SPEECH ACTS IN *MADIHIN* OF *BANJAR* TRIBE TRADITION

SKRIPSI

*Submitted in the Partial Fulfillment of the Requirement
for the Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

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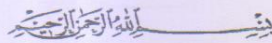
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA

MEDAN

2021

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Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata 1
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara

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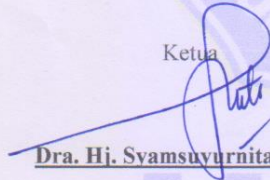
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ABSTRACT

Monica, Al Afyuri Yano NPM : 1702050040 "*Speech Acts in Madihin of Banjar Tribe Tradition*." Skripsi, English Education Program of the Faculty of the Teachers Training and Education, Universitas Muhammadiyah Sumatera Utara. Medan. 2021.

Speech act is one of the most important things in doing communication. It contains not only meaningful information but also instruction for someone to do something. This research tried to analyze about speech acts. The aims of this study were to describe the types of speech acts, the most dominant types in utterances of Madihin Tradition performance by H. Muammar as *Pamadihinan* (Madihin artist) about wedding. This research was conducted by applying descriptive qualitative method with ethnography approach. So, the researcher used documentation method to collect the data. The data were the utterances containing speech acts which found from H. Muammar utterances in his Madihin tradition performance. From the data that has been analyzed, the researcher found three types of Illocutionary acts based on Searle theory. There were 35 speech acts uttered by a Madihin performance with the frequencies as follow : Assertives 66 %, Directives 17 %, and Expressive 17 % respectively. The most dominant types of Illocutionary act is assertives. Finally, the findings showed that almost all types of Illocutionary acts contained statements, suggestions, claims, and complains from H. Muammar utterances as Pamadihinan in performing Madihin show.

Keywords : *Speech Acts, Illocutionary Acts, Madihin*

ACKNOLEDGEMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Assalamu'alaikumWarahmatullahi Wabarakatuh

Alhamdulillah, praise and gratitude the researcher conveys to the presence of Allah SWT who has given His mercy and grace that never stops, so that the researcher can complete writing a thesis which is one of the requirements for obtaining a bachelor's degree in English Education at the Faculty of Teacher Training and Education, Universitas Muhammadiyah Sumatra utara with the title "*Speech Act In Madihin Of Banjar Tribe Tradition*". Shalawat and greetings are always dedicated to the role model for Muslims, namely Rasulullah Shallallahu 'alaihi Wasallam. He is a Prophet of the end of time who is able to bring his people to emigrate from the era of ignorance to an era filled with light that is illuminated by science and faith. It is from his tongue that we can know Islam Kaffah to this day.

The researcher realized that this thesis is the final responsibility of the lecture that must be completed by the researcher, in order to achieve a bachelor's degree in education. As a human being who is weak, limited and lacking in nature, of course, writing this thesis is not free from mistakes, therefore the researcher accepts criticism and suggestions from readers for the perfection of this thesis.

On this occasion the researcher would like to thank to her parents who have raised and cared for her with love and provided advice, and who have struggled a lot to give the best to their daughter so that they can take a higher and better education and give them pride for the family. Always pray for and give advice to the researcher, and to the family who always give encouragement and support so that the author is able to complete his education at Universitas Muhammadiyah Sumatera Utara.

The researcher faces a lot of problem in completing this research and without much help the other people, it was impossible for her complete it. Therefore, the researcher would like to express her gratitude and appreciation to :

1. Prof. Dr. Agussani. M. AP as the Head of Universitas Muhammadiyah Sumatera Utara.

2. Dra. Hj Syamsuyurnita, M.Pd as the Dean of Teachers' Training and Education Faculty of Universitas Muhammadiyah Sumatera Utara.

3. Dr. Hj Dewi Kesuma Nasution S.S., M.Hum as academic advisor.

4. Pirman Ginting, S. Pd, M. Hum as the head of English department for always motivates his students including the researcher to finish the study as soon as possible.

5. Rita Harisma S.Pd., M.Hum as secretary of English Education Department

6. Yessi Irianti, M.Hum as her supervisor who already set avaluable time to give comments and suggestions during designing this thesis.

7. Muhammad Arifin, S.Pd., M.Pd as head of UMSU library that has

provided her many references.

8. Yayuk Hayulina. M. S.Pd, M.Hum as her advisor.

9. All of English lecturers in UMSU who already transferred the knowledges and do the best efforts to all of the students in UMSU.

10. Her beloved closed friend, especially for Annisa Ophillia, Khaliza Marwah who always help her.

11. Suci Lawati Yano S.Psi, M.Psi as her aunt who always encourages and reminds her to finish this task immediately.

12. Her support system Muhammad Fauzi S.E

Finally, the researcher hopes this research will be beneficial for those who read and study. May Allah Subhanallahu Wata'ala blessed forever, Aamiin.

Medan, 1 November 2021
Researcher

Monica Al Afyuri Yano
1702050040

TABLE OF CONTENT

LIST OF FIGURES

LIST OF TABLES

LIST OF APPENDIXES

Appendix I   Madihin Utterances Transcript

Appendix II   K1 Sheet

Appendix III   K2 Sheet

Appendix IV   K3 Sheet

Appendix V   Surat Permohonan Persetujuan Judul Skripsi

Appendix VI   Berita Acara Bimbingan Proposal

Appendix VII   Berita Acara Seminar Proposal

Appendix VIII   Lembar Pengesahan Proposal

Appendix IX   Surat keterangan

Appendix X   Surat Pernyataan Plagiat

Appendix XI   Surat keterangan Izin Riset

Appendix XII   Surat Keterangan Selesai Riset

Appendix XIII   Berita Acara Bimbingan skripsi

Appendix XIIII   Curriculum Vitae

CHAPTER I

INTRODUCTION

A. Background of Study

Pragmatics as a body of knowledge that teaches people how to achieve mutual comprehension and face challenges that arise as a result of miscommunication and misunderstanding in international situations. A very popular pragmatist figure is John Rogers Searle, born in July 31, 1932. An American philosopher and currently the Flusser Professor of Philosophy at the University of California, Berkeley. Next is a British social scientist who is known for his study of the relationship between culture and language, namely Stephen C. Levinson who was born in London on December 6, 1947. Through pragmatics training, language speakers should be able to perceive different interpretations of cross-cultural languages, and get accustomed to assorted conventions, structures, and forms in speech acts in the other cultures.

Action Performed via utterances are generally called speech act, (Yule, 1996). It means speech act is using utterance to do an action, when people want to suppose to do an action is not just use physical movement but also they can use utterances to do an action. In English, Speech act has got specific labels as utterances function such as promising, asking for help, requesting, commanding, agreeing, disagreeing and many others. Furthermore, Austin (1962) defines speech act as the actions performed in

saying something.

From some of the descriptions above, it can be concluded that studying pragmatics is very important so that the number of misunderstandings in interactions between students decreases. And the use of regional languages is increasingly encouraged, especially the Banjar language. Banjar language is a very important regional language because of its uniqueness, variety of traditions, and some students on campus also come from the Banjar tribe.

Banjar language has a variety of uniqueness, in terms of accent and speech which is very distinctive. However, most of the lack of pragmatics causes misunderstandings in interpreting the meaning of an action in the speech of the Banjarese language, especially in the interaction between Banjar students. We all know that habitual different dialogue patterns sometimes cause confusion or embarrassment problems. Errors in interpreting the speech of a language are also a complex problem in the interaction of the world of education, especially between students. The low awareness of the importance of preserving local languages is also an important problem and must immediately find a solution.

The decline in the defense of the Banjarese language can also be seen from the traditions that are starting to be abandoned, one of the most popular is the Madihin tradition of the Banjar tribe. In fact, the Banjar language is starting to be abandoned through the dimming of the traditions of the Banjar tribe itself, this is due to the lack of maintenance of the Banjar language as an

asset of local wisdom. Especially in the Madihin tradition, namely live folk poetry performances that contain many elements of speech acts such as illocutionary acts.

From some of the descriptions of the problem above, the researcher concludes that it is an important main problem to be solved. However, the Madihin tradition once reached its golden age, so it would be a shame if technological advances would massively bury the Madihin tradition. So, from the weak defense of the Banjar language in terms of the Madihin tradition, it is necessary to carry out an act of research especially in the field of speech acts in order to expand the popularity of the Banjar language in the national and international arena, as well as reawaken students' awareness of the importance of using the Banjar language.

With the background of this problem, the researcher is interested in raising the title *"Speech Acts in Madihin of Banjar Tribe Tradition"*. In the context of efforts to maintain regional languages. The resarcher could find the kinds of communication function in illocutionary acts in the speech of Madihin performance.

B.   The Identification of the Problems

The problems of the study were identified as follows.

1. Madihin tradition is one of the traditions in Indonesia that is being abandoned by the younger generation, especially the Banjar generation.

2. the types of illocutionary acts used in the M adihin of Banjar tribe tradition

is now deniglected by the speaker.

3. most of the illocutionary acts types that dominate Madihin of Banjar tribe tradition performances is mostly unknown to many students.

4. lack of knowledge of the Banjar community and students about the implementation of speech acts in Madihin of Banjar tribe tradition performances.

C.   The Scope and Limitation

The study of this research was focused on illocutionary acts. There are 5 types of illocutionary acts. They are (1) Assertives, (2) Directives, (3) Expressives, (4) Commissives, (5) Declarations. And this study will be limited on assertives, directives and expressives form used in Madihin of Banjar tribe tradition spoken in Youtube Subli Al Manar Channel.

D.   The Formulation of the Problems

The problems of this research were formulated as in the following:

1. What types of speech acts are used in Madihin of Banjar tribe tradition

2. What is the most dominant type of speech acts in Madihin of Banjar tribe tradition.

3. How are speech acts used in Madihin of Banjar tribe tradition.

E.   The Objectives of the Study

The objectives of this study are:

1. to find the types of speech acts that used in Madihin of Banjar tribe tradition.

2. to find the most dominant type of speech acts that used in Madihin of Banjar tribe tradition.

3. to find the implementation of speech acts used in Madihin of Banjar tribe tradition

F. The Significance of the Study

There are two significance that can be drawn from this research, namely theoretically and practically.

