Directive Speech Act in Moluccan Children Traditional Game Songs in Maluku

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Abstract

Up to the present time, there are still many children games played with their respective accompanying songs by young children in Maluku. The lyrics of these children songs can be categorized as one form of texts that can be analyzed in terms of language aspects. This paper discusses directive speech acts contained in the children songs-attached games in Maluku. The purpose of this paper is to describe the various acts of directive speech, the social-cultural context that embodies it, and the level of politeness they may carry. The approach used was pragmatic approach, specifically the framework of speech act theory. The data used in this study was children songs in Ambon-Maluku, both oral and written data containing directive statements. Data analysis was done by interpreting, making inferences, and presenting it in the form of descriptive analysis. Descriptive analysis is intended to describe, provide an overview and identify the relationship between the phenomena being studied. The directive act of speech contained in the children game songs in Maluku can be categorized as direct or indirect. The direct way of directive speech acts is used for requesting, ordering, inviting, and forbidding, while the indirect way is preferred than imperative mode by using interrogative sentence, news report, and a particular request statement. Thus, through this analysis, we may come to an understanding of the dynamics of socio-cultural realm that underlies the presence of children game traditions in Maluku.

I. Introduction

Songs in children's games, especially in traditional context are universal with no exception found also in the cultural wealth, particularly in oral traditions in Maluku Province. Although many of Maluku children's games are quite alarmingly decreased, their existence can still be tracked and recognized. Generally, the songs in the Moluccan children's play use Ambonese Malay dialect which has become a vernacular in all regions of Maluku and North Maluku.

Children games are part of tradition or can be said as form of a folklore. Furthermore, songs in children's games can be calssified as oral folklore. According to Danandjaya (2007: 146-167), one character of folksong is that it is commonly known and sang by the entire people of a particular society and equally has balanced power in terms of its lyrics and the rhythm. The actual folksongs are divided into several types, one of which is the type which has functioning features. It is so called functioning songs because both the lyrics and the song match the rhythm of special activities in human life in a particular social and cultural context. The functioning song is then divided into several subcategories, namely the '*kelonan*' song

(*lullaby*), working song and gaming song (play song). The children game songs can be grouped in the subcategory of game song, in which the song has a rhythm of joy and funny words and are always associated with the playing game or competing game.

Game is an activity carried out voluntarily without coercion or pressure from outside parties as stated by Hurlock (in Kurniawan, 2011: 2). This is also confirmed by Macintyre (2010: 1) who maintained that all children have time to play and learn to discover the value of life around them. Play must be a pleasant situation, not in a hustle, while it can develop the children desires, ideas, and ideals. Through games, children will become more confident, independent, able to use their imagination, learn to control their bodies, and develop their intellectual, social and emotional abilities.

Based on the above understanding, Goldenson, Hetherington, and Park (in Macintyre, 2010: 6) offer several play functions that will be obtained by children:

1) Mimicking what is usually done by adults;
2) Performing various roles that exist in real life;
3) Reflecting relationships in the family and real life experiences;
4) Channeling strong feelings;
5) Releasing an unacceptable urge to bear;
6) Playing-back the past usual routines;
7) Reflecting growth;
8) Solving problems and applying alternatives to the problems;
9) Facilitating the child's cognitive development;
10) Investigating the environment, studying, and learning to deal with it; and
11) Increasing social development.

So, it can be concluded that the function of the game are: 1) maintaining balance, 2) internalizing various experiences gained from daily life, 3) anticipating the role that will be enacted in the future, 4) perfecting the skills learned, 5) perfecting problem solving skills, and 6) improving relationships with peers.

Traditional games come from the cultural environment of a society. Games and toys are very closely related to a child psychology and positively affect the child's cognitive development. Traditional games usually played by children and adults in reflecting harmonious relationships with the nature while at the same time increases children's creativity, for example learning how to make tools used during play that are made from materials naturally available in their surroundings.

