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Exploration of Directive Speech in the *Film Dialogue "Until Tomorrow"* by Evelyn Afrilia

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Abstract

This research aims to explore and examine the meaning of the mythical narrative of the God Fish in the Monte Hair Lake as part of efforts to conserve endemic animals and preserve their habitats. Oral literature in the form of myths in the region is examined and scrutinized in order to find values that are full of the call to protect nature and the living things that exist in it. This study uses a qualitative approach through narrative analysis as a method, with Roland Barthes' semiotic theory and Durkheim's theory of belief as the basis of the analysis. The data used were in the form of oral speech, phenomena, and behaviors that had indications related to animal conservation efforts and literature review. The data sources in the study were the key interpreters and the community around the lake in the form of data in the form of oral narrative speech. Structured interview techniques and literature review collected data. Based on the research that has been carried out, the findings in this study show several forms of myths spread in the region, including that the God Fish is told as the incarnation of a royal warrior, cannot be consumed, has luck, and is sacred. The existence of myths in the Monte Hair area has a function to strengthen collective awareness to maintain the existence of the God Fish as a 'protector' of the local aquatic ecosystem of the Monte Hair Lake.

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INTRODUCTION

Humans will never be separated from language because language is important in daily communication. The use of language has a vital role in helping humans understand the meaning or purpose that is to be conveyed in various situations, both verbally and in writing. Without language, it will be difficult for us to capture the message or intent from the speaker to the opponent (Utari & Erni, 2024). Therefore, learning the meaning of language is very crucial. In the study of linguistics, one of the branches that focuses on meaning in communication is pragmatics. According to Levinson (Tarigan, 2015) Pragmatic refers to the relationship between language and context, the basis for understanding meaning in communication. In pragmatics, language can produce the harmony of meanings that depend on the context and the relationship between the speakers. One of the topics discussed in pragmatics is speech. In speech, there is direct speech and indirect speech. Direct tututran is an explicit and precise expression, and the meaning in question is according to what is spoken, while indirect speech is speech in which there is an implicit meaning, the speaker hopes that the listener can interpret the intention behind the sentence spoken (Sri Deviyu Ningsi et al., 2023).

The act of speech is a process of systematic occurrence of pragmatic elements, namely the involvement between the speaker and the speaking partner, the speaker with the listener, or the process of involving the writer with the reader in the results of his written work. Speech is a theory of language designed by J.L. Austin in 1962, which was published in his book "How to Do Things with Words". Austin divides speech into three types: locutionary, illocutionary, and perlocutionary. The act of locution speech is a speech act that expresses something meaningful. The act of illocutionary speech is to inform in the form of speech by doing an activity. Perlocution speech is the influence or effect received by the listener as a result of a speaker's speech (Tarigan, 2015). This research will focus on directive speech acts, which are included in one of the five types of speech acts in the form of illocution. At first, Austin did not include directive speech in illicit speech acts. However, the directive speech act is included in the category put forward by George Yule (Ardila & Ningsih, 2023). The theory used in this study is put forward by (George Yule, 2006) Directive speech is a type of speech that the speaker uses to tell others to do something. The speech act consists of commanding, ordering, requesting, and giving advice.

According to Tarigan, written language is included in pragmatic studies just like spoken

language (Nuramila, 2019). As a result, speech acts can take place through various media using language to communicate, one of which is often encountered by the public, is film. Film is a work of visual art; a series of motion images can be seen and heard. Tomorrow is one of the films loved by the Indonesian people, which has been watched 92,090 times. The film lasts 1 hour and 45 minutes and has been released in theaters on September 29, 2022. This film has romantic nuances successfully played by Clara Bernadeth, Deva Mahendra, Caitlin Halderman, Indra Jegel, Brisia Jodie, and other players. This film is inspired by the true story of Alan Dito (Hakka) and Daslina Sombi (Sarah), who make a film, conveyed through something in the form of a role played by the actor. This film was downloaded through the Netflix application by researchers before being used as an object of study, because in each dialogue, there were many instances of their concern for Sarah, who was suffering from blood cancer, which directly allowed the appearance of directive speech. According to Khasanah in Kurnia & Yuhdi, 2022 Explained that directive speech is a language symptom that is often experienced by humans when communicating because, in communication, humans use language as a medium of conveying messages and specific intentions, so that it is closely related to the actions in each speech

Based on the results of the study Nuria Astuti & Wirawati, 2023 This study's act of directive speech is important because it is vital in implementing speech, especially in daily life. This type of speech makes it easier for a person to convey and understand the meaning or desire the speaker wants to express to his or her opponent. Clarity in communication depends on the effectiveness of the speech actions used, and directive speech allows for more targeted and responsive interactions. Film selection as an object of study is based on the fact that film dialogues generally contain various directive actions, especially in the interaction between characters. Through these dialogues, the speaker (figure) often expresses requests, orders, advice, or prohibitions, all of which are part of the directive speech. Thus, film becomes a rich source of data to examine the form, function, and context of the use of directive speech