1. Theoretically, this research can produce a synthesis of Madihin Banjar's speech acts. In addition, through the results of this study, it is hoped that some descriptions of aspects of language, function of speech acts in Madihin, expanding Madihin's popularity in Indonesia and even the world and cultural values can be obtained in Madihin of Banjar tribe tradition. As the main focus of this research, namely speech acts in an illocutionary perspective which is functioned to help understand the meaning of each stanza of speech in Madihin performance of Banjar tribe tradition. This description can be a theoretical contribution to the development of the discourse of Madihin Banjar speech acts. In addition, this research is expected to contribute to further research as a step to develop research on discourse of Madihin Banjar speech acts.

2. Practically, the results of this research can: (a) be used as material for

writing papers for national and international scientific meetings, (b) be used as material for writing scientific articles published in national and international journals, (c) become material for writing ISBN textbooks entitled " Speech acts in Madihin of Banjar Tribe Tradition, (d) strengthen the internal identity and external identity of Banjar tribe and as a cultural preservation of Banjar tribe from the threat mmof extinction, (e) be used as a contribution of thought to increase knowledge about the values of the cultural value of Madihin oral tradition as a local wisdom owned by the Banjar tribe for Banjar tribe or other tribes, (f) be used as a means of increasing awareness of the youth of Banjar tribe on the importance of preserving the tradition of Banjar tribe of Kalimantan.

CHAPTER II

REVIEW OF LITERATURE

A. Pragmatics

Pragmatics is concerned with the study of meanings as communicated by a speaker or writer and interpreted by a listener or reader. It means that more to do with the analysis of what people mean by their utterances that what the words or phrases it those utterances might mean by themselves. Pragmatic analysis is geared towards certain investigation. The aim of pragmatics including knowing (a) how utterences convoy meaning, the roles of context in encoding and decoding message, (b) how meaning is decoded from utterences in context and situation, (c) how deductions are made in context with respect to what meaning has been encode in a particular utterance (Fanny, 2018). Pragmatic is the several scopes which is be known. Pragmatics would include the stude of deixis, implicature, presupposition, speech acts and aspect of discource structure (Nurhayati, 2020).

B. Scope of Pragmatic

There are some problems under the umbrella of pragmatics. They are related to pragmatics, so pragmatics cannot be separated from these they are as follows.

1) Implicature

Yule states that implicature is an additional meaning that the speaker tries to convey by the utterances he produces. The term implicature here means something more than what the words say . More clearly, Grice defines implicature as what the speaker can imply, mean, or suggest more than the words he says (Levinson, 1983). To make the implicature communicated, we need to take some basic cooperative principle into account. That principle is elaborated into four sub-principles which are called maxims (Yule, 1996).

A. Maxim of quantity

Maxim of quantity requires us to contribute as needed. We do not give information when it is not required. Yule explains two points of maxim of quantity as follows:

1. Make your contribution as informative as required (for the current purposes of the exchange).

2. Do not make your contribution more informative than is required (Yule, 1996).

B. Maxim of quality

If we are aware of maxim of quality, we will pay attention to what we say. We do not say what we do not have adequate information of.

C. Maxim of relation

In maxim of quantity, we say what is related to what is being discussed. Be relevant (Yule, 1996).

D. Maxim of manner

There are five important points related to maxim of manner that Yule (1996) suggests. They are as follows:

1. Avoid obscurity of expression.

2. Avoid ambiguity

3. Be brief

4. Be orderly

C. Speech Acts

Speech act is a concern with the speaker's communicative intention in producing an utterance, and it is defined by the purpose for which the speakers use the language, for example, to make a request, to apologize, and to report. It means that the speech act is always used in daily life when speakers say something and hearer know the purpose of speakers' says in the communication so it will make the best result in the communication (Yule, 1996). While using the language people do not produce only an isolated series of sentences, but also perform an action. In other words, by using the language, they either do something or make others do something such as thanking, requesting, promising, and so on. Acknowledged as the creator of Speech Act Theory.

Based on comparison between constative utterances and performative utterances, Austin refers to "constative utterances" to those utterances which are used to describe or constate something, and those which thus are true or

false, and "performative utterances" to those utterances not only perform a speech act beyond the assertion but also at the same time describe the speech act. Speech acts can be analysed on three levels : A locutionary act, the performance of an utterance: the actual utterance and its ostensible meaning, comprising phonetic, phatic and rhetic acts corresponding to the verbal, syntactic and semantic aspects of any meaningful utterance; An illocutionary act: the pragmatic illocutionary force of the utterance, thus its intended significance as a socially valid verbal action; And in certain cases a further perlocutionary act: its actual effect, such as persuading, convincing, scaring, enlightening, inspiring, or otherwise getting someone to do or realize something, whether intended or not (Austin, 1962).

1. Speech act theory by Austin

Austin starts his widely cited work by distinguishing between "statements which he prefers to call "constative" and another type of utterances which he calls "per formatives". Later on, Austin has abandoned the constative-per formative distinction to conclude that all utterances (i.e. constative and per formative) have both a doing and a saying element at the same time, and their meaning is wholly dependent on the context in which they are issued. Austin divided three parts of Speech Act that ard Locutionary Act, Illocutionary Act, and Perlocutionary Act (Al Hindawi, 2014).

a. Locutionary act

Locutionary acts are the act that is performed in order to communicate, the act of actual uttering (the particular sense and reference of an utterance) the study is the domain of field like phonetic, phonology, and linguistic semantics. Alternatively, in other words, a locutionary act is the basic act of utterance or producing a meaningful linguistic expression.

b. Illocutionary act

Illocutionary act is an act performed in saying something, making statement or promise, thanking, asking a question, etc. Alternatively, an illocutionary act is performed via the communicative force of an utterance such as making a statement, offer, explanation, or for some other communicative purpose.

c. Perlocutionary act

A perlocutionary act is an act performed by saying something in a particular context. It represents the change achieved each time, in a particular context. These acts are the by-products of acts of communication.

2. Speech act theory by Searle

Searle is one of Austin's students. Searle is a major proponent of the speech act theory inherits his ideas from Austin. According to Searle, the speech act or acts performad in the utterances of a sentence are in general a function of the meaning of the sentence. The meaning of a sentence does not in all cases uniquely determine what speech act is performed in a given

utterances of that sentence, for a speaker may mean more than what he actually says, but it is always in principle possible for him to say exactly what he means. Therefore, it is in principle possible for every speech act oe performs or could perform to be uniquely determined by a given sentence (or set of sentences), given the assumptions that the speaker is speaking literally and that the context is appropriate. And for these reasons a study for the meaning of sentences is not in principle distinct from a study of speech acts. Properly construed, they are the same study. Since every meaningful sentences in virtue of its meaning can be used to perform a particular speech act (or range of speech acts), and since e very possible speech act can in principle be given an exact formulation in a sentence or sentences (assuming an approapriate context of utterance), the study of meanings of sentences and the study of speech acts are not two independent studies but one study from two different points of view.

Besides that, Searle says that when an illocutionary act is successfully and non-defectively performed there will always be an effect produced in the hearer, the effect of understanding the utterance. But in addition to the illocutionary effect of understanding, utterances normally produce, and are often intended to produce, further effects on the feelings, attitudes, and subsequent behavior of the hearers. These effects are called perlocutionary effects and the acts of producing them are called perlocutionary acts. For example, by making a statement (illocutionary) a speaker may convince or persuade (perlocutionary) his audience, by making a promise (illocutionary)

he may reassure or create expectations (perlocutionary) in his audience. Perlocutionary effects may be achieved intentionally, as, for example, when one gets one‟s hearer to do something by asking him to do it, or unintentionally, as when one annoys or exasperates one‟s audience without intending to do so (Searle, 1975).

Then, there are five general ways of using language, five general categories of illocutionary acts. We tell people how things are (Assertives), we try to get them to do things (Directives), we commit ourselves to doing things (Commissives), we express our feelings and attitudes (Expressives), and we bering about changes in the world through our utterances (Declarations). Searle in the Searle's book, Speech acts *An Essay in the Philosophy of Language*, stating that in practice the use of language there are at least three kinds of speech acts. These are three kinds of speech acts that row can be described as follows: (1) locutionary acts, (2) illocutionary acts, and (3) perlocutionary acts.

Locutionary acts are a speech act with words, phrases, and sentences, according to the meaning contained by words, phrases, and sentences that. This speech act may be cited as the act of saying something. In a Locutionary acts are not question the purpose and function of the speech delivered by the speaker, so the speech of my hands itch for example, solely intended to inform the partner said that at the time at hand speaker said that the speech is in a state of itching. Illocutionary act is an act of doing something with a purpose and a specific function anyway. Speech acts can be considered as the act of

doing something. Speech my hands itch spoken speakers is solely intended to inform the partner said that said the speech was itching was lodged in the hands of the speaker, but the speaker wants hearer to perform certain actions associated with itching on his hands (Searle, 1975).

Perlocutionary act is a follow-growing influence (effect) to the hearer. This speech act can be called by the act of affecting someone. Speech my hands itch, for example, can be used to regenerate the effect (effect) the fear of the hearer. Fear arises, for example, because the speech said it works as a bouncer who in their daily activities very closely with hitting and injuring others. Furthermore, Searle classifies the communication function in illocutionary act devided into five kinds. The fifth forms of speech that shows the functions that can be summarized as follows:

a) **Assertives**, the form said that binds speakers at the truth of a proposition disclosed. Such as:

Stating is something that someone says or writes officially, or an action done to express an opinion, for example: "it aims to develop students skill in art".

Suggesting is to mention an idea, possible plan, or action for other people to consider, for example: "Why don"t you sit down and relax for awhile? It must be tiring day for you". *Boasting* is to speak too proudly or happily about what you have done or what you own, for example: "And I don't know if I'm going to be boasting now, but in 2006 alone, we won three international awards".