Games that commonly played by children in Ambon are categorized into traditional games and creativity games created by adults. Traditional games is related to the environment and daily habits in the family. The game is played in groups while singing songs such as *Lemon Nipis, Pata-Pata, Balumpa Tali, Benteng, Beta Kaya-Kaya, Leng Kali Leng, Tuan Dosi, Brangko Cincin, Sa Piring Dua Piring, Tumbu Balanga, Toki Gaba-Gaba, Skola Batu, Tola Bambu, Tarompa, Booi, Kuda Banjir, Kurung Ayam, Asen (block).* Beside collective play, the games are played individually as in, *Kaki Kuda, Kacong, Katri, Apiong, Beklen, Enggo Lari/Basambunyi, Congka, Gici-Gici Rok, Gici-Gici Bulan, Lari Batu, Pakal, Cucu Idong, Kepler, Unju-Unju Kaki, Lipity, dan Mata Buta.* Generally the name of the game also indicates the song title. For example, if the name of the game is *Lemon nipis,* the title of the song will be also "*lemon nipis* ". Likewise, diction in the lyrics of many songs uses unusual poetic forms. In this article, only several types of children's games were taken for analyses as they were considered suitable for representing directive speech acts.

If we look at the fact that occurs in language communication, including songs, then linguistic expressions cannot simply be explained by analyzing their structure, but also need

information about contexts outside the linguistic expression itself. For example, imperative sentences in children's play songs are not always delivered as commands, but also in the form of interrogative sentences.

In accordance to its functions and correlational situation, conventionally, linguistic expression in a speech can be divided into statements, interrogative sentence, and imperative sentences (Ramlan, 2005: 26-43; Rahardi, 2005: 78-80). Formally, these sentences are characterized by certain intonation and linguistic forms. For example, a statement is characterized by statement intonation that ends in a low tone, has informative function, and it expects the responses that come as a sign of agreement, such as head-nodding that is often followed by interrogative "yes" which is characterized by raising intonation of a question that ends in an inflated tone, use question marks and question words, along with their function to ask questions about something; while imperative sentences are those which expect responses in the form of actions taken by the interlocutor, which are characterized by the intonation of commands and the use of imperative words.

The present article identifies a variety of direct speech acts in songs found in many traditional children games in Maluku. Data were collected from games verbally produced during the games in the field and also from written references. To explain this phenomenon, the analysis carried out is not only limited to the sentence structure in the game song, but also to the context that supports the singing of the game, namely by using a pragmatic approach.

According to Levinson (1983:9), pragmatics is a field of study that analyzes correlations between languages with contexts that are grammatical or codified in the structure of language. Leech (1983: 13-14) states that such a context can be called the context of a speech situation. The situation context of a speech includes aspects of the speaker and the interlocutor, the context of the speech, the purpose of the speech, the speech as a form of action or activity, and the speech as a product of the verbal process.

Austin (1975: 94-108) states that in pragmatic analysis, there are three known types of speech acts: locutions act, illocutionary act, and per locution act. Locution act is the act of forming a lingual configuration with the meaning of words used following its syntactic rules, the illocutionary act is a speech act that is related to the purpose of a speech, while the per locution act is a speech act related to the effect, impact, or influence caused by the speech. Among these three variations, the illocutionary act is the most difficult one to understand because first, we need to consider who is the speaker, who is the interlocutor, where, when, and what is the situation, when the speech occurs, and so on (Wijana, 1996: 18 -19).

Searle (in Winarti, et al., 2015: 307) classifies these illocutionary actions into five categories: declarative, decisive, commissive, expressive, and directive. **The directive speech act is the speech act used by the speaker to express their intentions, desires, or hopes which can be a reason for the interlocutor to make the happen**. Usually, actors of speech acts consider several aspects in using this type of speech act, for example the configuration chosen, the function of each configuration, and the context of speech, including linguistic contexts and non-lingual contexts which are an overview of the situation when directive speech is spoken. The use of directive speech acts cannot be separated from politeness in speaking.

II. Review of Literature

Levinson [1983, pp.9] in his book entitled "Pragmatics" provides limitation for the notion, "pragmatics is the study of those relations between language and context that are

grammaticalized, or encoded in the structure of a language". Pragmatics is a language study that studies the relationship between language and its context. There are two types of contexts, which are social and societal contexts. Social context is a context arises as a result of interaction between community members in a particular social and cultural society. (Supriadi, 2020).

