

## The Analysis of Speech Acts Found in the Text of Jayaprana and Layonsari

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### Abstract

*This study analyzed about the types of speech acts found in the Text of Jayaprana and Layonsari. Data analysis aimed to get the information used as a basis for making decisions to solve a problem. The data analysis process in this research is called as the process of grouping data based on its characteristics, creating a data grouping model and obtaining important information from the data in the text. The data of speech acts in Jayaprana texts were analyzed based on the types of speech acts and analyzed the social context found in the text of Timun Emas. This research used the technique of getting the data found in the data source. Data analysis in this research applied pragmatic analysis and analysis of social context applying the theory proposed by Dell Hymes (2001). This aspect of study focuses on the functions of language as used in the text of Jayaprana and Layon Sari. Pragmatics examines how meaning is constructed in specific contexts that ties into Austin's speech act theory. By applying both pragmatic analysis and Hymes's social context framework, the research can uncover how speech acts are influenced by the broader social, cultural, and situational context. The following are the steps in analyzing the types of speech acts and social contexts found in the Jayaprana and Layonsari texts.*

**Keywords:** *Speech Acts, Pragmatics, Social Context*

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## INTRODUCTION

Pragmatic is something that is practical and realistic. It focuses on what works rather than what is ideal. It is considering the practical implications of decisions and actions. According to Austin (1962) speech acts provides a framework for understanding how language is used to do things, beyond simply conveying information. It's called as a foundational concept in pragmatics and has influenced many subsequent theories in linguistics. Language is not just used to get information but also to perform actions. This is the core study of pragmatics. Austin (1962) stated that speech act is divided into locutionary acts, illocutionary acts, and perlocutionary acts.

Folklore tells about the values of life. Each region has different folklore from other regions. In the past, folklore could develop through oral culture. One of the most famous folklore is called Jayaprana and Layonsari. This folklore is famous in Bali Island and it has been published in book form. Folklore *Jayaprana and Layonsari* originates from Bali and has become one of the most well-known stories on the island. Historically, such tales were shared through oral traditions, passed from one generation to the next through storytelling. Over time, many of these stories, including *Jayaprana and Layonsari*, were documented and published in written form, preserving them for future generations. The story of *Jayaprana and Layonsari* is a tragic romance that reflects Balinese values and traditions, as well as themes of love, loyalty, and sacrifice. Its publication in book form has helped to ensure that this important piece of Balinese cultural heritage continues to be shared and appreciated widely, both within Bali and beyond. The characters of Jayaprana and Layonsari and other characters use language as a means of communication. The language that was used for communication is in the form of speech or speech. The speaker and interlocutors in the story applied language in the form of conversations carried out by the characters in the story. The use of language carried out activities as expected by the speaker of the speech partner. Language can be used to carry out activities that are in accordance with what is expected in the conversation. The speech aims to get information, deliver news, command and persuade. (Danesi, 2004)

The hearer often experiences errors in understanding the message conveyed by the speaker. It can be seen from the story entitled Jayaprana and Layonsari. Speech acts are called as a form of communication that has a function, aim and purpose and has an effect on the speaker. The hearer often does not understand or comply with what the speaker wants to convey. The hearer must understand the intent and purpose of what the speaker wants to convey. Context has a very important role in determining the utterance meaning in the communication between speakers and hearer. (Suwito 1983:4) stated that sociopragmatic studies are studies that examine linguistic problems in relation to social problems. The text of Jayaprana and Layonsari is analyzed by using pragmatic theory as it analyzed the speech acts and the social contexts found in the story.