Complaining is to say that something is wrong or not satisfactory, for example: "Tom is complaining to the manager". *Claiming* is to say that

something is true or is a fact, although you cannot prove it and other people might not believe it, for example:"They claim that they are battling a dastardly conspiracy".

b) **Directives**, namely the form of speech intended speakers to create the effect that the hearer takes action. Such as:

Ordering is a request to make, supply, or deliver food or goods, for example: "I order you to report to the commanding officer". *Commanding* is having the authority to give orders, for example: "Be sure you have already shopped around for the best price before you make your purchase". *Requesting* is the act of politely or officially asking for something, for rxample: "Please lend me your book". *Advising* is to give someone advice, for example: "Meanwhile he had been appointed physician advising on the establishment of a silk factory". *Recommending* is to suggest that someone or something would be good or suitable for a particular job or purpose, or to suggest that a particular action should be done, for example:"We recommend that all application letters be submitted before December 2012".

c) **Expressives** is a form of speech that serves to express or show the psychological attitudes of speakers towards a situation. Such as:

Thanking is to express to someone that you are pleased about or are grateful for something that they have done, for example: "After thanking his benefactor and dropping off his bike for repairs, he stopped for a quick bite to eat". *Congratulating* is to praise someone and say that you approve of or

are pleased about a special or unusual achievement, for example: "Congratulations on the birth of your lovely baby son". ***Pardoning*** is to forgive someone for something they have said or done. This word is often used in polite expressions, for example: "Pardon sir, Could you explain again?". ***Blaming*** *i*s to say or think that someone or something did something wrong or is responsible for something bad happening, for example: "I think you are to blame". **Praising** is to express admiration or approval of the achievements or characteristics of a person or thing, for example: "Your dress is beautiful". ***Condoling*** is to express sympathy with a person who is suffering sorrow, misfortune, or grief, for example: "I was heartbroken by this sad news".

d) **Commissives**, namely the nature of speech serves to express promise or offer. Such as:

Promising is something that is promising shows signs that it is going to be successful or enjoyable, for example: "I'm not promising any miracles. We got a lot to do to prepare the world for Hazel". ***Vowing*** is to make a determined decision or promise to do something, for example: "Tom vowed to do everything within his power to protect the local wildlife". ***Offering*** is something that you give or offer to someone, for example: "To be fair, his father hadn't made things any better by offering money to Alex and not his sister".

e) **Declaration** is the form of speech utterances linking content with the fact. Such as:

Resigning is to give up a job or position by telling your employer that you are leaving, for example: "I would be grateful if you confirm the acceptance of my resignation". *Dismissing* is to decide that something or someone is not important and not worth considering, for example: "We'll dismissing class early today". *Christening* is a Christian ceremony at which a baby is given a name and made a member of the Christian Church, for example: "Six weeks after her christening the princess was vaccinated, this being the first occasion on which". *Naming* is the activity of saying publicly that a person, company, etc. has behaved in a bad or illegal way, for example: "He readily backed the naming of underperforming schools".

Appointing is to choose someone officially for a job or responsibility, for examle: "They appointed Mr. White as manager". *Excommunicating* is When the Christian Church, especially the Roman Catholic Church, excommunicates someone, it refuses to give that person communion and does not allow them to be involved in the Church, for example: "He was excommunicated". *Sentencing* is a group of words, usually containing a verb, that expresses a thought in the form of a statement, question, instruction, or exclamation and starts with a capital letter when written, for example: "I sentence you to ten years in prison" (Searle, 1975).

In this research, the researcher used speech acts theory presented by Searle. The reseracher just focused on analyze the illocutionary acts in assertives,

directives and expressives form used in Madihin of Banjar tribe tradition.

D.   The Origins of Madihin

Each ethnic group has different customs and languages. These customs and languages are preserved by their tribesmen, as a characteristic of the Indonesian nation, known as the motto Bhineka Tunggal Ika. The motto, which means 'different but still one', symbolizes the unity of the Republic of Indonesia. Indonesian is just one of the many languages spoken in Indonesia. Its main function is as a means of unifying and means of communication between tribes or between regions in Indonesia. This function must be maintained, because in addition to Indonesian, there are also hundreds of regional languages, and certain foreign languages (Abdul Salam, 2018). It is not known for sure how many languages exist in Indonesia, because from various sources there are many differences and changes in data from year to year. In 2016, the Language Development and Development Agency of the Ministry of Education and Culture (Badan Bahasa) has identified 646 languages from 2,411 regions in Indonesia. Meanwhile, in 2017, the Language Agency, from 1991 to 2017, has identified and validated 652 languages from 2,452 observation areas (Abdul Salam, 2018).

Banjar language is the regional language of the Banjar people, especially those in the South Kalimantan Province. Banjar language is ranked 7th out of 10 regional languages with the most speakers in Indonesia below Javanese, Sundanese, Madurese, Minang, Musi, and Bugis languages, above

Acehnese, Balinese, and Betawi languages (Abdul Salam, 2018). Madihin is

a form of regional literary art that was born, grew, and developed in the Banjar

community. Madihin is estimated to have existed since 1800, namely after

Islam entered and developed in Kalimantan. The birth of madihin much

influenced by Islamic arts, namely *Kasidah* and storytelling poems read by

the people of Banjar. Madihin art in Banjar society has developed over time.

This is due to the demands of the times that "force" an art form to undergo

adaptation or modification if the art form still wants to be accepted in society.

According to J.J. Rass, since 1952 the South Kalimantan area has had quite a

lot of settlements. Apart from the Bandarmasih palace, which is inhabited by

Malays, similar community settlements are also located in the areas of

Tabalong, Kalua, Amuntai, Nagara, Barabai, Kandangan, and Rantau. At that

time, the Banjar cultural area was familiar with Islamic culture.

Therefore, many Banjar arts at that time had an Islamic breath. The

beginning of the entry of the influence of Islam itself in Banjarmasin occurred

in the 15th century AD through trade routes. The first adherents of Islam are

thought to be traders and people living in port ports, namely the Malays and

the Ngaju people. Islam officially became a religion in Banjarmasin and its

surroundings in the 16th century AD, namely on September 24, 1526 through

the Kingdom of Demak. The acceptance of this religion occurred during the

reign of Prince Samudera who later held the title Sultan Suriansyah. Islam

then developed rapidly under the reign of Sultan Suriansyah, this

development includes the organizational structure of government and socio-culture (Agus Yulianto, 2010).

The influence of Malay art also plays a large role in the arts of the Banjar community. The influence is not only related to language but also thought and culture. Over time, there was a harmonious blend between cultures that were initially influenced by Hinduism and Malay culture with Islamic breath. This combination creates a new culture, namely Banjar culture which is the result of the meeting of these two cultural points. Madihin art is a form of entertainment for the Palace of Banjar. The word madihin comes from the word "madah" which means words. If this understanding is associated with Madihin art, it will be very clear to see the connection. Madihin art in practice uses words, even the words seem to be very dominant spoken by the madihin (artists of Madihin). The words are spoken with a song so that they sound more melodious than the pronunciation of ordinary words.

Moreover, the words are arranged in lines of poetry in the form of rhymes. The pantun in Madihin is not patterned like the Malay pantun which has ab ab rhyme. Pantun in Madihin may have the same ending rhyme. Therefore, people often think that the art of Madihin in its appearance brings poetry. There is a clear difference between poetry and rhymes. Poetry conveys a story or play, therefore poetry has a clear plot and the characters in the play are clear. Pantun does not carry a play like poetry, because of that there are no characters. Likewise with Madihin art. This art does not have a

certain character, even if there is a character, it appears spontaneously and does not form a plot at all (Agus Yulianto, 2010).

Madihin comes from the Banjarese word *Padahan* or *Madahi* (Indonesian: giving advice). This opinion can also be justified because the contents of the Pantun and poetry sung by the players are in the form of advice. According to Bakhtiar Sanderta, the emergence of a derivative form of Madihin derived from the word *Madah*, is thought to be because the Madihin (artists of Madihin) often string the word madah with *Innn*. This change in lingual elements is also in the form of *Illahinnn* which is only a ufony so that the recitation is easier to give rhythm and is pleasant to hear. From this process, the term madihin was created. Madihin art is a traditional art that is simple and inexpensive. This simplicity is due to the fact that the main presentation is the delivery of the rhymes read by the Madihin artists, which are called *Pemadihinan*. Another element of simplicity is *Tarbang* or *Rabana* as the only supporting instrument.

In subsequent developments, this Madihin is not only known in the palace environment, but also to the wider community. Therefore, the function of Madihin has also developed from being just an entertainment tool to being a medium of conveying constructive didactic advice and conveying social criticism. This Madihin traditional show, according to several sources, is thought to have started to develop from Tawia Village, Angkinang District, South Hulu Sungai Regency, South Kalimantan. Pemadihinan named Dullah Nyangnyang who came from the village has a big enough role in preserving

and developing this Madihin show. Many young apprentices learned from him.

Before other artistic creativity emerged, Madihin show was very popular among the people of South Kalimantan. Madihin show very quickly spread from one area to another. Especially in the "Banua Lima" area which consists of five regencies namely, Tapin, Hulu Sungai Tengah, Hulu Sungai Selatan, Hulu Sungai Utara, and Tabalong. Other regencies, namely, Banjar, Tanah Laut, Barito Kuala, Kota Baru, Tanah Bumbu, and Balangan also did not escape the influence of the spread of this show. Even this show is also spread in parts of the provinces of Central Kalimantan and East Kalimantan. The rapid process of spreading this show cannot be separated from the factor of how easy this show is to adapt to its new environment, both regarding the use of language and the substance of its content which is always communicative, funny, and touches the audience.

1. Substance and function of Madihin

The priests performed the rhymes without referring to the discourse that was written beforehand, what was said spontaneously. However, the theme must be determined first. Sometimes the theme is given a few moments before the presentation begins. From the given theme, *Pamadihinan* set out and developed the story with his skills in compiling rhyme lines. It is not difficult to identify the function of Madihin show, because this art does not include art with a sacred background. The main function of Madihin is as entertainment for the community at certain times. For example, as

entertainment to unwind after harvest, as entertainment at night after a wedding feast in the afternoon. Recently, Madihin has also been held to celebrate national holidays. In Barito Kuala Regency, apart from functioning as entertainment, Madihin is also held as an accompaniment to one aspect of the life cycle ceremony, namely, the ceremony to protect young children. This last-mentioned function is already quite rare (Agus Yulianto, 2010).

2. Madihin instruments

Madihin performances only use one tool or instrument called *Tarbang* Madihin. *Tarbang* Madihin is made of wood with a frame and binder of rattan and a vibrating membrane or skin made of goat skin. The shape is like a flat cut cone where the face is bigger or wider than the back end which is framed with rattan to tighten the skin of the face that is beaten.