2.1 Direct directive speech act
a. Imperative
The form of direct speech which is imperative here is intended as an expression of the speaker to command or prohibit the interlocutor. The expressions used in this imperative form are characterized by strict and direct nuance

b. Imperative with Warnings
The imperative form with a warning in directive speech acts is actually the same as the previous imperative form, which means that it is pronounced with the intention of ordering or prohibiting in a straightforward and decisive manner. The difference lies in the existence of a warning. Warnings here are defined as suggestions (reprimands and so on) for warnings (Dictionary Drafting Team, 1991: 379).

2.2 Indirect directive speech act
Indirect speech acts can also be found in the form of traditional Maluku children's games. In contrast to the direct directive speech acts that are conventionally marked by certain syntactic markers, indirect directive speech acts do not transparently state commands, restrictions, or invitations to interlocutors. Indirect directive orders are deliberately made in the form of sentence statements that do not indicate an absolute way. The elimination of syntactic forms that signify commands/imperatives results from the intent of the speaker, for example to reduce the strength of the contents of the directive speech. By lowering the power of directive content, the other person is expected to be influenced without feeling compelled to do something, so that they are more willing to do orders.

III. Discussion

The directive speech can be expressed directly or indirectly. Direct expressions can be used to govern and invite, whereas indirect expressions are used in situations that do not have a commanding meaning, namely sentence statements, sentences that state obligations, and questions. The use of direct speech acts generally do not have the value of politeness because they tend to still contain elements of coercion, have no effort to obscure the form of orders, and show the superiority of the speakers. The use of speech act cannot be indirectly seen as an attempt to obscure orders that encourages the interlocutors to respond to a command.

3.1. Direct directive speech act
a. Imperative
The form of direct speech which is imperative here is intended as an expression of the speaker to command or prohibit the interlocutor. The expressions used in this imperative form are characterized by strict and direct nuance. In relation to the socio-cultural context in Maluku, the imperative form conveyed has its own characteristics, especially in children's play. The following are examples.

    (1) Enggo lari / Enggo Raja / Enggo Basambunyi
       Satu cari tampa

Dua basambunyi
Tiga grak, 1, 2, 3, 4, 5 (counting to the specified limit)

Enggo Lari, Enggo Raja or *Enggo Basambunyi* is the name of the traditional children game in Maluku to play "*petak umpet*" (Java language) or hide and seek. In fact, *hide and seek* is a common children game in all regions in Indonesia with the name slightly different from region to region where it is played. *Enggo Lari / Enggo Raja/ Enggo Basambunyi* is played the same way as it is in most places. The game is played by more than two people and there is one person who will be the guardian of *enggo*. *Enggo* is the point where the guard will close his eyes and keep that point from being touched by other players who are to hide. He must keep the point safeguarded until he is able to find all the players who are hiding. When the guard manages to find one of the hiding players, he will shout "ENGGO" as a sign that the player has been defeated and must come out of hiding places, while the player who has been found can still win if he can run quickly to touch Enggo before being touched by the guard. Players who have been lost/found can still survive if there are other players who can take *Enggo* from the guard by shouting "ENGGO".

The song *enggo lari* that is sung in the game has a text that has mandatory lyrics. A command or instruction is usually given before starting an activity or in this case a game to inform the participants about the rule and regulation they are expected to perform. The command or instruction is usually contains the steps or procedure to follow by a group of people or individuals to ensure the game is played correctly.

A player will be a guard who sings the song "*Enggo Lari*" with the explanation of the lyrics per line as follows:

- *satu cari tampa*: describes how the player should immediately seek out and take a position in a particular hiding place;
- *dua basambunyi*: describes a place or position that cannot be easily known by others ;
- *tiga grak, 1,2,3,4,5 ...* : assert that in the count of one to five, the position of the players should have been in their respective hiding places. After that, the player (guard) who was giving the order must then try to look for the other players.