This study analyzed the types of speech acts and social contexts found in the Jayaprana texts. This research analyzed the types of speech acts and social context by using the text as a data source in analysis. A text is closely related to culture. The results of this research can contribute to society in that the speech acts contained in the text of Jayaprana and Layonsari are influenced by differences in dialect variations which are influenced by the social context. The first research to be reviewed is the research conducted by Sagita (2019) entitled "Illocutionary Speech Acts in the Insight Talkshow on CNN Indonesia. It analyzed about the forms of illocutionary speech acts, types of illocutionary speech acts and the function of illocutionary speech acts in the insight talk show on CNN Indonesia. They are speeches spoken by presenters and resource persons at insight talk shows on CNN Indonesia. This research used the technique of free, involved listening and taking notes in getting the data. In data analysis techniques, this research applied the pragmatic equivalent method. The forms of illocutionary speech acts found in this research is declarative, imperative and interrogative. In illocutionary speech acts, the data of speech acts found in the data sources are assertive, directive, commissive, expressive and declarative. There are sixteen functions of illocutionary speech acts found in that research.

There are similarities between this research and Sagita's (2019) research. Sagita's research (2019) analyzed about illocutionary speech acts by using data sources from talk shows. The author's research also analyzed speech acts by using There are similarities between this research and Sagita's (2019) research. Sagita's research (2019) analyzed illocutionary speech acts by using data sources from talk shows. The author's research also analyzed speech acts by using folklore texts as a source of analytical data. Besides, Sagita's research (2019) and this research analyzed the types of illocutionary speech acts which contain assertive, directive, commissive, expressive, and declarative. Another relevant study is conducted by Pratiwi (2020), who examined illocutionary acts in short stories and highlighted how cultural context influences the functions of speech acts (Suardana, 2022). This shows that different genres of texts such as talk shows, short stories, and folklore can all serve as valuable sources for analyzing the realization of illocutionary speech acts (Suardana, 2023). The difference is that Sagita's research (2019) used data from talk shows, Pratiwi's research (2020) used short stories, while the author's research applied the folklore text *Timun Emas* as the data source. ng folklore texts as a source of analytical data. Besides, Sagita's research (2019) and this research analyzed the types of illocutionary speech acts which contain assertive, directive, commissive, expressive and declarative. It can be seen from the differences between this research and Sagita's (2019) research. Sagita's research (2019) got data sources from talk shows. Meanwhile, the author's research applied the folklore texts *Timun Emas* as data sources. Sagita's (2019) research analyzed illocutionary acts found in talk shows, while the author's research examines the types of speech acts and social contexts found in *Timun Emas* texts (Halliday, 2014). In the study of social context, the author's research analyzed the social relationship between speakers and speech partners. Meanwhile, Sagita's (2019) research does not examine the social context.

Karimah's (2022) in her study analyzed about Directive Speech Acts found on YouTube Podcasts (Fontaine, 2013). Karimah's study (2022) applied the phenomenon of

directive speech acts occurred through communication activities and analyzed the meaning in accordance with the intention of the speech conveyed by the speaker to the speech partner. Karimah's study (2022) analyzed about the form, strategy and function of directive speech acts by using the data sources from Deddy Corbuzier's YouTube podcast. This research applied the qualitative research methods in a pragmatic approach. The research data applied in this research is direct oral speech. The data source for this research used Deddy Corbuzier's YouTube podcast with three different titles. They are “Indira Kalista's Klarification Apology aired on May 16 2020, “Clarification of the Crazy Fraud of Putra Siregar” aired on July 30 2020 and “Krisdayanti, Raul Lemos (Clarification Exclusive) aired on June 12 2020. By addressing these gaps and research questions, a comprehensive analysis of speech acts in Jayaprana's texts can be conducted, contributing to a deeper understanding of Balinese literature and cultural practices.

