]
(Baiq, 2014, p. 34)
Context: Dilan sits next to Milea in the *angkot* (four-wheel public transportation in Jakarta).

Dilan praises Milea’s beauty to get her attention. This utterance is classified as an expressive speech act because he expresses his feeling to affect Milea as the hearer. Thus, the perlocutionary act of Dilan’s utterance in Excerpt 10 is to surprise Milea and make her happy. By doing so, he hopes she may pay attention to him and return his feelings.

Excerpt 11: Dilan : “*Selamat ulang tahun, Milea.*” [Happy birthday, Milea]
Milea : “*Makasih, Dilan.*” [Thank you, Dilan]

(Baiq, 2014, p. 69)

Context: Dilan visits Milea's classroom to congratulate her on her birthday.

This utterance is classified as an expressive speech act. The reason is that Dilan congratulates Milea on her birthday. His utterance will affect Milea as the hearer. Therefore, the perlocutionary act of Dilan's utterance in Excerpt 11 is to surprise Milea by suddenly saying happy birthday. Then, Milea will be content with hearing the words and pay more attention to him. He intends to make Milea falls in love with him.

Excerpt 12: Dilan : *"Tidur, ya, Lia. Maaf, tadi siang aku membuat kamu jengkel. Harus tahu, Lia, aku gak bermaksud membuat kamu jengkel. Aku malah cemas. Mencemaskan kamu di belakang gereja. Kamu bayangin bagaimana rasanya. Aku bilang ke Piyan, aku harus ke Lia. Tapi, kata Piyan jangan. Kamu bayangin gimana rasanya."*
[Just sleep, Lia. I'm sorry I made you angry this afternoon. You must know, Lia, I did not mean to make you upset. Actually, I was worry. Worrying about you when I was behind the church. Can you imagine how it felt. I said to Piyan, I must go to you. But, Piyan said don't. Imagine how it felt]

(Baiq, 2014, p. 156)

Context: Dilan calls Milea on the phone and they talk to each other after the incident of their school being attacked by other students from another school.

Dilan's utterance in Excerpt 12 shows that Dilan apologizes to Milea because he made her worry about him. Hence, the utterance is classified as an expressive speech act because his utterance will give an impact on Milea. The perlocutionary act of the utterance is Milea will forgive him and be nice to him again.

Declarative

In this type, after the speaker says something, he or she will make action on what he or she declares (Astiandani et al., 2022; Cruse, 2000; Searle, 1980). There are some utterances of Dilan which are classified as the declarative type found in the novel.

Excerpt 13: Dilan : *"Ya! Aku melawan."* [Yes! I fight back]

(Baiq, 2014, p. 167)

Context: Dilan fights with his teacher, Mr. Suripto. He suddenly pulls on Dilan's collar.

The type of illocutionary of the utterance in Excerpt 13 is declarative. This is because Dilan directly declares a fight with Mr. Suripto. Hence, the perlocutionary of the utterance is to intimidate Mr. Suripto. As for Mr. Suripto, he will be intimidated and come back again to fight Dilan. However, in the novel, Mr. Suripto did not come back to fight Dilan.

Excerpt 14: Milea : “*Kenapa?*” [Why?]

Dilan : “*Jadi harus selalu dekat, biar enggak perlu kupikirin.*” [We always have to be close to each other, so I don’t worry about you] (Baiq, 2014, p. 139)

Context: Dilan and Milea are walking together into the school.

Dilan declares his will of wanting to always be with Milea. Therefore, the utterance is the declarative type of illocutionary act. The perlocutionary of the utterance is to impress Milea as the hearer. Hence, Milea will be happy and fall for him more. Then, Milea will also want to be close to Dilan.

Excerpt 15: Dilan : “*Jangan pernah bilang ke aku ada yang menyakitimu.*” [Don’t ever tell me that there is a person who hurts you]

Milea : “*He he he. Kenapa?*” [He he he. Why?]

Dilan : “*Nanti, besoknya, orang itu akan hilang!*” [In the next day, the person will disappear!]

(Baiq, 2014, p. 96)

Context: Milea and Dilan are talking on the phone.

Dilan said a declarative utterance to Milea. He declares to her that if he knows there is a person who hurts her, he will hurt the person. He says so to impress Milea. Therefore, the utterance is a declarative type of illocutionary act. Thus, the perlocutionary of the utterance Milea will be impressed.

Based on the findings of the study, the assertive type serves as the most dominant used by Dilan in the novel. The reason for it is that he plays an important role in the novel as he is the main character. His character is described in the novel as someone who is easygoing and can make everyone around him happy. Therefore, Dilan states, reports, or announces some information just to make his interlocutor happy. He is also known as a humorous person who is always making jokes based on truth or reality.

Discussion

The results of this study showed that all types of illocutionary acts are found in the novel. However, the percentage of its occurrences is different. The most commonly used illocutionary type is assertive. There are 77 utterances (37%) of Dilan's utterances that contains assertive. Assertive is the type that states the truth of reality (Cruse, 2000; Sameer, 2017; Searle, 1980). It tends to emphasize the truth or falsity of the information uttered by the speaker. In the novel, Dilan mostly uses assertive or representative because he is a humorous character who tries to make everyone happy. He is also described as a cheerful character who always makes jokes by stating, claiming, reporting, and announcing the jokes from the reality or the truth around him.