Form of commands in the game *enggo lari* explains that when a person who acted as guard who then finds others who hide, has been correctly follow the command and this should also be orchestrated by other players in their respective hiding places. This game implies a command or command that intended to test the child's skill in finding a hiding place that is difficult to find. The command string shows that the speaker has more authority than the interlocutor so the speaker demands that the interlocutor immediately respond to the command.

The context of defending yourself and the act of keeping oneself save as an effort to carry out the instructions is seen in this game. Each player will try to look for hiding places that difficult to be found. On the other hand, the guard of the *enggo* must also try hard, perform best strategy, and act out the expertise to find others' hiding places while stay on alert in guarding the *enggo*.

(2) Skola Batu
Sabiji katumbar, dua biji ganemo
Siapa loko batu cabu rukukuku

cabu rukukuku

cabu rukukuku

This is a guessing game which is played by two groups of children who will have to sit facing each other group. They sit in such a way that the gap would not be noticed by respective opponents. The two groups will sit far apart while facing each other and their hands on their back to put the stone. One player will be assigned behind each group and will be in charge of passing the stone while singing. The stone held by the player will be carried in the hands of other players in front of him whose hands are hidden behind the back while ready to accommodate the stone. Players who are on duty at the rear will be laying a stone in the hands of one designated player in front of him before the song ended. When the song says "*caburukuku caburukuku caburukuku*" the player at the front will raise their closed hands while shaking it forward and pulling them back while singing "*Caburukuku Caburukuku Caburukuku*". When the song ended, the opposing group will guess in whose hand the stone was, and if the guess is correct the other group will take turns to play this game. If the guess is incorrect they will be declared lost and the first group will repeat the game.

The first sentence in the song lyrics (2) contains information about the coriander fruit and the *ganemu* fruit: **Sabiji katumbar, dua biji ganemu** (one coriander seeds, two seeds of *ganemu/melinjo*). These two types of fruit are used as cooking spices and vegetable menus on Ambonese dining tables. In this game (2), the two types of small-sized fruits are either representing or referring to stones which are distributed to the players. The next sentence: *siapa loko batu cabu rukukuku* (who grabs the stone will pull *rukukuku*) is a command directly addressed by the word **'loko'** (grab), accompanied by an exclamation **'cabut rukuku'** that require action or response upon the instruction. In terms of politeness of language, the speech above is classified as a strict attitude because of clarity, frankness, and honesty in delivering commands. The speaker has no tendency to soften the command or to be polite.

This game is called *skola* (school) because some act as if they are teachers (who put stones) and others become students (recipients of stones). Good cooperation (teacher and student), acting skills (students who has stone must have faces that remain the same as those who do not receive stones), and agility in their hands (the teacher) are demanded in this game. From the opposing party (guesser), it takes the ability to read faces, guess where the stone is placed.

(3) Sa Piring Dua Piring
Sa piring dua piring
Sa sendo dua sendo
Siapa namamu harus dijawab

Chants (3) in the traditional Maluku children's play are sung in the process of the game or while the game is in progress. Tones of the orders is seen in third and fourth lines of the song: *siapa namamu*? (What is your name?) should be responded appropriately and as quickly as possible. The choice of words in the imperative directive speech can be understood clearly and straightforwardly from the lexical meaning of the constituent elements. Therefore, the essence of imperative directive speech acts lies in the form and meaning of the verb. This important content will become clearer after we see and understand the context when the song is sung. In this game (3), the most basic social interaction is carried out, namely getting to know or knowing one's identity. Communication among the children is built by providing analogy of tableware (plates and spoons) that are familiar with basic human needs.

b. Imperative with Warnings

The imperative form with a warning in directive speech acts is actually the same as the previous imperative form, which means that it is pronounced with the intention of ordering or prohibiting in a straightforward and decisive manner. The difference lies in the existence of a warning. Warnings here are defined as suggestions (reprimands and so on) for warnings (Dictionary Drafting Team, 1991: 379).

Formally, an imperative tone with a warning in the song of the Moluccan children's play often use the word *jang* (Ambonese Malay meaning "don't") which is located in front of the verb, or the exclamation word *awas* or 'watch out' in the sentence structure. The use of word *jang* is a form of communication which means a prohibition. This restrictive order is usually accompanied by a warning, usually a warning about the results to be obtained if the restriction is violated, as shown in the following example.