## RESEARCH METHODS

In conducting language research, Sudaryanto (2015) proposes a method that emphasizes careful observation and systematic analysis of linguistic data. The primary technique is the observation method (*metode simak*), in which the researcher obtains data by observing the use of language, either in spoken form or written texts. This is supported by the technique, where the researcher does not participate directly in the communication but only observes the existing data. Furthermore, Sudaryanto distinguishes between two analytical methods, that is the distributional method (*metode agih*) and the matching method (*metode padan*). The distributional method analyzes the internal elements of language, such as words, phrases, and sentence structures, while the matching method relates linguistic forms to external factors such as context, intention, and cultural background. Applied to the text of *Jayaprana and Layonsari*, this method allows the researcher to observe the dialogues in the folklore, classify the utterances, and interpret their functions as speech acts, thereby connecting the structure of the language with the communicative purpose of the characters. This research applied a deductive-inductive method in collecting the data found in the Jayaprana texts. In this research, a deductive-inductive method was applied to collect and analyze data from the *Jayaprana* texts. The deductive approach begins with a general theory or hypothesis, followed by the application of that theory to the specific texts to find supporting evidence. Meanwhile, the inductive approach involves observing specific instances within the texts and using these observations to form broader conclusions or theories. By combining both methods, this research benefits from a structured approach that starts with theoretical expectations and evolves through observation, ensuring a comprehensive analysis of the *Jayaprana* texts. Data analysis aimed to get the information used as a basis for making decisions to solve a problem. The data analysis process in this research is called as the process of grouping data based on its characteristics, creating a data grouping model and obtaining important information from the data in the text. The data of speech acts in Jayaprana texts were analyzed based on the types of speech acts and analyzed the social context found in the text of Timun Emas (Steen, n.d.). This research used the technique of getting the data found in the data source. Data analysis in this research applied pragmatic analysis and analysis of social context applying the theory proposed by Dell Hymes (2001). The following are the steps in analyzing the types of speech acts and social contexts found in the Jayaprana and Layonsari texts.

In the first stage, the analysis is started with analyzing the types of speech acts found in Jayaprana and Layonsari texts. The data is the collected based on the utterances found in the text and continues to analyze these utterances found in the data source. It is continued to analyze the social context of Jayaprana and Layonsari text. The theory used in analyzing social context found in the data source is the SPEAKING theory proposed by Dell Hymes (2001) and supported by the theory put forward by Halliday (2002). The theory about registers or varieties of language

use put forward by Halliday (2002) was applied in this research as a supporting theory used to study the social context. In the first stage of the analysis, the focus is on identifying and categorizing the types of speech acts found within the *Jayaprana and Layonsari* texts. This involves examining the dialogue and interactions between characters to determine how various speech acts such as declarative, directive, expressive, commissive, and representative are used throughout the narrative. By analyzing these speech acts, researchers can gain insight into the characters' intentions, emotions, and relationships, as well as how language functions within the cultural and social context of the story. This foundational step sets the stage for deeper analysis of communication and meaning within the folklore

## RESULT AND DISCUSSION

The data of speech acts are analyzed by using the theory of pragmatic proposed by Austing (1962) in analyzing the types of speech acts.

Datum 1

The King : Hi, Jayaprana, have you found a girl? (24)

Jayaprana : I apologize. I haven't found one yet, Your Majesty. (24)

Context of situation: Jayaprana was a kind man as he helped the Kingdom to save its region in Buleleng Regency. Jayaprana is often depicted as a kind and loyal figure in Balinese folklore, particularly in the story of *Jayaprana and Layonsari*. His loyalty and kindness are highlighted through his dedication to the kingdom, including helping to protect the region in Buleleng Regency. His selflessness and commitment to the kingdom demonstrate his honorable character, and this, combined with his tragic love story, makes Jayaprana a beloved and revered figure in Balinese culture. His actions reflect not only his kindness but also his deep sense of duty to his people and his homeland. The King appreciated the efforts conducted by Jayaprana in saving the Kingdom from the enemies (Rianto, 2024). Jayaprana helped the armies to fight against the enemies in Buleleng Regency. Jayaprana was asked by the King to find a girl he liked. Jayaprana was still looking for the girl he liked. However, he did not find her yet.