The researcher chose to focus on directive speech in the dialogue of the film "Until Tomorrow" by Evelyn Afnilia because this speech is very relevant to the drama genre carried by this film, where emotions and relationships between characters are the center of the story. In this film, many moments involve the characters' use of direct speech to influence each other's decisions, creating

the tension and conflict typical in dramas. For example, when the main character says, "*You have to leave now, this is our only chance!*" This dialogue not only shows the desire to direct the action but also seeks to influence the decisions of others and highlight the emotions each character faces. This directive speech not only serves to direct action, but also expresses deep emotions, such as anxiety or hope. By analyzing this kind of dialogue, researchers can explore big themes in the film, such as sacrifice, trust, and relationships between characters. So, by observing the directive speech, the researcher will understand how to analyze the dialogue in the film "*Until Tomorrow*" by Evelyn Afniia. The following reason for direct observation of the film shows the dominance of the directive where the results of the researcher's direct observation of the film "*Until Tomorrow*" are found to be many forms of speech that are requesting, commanding, suggesting, and urging, especially in emotional situations such as when the character is facing inner conflict and precarious situations.

This research aims to understand, describe, and analyze the function of Directive Speech in the Film Dialogue "*Until Tomorrow*" by Evelyn Afniia. The research problem in this title can be focused on how directive speech is used in dialogue between characters to influence or direct the actions of other parties and how this contributes to the development of characters and storylines in the film. This research aims to identify the types of directive speech actions that appear, such as commanding, ordering, begging, and giving advice. In addition, this study will also examine the differences in the use of directive speech between the primary and supporting characters, as well as their impact on the relationship between characters and the effectiveness of the communication created. Thus, this study focuses on the important role of directive speech in shaping the dynamics of stories and characters in the film "*Until Tomorrow*".

Several previous studies are considered relevant to speech action research, including research (Oktapiantama & Utomo, 2021) This discusses the act of directive speech using a theoretical and methodological approach in the film "*Keluarga Cemara*" by Yandy Laurens. The research results show that the most common speech is the act of prohibition directive speech, as many as 4 data points, and the speech that is rarely used is the act of direct speech of insistence, expectation, and swearing, where the data obtained is only 1 data point from each speech. (Murti & Nurhuda, 2019) Research also examines the act of directive speech in the novel, *Difficult Signal*, by Ika Natasya and Ernest Prakasa, or Pragmatic Studies. The study

results showed that the most common speech was the act of directive asking for 24 data, and the speech that was rarely used was the act of directive speech suggesting only 1 data. Then (Ardila & Ningsih, 2023) Also, analyze the act of directive speech in the film *Stealing Raden Saleh*. The study results showed that the most common speech that appeared was the act of directive speech commanding as many as 21 data, and the speech that was rarely used was the act of directive speech for daily and ordering, each of which consisted of 2 data. According to Yuliana, in Islamiati 2020 The branch of linguistics studies language structure externally, which is related to how a language is used in communication. This is in line with what is conveyed by the Rachel & Alber, 2023 In her research, Rachel said that language is essential in communication because communication between humans must be tailored to the interlocutor's needs to convey the message correctly.

Based on the relevant research that previous researchers have conducted. certainly have similarities and differences with this research. The research undertaken by Oktapiantama and Utomo in 2021 has similarities, namely, they both research directive speech. Meanwhile, the difference lies in the object and the theory used. The research conducted by Murti and Nurhuda in 2019 has similarities, namely, both research on directive speech acts. Meanwhile, the difference lies in the object and the theory used. Then, Ardila and Ningsih in 2023 have similarities; they both research directive speech. Meanwhile, the difference lies in the object and the theory used. In research (Saputri, 2020) Also, the action of speech in the film, *The Moon Sinks in Your Eyes*, was studied, and the researcher did not find the act of pleading. However, the researcher found five speech acts of 2 data each using the Determinant Element Sorting Technique (PUP).

This study contains several novelties in terms of the object of study, approach, and depth of analysis. The film *Until Tomorrow* by Evelyn Afniia, which is based on a true story, was chosen as an object because it has never been analyzed before in pragmatic studies, especially in directive speech. In contrast to previous research that only classified the types of speech acts in general, this study emphasizes the emotional context behind speech acts, such as inner conflict, affection, and psychological pressure between characters. In addition, this study identified seven functions of directive speech in one study object. The data was collected directly through transcripts of original conversations from the film, so the analysis results became more contextual and reflected the use of language in real-life situations.

The researcher hopes that this research will be helpful in the community, especially students, so that they can expand their horizons and knowledge and understand the messages conveyed by the film. In addition, this research can be used as a reference for studying pragmatic science.