The way to tighten the skin is to use wedge-shaped pegs so that the more you hit the stake, the tighter or tighter the skin or hide that is the source of the sound. This Madihin *Tarbang* is larger than the usual *Hadrah* or *Tambourine Tarbang*. In addition, the Madihin *Tarbang* is longer than the ordinary *Tarbang*. *Tarbang* Madihin is a set of instruments consisting of 2 tools. One for the male and one for the female partner to play with. Sometimes a pair of Madihin players consists of husband and wife (Agus Yulianto, 2010).

3. Madihin values

Literary work as a result of human creativity, taste, and initiative is not an empty work without meaning. In literary works, there are many values that conveyed by the writer to the audience. Likewise with Madihin art as a

form of Banjar oral literature that grew, lived, and developed in South Kalimantan. Madihin in South Kalimantan society has become an integral part and difficult to separate, as well as *Wayang* in Javanese society.

Apart from being a means of entertainment, Madihin can also be a means of forming morals and behavior. Madihin has existed in South Kalimantan since 1800 that is, after Islam entered and developed in Kalimantan. Over the past centuries, this Madihin can be said to have become an effective tool in shaping the mindset, social system, and cultural system of the supporting community. Even today, preachers (lecturers) are still found in Friday prayers using the art of Madihin in delivering their lecture material. Madihin traditional literature contains rhymes and poems spoken by the players in the form of advice. The values contained in Madihin art can be in the form of educational, religious, moral values, and so on. These values are what the *Pamadihinan* (people who bring Madihin) want to convey to the audience or audience.

a) Madihin containing religious values.

   Gamalan piluk di kandang jati

   Gamelan piluk di kandang jati

   Minum cuka di kandang bilaran

   Minum cuka di kandang bilaran

   Samunyaan makhluk mamandang mati

   Semuanya makhluk memandang mati

   Anum tuha mahadang giliran

Muda tua menunggu giliran

Urang hidup ada di mana-mana

Orang hidup ada di mana-mana

Urang mati apa kada di sangka

Orang mati apa tak disangka

Rahat guring sampaian manyaraya

Selagi tidur kamu bersikap aneh

Urang manggarak tapi sudah kada banyawa

Orang membangunkan tapi sudak tidak bernyawa

Biar sihir, biar banyu tatamba

Biar sihir, biar air obat

Biar dukun atawa alim ulama

Biar dukun atau alim ulama

Biar sindin atawa jampi mantera

Biar sinden atau jampi matra

Handak mahidupakan apa kada kawa

Hendak menghidupkan apa tak bisa

In the Madihin quote above, the meaning described is that all creatures will surely die. Therefore, the lesson that can be taken is that we must prepare ourselves to face death. In other words, we must prepare provisions in the face of death that is certain to come. By remembering death, it can make us distance ourselves from immoral acts or those that are hated by Allah SWT and encourage us to do actions that are blessed by Allah SWT.

b) Madihin containing moral teaching values to respect parents this can be seen in Madihin's quote entitled advice for youth Tihara's following works.

Remaja sekarang terlihat seperti aksi

Salah menerima informasi

Kita harus mandiri

Kata orang tuha dahulu

Jangan dicibiri

Cuma kalau miskin bisa mati bunuh diri

The quote above describes the meaning of adolescence as a period of self-discovery. A time when people are still looking for direction and guidance.

E. Related Study

There are some previous researchers similar to this research. The researcher was taken the relevant study to this research that will analyzed pragmatic elements in the context of speech acts in the Madihin performance in the Banjar tribe tradition to find something related to the research topic, as follows:

The Analysis of Speech Act of President Joko Widodo at APEC Forum (Tri Fahmi Umar, 2016) . This research was created by Tri Fahmi Umar. The aim of this research is to identify the kinds of communication function in illocutionary act in a speech made by the President Joko Widodo

in his speech. The writer found the kinds of communication function in illocutionary act, they were: 9 assertives (stating), 0 directives (the writer did not find any directives in speech of President Jokowi), 2 expressives (thanking), and 6 commisives (offering and pomising) and 0 declarations (declarations was not found in this study). Based on the explanation above, the writer concluded that assertives of stating and commisives of an offering is mostly used by the president's speech. The similarity between this research and the researcher's research is to find out the speech act especially the illocutionary elements based on live narration.

Another previous research is An Analysis of Speech Act Produced by Teacher and Students to Facilitate English Teaching and Learning Process in Class XII IPA 2 SMAN 1 Wangi-Wangi (Yuliani, 2020). This research was created by Yuliani. The aim of this research is to identify the speech act that produced by teacher and students to facilitate English teaching and learning process at SMAN 1 Wangi-wangi Class XII IPA 2. The writer found three types of speech acts used by English teacher and students of XII IPA 2 class of SMAN 1 Wangi-Wangi during teaching learning process. There were three types of speech acts employed by the teacher and students from 75 utterances. They were directives, assertive, and expressive. English teacher produced 68 utterances and students 7 utterances. This research has similarities with the researcher's research in speech acts analysis.

One last other research is Wacana Humor Sastra Lisan Madihin Banjar (Siti Faridah, 2018). This research was created by Siti Faridah. The aim of

this research is to find and analyze the structure of the humorous discourse of Madihin Banjar, to find and analyze linguistic aspects in Madihin Banjar oral literature, to discover and analyze techniques of creating humor in Madihin Banjar oral literature, to find and analyze the humor function of Madihin Banjar oral literature and to find and analyze cultural values in oral literature Madihin Banjar. The writer found 1) The structure of the discourse of Madihin Banjar oral literature consists of the beginning the body and the ending or closing, 2) The linguistic aspect in Madihin Banjar's oral literature is the aspect of phonology includes sound substitution, sound permutation, addition of sound, sound attenuation. In addition, the taxa aspects include polysemy, homonyms, proverbs, metonymy, abbreviations, verbs, names, rhymes, antonym, 3) Techniques for creating humor in Madihin Banjar oral literature include: violation of the principle of cooperation and violation of the principle of politeness, 4) The function of humor in Madihin oral literary discourse is the function of humor as a means of social criticism, a means of entertainment, a means of education, and a means of improve morals and ethics, 5) Cultural values in Madihin oral literary discourse consist of values culture in human relationship with God, cultural values in human relations with other humans, cultural values in relationships humans with nature and cultural values in human relations with self (Siti Faridah, 2018). The similarity between this research and the writer research is to find out the pragmatic aspects in Madihin of Banjar tribe tradition.

The three studies are related to the analysis of pragmatic elements in direct speech. While the difference between the third study and the researcher's research is that her research focuses on pragmatics in the aspect of humor and its linguistic function, while the researcher focuses on speech acts in the illocutionary aspect in the Madihin performance of Banjar tribe tradition. Another difference is the source of the data and the analysis.

F.   Conceptual Framework

The framework of thinking is an explanation of the variables that exist in this study, the title of this study consists of two variables, namely Speech Act and Madihin in Banjar tribe tradition. The Madihin tradition is an oral tradition of the type of spontaneous story that is threatened with extinction, in the form of poetry and rhymes, presented in a sung style. The presentation of Madihin uses local Malay accent and Banjarese.

In this study, the researcher wants to describe the content of the speech acts in the illocutionary aspect contained in each stanza spoken by *Pamadihinan* (the person who performs Madihin show). So that later the Madihin tradition can be better known to the wider community throughout the country.

Figure 2.1 Conceptual Framework
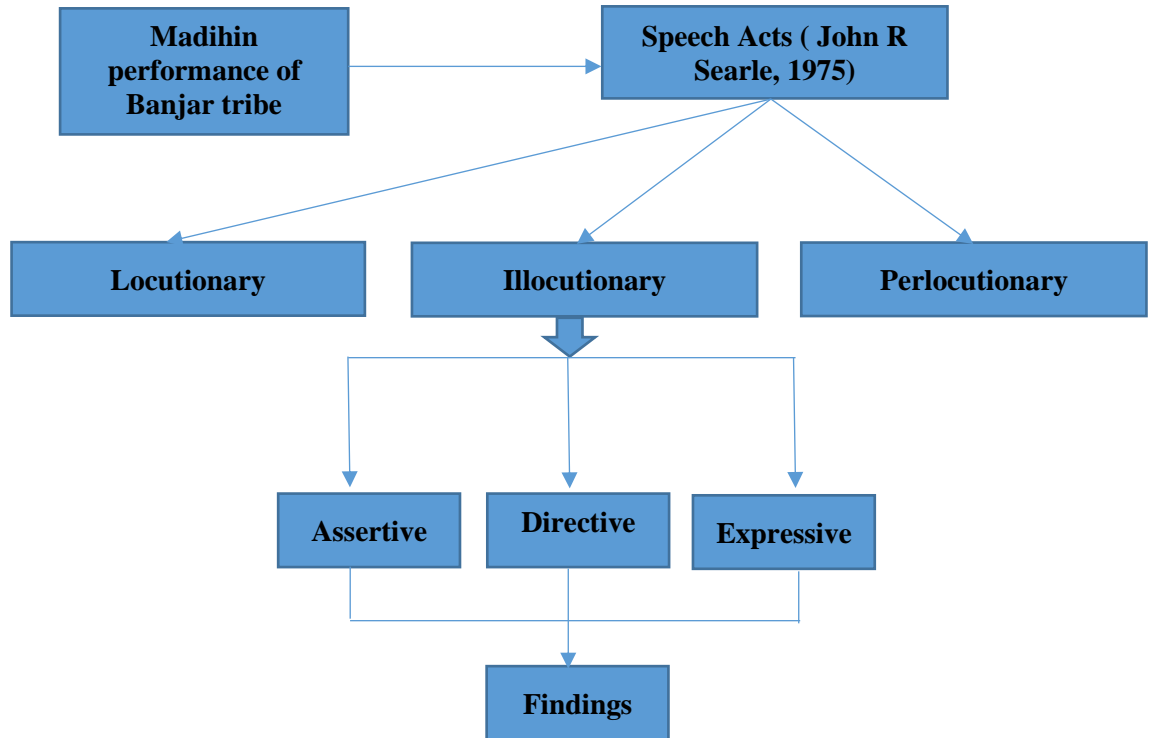
CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This research was conducted by using descriptive qualitative method. It is called qualitative since the collected data were in the form of sentences. As Bogdan and Biklen said, that qualitative descriptive method is the method that used to collect the data in the form of word of pictures rather than number (Sugiyono, 2011). This research used an ethnographic approach to communication with the theory of symbolic interaction. Ethnography developed as the tool of social science, and involved the social scientific observer, the observed, the research report as text, and the audience to which the text is presented (Denzin Lincoln, 2011).