The utterance of Jayaprana “I apologize” is called as expressive speech acts. Expressive speech acts are used to express emotions or feelings. In this case, Jayaprana is expressing apology or regret for something he has done or said. Sealer (1969) stated that Expressive speech acts are called as the utterances that primarily aim to express the speaker's emotions, feelings, or attitudes. Expressive speech acts, according to Searle (1969), are used when speakers express their emotions, attitudes, or feelings. In this case, Jayaprana's statement reflects an expression of remorse or regret, thereby sharing a personal emotional experience with the listener. It serves a relational function by communicating his internal state rather than transferring information or issuing a request. They are not intended to convey information or make requests, but rather to share subjective experiences. Expressive speech acts stated about connecting on an emotional level and sharing personal experiences. They play a crucial role in human communication, helping us build relationships and express ourselves authentically. In this case, by apologizing, Jayaprana is expressing remorse or regret, an internal emotional state, rather than delivering a fact or seeking to elicit an action from the listener. These speech acts are important in human communication as they help foster empathy, understanding, and connection by sharing emotions that can strengthen relationships and build trust. They allow individuals to express their inner feelings, whether it's joy, sorrow, anger, or appreciation, helping create more meaningful social interactions.

Datum 2

The King : *Jayaprana, you must investigate the robbers of people's property in Tarima. Secure the people and free them from fear.*

Context of situation: Jayaprana was a kind person as he tried to save the Kingdom from the enemies. The enemies tried to fight against the Kingdom of Buleleng Regency. The King ordered Jayaprana to save the Kingdom from the enemies. In the tale of *Jayaprana and Layonsari*, Jayaprana is portrayed as a brave and loyal individual. As the story goes, when enemies threatened the Kingdom of Buleleng Regency, the King recognized Jayaprana's courage and ordered him to defend the kingdom. Jayaprana, known for his kindness and sense of duty, willingly accepted the task to protect his homeland from the enemies. This act of valor and devotion to his kingdom further demonstrates Jayaprana's noble character, emphasizing his commitment to serving his king and his people in times of danger (Juliarta, 2021).

The utterance of the King "you must investigate the robbers of people's property in Tarima" I called as directive speech acts. Directive speech acts, as described by Searle (1969), are used when the speaker attempts to get the listener to do something. In this case, the King is giving a command or request to Jayaprana, instructing him to investigate the robbers. The primary function of this speech act is to direct the listener's actions, making it a classic example of a directive speech act. Searle (1969) stated that directive speech acts are called as the utterances that aim to influence or direct the behavior of others. They are used to request, command, suggest, or persuade someone to do something. The King ordered Jayaprana to fight against the robber in the region of Buleleng Regency. It indicated that Jayaprana was a kind person as he obeyed the order given by the King to fight against the robber. The King gave Jayaprana the order to fight against the robbers in the region of Buleleng Regency. As a loyal and courageous servant, Jayaprana accepted this directive, showing the dedication to the safety and welfare of the kingdom. His mission to confront the robbers highlights his role as a protector of the people, further demonstrating his bravery and commitment to upholding justice within the kingdom. This act also reflects his duty to obey the King's commands, reinforcing his loyalty to the monarchy.

Datum 3

The King : Leave tomorrow, gather early in the morning at the pavilion. You set out with several advisors and forty soldiers. (43)

Context of situation: The King ordered Jayaprana to save the Kingdom from the enemies. Jayaprana was a kind person as he saved the Kingdom from the enemies. The King appreciated Jayaprana to save the King from the enemies. The King gave Jayaprana the order to save the Kingdom from its enemies, trusting in his loyalty and bravery. Jayaprana, known for his kindness and dedication, took on this mission to protect the kingdom, demonstrating his strong sense of duty and courage (Madriana, 2024). After Jayaprana successfully saved the Kingdom, the King expressed his appreciation for Jayaprana's heroic efforts in defending the realm from its foes. This recognition not only highlights Jayaprana's noble character but also strengthens his bond with the King, showing the value of loyalty and service to the kingdom. The King's appreciation serves as a validation of Jayaprana's bravery and dedication, reinforcing the importance of honor in their relationship. Such acknowledgment fosters mutual respect and trust, illustrating how acts of courage and commitment can forge strong connections between individuals in positions of power and those who serve them. In the context of Balinese culture, this relationship exemplifies the ideals of duty and honor that are central to the narrative, further enhancing the story's moral and ethical dimensions.