(4) Leng Kali Leng
Leng kali leng
Kali leng cina buta
Awas anak kecil
Ditangkap cina-buta, buta……

In Maluku traditional children's game, the song "*Leng Kali Leng*" is sung in the game process. This game is indicated by imperative tone with warning which is usually done prior to conduct an activity. In this sense, the speech act was intended to make individual understands the rules and regulation and the procedure so that it can be carried out appropriately.

Initial sentence in the lyrics of the song *Leng kali leng*: describes the process of playing in groups by following the rhythm of the song sung using the word "*Leng Kali Leng*" as song lyrics that can be understood by children in Maluku who play it. Furthermore, the sentence *kali leng cina buta* explains that the character played in the game is a blind Chinese. The physical state of the character played by a child who is blind-folded as if he is a blind man who will be targeting or capturing the children who are unaware of the warnings.

Form of commands and warnings in this game explains that the game is done in accordance with the lyrics of the song. The command to be executed should follow the rhythm of the song and properly conducted by the groups in the game, while the warning contained in the sentence that the character of the little children should not be caught by blind Chinese or other people who explain the blind Chinese character in the game. Self-survival and efforts to protect themselves are the concept of this game.

3.2. Indirect directive speech act

Indirect speech acts can also be found in the form of traditional Maluku children's games. In contrast to the direct directive speech acts that are conventionally marked by certain syntactic markers, indirect directive speech acts do not transparently state commands, restrictions, or invitations to interlocutors. Indirect directive orders are deliberately made in the form of sentence statements that do not indicate an absolute way. The elimination of syntactic forms that signify commands/imperatives results from the intent of the speaker, for example to reduce the strength of the contents of the directive speech. By lowering the power of directive content, the other person is expected to be influenced without feeling compelled to do something, so that they are more willing to do orders. In Maluku children's play songs, there are several forms of directive speech acts that indirectly classified into statement sentences, mandatory sentences, and interrogative sentences.

(5) Lemon Nipis

Lemon nipis taguling-guling

Guling apa di lobang cacing

Saratus digulung-gulung

Dua ratus dikawalinya-linya-

linya-linya

Pintu apa la pintu besi, boleh maso ka tidak boleh

Raja muda pusing keliling, cari tampa di mana maso, so, so

This game is played by many children or in large numbers. The more participants in the game, the more crowded and fun the game will become. A pair of children will form a corridor with their hands raised into the air to form the mouth of the hall. Other children will march with their hands on each other shoulders as to form a long line. While singing the *lemon nipis*, they walk like a train in and out of the aisle made by all the pairs until the final lyrics were repeated and there was one player who would enter the circle made by the two players who made the aisle. The player who got caught would be chosen to be the treasure of either the man who stand on the right or on the left. Upon deciding, each child would stand behind their new master while holding his shoulder. The game will continue to be played until only one player is left and the player is eventually declared lost.

The first sentence in the song that accompanies the game *Lemon nipis taguling guling* (rolling) contains an informative function that is ended in a low tone. It is explained that because the shape of a lemon that round will be easy for rolling. This habit is often seen by children when interacting with activities that take place around them. This information is accompanied by an act of rolling, thus excluding the use of indirect speech acts that seek to obscure their delivery orders. This relates to the sentence *guling apa di lobang cacing* (wormhole). The question asked is what is rolled in the wormhole. An interrogative tone is illustrated in this sentence, to find out what action was taken, what was rolled, and where the activity was carried out. Likewise with the interrogative sentence *pintu apa la pintu besi/boleh maso ka tidak boleh* lead to the direction of action entering the cycle of this game towards the stage of catching one of the players who subsequently choose to whom they want to be.