METHOD

This form of research is qualitative research which is a research that explores a topic that will be described through analysis and supported by theory (Djiwandono & Yulianto, 2023), which is applied through the Content *analysis* method which is an in-depth discussion of the content of information written in print and mass media (Asfar, 2019). Of course, each method used has a different level of complexity with its respective paradigms, theories, and styles (Somantri, 2005). The data source in this study is from all the speeches of the film actor. The research data included speech identified in the directive speech function in the film "Until Tomorrow". The data collection technique in this study involves using listening, recording, and documentation techniques to analyze the function of directive speech in the film "Until Tomorrow". First, the listening technique is used by carefully observing the conversations in the scope of the characters in the film to identify examples of directive speech. Furthermore, the recording technique is carried out by recording in detail and systematically all forms of directive speech actions, including the context of conversations, situations, and responses from other figures. Finally, documentation techniques are applied by collecting documentation such as dialogue transcripts to support and reinforce the data that has been recorded (Djiwandono & Yulianto, 2023).

The researcher then analyzed the data to identify and interpret how the characters in the film used directive speech to convey certain emotions and meanings. This analysis helps understand the pragmatic aspects of communication in a cinematic context. According to Miles, the data that has been collected will then be analyzed based on three stages, namely: the stage of data coverage reduction, data presentation, and data verification in the form of drawing conclusions (Muliana, 2015). The triangulation technique is used to test the validity of the research. Moleong revealed that data triangulation involves comparing or evaluating data through the application of sources other than the data itself (Moleong, 2017).

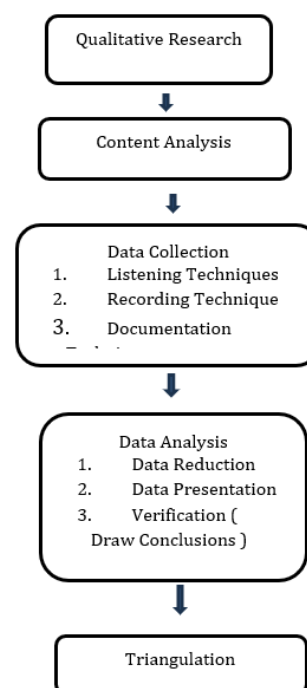


Figure 1. Research Process

RESULTS AND DISCUSSION

Result

The discussion presented in this section is about the type of non-directive speech in the film Until Tomorrow. Based on the findings of the Until Tomorrow Film that the researcher conducted, the data that the researcher obtained were as follows:

Table 1. The number of S&P	
Directed Speech	Sum
Command	14
Order	4
Apply	0
Advice	6
Invite	6
Melarang	3
Request	5
Total	38

Discussion

Command directive speech

A commandment is a word that tells you to do something.

Context 1

In a romantic atmosphere in a café at night where Hakka prepares a surprise to propose to Sarah, the café waitress helps them to provide them with a seat and serves them by providing them with a food menu (Duration 4 Minutes 44 Seconds).

Pelayan cafe : "Silahkan menunya, kalau udah mau pesan tinggal panggil saya yaa." (2)

Hakka : "Terimakasih banyak Mbak yaa."

Cafe waitress : *"Please send me the menu. If you want to order, just call me."* (2)
 Hakka : *"Thank you very much, Mbak."*

Based on data 2 in this conversation, it includes direct command speech and direct speech. This can be seen from the conversation between the café server and Hakka. It can be seen from the café waiter's remark, "Please, the menu." In this sentence, the waiter leaves Hakka as a café visitor to see the menu. *"If you want to order, just call me." This saying provides information and contains elements of an order for Hakka to call a server if he is ready to order. This speech act is direct because it provides clarity and precision in communication. The server does not use figurative language or ambiguous phrases, so customers can easily understand what is expected of them and what is delivered in a friendly and polite tone by the service norms in a café. The waiter uses relaxed word choices such as "please" and "just call me yaa" to create a familiar and comfortable atmosphere for customers that directly directs Hakka to follow the advice. By the context of the problem, data 2 includes the function of the directive speech act of the command where, in the act of directive speech the speaker's command expresses its intention so that the speech partner responds to the desire expressed by the speaker as a reason to act (Rahima & Yulisa, 2022).*

Context 2

A romantic atmosphere occurs in a café at night, where Hakka prepares a surprise to propose to Sarah. As usual, when Sarah sees live music, Sarah orders Hakka to sing in front of the stage, but because Hakka wants to surprise Sarah, Hakka pretends to refuse Sarah's command to sing (Duration 05 Minutes 05 Seconds).