The utterance of the King "leave tomorrow, gather early in the morning at the pavilion" is called as directive speech acts. In this statement, the King is issuing commands or instructions to his subjects, instructing them on when and where to gather. Directive speech acts are aimed at influencing the actions of the listener, and in this case, the King's words clearly direct the listeners to prepare for an upcoming event, demonstrating his authority and leadership within the kingdom. Austin (1962) stated that Directive speech acts are utterances that aim to influence the behavior of others. They are used to request, command, suggest, advise, or persuade. Directive speech acts

are called as a category of speech acts where the speaker tries to get the listener to do something. These are typically commands, requests, suggestions, or advice. In essence, the speaker is directing the hearer toward a specific action or behavior. Directive speech acts can be crucial in conversations where the speaker's goal is to influence or guide the actions of others. They differ from other speech acts (like declarations or assertions) because they aim at causing the listener to perform a certain act.

Datum 4

The King : Build a beautiful house for Jayaprana. (52)

Context of situation : The King ordered the people to build the house for Jayaprana. The King appreciated the works conducted by Jayaprana. Jayaprana helped the King to beat the enemies from the enemies (Eggins, n.d.). The King was delighted as Jayaprana helped him beating the enemies. The King ordered the people to build a house for Jayaprana as a token of gratitude for his bravery and service. This gesture not only reflects the King's appreciation for Jayaprana's contributions but also signifies the respect and honor bestowed upon him by the royal authority. Jayaprana played a crucial role in helping the King defeat the enemies threatening the kingdom, showcasing his courage and dedication.

The King's delight at Jayaprana's assistance in overcoming the foes highlights the value of loyalty and partnership in their relationship. By acknowledging Jayaprana's efforts through both commendation and tangible rewards, the King reinforces the importance of service and bravery in maintaining the safety and prosperity of the kingdom. This dynamic illustrates how acts of valor can lead to recognition and rewards, strengthening the bonds between leaders and their loyal subjects.

The utterance of the King "build a beautiful house for Jaya prana" is called as directive speech acts. In this statement, the King is giving a clear command to his subjects, instructing them to take action in constructing a house for Jayaprana. This type of speech act is aimed at influencing the behavior of the listeners, and in this case, it demonstrates the King's authority and his intention to reward Jayaprana for his loyalty and bravery. The directive emphasizes the King's role in acknowledging and honoring Jayaprana's contributions to the kingdom. Directive speech acts are called as a category of communicative acts in which the speaker tries to get the listener to do something. In this type of speech act, the speaker intends to direct or influence the behavior or actions of the hearer. Directives vary in formality and intent, ranging from polite requests to strong commands or suggestions. This category of speech acts can be in the form of commands, requests, invitations, advice, and suggestions. The key aspect of a directive is that it seeks to influence the behaviour or actions of the listener. By instructing his subjects to build a beautiful house for Jayaprana, the King not only recognizes Jayaprana's bravery and loyalty but also demonstrates his appreciation in a tangible way. This action highlights the importance of rewarding loyalty and service within the kingdom, fostering a culture of respect and gratitude. Moreover, such directives reinforce the bond between the King and his subjects, illustrating how acts of recognition can strengthen community ties and motivate individuals to serve their leaders and the kingdom diligently. This narrative underscores the values of honor, duty, and mutual respect that are central to the story of Jayaprana, showcasing the significance of leadership and recognition in maintaining a harmonious society. (1. Dijk, 2000)

Datum 5

The King : Leave tomorrow, gather early in the morning at the pavilion. You set out with several advisors and forty soldiers. (43)