Ethnography is simply the study of the role of language in the communication behavior of a society, namely the ways in which language is used in societies with different cultures.

B. Source of Data

The source of data in this research was taken from Madihin tradition performance spoken in Youtube Subli Al Manar Channel.

C. The Techniques of Data Collection.

In this study, to collect accurate data, the researcher was taken several techniques. In this technique, the resarcher not involved directly in Madihin show. The data were collected by using the following steps, they are:

a) downloading Madihin performance video from the Youtube Subli Al Manar Channel (https://youtu.be/2_46VgrXVzo)

b) listening to the speakers' or *Pamadihinan* (Madihin artist) utterance.

c) transcriping the Madihin performances.

d) identifying the illocutionary acts elements in the Madihin performance.

D. The Techniques of Data Analysis

The data was analyzed through qualitative analysis. Analysis of interactive model data proposed by Miles and Huberman (Sugiyono, 2011). This interactive model data analysis has three components, namely:

1. Data reduction/condensation

In data reduction the researcher carries out the process of selecting, focusing, simplifying, and abstracting from all types of information that supports the research data obtained. In this step, the researcher made a brief note of the data by Subli Al Manar Channel in doing Madihin tradition performance.

2. Data display

Data display is a collection of information that gives researcher the possibility to draw conclusions and take action. This data display is an

assemblage of information   organizations, in the form of complete descriptions and narratives, which are arranged based on the main points of the findings contained in data reduction, and are presented using logical, systematic research language, so that it is easy to understand. In this step the data by Subli Al Manar Channel are delivered in narrative form that the data separated based on the type classification of the utterances that used by *Pamadihinan* (Madihin artist)

3. Conclusion drawing

    The last step is conclusion drawing. The researcher has tried to find meaning based on data that has been explored completely and deeply. It is used to describe all of the data, so that it became clearly. The techniques of analyzing the data could be seen by looking at the diagram below:

Figure of 3.1 Miles and Huberman diagram
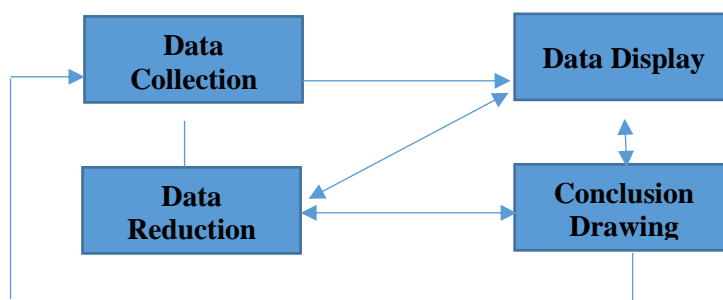
CHAPTER IV

DATA AND DATA ANALYSIS

A. Data Collection

In this chapter, the data was collected from transcript of the utterances by *Pamadihinan* (Madihin artist) about wedding and watched the video taken from Youtube. There were many types of the speech acts, and the researcher analyzed them based on Searle theory (1975). There were five types of illocutionary acts namely assertive, directives, commissives, expressive and declaratives. But the researcher just analyzed the assertive, directive and expressive acts only. Actually, there are many Madihin performance video from Youtube, but the researcher only took one Madihin performance, that is : "Madihin Dangdut Lucu Kesenian Tradisional Kalimantan Selatan" from Subli Al Manar Channel. There were 35 datas which consist of clause and sentences.

The types of illocutionary acts can be described in the following tables:

Tables 4.1

Data Collection Madihin Performance by *Pamadihinan* (Madihin artist) on Youtube Subli Al Manar Channel about Wedding

NO	Clause/ Sentence	Translate	Types of Illocutionary Acts		
			Assertive	Directive	Expressive
1	Salamat manyimak jua' mandangarakan	Selamat menyimak dan mendengarkan			✓
2	Barnama mempelai lalaki wini' nang barwajah tampan	Bernama mempelai laki-laki yang berwajah tampan			✓
3	Dan si ningsih yang cantik manawan	Dan si ningsih yang cantik menawan			✓
4	Malam pamugaan banyak- banyak dua' lawan ramuan	Malam pertama banyak berdoa dan ramuan	✓		
5	Kada' ganah parasaan gugup	Tidak tentu perasaan gugup	✓		

	campur kada' karuan	bercampur tidak karuan			
6	Handak mamulai' ngalih banar bajapaian	Ingin memulai sulit sekali bersentuhan	✓		
7	Magan kada' bisa balum diajarakan	Masih tidak mampu karna belum diajarkan	✓		
8	Tapi masalah itu kada usah diajarakan	Tetapi masalah itu tidak perlu diajarkan		✓	
9	Karena pengantin inya' bisa saurang	Karena pengantin, ia akan mampu dengan sendirinya	✓		
10	Sidin batutup sidin marasa supan	Beliau menutup wajah karena merasa malu	✓		
11	Amun ada' disini handak manambahi'	Jika disini ada yang ingin menambahkan	✓		
12	Sadiakan tu pang kutak di muka'diandaki	Sediakan saja kotak di depan		✓	

No					
13	Bila nya' marakam amun kawa' hati- hati	Jika ia merekam jika mampu berhati- hati		✓	
14	Bila kada baijin rakamannya kada jadi'	Jika tidak berizin rekamannya bisa tidak jadi	✓		
15	Sakilas dilihat asa balum balaki	Sekilas terlihat seperti belum memiliki suami	✓		
16	Kira kira tu pang ada baisi anak bini'- bini'	Sepertinya ia memiliki anak perempuan	✓		
17	Amun nya' masih bujangan kanalakan lawan kami'	Jika ia masih bujangan kenalkan dengan kami		✓	
18	Dari Danau Panggang kabupatin Amuntai itu kada' salah lagi	Dari Danau Panggang Kabupaten Amuntai itu benar	✓		
19	Tarimakasih sudah di undang kasini	Terimakasih telah diundang kesini			✓
20	Nang bakacamata nang	Yang berkacamata,	✓		

	kaya artis di tipi'	yang mirip artis di TV			
21	Tasandat satumat tadi kata tapi babunyi'	Terhenti sebentar tadi tidak berbunyi	✓		
22	Jadi bubuhannya sabagiannya bujang asli'	Jadi sekumpulan ini tergolong bujangan asli	✓		
23	Bila nya pang ada pipian handak maambil minantu disini	Jika anda- anda semua ingin mencari menantu disini	✓		
24	Bila ada handak silahkan daftar diri	Jika ingin silahkan mendaftarkan diri	✓		
25	Kulihat panitia hari ini baik hati	Kulihat hari ini panitia sedang baik hati			✓
26	Tapi banyu tunggal wadai kada diatari'	Tetapi air putih tidak diantarkan	✓		
28	Amun ada wadai amun kawa ditambahi	Jika ada wadai hendaknya ditambahkan	✓		

No					
27	Talalu' banyak minum pangamihan hari ini'	Terlalu banyak minum akan buang air melulu hari ini	✓		
29	Naran bamadihin nang kaya imajinasi'	Namanya berMadihin itu seperti imajinasi	✓		
30	Naran tulisannya Madihin tu kadada' lagi	Madihin itu tidak memiliki tulisan/ teks	✓		
31	Kanalakan haja lawan Yayay hari ini	Kenalkan saja dengan Yayay hari ini		✓	
32	Labaran apam dibawah bisa burok kaduduki'	Kue apam dibawah bisa busuk dududuki	✓		
33	Ulun tapaloh sudah hari ini	Saya sudah berkeringat hari ini	✓		
34	Asa kapanasan kipas anginnya tajauhi	Rasa kepanasann, kipas anginnya terlalu jauh	✓		
35	Kami parmisi satumat handak bamandak	Kami permisi sebentar ingin berhenti			✓

B. Data Analysis

This research aims to described types of illocutionary acts and the most dominant type of illocurionary acts used in the utterances from Madihin performance by *Pamadihinan* (Madihin artist) about wedding. There are three types of illocutionary acts mamely asertive, directive and expressive. After watching the video and look at the transcript, the researcher found many types of illocutionary acts in his utterances. And the most dominant type that is used can be seen from the data below :

a. Madihin `performance by Pamadihinan in Subli al Manar Channel about wedding.

Data 1 :

Salamat manyimak jua' mandangarakan

Selamat menyimak dan mendengarkan

From the sentence above, *Pamadihinan* congratulated the audience who listened to their performance in front. This sentence is classified as an illocutionary act which means **expressive**, namely *Pamadihinan* congratulating the audience

Data 2 :

Barnama mampelai lalaki wini' nang barwajah tampan

Bernama mempelai laki- laki yang berwajah tampan

From the sentence above, *Pamadihinan* said a sentence of praise to the groom. This sentence belongs to the type of illocutionary act which means **expressives**, namely the word "tampan" spoken by *Pamadihinan* to the

groom, which is a sentence of admiration.

Data 3 :

Dan si ningsih yang cantik manawan

Dan si ningsih yang cantik menawan

From the sentece above, *Pamadihinan* said a sentence of praise to the bride. This sentence belongs to the type of illocutionary act which means **expressive**, namely the words "cantik menawan" spoken by *Pamadihinan* to the bride which is a sentence of admiration.

Data 4 :

Malam pamugaan banyak- banyak dua' lawan ramuan

Malam pertama banyak berdoa dan ramuan

From the sentence above, *Pamadihinan* advises the bride and groom to increase their prayers on the first night and use potions. This sentence belongs to the type of **assertive** illocutionary act, namely suggesting, where *Pamadihinan* gives advice to the bride and groom.

Data 5 :

Kada' ganah parasaan gugup campur kada' karuan

Tidak tentu perasaan gugup bercampur tidak karuan

From the sentence above, *Pamadihinan* gave an opinion about the first night for the bride and groom which was filled with nervous and uncertain feelings. This sentence blongs to the type belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan* expressed

his opinion.