Penyanyi : *"Mungkin ada yang mau nyanyi kedepan?"*
 Sarah : *"Nyanyi yaa (sambil melirik Hakka)".* (3)
 Hakka : *"Enggak , aku tu gak level nyanyi di tempat begini (pura-pura menolak)."*
 Sarah : *"Jadi kamu level nyanyinya di tempat mana ?"*
 Hakka : *"Tidak dimanapun , aku emang gak mau nyanyi, noo."*
 Sarah : *"(tunjuk tangan) ini mas nya mau nyanyi."*
 Penyanyi : *"oh oke masnya , silahkan."* (5)
 Hakka : *(berbisik dengan penyanyi)*
 Penyanyi : *"Oke langsung saja kita sambut, Hakka."*

Singer : *"Maybe anyone wants to sing in the future?"*
 Sarah : *"Sing yaa (while glancing at Hakka)".* (3)
 Hakka : *"No, I am not at the level of singing in this place (pretending to refuse)."*
 Sarah : *"So where are you singing?"*
 Hakka : *"No, I do not want to sing, noo."*
 Sarah : *"(show her hand) This is how much she wants to sing."*
 Singer : *"Oh, okay, masnya, please."* (5)
 Hakka : *(whispers with singer)*
 Singer : *"Okay, let us just welcome it, Hakka."*

Based on data 3, this conversation's analysis included the command's speech actions. In the conversation, Sarah uses directive speech as an indirect command by saying, "Sing yaa," while glancing at Hakka, who gestures to indicate her hope that Hakka will sing for her. However, Hakka pretended to refuse the request because he did not feel it was appropriate to sing in such a place and insisted that he did not want to sing anywhere. Hakka's refusal is just a pretense, so Sarah does not realize that Hakka wants to give a surprise. In data 5, where the singer says "oh okay masnya, please," this shows that Sarah's speech act has succeeded in achieving its goal: to make Hakka sing. In the dialogue, with a direct and spontaneous speech, the singer said "please" as the singer ordered Hakka to sing on stage. These interactions reflect the dynamics of communication in which commands are always followed, depending on the response and desire of the party receiving the command. By the context of the problem, data 2 includes the function of the directive speech act of command, where, in the act of directive speech, the speaker expresses his intention so that the speech partner responds to the desire expressed by the speaker as a reason to act. (Rahima & Yulisa, 2022).

Directing Speech Ordering

This speech act is a speech made by the speaker to another person to order something. The object ordered is diverse; for example, it is a message that wants to be conveyed or is used in other contexts, such as booking a place and ordering goods.

Context 1

The situation of anger carried out by consumers towards Rena in the morning at the Sarah Rena Cake Shop said that the cupcakes were gone, even though the consumer wanted to order the cupcake for street children the next day (Duration 36 Minutes 10 Seconds).

Konsumen : "Saya pesan 500 cupcake ya buat besok dibagiin ke anak jalanan. " (23)

Rena : "Maaf, cupcakenya sudah habis."

Konsumen : "Loh kenapa, kok bisa habis? saya itu pesan 500 cupcake! kamu gak percaya? kamu kira saya bohong?"

Consumer : "I ordered 500 cupcakes for tomorrow to be distributed to street children. " (23)

Rena : "Sorry, the cupcake is gone."

Consumer : "Why, how can it run out? I ordered 500 cupcakes! Don't you believe me? Do you think I am lying?"

Based on data 23, directive speech actions are used by consumers to reflect the function of ordering as well as express anger and disappointment. In this context, the consumer wants to order 500 cupcakes directly with a clear purpose: to distribute them to street children. The first sentence of the consumer, "*I ordered 500 cupcakes for tomorrow to be distributed to street children,*" shows his firm and direct intention. He not only expresses his wishes but also provides a specific context regarding the purpose of the order, which adds emotional and moral weight. Rena's response, "Sorry, the cupcake is out," indicates that she cannot fulfill the request. Consumers questioned in a tone, "*Why, how did it run out?*" This shows that he feels entitled to his message. In the sentence "*I ordered 500 cupcakes,*" the consumer confirms the order he wants. This confirms the consumer's desire to have certainty about their order and illustrates the emotional distress in the form of accusations that Rena doubts the consumer's ability to pay, as seen in the sentence "*You cannot believe I can pay?*" In this speech, consumers indirectly urge Rena to explain or solve a situation that does not meet their expectations. To order means to give a message or order something. The speech of ordering is put forward to give a message to others as a *nesihat* and buy something they want (Lyswidia Andriarsih & Kanti Budiasih, 2020). This suggests that the act of ordering speech in such situations serves not only as a demand for goods but also as a means of expressing claims of truth and validating social status or financial ability.

Context 2

The warm atmosphere of the conversation between Hakka and Grandma Sarah, which discusses Grandma's sadness about Sarah's condition, which is declining day by day, but Sarah remains firm about the illness she experienced.

Grandma ordered Hakka to leave Sarah for him to care for (Duration 42 Minutes 22 Seconds).

Nenek : "Dia yang selalu berusaha menunjukkan bahwa dia oke, tidak usah khawarikan tentang dia. Dari kecil tidak berubah jaga dia ya Hakka, hidup dia sudah terlalu berat nenek titip dia ya Hakka. " (25)

Hakka : "Yaa nek."

Grandma : "He who always tries to show that he is okay, do not tell me about him. From a young age, I did not change *to take care of him, Hakka,* his life was too hard, *my grandmother left him, Hakka.* " (25)

Hakka : "Yaa nek."