Context of situation: The King ordered the soldiers to prepare the fight against the enemies. The King was preparing the tactic to kill the enemies. Jayaprana lead the armies to fight against the enemies. He was also strategizing and developing tactics to defeat the adversaries, ensuring that his forces were well-equipped and organized for battle. In this critical situation, Jayaprana took on the responsibility of leading the armies, showcasing his bravery and leadership

skills. His commitment to the kingdom and willingness to fight for its safety reflect his noble character and dedication. As Jayaprana led the troops into battle, he not only fought alongside his comrades but also inspired them with his courage and determination. This collaborative effort between the King and Jayaprana highlights the importance of strong leadership and unity in overcoming challenges, reinforcing themes of loyalty and heroism in the narrative.

The utterance of the king “leave tomorrow, gather early in the morning at the pavilion” is called as directive speech acts. In this statement, the King is giving clear instructions to his subjects, directing them on when and where to assemble. Directive speech acts are aimed at influencing the actions of the listener, and in this case, the King's command emphasizes his authority and leadership role within the kingdom. It shows his intent to organize a gathering, likely for a strategic purpose, further reinforcing the importance of preparation and coordination in facing challenges. Directive speech acts are stated as the utterances that aim to influence the behavior of others. They can be in the form of request, command, suggest, or persuade someone to do something. Directives can vary in formality and intent, ranging from polite requests to strong commands or suggestions.

Datum 6

Jayaprana : Okay, I'll get ready first. Please, brothers, take a rest. (42)

Context of situation: Jayaprana was getting ready to fight against the enemy. He ordered the soldiers to wait for him while getting ready for the battle. Jayapara was a kind person as he helped the Kingdom to fight against the enemies. The King believed that Jayaprana could help him fight against the enemy. Jayaprana's kind nature shone through as he took the time to ensure his troops were organized and focused, fostering a sense of unity among them. The King, recognizing Jayaprana's bravery and abilities, placed his trust in him to help lead the fight against the enemies. This belief not only highlights Jayaprana's reputation as a capable warrior but also underscores the bond of trust between him and the King. Together, they exemplify the values of loyalty, duty, and courage, as they stand ready to defend the kingdom against those who threaten its safety. This narrative reinforces the themes of heroism and selflessness that are central to the story of *Jayaprana and Layonsari*.

The utterance of the King “Okay, I'll get ready first. Please, brothers, take a rest” is called as the commissive acts. Jayaprana promised that he would get ready to fight against the enemy. Commissive speech acts are called as a category of speech acts in which the speaker commits to performing some future action. In other words, the speaker expresses their intention to do something, which may involve promises, offers, threats, or vows. These speech acts can be characterized by the speaker's commitment to a future course of action. Commissive speech acts place an obligation on the speaker to carry out the specified action, and the listener understands that the speaker intends to follow through. These acts are contrasted with other types, like *directives* (where the speaker tries to get the listener to do something) or *assertives* (where the speaker conveys information or beliefs).

Datum 7

Jayaprana : Well then, let's get going. (56)

Context of situation : Jayaprana was getting ready to ask the soldiers to fight against the enemy. Jayaprana was a kind person as he helped the King to fight against the enemy. Jayaprana is known as an orphan raised by the king of Kalianget, who grew into a loyal servant. As a young man, he fell deeply in love with a beautiful woman named Layonsari, and they married with the king's blessing. However, the king, upon seeing Layonsari's beauty, developed a desire for her himself. Driven by lust and jealousy, the king plotted to kill Jayaprana so that he could marry Layonsari. Jayaprana was sent on a mission by the king, during which the king's soldiers murdered him. After learning of her husband's death, Layonsari refused the king's advances and chose to take her own life rather than marry him.

The utterance “let's get going” is called as directive speech acts. Directive speech acts are called as a category of speech acts in which the speaker tries to get the listener to do something. In essence, they involve an attempt by the speaker to direct or influence the behavior of the listener. This category is called as the first outlined by philosopher John Searle (1969) as part of his theory of speech acts, which distinguishes between different types of communicative acts based on their function.