The second type of illocutionary act commonly used by the main character is directives. There are 65 (31%) utterances of Dilan that contain directives. Directive tends to make the hearer obey or disobey the speaker's utterances (Cruse, 2000; Sameer, 2017; Searle, 1980). In the novel, Dilan is the leader of his motorcycle gang and is popular among people in his neighborhood, and friends at school. He tends to affect his hearers to listen and obey his words. He is described to have a leadership style that made his hearers docile to his words. He often gives commands, requests, or suggests to his interlocutors in persuasive ways to do something, whether in a joking way or not.

The third most used illocutionary act by Dilan is commissive. A number of 34 utterances (16%) of his utterances contain commissive. Commissive emphasizes words and actions of the speaker that are bound to the future, such as promises, and vows (Cruse, 2000; Sameer, 2017; Searle, 1980). It reveals the intention of the speaker, and what he or she wants to do in the future. Dilan is also portrayed by the author of the novel as a 'bad boy' but has a high sense of responsibility. Subsequently, he is known to keep his word after saying it. He is often seen to say promises or swear to his interlocutors to offer help because he is pictured as a caring and friendly character.

The fourth type of illocutionary act that is commonly used in the novel is expressive. There are 23 utterances (11%) uttered by Dilan in the novel. Expressive is one type of illocutionary act that emphasizes the speaker's real feelings which involve his or her psychological acts (Cruse, 2000; Astiandani, et al., 2022; Searle, 1980). Dilan uses expressive because he is known as a romantic character who is not afraid or embarrassed to express his feelings. He usually voices his feelings to his interlocutors seriously or humorously.

Finally, the least used illocutionary act by Dilan is declarative. There are only 10 utterances (5%) found in the novel. Declarative is when a speaker utters something or declares something, he or she will make actions according to what he or she utters (Cruse, 2000; Astiandani, et al., 2022; Searle, 1980). Hence, Dilan rarely uses this type because he is portrayed as someone who is always joking and will only declare something when he is really serious about it. After saying the declarative utterances, he will always make actions based on his utterances.

Moreover, all perlocutionary acts conducted by Dilan in the novel are based on his illocutionary acts. The perlocutionary act is defined as the effect of illocutionary acts toward the hearers. In other words, it is what the hearers will do after hearing a speaker's utterances. Accordingly, the main character, Dilan, frequently says something that has the effect of persuading his hearers, impressing, encouraging, convincing, amusing, intimidating, informing, and surprising them. The results showed that the most common perlocutionary act from Dilan's utterances is persuading the hearers. He attempts to persuade everyone around him with the power of his words and actions, especially towards Milea. He tries to persuade her to be his girlfriend with his inimitable character. Meanwhile, intimidating the hearers is the least used by Dilan, and this is relevant to his character as a humorist, honest, easy-going, and friendly person towards others.

The results of this study have a similarity to Faidhah (2014), who also researched the use of speech acts in the novel, 'Port Royal' by Linda Chaikin. Both 'Port Royal' and 'Dilan, Dia adalah Dilanku Tahun 1990' are of the romance genre, hence 'Port Royal' has more of a classical adventure to its side. However, the characteristics of the main character in both novels are the same. They are both the characters of a man going after their dream girl. Both are romantic, responsible, wild, and strong. The difference lies in humor, where Dilan has more humor compared to Barret in 'Port Royal'.

Nevertheless, the result of this study is different from Ainurrohmah (2011) who studied speech acts in the 'New Moon' novel by Stephenie Meyer. She found that expressive is more often used than commissive in this novel. Both 'New Moon' and 'Dilan, Dia adalah Dilanku Tahun 1990' novels are of the romance genre, but the characters' ages from both novels are different. The main character in 'New Moon' is an adult, meanwhile, Dilan is still a teenager. The main character in 'New Moon'

expresses his love to his lover in a much stronger way compared to Dilan, hence making him more expressive compared to Dilan.

CONCLUSION AND SUGGESTION

It can be concluded that the results of this study indicate that the utterances of speakers are greatly influenced by their characteristics. All types of illocutionary acts are found in the novel with assertive the most, followed by directive, commissive, expressive, and finally, declarative with the least occurrences. Assertive is most used because the main character, Dilan, is a humorist, honest, friendly, easy-going, and romantic character, he often states or says something based on the truth even though in lighthearted ways. He rarely declares something unless he is in a serious state.

In terms of perlocutionary acts, the result shows that the effects of Dilan's utterances are persuading his hearers, impressing, encouraging, convincing, amusing, intimidating, informing, and surprising them. However, the most common act that occurs from his utterances is persuading the hearers. Furthermore, he does not often utter things that intimidate his hearers. Due to his friendly character, he rarely angers his hearer.

This study has answered the research question on the use of illocutionary acts and perlocutionary acts of the main character, Dilan, in the novel, 'Dilan, Dia adalah Dilanku Tahun 1990'. Thus, delimitations of this paper include the lack of the number of characters and novels in the teen romance genre being analyzed. It is expected that future related research can cover these limitations to substantiate more in-depth findings on this topic.

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