Based on data 25, a directive speech act is used during a conversation between Grandma and Hakka, reflecting the directive speech act of ordering. In this context, the grandmother explicitly tells the Hakka to care for someone who seems to have a heavy burden in life. Grandma's sentence, "He who always tries to show that he is okay, do not worry about him. From a young age, do not change, *take care of him, Hakka,* his life is too hard, *grandma leaves him, Hakka,*" showing his concern and affection for Sarah, while emphasizing the responsibility that Hakka must carry. In this context, direct speech is used because sentences such as "take care of him ya Hakka" and "grandma titua dia ya Hakka" indicate a clear and direct request, where the grandmother does not use figurative language or ambiguous expressions.

To order means to give a message or order something. The speech of ordering is put forward to give a message to others as a *nesihat* and buy something they want (Lyswidia Andriarsih & Kanti Budiasih, 2020). As a directive speech, this speech aims to direct the Hakka to care for Sarah, whom Grandma describes as a tough figure despite her deteriorating condition. Grandma strengthens by giving emotional reasons, namely the hardship of life that Sarah has lived, so that it creates an impression of deep concern. Hakka's response in the form of "yaa nek" shows acceptance of the message, confirming the success of the directive in achieving its goals. This conversation's warm and emotional atmosphere reinforces Grandma's intensity as a form of affection for Sarah and her trust in Hakka.

Acting directive to ask

The act of direct pleading is a form of communication that aims to ask for something from the speech partner, where the speaker tries to

influence the action in a polite and considerate way, each of these actions has an agreement made by the speaker so that a decision is created that the speech partner wants such as the speaker's expectations for a new decision. According to (Dewi & Rohmah, 2023) The act of pleading is asking very, humbly, and clearly when expressing a strong desire conveyed by the speaker to the speech partner.

However, based on the results of the analysis carried out by the author in the film *Until Tomorrow* by Evellyn Afnilia, no act of direct speech was found to apply. This indicates that in the film, there are no expressions of the speaker that clearly show a polite and humble request to the speaking partner. This absence of speech can be caused by the context of dialogue that is more dominant in other directives, such as orders, prohibitions, or suggestions, rather than directives of application.

Speech Directness of Giving Advice

Giving advice is the speech delivered by the speaker to advise the speaking partner for the good of the speaking partner and the common good.

Context 1

It was a pleasant situation during the day as Hakka and Sarah prepared for their wedding with the wedding organizer team at Sarah's Cake Shop. From several predetermined choices, Sarah advised on the desired concept (Duration: 14 Minutes, 21 Seconds).

- Hakka : *"Ini kamu udah yakin enggak ? mau disitu dan begitu konsepnya."*
- Sarah : *"Tempatnya udah bagus banget, terus keren banget apalagi kalau ditambah 1000 Bunga." (10).*
- Hakka : *"Are you sure of this? Want to be there, and that is the concept."*
- Sarah : *"The place is already perfect, it is still really cool, especially if you add 1000 flowers." (10).*

Based on the data, these 10 conversations are included in the function of directive speech to give advice. In the conversation, the directive suggested that it lay in Sarah's statement that *"Especially if you add 1000 flowers,"* this statement provided input on the concept of their wedding event. Sarah suggested adding decorative elements in the form of 1000 flowers to beautify a place that is already considered good and cool. The contextual meaning of this speech reflects Sarah's desire to enhance the event's atmosphere through significant aesthetic additions. The advice shows Sarah's personal preferences and collaborative

efforts to ensure the best possible outcome in wedding preparations. In this case, Sarah plays an active role in decision-making by providing constructive input on the concept that has been designed. The act of giving advice is a speech act that advises the speaker to do something good, according to the speaker, for the speaker and the speaker himself (Efitriani Andala Sari et al., 2023).

This dialogue creates effective communication between Hakka and Sarah, where both parties can express their thoughts and feelings directly. There is no use of figurative language or implied expressions so that these interactions can be categorized as direct speech.

Context 2

The situation was panicked when Sarah was taken to the hospital due to the time of day at Sarah's cake shop. Sarah fainted and experienced the pain she had suffered (Duration 15 Minutes 57 Seconds).

- Dokter : *"Tekanan darah mbak sarah agak rendah sedikit saja yang lainnya bagus, semuanya normal mungkin hanya kecapekan saja lagi banyak aktivitas ya akhir akhir ini ?"*
- Haka : *"Iya dok memang lagi sibuk banget ya sekarang."*
- Dokter : *"Sibuk boleh, istirahat juga harus cukup." (12)*
- Doctor : *"Sarah's blood pressure is a bit low, just a little bit of everything else, everything is normal, maybe just tired and much activity, right?"*
- Pros : *"Doc has been very busy now."*
- Doctor : *"Busy is fine, rest should also be enough." (12)*

Based on data 12, a directive speech act suggests it can be seen in the doctor's statement that says, *"Busy is okay, rest must also be enough."* This sentence contains the function of advising Sarah to maintain a balance between activity and rest. As medical authorities, doctors use this advice to emphasize the importance of rest to prevent Sarah's health condition from worsening due to fatigue. This act of speech is carried out persuasively, not coercively, hoping that Sarah will realize the importance of maintaining a balanced lifestyle. This is relevant given the context of a situation in which Sarah had previously fainted, so the suggestion serves as a preventive measure. The act of directive speech is the act of speaking that advises the speaker to do something good

according to the speaker, for the speaker, and the speaker himself (Efitriani Andala Sari et al., 2023).