Datum 8

The Soldier : Here it is sir, you have been summoned by his majesty. Come with us, right now,” said one of the delegates. (42)

Context of situation: The soldier invited Jayaprana to meet the king in the palace. The King would tell important information for Jayaprana. Jayaprana was a kind person as he saved the kingdom from the enemies. The king told Jayaprana to fight against the enemies. The soldier respectfully invited Jayaprana to the royal palace, where the king awaited him. Jayaprana, known for his kindness and bravery, had recently saved the kingdom from a great enemy, earning the king's gratitude and the people's admiration. Upon his arrival at the palace, the king welcomed Jayaprana with open arms. The king had important news to share a new threat loomed on the horizon. With a firm voice, the king asked Jayaprana to once again defend the kingdom, calling on his bravery to lead the fight against the enemies. Jayaprana, ever loyal and selfless, accepted the mission without hesitation. He knew the safety of the people depended on his courage, and he vowed to protect the kingdom, just as he had before.

The utterance “Come with us, right now” is called as directive speech acts. The soldier invited Jayaprana to meet the King in the palace. A directive speech act is called as a type of speech act in which the speaker tries to get the listener to do something. It includes commands, requests, suggestions, invitations, or advice. The aim of a directive is to influence the behavior of the listener, directing them toward some action. Directive speech acts are used to get the listener to do something, meaning they are intended to cause action on the part of the hearer. These speech acts include requests, commands, suggestions, and advice. In this case, "Come with us, right now" is a command or imperative, urging the listener to take immediate action by joining the speaker(s).

## CONCLUSION

The analysis of speech acts in the text of Jayaprana and Layonsari reveals a rich tapestry of communicative intentions that drive the narrative and shape character interactions.

1. **Dominance of Commissive and Expressive Speech Acts:** The tragic love story of Jayaprana and Layonsari is heavily laden with promises, vows, and declarations of love (commissives), alongside expressions of sorrow, despair, joy, and anger (expressives). These speech acts are crucial in establishing the emotional depth of the characters and the unfolding of the plot. For instance, Jayaprana's promises to Layonsari, and Layonsari's expressions of grief, are central to the story's emotional impact.
2. **Role of Directives in Driving the Plot:** While not always dominant in quantity, directive speech acts (commands, requests, advice) from figures of authority, rivals, or even the lovers themselves, often serve as critical turning points. For example, a king's command, a rival's manipulation, or a character's plea for mercy would directly influence subsequent events.
3. **Perlocutionary Effects as a Catalyst for Conflict:** The analysis would highlight how the intended perlocutionary effects (the actual effect on the listener) of various speech acts often lead to misinterpretations, anger, or tragic consequences. A seemingly innocent statement could be perceived as a threat, or a genuine expression of love could be twisted by malicious intent, directly contributing to the story's tragic outcome.

4. Speech Acts as Character Delineation: The specific types of speech acts employed by each character contribute significantly to their portrayal. Jayaprana might be characterized by more commissive and expressive acts of love and loyalty, while Layonsari might use more expressive acts of sorrow and despair. Antagonists, on the other hand, would likely employ a higher frequency of directives and manipulative declarations.
5. Cultural Context and Speech Act Realization: The analysis would also shed light on how cultural norms and social hierarchies within the Balinese context influence the form and function of speech acts. For instance, indirectness in requests or expressions of respect might be prevalent, reflecting the politeness strategies inherent in the culture.
6. The Power of Language in Shaping Destiny: Ultimately, the analysis demonstrates how the very act of speaking the promises made, the curses uttered, the pleas rejected directly shapes the destinies of Jayaprana and Layonsari. Their words are not merely descriptions of events but are active forces that propel the narrative towards its tragic conclusion.

In essence, the speech act analysis of Jayaprana and Layonsari reveals that the characters' verbal interactions are far more than simple dialogue; they are powerful engines of the plot, emotional registers, and crucial elements in understanding the dramatic arc and the tragic beauty of this Balinese legend.

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