Data 6 :

Handak mamulai' ngalih banar bajapaian

Ingin memulai sulit sekali bersentuhan

From the sentence above, *Pamadihinan* gave his opinion on the first night for the bride and groom that on that night it would be very difficult to start and touch**.** This sentence belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan* expressed his opinion.

Data 7 :

Magan kada' bisa balum diajarakan

From the sentence above, *Pamadihinan* gave his opinion about the first night for the bride that on that night the bride and groom were unable to do anything because they had not been taught. This sentence belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan* expressed his opinion.

Data 8 :

Tapi masalah itu kada usah diajarakan

Tetapi masalah itu tidak perlu diajarkan

From the sentence above, *Pamadihinan* gave advice to his listeners, that for this problem (the nervousness of the first night for the bride and groom) the bride does not need to be taught. This sentence belongs to the type of

illocutionary act which means **directives**, namely advicing. In this sentence *Pamadihinan* gives advice.

Data 9 :

Karena pengantin inya' bisa saurang

Karena pengantin, ia akan mampu dengan sendirinya

From the sentence above, *Pamadihinan* gives his opinion about (the nervousness on the first night for the bride) that the bride will be able to do by themselves. This sentence belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan* expressed his opinion.

Data 10 :

Sidin batutup sidin marasa supan

Beliau menutup wajah karena merasa malu

From the sentence above, *Pamadihinan* gives his opinion about a woman in green who was sitting under a flower that she covered her face because she was embrassed . This sentence belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan* expressed his opinion.

Data 11 :

Amun ada' disini handak manambahi'

Jika disini ada yang ingin menambahkan

From the sentence above, *Pamadihinan* suggest the listeners to add more tips

to their shows. This sentence belongs to the type of illocutionary act which means **assertives**, namely suggesting. In this sentence *Pamadihinan* gives suggest.

Data 12 :

Sadiakan tu pang kutak di muka'diandaki

Sediakan saja kotak di depan

From the sentence above, *Pamadihinan* give orders to listeners to place a box in front of them as a receptacle for tips. This sentence belongs to the type of illocutionary act which means **directives**, namely ordering. In this sentence *Pamadihinan* gives order.

Data 13 :

Bila nya' marakam amun kawa' hati- hati

Jika ia merekam jika mampu berhati- hati

From the sentence above, *Pamadihinan* give command to listeners to be careful in recording their Madihin performances. This sentence belongs to the type of illocutionary act which means **directives**, namely commanding. In this sentence *Pamadihinan* gives command.

Data 14 :

Bila kada baijin rakamannya kada jadi'

Jika tidak berizin rekamannya bisa tidak jadi

From the sentence above, *Pamadihinan* give advice to the person who recorded their Madihin performance, that if not authorized then the recording

could fail. This sentence belongs to the type of illocutionary act which means **directives**, namely advicing. In this sentence *Pamadihinan* gives command.

Data 15 :

Sakilas dilihat asa balum balaki

Sekilas terlihat seperti belum memiliki suami

From the sentence above, *Pamadihinan* gave a statement to a woman who wears glasses that she looks like someone who has not had a husband. This sentence belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan* expressed his opinion.

Data 16 :

Kira kira tu pang ada baisi anak bini'- bini'

Sepertinya ia memiliki anak perempuan

From the sentence above, *Pamadihinan* gave a statement about a woman who wears glasses that it looks like she has a daughter. This sentence belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan* expressed his opinion.

Data 17 :

Amun nya' masih bujangan kanalakan lawan kami'

Jika ia masih bujangan kenalkan dengan kami

From the sentence above, *Pamadihinan* gave an order to a woman who wears glasses if the daughter is still alone, he should introduce her to the *Pamadihinan*. This sentence belongs to the type of illocutionary act which

means **directives**, namely ordering. In this sentence *Pamadihinan* gives order.

Data 18 :

Dari Danau Panggang kabupatin Amuntai itu kada' salah lagi

Dari Danau Panggang Kabupaten Amuntai itu benar

From the sentence above, *Pamadihinan* claimed that they came from Panggang Lake, Amuntai district. This sentence belongs to the type of illocutionary act which means **assertives**, namely claiming. In this sentence *Pamadihinan* gives claim.

Data 19 :

Tarimakasih sudah di undang kasini

Terimakasih telah diundang kesini

From the sentence above, *Pamadihinan* expressed his gratitude for being invited to the wedding. This sentence belongs to the type of illocutionary act which means **expressives**, namely thanking. In this sentence *Pamadihinan* express gratitude.

Data 20 :

Nang bakacamata nang kaya artis di tipi'

Yang berkacamata, yang mirip artis di TV

From the sentence above, *Pamadihinan* gave a statement about one of the Madihin players who wears glasses similar to the artist on TV. This sentence belongs to the type of illocutionary act which means **assertives**, namely

stating. In this sentence *Pamadihinan* expressed his opinion.

Data 21 :

Tasandat satumat tadi kada tapi babunyi'

Terhenti sebentar tadi tidak berbunyi

From the sentence above, *Pamadihinan* claimed that the sound of one of the musical instruments stops or does not sound for a while. This sentence belongs to the type of illocutionary act which means **assertives**, namely claiming. In this sentence *Pamadihinan* gives claim.

Data 22 :

Jadi bubuhannya sabagiannya bujang asli'

Jadi sekumpulan ini tergolong bujangan asli

From the sentence above, *Pamadihinan* gave a statement about all Madihin players that they are all genuine singles. This sentence belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan* expressed his opinion.

Data 23 :

Bila nya pang ada pipian handak maambil minantu disini

Jika anda- anda semua ingin mencari menantu disini

From the sentence above, *Pamadihinan* suggest to the listeners, if they want to find a son-in-law here (among the *Pamadihinan*). This sentence belongs to the type of illocutionary act which means **assertives**, namely suggesting. In this sentence *Pamadihinan* gives suggest.

Data 24 :

Bila ada handak silahkan daftar diri

Jika ingin silahkan mendaftarkan diri

From the sentence above, *Pamadihinan* suggest to the listeners, if they want to find a son-in-law here (among the Pamadihinan) please just register. This sentence belongs to the type of illocutionary act which means **assertives**, namely suggesting. In this sentence *Pamadihinan* gives suggest.

Data 25 :

Kulihat panitia hari ini baik hati

Kulihat hari ini panitia sedang baik hati

From the sentence above, *Pamadihinan* expressed his admiration for the wedding organizers that they were being kind today. This sentence belongs to the type of illocutionary act which means **expressives**, namely praising. In this sentence *Pamadihinan* gives admiration.

Data 26 :

Tapi banyu tunggal wadai kada diatari'

Tetapi air putih tidak diantarkan

From the sentence above, *Pamadihinan* gave a complaint to the event committee in the form of a satire because they did not provide water. This sentence belongs to the type of illocutionary act which means **assertives**, namely complaining. In this sentence *Pamadihinan* gives complaint.

Data 27 :

Amun ada wadai amun kawa ditambahi

Jika ada wadai hendaknya ditambahkan

From the sentence above, *Pamadihinan* suggest to the committee, if there is a *Wadai* it should be added again. This sentence belongs to the type of illocutionary act which means **assertives**, namely suggesting. In this sentence *Pamadihinan* gives suggest.

Data 28 :

Talalu' banyak minum pangamihan hari ini'

Terlalu banyak minum akan buang air melulu hari ini

From the sentence above, *Pamadihinan* gave a statement that if they drink too much water, it will result in urinating only. This sentence belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan* expressed his opinion.

Data 29 :

Naran bamadihin nang kaya imajinasi'

Sejatinya ber- Madihin itu seperti berimajinasi

From the sentence above, *Pamadihinan* gave a statement that playing Madihin is the same as imagining. This sentence belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan* expressed his opinion.

Data 30 :

Naran tulisannya Madihin tu kadada' lagi

Madihin itu tidak memiliki tulisan/ teks

From the sentence above, *Pamadihinan* gave a statement that playing Madihin does not use scripts or reading text. This sentence belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan* expressed his opinion.

Data 31 :

Kanalakan haja lawan Yayay hari ini

Kenalkan saja dengan Yayay hari ini

From the sentence above, *Pamadihinan* gave a recommendation to the audience, if there is a widow who is not married, just introduce it to Yayay. This sentence belongs to the type of illocutionary act which means **directives**, namely recommending. In this sentence *Pamadihinan* gives recommendation.

Data 32 :

Labaran apam dibawah bisa burok kaduduki'

Kue apam dibawah bisa busuk diduduki

From the sentence above, *Pamadihinan* giving a statement about widows, in that sentence there is the word "apam" which is meant by female sex. Pamadihinan gave a statement that if he was alone for too long, the woman's genitals could be damaged. This sentence belongs to the type of illocutionary act which means **assertives**, namely stating. In this sentence *Pamadihinan*

expressed his opinion.

Data 33 :

Ulun tapaloh sudah hari ini

Saya sudah berkeringat hari ini

From the sentence above, *Pamadihinan* was complaining to the audience that Pamadihinan was already sweating in front of the stage playing a show. This sentence belongs to the type of illocutionary act which means **assertives**, namely complaining. In this sentence *Pamadihinan* express his complaint.

Data 34 :

Asa kapanasan kipas anginnya tajauhi

Rasa kepanasan, kipas anginnya terlalu jauh

From the sentence above, *Pamadihinan* was complaining to the audience that Pamadihinan feel hot because the fan is placed too far from where they are. This sentence belongs to the type of illocutionary act which means **assertives**, namely complaining. In this sentence *Pamadihinan* express his complaint.

Data 35 :

Kami parmisi satumat handak bamandak

Kami permisi sebentar ingin berhenti

From the sentence above, *Pamadihinan* excused the audience that they wanted to pause the show for a while. This sentence belongs to the type of illocutionary act which means **expressives**, namely pardoning. In this sentence *Pamadihinan* express his permission.

After analyzed all the utterances above, the total of speech acts were 35. They were divided into three types of illocutionary acts. They are assertives 23, directives 6, and expressives 6 respectively. This result show that the most dominant type of illocutionary acts used in Madihin tradition performance spoken in Youtube Subli Al Manar Channel by *Pamadihinan* (Madihin artist) is assertives.