This dialogue creates effective and transparent communication between the doctor, Sarah, and Haka. There is no use of figurative language or ambiguous expressions so that these interactions can be categorized as direct speech. This shows the professional dynamics in a medical context, where doctors provide clear information and advice, while Haka and Sarah respond with understanding and acknowledgment of the situation.

Directive speech act invites

The act of inviting speech is the speech delivered by the speaker, which aims to encourage the speech partner to do something together.

Context 1

A romantic atmosphere occurs in a café at night, where Hakka prepares a surprise to propose to Sarah. The café waiter invited them to sit down (Duration 04 Minutes 38 Seconds).

Pelayan cafe : "Permisi, untuk berapa orang?"

Hakka : "2 orang."

Pelayan cafe : "Oke, mari ikuti saya." (1)

Cafe waitress : "Excuse me, how many people are there?"

Hakka : "2 people."

Cafe waitress : "Okay, let us follow me." (1)

Based on data 1 in the conversation, there was a directive speech act that invited the café waiter to do when saying, "*Okay, come follow me.*" This speech was a form of invitation with the intention that Hakka and Sarah follow the waiter to the seat that had been prepared. The function of this directive is to guide the client politely, using the word "let," which is persuasive and friendly. The context shows a formal interaction in a public service environment, where the waiter has a role to provide the best service while creating a comfortable atmosphere and supporting the romantic experience that the Hakka has planned. According to (Dewi & Rohmah, 2023) The act of speech invitation arouses the opponent's heart to take action. The act of inviting speech is the same as the act of telling to take joint actions between the speaker and the speech partner.

This dialogue provides explicit instructions and creates a friendly and welcoming atmosphere. Overall, this dialogue creates a simple but effective interaction between the café waiter and the Hakka. There is no use of figurative language or implied expressions so that these interactions can be

categorized as direct speech. This reflects the norms of good communication in the service context, where the waiter provides information and instructions in a clear and easy-to-understand way.

Context 2

A romantic atmosphere occurs in a café at night, where Hakka prepares a surprise to propose to Sarah. Moreover, when the time they were waiting for arrived, Hakka proposed to Sarah and invited Sarah to marry him (Duraso 10 Minutes 11 Seconds).

Hakka : "Sarah Adarah Nadiah, maukah kamu jadikan aku laki-laki yang paling bahagia di muka bumi?" (sambil berlutut dan memperlihatkan sebuah cincin di hadapan Sarah) (7)

Sarah : (mengangguk) "iya aku mau."

Hakka : "Sarah Adarah Nadiah, will you make me the happiest man on earth?" (while kneeling and showing a ring in front of Sarah) (7)

Sarah : (nods) "Yes, I do."

Based on data 7 in the conversation, there was a directive speech act of invitation. In the form of saying, "*Will you make me the happiest man on earth?*" to invite Sarah to agree to an invitation to marry him. The directive function in this case can be seen from the way Hakka implicitly provides a strong emotional impulse, creating an atmosphere that supports Sarah in providing the expected answer. The speech contained a formal invitation and featured expressions of love, hope, and commitment, demonstrating Hakka's personal interest in Sarah's answer. In this way, the act of speech influences Sarah's actions based on their emotional relationship, so that the invitation feels more personal and romantic. According to (Dewi & Rohmah, 2023) The act of speech invitation arouses the opponent's heart to take action. The act of inviting speech is the same as the act of telling to take joint actions between the speaker and the speech partner.

This dialogue between Hakka and Sarah can be categorized as direct speech because what they say is conveyed clearly and directly, reflecting their feelings and intentions without any ambiguity. Hakka revealed a particular invitation when he asked Sarah, "Sarah Adarah Nadiah, will you make me the happiest man on earth?" By kneeling and showing the ring, Hakka added a deep emotional feel, confirming the seriousness of his intentions.

On the other hand, Sarah's response in the form of a nod and a "yes, I want" is also a direct and

clear expression, showing her approval without hesitation. There is no difference between what is said and the intention to be conveyed, so the communication between them goes very well. The simplicity and clarity of this dialogue confirm that this interaction is direct speech, where both can express their feelings and desires openly without any hidden meaning.

Prohibiting directive speech

The act of forbidding speech is the act of speech conveyed by the speaker not to allow the speech partner to do what he says.

Context 1

The panic situation felt by Hakka as Sarah's partner, who saw Sarah experiencing a situation of falling anxiety. Hakka instructs Sarah to care for her health and not be too hard on her cake shop (Duration 16 Minutes 18 Seconds).