The second context of the interrogative sentence in the song (2) expects a response from the interlocutor. This question sentence is conveyed with an indirect expression, but with a polite tone accompanied by an expectation that the other person will perform. This sentence continues with the delivery of information about what needs to be done. Respond towards the delivery of such information is not accompanied by the command, but the statement, namely: *saratus digulung-gulung/dua ratus dikawalinya-linya-linya-linya* dan *raja muda pusing keliling/cari pintu di mana maso so so*. Second sentence statement was conveyed with the emphasis on the order of numbers and directions to look for. The process of rolling or folding goods will be made if the numbers is polynomial. This makes it easy when carrying goods. Meanwhile, the title of the viceroy leads to a greeting to the respected party, but who is confused looking for the entrance.

At first glance, there is no connection between the two parts or two verses of the song. It is not clear how the link between the '*lemon*' is easily rolled into the wormhole and the viceroy who is struggling to find the entrance. Two situations that contradict to two different subjects, the *lemon nipis* and *the viceroy* mark the pattern of the game performed with movements that were initially easy, but gradually difficult in the end because it involves

catching and choosing. Aadditionally, the pattern of paired play also forms the value of good cooperation between partners and the ability to make the right choice.

(5) Beta Kaya, Beta Miskin

Kelompok orang Kaya:	*Kelompok orang Miskin*:
Beta kaya kaya kaya mari yete mari yo	Beta miskin, miskin, miskin, mari yete mari yo
Beta lah mo minta satu orang dari pada banya orang mari yete mari yo	Ose lah mo minta sapa mari yete mari yo
Beta la mo minta .... (menyebutkan nama pemain) mari yete mari yo	Ambel dia for ose jua mari yete mari yo

This game is played by a number of children who are divided into two groups of equal amount, namely a group of imaginary rich people and a group of poor people. The two groups will stand face to face in a horizontal row. They will sing while moving back and forth. The rich will ask one of the poor to be their part and mention the desired name in the song. The poor will provide the request of the rich and that concerned players would become a belonging of the rich. They will keep singing and requesting until only one player left in the poor group.

The statement: *Beta kaya kaya kaya mari yete mari yo/ Beta miskin miskin miskin mari yete mari yo* in the lyrics (5) revealed economy dualism in society, namely the rich and the poor class. Furthermore, the phrase **'mari yete mari yo'** is a sentence used to invite someone. The delivery of this direct expression with indirect speech acts is given through the situation of speech by the rich and the poor which is accompanied by a polite invitation. This statement and invitation preceded the request to be delivered, namely: ***Beta lah mo minta satu orang/ dari pada banya orang mari yete mari yo***. This request is always accompanied by an invitation to the interlocutor to respond to the request. The request will be responded to with a more detailed statement, and accompanied by an invitation to respond to the question, namely: ***Ose lah mo minta sapa mari yete mari yo***. By virtue of polite delivery, then the poor will respond to fulfil the requests proposed by the rich: ***Ambel dia vor ose jua mari yete mari yo***.

Thus, the sentences in the lyrics of the song that accompany the song (6) expresses the intonation of desire through statements and invitations, or expectations that might be a reason for the interlocutor to take action. The principle of living in mutual relations between the rich and the poor is implicit in this game. Every child in this game, will have the opportunity to become a choice maker or can be mentioned as a hope giver to be part of a rich group.

IV. Conclusion

Maluku children's games song is a form of communication media used by children or adults to deliver messages to the interlocutors. The directive speech act configuration is often used so that the message delivered to the interlocutor can be conveyed immediately. Choice

of directive speech tends to be direct, although some are indirect. However, both forms tend to disregard politeness aspect in the sense that the sentences are polite in tone. This is due to the fact that in general, the sentence still contains an element of strength to make the interlocutor do as instructed. There are no signs of attempt to obscure the message a little bit. There is no sense of equality as though the speaker is indeed in a superior position. Through the command, it appears that the speaker has more authority than the interlocutors. It is to say that the speaker asks that the other person responds immediately to what the he has ordered.

Direct directive speech acts that appear in some Moluccan children's songs as illustrated are imperative and imperative with warnings, while indirect directive speech acts are expressed in the form of sentence statements and interrogative forms. The two forms also show how the socio-cultural context of the Maluku people is reflected through the phenomena of children's play that can build good character, especially in terms of teamworking, caring, and self-defense.

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