Table 4. 2

Types of Illocutionary Acts

NO	Types of Ilocutionary Acts	Amount	Percentage
1	Assertives	23	66%
2	Directives	6	17%
3	Expressives	6	17%
Total		**35**	**100%**

The table above showed us that there were 35 data illocutionary acts from Youtube Subli Al Manar Channel. It consisted of 23 (66%) for assertives, 6 (17%) for directives, 6 (17%) for expressives. The most dominant type of illocutionary act in this utterances is assertives with the total amount is 23 (66%). It contained the meaning that almost all utterances used in this speech were stating, suggesting, claiming, and complaining.

C. Research Finding

After analyzing all the data that found in Youtube Subli Al Manar Channel, the writer can give some arguments as the finding of this study as follow :

1. There were 35 illocutionary acts data taken from Youtube Subli Al Manar Channel by *Pamadihinan* (Madihin artist) utterances. It consisted of 23 (66%) for assertives, 6 (17%) for directives, 6 (17%) for expressives.

2. The most dominant type of illocutionary acts in this utterances was assertives with the total amount 23 (66%). It meant that the utterances of *Pamadihinan* (Madihin artist) in performing Madihin in Youtube Subli Al Manar Channel contained stating, suggesting, claiming, and complaining.

3. The implementation of illocutionary acts in Madihin tradition in the form of assertives, directives and expressives which are spoken directly. It is intended to give statements, suggestions, complaints, claims, orders, commands, advices, say thanks, give praises, give congratulations and intended to entertain the audience through direct poetry stanzas delivered in Banjarese, some of which are mixed with Indonesian. In his utterances, Pamadihinan expresses many greeting sentence or invitation to interact with the audience through poetic stanzas such as :

Ada juak dimuka sidin asik marakam (Juga ada yang didepan ia asik merekam)

Lalu baju hijau, baju habuk takumpulan (Lalu yang berbaju hijau, baju abu-abu berkumpul)

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Having analyzed the data, conclusions can be drawn as in the following.

1. There were three types of illocutionary acts, that are assertives, directives and expressives appeared by *Pamadihinan* (Madihin artist) on his video. Assertives were 23, directives were 6, and expressives were 6 times.

2. The most dominant type of illocutionary acts in this speech was assertives with the total amount 23 (66%). It meant that the utterances of *Pamadihinan* (Madihin artist) in performing Madihin in Youtube Subli Al Manar Channel contained stating, suggesting, claiming, and complaining.

3. The implementation of illocutionary acts in the Madihin tradition in the form of assertives, directives and expressives which are spoken directly. It is intended to give statements, suggestions, complaints, claims, orders, commands, advices, say thanks, give praises, give congratulations and intended to entertain the audience through direct poetry stanzas delivered in Banjarese, some of which are mixed with Indonesian.

B. Suggestions

In relation with the findings of this research, suggestions are storage

as in the following:

1. The governor of Kalimantan should continue to provide full support in the implementation of traditional activities including Madihin tradition, so that it can continue to be passed on to the next generations.

2. Other researcher who are interested in discourse analysis of the linguistic study, not only tradition, but also the other media as an object such as conversations, movie, a newspaper can also be the object of the other discourse analysis of the linguistic study.

3. The result of the study, hopefully will be useful for future improvement of discourse analysis, basically the category of an illocutionary act theory used in the tradition performance utterances, especially in Faculty of Teachers' Training and Education, Universitas Muhammadiyah Sumatera Utara.

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APPENDIX I

Transcript of H. Muammar utterances as *Pamadihinan* (Madihin artist) in Madihin performance about wedding.

Assalamualaikum kami mamulaiakan

Mambari salam lawan pian barataan

Baik lalaki atau a babinian

Baik nang tuha', anum nang sampai bujangan

Baik nang badiri atau badudukan

Ada dipalatar dikursi disadiakan

Sambil menghibur acara pengantinan

Kami mambawakan ini kasanian

Kasanian tradisional Kalimantan Salatan

Sambil menghibur disini Pamadihinan

Salamat manyimak jua' mandangarakan

Pada hari ini acara pangantinan

Barnama mempelai lalaki wini' nang barwajah tampan

Dan si ningsih yang cantik manawan

Mudahan malam kaina' pangantinnya salamatan

Malam pamugaan banyak- banyak dua' lawan ramuan

Kada' ganah parasaan gugup campur kada' karuan

Handak mamulai' ngalih banar bajapaian

Magan kada' bisa balum diajarakan

Tapi masalah itu kada usah diajarakan

Karena pengantin inya' bisa saurang

Pada hari ini macam- macam urang datangan

Baik nang tuha', nang anum atau bujangan

Ada duduk dikursi saurangan

Nang bakacamata ibu nang babaju putih tarlihat bahahadapan

Ada baju hijau bagana' dibawah kambang

Sidin batutup sidin marasa supan

Sidin takurihing, bakulih ampah kabalakang

Lalu tu bajalan mambawa rak inya' surangan

Tapi tu isinya balum ada dibuatiakan

Ada di palataran alus mangawaiakan

Ada juak dimuka sidin asik marakam

Lalu baju hijau, baju habuk takumpulan

Ada karudung hirang, karudung kuning karudung habang

Lalu tu pang kai kasini sidin bajalan

Kira kira tu baampik sidin tu surangan

Lalu tu bajalan mambawa panci sing ganalan

Kikira tu isinya kuah sop campur juak masak habang

Lalu tu pang kawang langsung mambari' kudi' langsung mamadahakan

Sakalinya dalam panci itu bakso sing banyakan

Kulihat batupi' bajalan ampah kasini

Sidin bajugit sapuluh ribu' mambarii'

Amun ada' disini handak manambahi'

Sadiakan tu pang kutak di muka'diandaki

Supaya duitnya barataan kami mambagi

Biar tukah rokok bulek sasaikung saigik

Biar rokok sampurna' yang habang ritbull jah isi

Lalu tu bajugit dihigak Patu Hasam ani mambawai acil- acil itu mantan bahari'

Batarus pulang mahibur hari ini'

Sambil malilihat kanan lawan kiri

Kulihat pang ada' paman- paman marakam lawan hape'

Bila nya' marakam amun kawa' hati- hati

Bila kada baijin rakamannya kada jadi'

Ada tu pang ibuk bakacamata disini

Kulihat sidin pang naik tadi kapanggung kasini

Sidin bajugit juga' goyang Inul hape' mangingkuti'

Supaya bubuhan piyan lawan sidin maminang doi'

Sakilas dilihat asa balum balaki

Bararti pang sidin tu sudah balaki

Kira kira tu pang ada baisi anak bini'- bini'

Amun nya' masih bujangan kanalakan lawan kami'

Karna kami disini urangnya bujang asli'

Ulun handak marinci' mulai hujung kanan sampai ka hujung kiri'

Tarlabih dulu kami parkanalan diri

Dari Danau Panggang kabupatin Amuntai itu kada' salah lagi

Tarimakasih sudah di undang kasini

Nang badiri' asik mangamira'

Itu ngarannya si Subli

Bila nya' taungut itu ngarannya si Jaini

Batutup tarbang Iko kada' salah lagi'

Bila nya' manating jari nang itu ngarannya Daudi'

Nang bakacamata nang kaya artis di tipi'

Riskan di ngarani'

Nang mancar baguncai itu ngarannya Muhtaji'

Bila nya' ada ditangah nang kaya jua pang artis , lalu tu namanya ini ngarannya si Taibi'

Tasandat satumat tadi kata tapi babunyi'

Lalu tu pang tali inya' langsung mambujuri'

Sabalah kanan ini nang gagah Adul dingarani, imbah tu pang Adul disini inya' bagawi'

Bila nya Muammar nama ulun paribadi'

Bila sabalah kiri' ini ngarannya Habibi'

Gadis bakacamata' ini bubuhan ukhti'

Syifa' dingarani'

Si halus kena' kicak kicil bacukit kasana lalu kasini itu ngarannya si Yuli'

Nang bapaluhan kapanasan bakipas kotak ditangan kanan ini patu Hasan Ani'

Bila nya' dihujung barnama Ustadz Asah itu sudah pang pasti

Sambil pang sudah kami parkanalan diri

Jadi bubuhannya sabagiannya bujang asli'

Sanunuhan pacar ada baisi'

Tapi pang udah iku' diputusi'

Bararti buhannya disini bujang asli'

Bila nya pang ada pipian handak maambil minantu disini

Nyaman patalian kawa haja' kami tinggali

Jadi pang kami disini tadi bujang asli

Bila ada handak silahkan daftar diri

Asal nang mandaftar itu jangan nenek- nenek

Bila nenek- nenek ompong kada' bagigi

Saumpama tu mancium bisa tacium gusi'

Iya banar tu panyakit taigut langsung impeksi'

Kulihat panitia hari ini baik hati

Kulihat tu pang banyu' langsung ada maandaki'

Tapi banyu tunggal wadai kada diatari'

Lalu tu manyurung sapiring dihigak wadai mari

Amun ada wadai amun kawa ditambahi

Talalu' banyak minum pangamihan hari ini'

Naran bamadihin nang kaya imajinasi'

Kaya pa pang akal ka kanan atau kakiri

Bila tapat dingkul bisa bapicik dahi'

Naran tulisannya Madihin tu kadada' lagi

Sakadar sakilas sapuntan nang ada jua dihati

Sambil mahibur para undangan tu disini

Kudangar bubuhan bus takumpulan jua disini

Bus plas malas jua ada disini

Yayay jua inya ada disini

Mana nya urangnya ku kada' malihat lagi

Naran tu pang Yayay handak mancari bini

Biar haja baanakan tatap inya mahakuni

Karana urangnya sudah bapadah malam tadi

Bila ada pinak baluk nang lawas kada balaki

Kanalakan haja lawan Yayay hari ini

Karena tu pang baluk lakas kada balaki

Bila nya pang baluk lawas kada balaki

Labaran apam dibawah bisa burok kaduduki'

Sambil mangarang pulang didalam hati

Bapajam satumat mangarang kata- kata langsung handak marinci

Ulun manyambat mulai ujung rambut sampai kaujung kaki

Jadi tu Madihin disini mamulai'