- Hakka : *"Kan aku udah bilang , kamu kalau di toko jangan diforsir."*(14)
- Sarah : *"Iyaa ay."*
- Hakka : *"I told you, if you are in the store, you should not be forced."* (14)
- Sarah : *"They are."*

Based on data 14 in the conversation, Hakka prohibited directive speech by prohibiting Sarah from maintaining health and not pushing herself too hard while working in the store. In this dialogue, the word "Do not" means that Sarah is prohibited from doing her work excessively. This act of speech reminds Sarah not to work too hard, as it can damage her health, which can be seen from Hakka's concern for Sarah's condition, as she is not feeling well. Forbidding is a type of directive speech that has the intention of preventing the opponent from doing things that the speaker prohibits (Bidya Astara et al., 2024). The sentence *"I told you, if you are in the store, do not be forced"* shows that Hakka has given a ban before, but now reaffirms that Sarah should pay more attention to her body condition. Through this prohibition, Hakka shows care and goodwill so that Sarah does not experience further problems with her health.

This dialogue between Hakka and Sarah falls under the category of direct speech. Hakka explicitly conveyed a message to Sarah with a clear and firm sentence, "I told you, if you are in the store, do not be forced." In this statement, Hakka does not use figurative language; he directly reminds Sarah not to push herself while working in the store. Sarah's response, "Iyaa ay," was also a direct expression, showing that she was listening to and

understanding the Hakka's advice. Thus, communication between the two occurs transparently and effectively, without any additional interpretations required. This speech reflects a close and caring relationship in which Hakka seeks to protect Sarah from exhaustion, and Sarah shows that she appreciates Hakka's attention.

Context 2

Sarah felt panicky during the day when she was about to place her cupcake order, and suddenly felt nauseated. Sarah felt she was consuming the wrong food, so Rena, her co-worker, forbade Sarah from eating carelessly (Duration 46 Minutes 07 Seconds).

- Sarah : *"Kok tiba tiba gua mual yaa. Apa gua salah makan ?"*
- Rena : *"Nah tuh kan , makanya kalau makan jangan sembarangan!"* (26)
- Sarah : *"Why did I suddenly get nauseated. Is the cave eating wrong?"*
- Rena : *"Well, that is right, so if you do not eat carelessly!"* (26)

Based on data 26, there is a function of prohibiting directive speech. Rena prohibited directive speech to warn Sarah not to consume food carelessly. Forbidding is a type of directive speech that intends to prevent the opponent from doing things the speaker prohibits. (Bidya Astara et al., 2024). This act of speech is seen in the word *"do not,"* which contains the intention to prohibit and at the same time remind Sarah to be more careful in choosing or controlling the food consumed. Rena seems to indicate that the nausea felt by Sarah could be caused by negligence in eating food; thus, she is expected to pay more attention to her diet in the future. Prohibition serves to prevent bigger problems or recurrence in the future.

The dialogue between Sarah and Rena is included in the category of direct speech. Sarah clearly expressed her feelings with the sentence, "Why is it that I suddenly feel nauseous? What did I eat wrong?" which showed his discomfort and looked for an explanation. These sayings have no hidden meanings, so they are easy to understand. Rena responded, "Well, that is right, that is why if you eat carelessly!" which is also a direct and firm statement. Rena advised in a slightly critical tone, but remained clear in conveying her message. Both communicate straightforwardly, without any ambiguity, so this dialogue can be categorized as direct speech that effectively conveys prohibitions and advice.

Acting in a directive to ask

The speaker uses this speech act to ask the speech partner to do something. Usually, the sentence asking will be heard firmly and directly by the opponent.

Context 1

The atmosphere during the day when Sarah visits Hakka's house to want to cancel her marriage with Hakka, because Sarah feels that with her age that they have to get used to living their respective lives, Hakka is surprised to hear Sarah's words and asks that Sarah not cancel her marriage (Duration 01 Hours 12 Minutes 12 Seconds).

Sarah : "Awal nya aku kira kita akan bisa lanjut menikah , sepertinya kita tidak bisa melanjutkan pernikahan ini."

Hakka : "Yang, tolong lah jangan begini dong kita kan selalu bisa selesaikan semuanya baik-baik. "(33)

Sarah : "At first, I thought we would be able to continue our marriage, but it seems like we cannot continue this marriage."

Hakka : "Yang, *please* do not do this, we can always solve everything well. " (33)

Based on data 33, there is a function of directive speech to request, because Sarah suddenly came to Hakka's house to say that she wanted to cancel her marriage with Hakka because she felt that her life was not long. Hakka had to get used to living without Sarah. Hakka is shocked by Sarah's statement that outright annuls their marriage, and at that very moment, Hakka asks that Sarah not annul their marriage. Hakka uses the word "*help*" to indicate a spontaneous request that Sarah not proceed with her decision to annul her marriage to Hakka. This speech serves as a request to maintain the relationship and find a way out of a difficult situation. (Prayitno, 2017) Stating that direct speech of the request includes hoping the speech partner can fulfil something requested. The phrase in the sentence "*we can always solve everything well*" shows Hakka convincing Sarah that there is a solution to the problem they are facing.