Istirahat satumat kaina'bisa maasai

Tadi tu pang handak disni ulun marinci

Diatas kapala nang itu ngarannya rambut

Bila nya di kaning sakit dicabut

Bila ada hidung ada jua mulut

Bila diatasnya katangah itu sasingut

Dibawah dagu nang itu ngarannya janggut

Bila nya di dada kakanakan sagan ngunyut

Bila ada pusat bakawan lawan parut

Bila dibawahnya bajungkul nang kaya rambut

Sakali pintas putungan banang kusut

Bila lalakian putungan kapala walut

Bila inya masuk kapala rinyut- rinyut

Asa' manggatar tampaha' lampai lintuhut

Bila' mandi badua pasti basah rambut

Sakadar pambukaan Madihin dulu kita basatop

Jadi tu Madihin kita baranti satumat supaya kita mahanggop

Karna tu pang tapai jua ada ada disini maandang itu tatutop

Lalu tu pang Ibay bajalan inya bakungkut

Maandaki lima ribu salu tangkop

Jadi tu batambah saurang pulang hari ini langsung batarus manyabut'

Bila nya sawiran takumpulan hari ini kita baMadihinan kada pacangan basatop

Sampai saharian tapuk tangan bartapuk

Ulun tapaloh sudah hari ini

Kainak basambung pulang satangah jam kita basatop barhanti

Asa kapanasan kipas anginnya tajauhi

Ulun bari pantun itu sagan maakhiri

Bila risi- risik'handak mancuri landak

Pura- ura tamu ada diparumahan

Kami parmisi satumat handak bamandak

Basapu tarbang langsung batahan

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Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan di bawah ini :

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IPK = 3,54

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	Disyahkan Oleh F
	Speech Acts in Madihin of Banjar Tribe Tradition	
	Semantic Analysis of Oral Tradition Tawa Tasapo	
	Semiotic Analysis on The Sound of The Commad Bell in Islamic Boarding School	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, September 2021

Hormat Pemohon,

Monica Al-Afyuri Yano

Dibuat Rangkap 3 :
- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. KaptenMukhtarBasri No.3 Telp.(061)6619056 Medan 20238
Website :http://www..fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

==

Kepada Yth : Bapak/Ibu Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama   : Monica Al Afyuri Yano
NPM   : 1702050040
ProgramStudi   : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

Speech Acts in Madihin of Banjar Tribe Tradition

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :

Dosen Pembimbing : Yessi Irianti, S.Pd, M.Hum   ACC P̄f
Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan,   September 2021
Hormat Pemohon,

Monica Al Afyuri Yano

Dibuat Rangkap 3 :
- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan

Nomor   : 2102/II.3-AU/UMSU-02/F/2021
Lamp   : ---
H a l   : Pengesahan Proyek Proposal
            Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama   : Monica Al Afyuri Yano
NPM   : 1702050040
ProgramStudi : Pendidikan Bahasa Inggris
Judul Skripsi   : Speech Acts in Madihin of Banjar Tribe Tradition

Pembimbing   : Yessi Irianti, S.Pd, M.Hum

Dengan Demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :
1. Penulis berpedoman keada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal :9 September 2022

Wassalamu'alaikum Warahmatullahi Wabarakatuh

                                     Dikeluarkan pada Tanggal :
                                     Medan, 03 Shafar   1443 H
                                     09 September 2021 M

                                     Dekan

                                     Prof. Dr. H. Elfrianto Nst. M.Pd
                                     NIDN 0115057302

Pertinggal

PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

Nama Mahasiswa   :   Monica Al Afyuri Yano

NPM   :   1702050040

Program Studi   :   Pendidikan Bahasa Inggris

Judul	Diterima
SPEECH ACTS IN MADIHIN OF BANJAR TRIBE TRADITION	Approved 18/3 - 21

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris.

Medan, 18 Maret 2021

Disetujui oleh
Dosen Pembimbing

Hormat Pemohon

Yessi Irianti, M.Hum.

Monica Al Afyuri Yano

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيْمِ

BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi	: Universitas Muhammadiyah Sumatera Utara
Fakultas	: Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi	: Pendidikan Bahasa Inggris
Nama Lengkap	: Monica Al Afyuri Yano
N.P.M	: 1702050040
Program Studi	: Pendidikan Bahasa Inggris
Judul Proposal	: Speech Acts in Madihin of Banjar Tribe Tradition

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
15 Juli 2021	Cover, Table of Content	
	Chapter I (Identification of the Problem, Scope & Limitation,	
	Formulation of the problem, Objective of study,	
6 September 2021	Background of study, Related study, Conceptual framework	
	Techniques of Data Collection, Reference	
14 September 2021	ACC	

Medan, 14 September 2021

Diketahui oleh:
Ketua Prodi

(Mandra Saragih, S.Pd., M.Hum)

Dosen Pembimbing

(Yessi Irianti, S.Pd, M.Hum)

بسم الله الرحمن الرحيم

BERITA ACARA SEMINAR PROPOSAL

Pada hari ini   Selasa   Tanggal   28 September Tahun   2020   diselenggarakan seminar

Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama	: Monica Al Afyuri Yano
N P M	: 1702050040
Program Studi	: Pendidikan Bahasa Inggris
Judul Penelitian	: Speech Acts in Madihin of Banjar Tribe Tradition

NO	MASUKAN / SARAN
JUDUL	✓
BAB I	Background of Study, Identification of Problems
BAB II	Conceptual Framework
BAB III	Reference
LAINNYA	
KESIMPULAN	( ) Disetujui ( ) Ditolak (✓) Disetujui Dengan Adanya Perbaikan

Medan, 28 September 2020

Dosen Pembahas

Yayuk Hayulina. M. S.Pd, M.Hum

Dosen Pembimbing

Yessi Irianti, S.Pd, M.Hum

PANITIA PELAKSANA

Ketua

Mandra Saragih, S.Pd, M.Hum

Sekretaris

Pirman Ginting, S.Pd, M.Hum

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

PENGESAHAN PROPOSAL

Panitia Proposal Penelitian Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara Strata – 1 bagi :

Nama Lengkap	: Monica Al Afyuri Yano
NPM	: 1702050040
Program Studi	: Pendidikan Bahasa Inggris
Judul Skripsi	: Speech Acts in Madihin of Banjar Tribe Tradition

Dengan diterimanya proposal ini, maka mahasiswa tersebut dapat diizinkan untuk melakukan riset di lapangan.

Diketahui oleh :

Diketahui/Disetujui Oleh
Ketua Program Studi

Dosen Pembimbing

Mandra Saragih, S.Pd., M.Hum.

Yessi Irianti, S.Pd., M.Hum

SURAT KETERANGAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Ketua Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan bahwa:

Nama Mahasiswa	: Monica Al Afyuri Yano
NPM	: 1702050040
Program Studi	: Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari	: Selasa
Tanggal	: 28 September 2021
Dengan Judul Proposal	: Speech Acts in Madihin of Banjar Tribe Tradition

Demikianlah surat keterangan ini kami keluarkan/diberikan Kepada Mahasiswa yang bersangkutan, semoga Bapak/Ibu Pimpinan Fakultas dapat segera mengeluarkan surat izin riset mahasiswa tersebut. Atas kesediaan dan kerjasama yang baik kami ucapkan banyak terimakasih. Akhirnya selamat sejahteralah kita semuanya. Amin.

Dikeluarkan di: Medan
Pada Tanggal: 28 September 2021

Wassalam
Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S. Pd., M. Hum.

Nomor   : 2355 /II.3-AU/UMSU-02/F/2021   Medan, 01 Rab. Awwal 1443 H
Lamp   : ---   08 Oktober   2021 M
H a l   : **Permohonan Izin Riset**

Kepada Yth, Bapak Kepala Perpustakaan
Universitas Muhammadiyah Sum. Utara
di
Tempat

Bismillahirahmanirrahim
Assalamu'alaikum Wr. Wb

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan/aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di tempat Bapak/Ibu pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama Lengkap   : Monica Al Afyuri Yano
NPM   : 1702050040
Program Studi   : Pendidikan Bahasa Inggris
Judul Skripsi   : Speech Acts In Madihin Of Banjar Tribe Tradition

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih. Akhirnya selamat sejahteralah kita semuanya, Amin.
Wassalamu'alaikum Wr.Wb

Dekan

Prof. Dr. H. Elfrianto Nst, M.Pd
NIDN 0115057302

Pertinggal
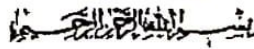
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بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara
dengan ini menerangkan :

Nama	: **Monica Al Afyuri Yano**
NIM	: **1702050040**
Univ./Fakultas	: **UMSU/Keguruan dan Ilmu Pendidikan**
Jurusan/P.Studi	: **Pendidikan Bahasa Inggris**

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi
dengan judul :

"Speech Acts In Madihin of Banjar Tribe Tradition"

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya

Medan, <u>21 Rabiul Akhir 1443 H.</u>
25 November   2021 M

Kepala UPT Perpustakaan

Muhammad Arifin, S.Pd, M.Pd

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi	: Universitas Muhammadiyah Sumatera Utara
Fakultas	: Keguruan dan Ilmu Pendidikan
Jurusan/Prog.Studi	: Pendidikan Bahasa Inggris
Nama Lengkap	: Monica Al Afyuri Yano
NPM	: 1702050040
Program Studi	: Pendidikan Bahasa Inggris
Judul Skripsi	: Speech Acts in Madihin of Banjar Tribe Tradition

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
3 November 2021	Acknowlegment, Identification of the problem, The scope and limitation, Research finding, Source of data, The technique of data collection, Conclusion, Suggestion.	
8 November 2021	The technique of data collection, Data analysis, Conclusion, Suggestion, Reference	
15 November 2021	Research finding, Suggestion	
19 November 2021	ACC	

Diketahui/Disetujui
Ketua Prodi Pendidikan Bahasa Inggris

Medan, 22 November 2021
Dosen Pembimbing

( )
Mandra Saragih, S.Pd., M.Hum

( )
Yessi Irianti, S.Pd, M. Hum

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CURRICULUM VITAE

Name   : Monica Al Afyuri Yano

Place/ Date of Birthday   : Tegala Tujuh, 16 of April 1998

Sex   : Female

Religion   : Deenul Islam

Hobby   : Studying, cooking and travelling

Father   : M. Muslim Yano

Mother   : Yustina Fitri

Address   : Hamparan Perak

Email   : monicayanosign77@gmail.com

Education   : SDN 101743 Hamparan Perak

                                SMP N 20 Medan

                                MAS Tarbiyah Islamiyah Hamparan Perak

                                UMSU