This dialogue between Sarah and Hakka is included in the category of direct speech. Sarah firmly expressed her doubts about the future of their marriage. She hoped they could proceed with the marriage, but now she feels it is impossible. This statement shows his profound feelings and that he is considering a big decision.

Hakka then responds hopefully, asking Sarah not to behave like that. He reminded them

that they can always solve problems well. Hakka's speech shows his desire to maintain their relationship and find a solution. This dialogue reflects open and honest communication between the two, where each can express their feelings and expectations clearly.

Context 2

The atmosphere of panic occurred at night after Sarah came home from the hospital. Sarah goes to Hakka's office to see Hakka and tells her that Sarah has a long-standing illness, and Hakka does not accept it and begs to see another doctor (Duration 22 Minutes 18 Seconds).

Haka : "Dia nggak bisa begitu saja ngeklaim masa hidup orang dia bukan tuhan, *please* ya kita cari dokter yang lain, aku yang cariin deh *please*." (18)

Sarah : "Aku tahu ini berat ay, tapi ini kenyataannya kan aku harus terima, kamu harus terima."

Haka : "He cannot just claim that the life of a person is not a god, *please* let us find another doctor, I am the one who finds it, *please*." (18)

Sarah : "I know it is hard, but this is the reality I have to accept, you have to accept it."

Based on data 18, a directive speech act was asked because Hakka expressed the request with the sentence "*please, yes, let us find another doctor, I am the one who is looking for please*." The word "*please*," which means "*please*," is repeated twice, indicating that the Hakka sought to ask politely and urgently. He wanted to convince Sarah to consider other alternatives in the diagnosis he received. (Prayitno, 2017) Stating that direct speech of the request includes hoping the speech partner can fulfil something requested. In this case, Hakka shows dissatisfaction with the situation at hand, which is evident in the sentence "*He cannot just claim people's lifespan, he is not a god!*" Hakka expressed his concern about the doctor's decision. This shows that Hakka cares deeply about Sarah and wants to protect her from decisions that he considers unfair.

This dialogue between Hakka and Sarah falls under the category of direct speech. This can be seen from the way they communicate clearly and firmly. Hakka directly conveyed his opinion on their situation in straightforward sentences with no hidden meaning, showing his dissatisfaction and desire to find alternative solutions. On the other hand, Sarah also spoke clearly when she admitted

that their situation was challenging and had to be accepted. This speech reflects honesty and openness in their communication. Both convey their feelings and opinions without using figurative language or ambiguous expressions, so this dialogue can be categorized as direct speech that effectively expresses their thoughts and emotions. Based on Table 1, it was found that the most dominant type of directive speech in the film *Until Tomorrow* was a command, with a total of 14 speeches. This shows that in the film's storyline, characters often use a firm form of speech to direct the actions of other characters. The emotional situations and intense conflict pressures in this drama film reinforce the use of the command rather than the more subtle form of plea or invitation.

These findings reinforce Searle's assertion in the study (Budiman, 2016) that directive speech has illocutionary power, from soft forms such as pleading and suggesting, to firm forms such as ruling and prohibiting. In the context of this film, the firm form appears more because it concerns the urgency and condition of the character who faces a critical situation, such as illness or time constraints. When compared to research (Oktapiantama & Utomo, 2021), which discusses the act of directive speech using a theoretical and methodological approach in the film "Keluarga Cemara" by Yandy Laurens. The study results show that the most common speech that appears is the act of prohibition directive speech, as seen in 4 data points, and speech that is rarely used is the act of speech directive insistence, which is found to have more subtle variations. This shows that genre and social context in films greatly influence the form of directives. Theoretically, the results of this study support the pragmatic concept that the use of language is not only influenced by lexical meaning but also by social context and relationships between speakers (George Yule, 2006) And practically, these results can be used in language learning, mainly to show how speech forms are used in realistic and emotional contexts such as in film media.

CONCLUSION

The film focuses on situations full of emotional stress and conflict, such as difficult decisions or urgent responsibilities. In this context, the use of directive speech becomes very relevant. This suggests that movie characters are more likely to use commands rather than more subtle requests. The use of these commands reflects an assertiveness, authority, or urgency in their communication, which is often necessary in situations that demand quick action or clear decisions.

Thus, it can be concluded that in films full of emotions and conflicts, characters prefer to communicate directly and decisively. This creates an interesting dynamic, where the audience can feel the intensity of the characters' situation. In addition, the dominant use of command also reflects the characteristics of relationships between characters that may be fraught with tension, where quick decisions and actions become crucial to overcome existing problems.

Based on the results of this study, there was no direct act of pleading speech in the film *Until Tomorrow*, it is recommended to conduct further research with film objects that have different situations and genres, such as romantic drama films, family films, or films with a calmer family feel and are not dominant in conflict, this is recommended to have a diversity of speech acts, Especially the form of request that usually appears in personal, warm and non-stressful interactions.

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