

Perlocutionary in Twilight (薄暮) Anime Short Film

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KEYWORDS	ABSTRACT
perlocutionary, anime, short film	This study aims to analyze perlocutionary verbs in a context. This study is a qualitative descriptive study. The theory used to analyze the data of this study is Alston's theory (1964) in Tarigan (1994) regarding perlocutionary verbs. The data source in this study is an anime short film entitled Twilight (薄暮) in the form of perlocutionary utterances contained in the anime short film. The data collection technique used is the listening and recording technique. The data in this study were analyzed using the referential match analysis technique. The results of the study show that 2 data were obtained for annoying perlocutionary verbs, 1 data for disturbing perlocutionary verbs, 1 data for deceiving perlocutionary verbs, 2 data for embarrassing perlocutionary verbs, 1 data for confusing perlocutionary verbs, 1 data for inspiring perlocutionary verbs, 1 data for recommending perlocutionary verbs, 1 data for convincing perlocutionary verbs.

INTRODUCTION

Humans are social beings, which means they need one another. In fulfilling these needs, social interactions occur. One of the means to facilitate social interaction is through communication, and in communication, a tool called language is used. According to Suwarna (2002:4), language is the primary communication tool in human life, both on an individual level and within social groups. The language used in communication must, of course, be a code that is understood by both the speaker and the listener. The use of correct and proper language can help a person convey information, express ideas, and release emotions in a way that can be understood by the other party.

In communication, one can use several types of utterances. According to Austin, when speaking, a person is not just speaking, but also performing an action. Austin essentially views that humans, through language, can perform actions called speech acts (Suko, 2012:206). Therefore, it can be said that a speech act is an utterance that contains an activity or action that has meaning in each of its expressions. To understand the intent or meaning of an utterance, it is necessary to understand the context or background of when the utterance occurs. The field of study that investigates the meaning of an utterance based on its context is pragmatics.

In linguistics, the field that examines language used in communication is pragmatics (Putrayasa, 2014; Retnaningrum, 2019). Pragmatics is the study of language use in communication, the relationship between sentences, context, situation, and the time the sentence is uttered (Parera, 2001). This definition implies that to understand a language utterance, knowledge beyond the meaning of words and grammatical relationships is needed, specifically its relationship with the context of its usage. From this explanation, it can be concluded that pragmatics is the study of language in its use and understanding the meaning generated from a sentence, which can be known by considering the context at the time the utterance is made. According

to Searle (2009), speech acts can be pragmatically classified into three types: locutionary acts, illocutionary acts, and perlocutionary acts.

Perlocution, or 発話媒介行為 (Hatsuwabaikaikoui) in Japanese, refers to a speech act that has an effect or influence on the listener or the person who hears the utterance. According to Prasetya (2017:26), perlocutionary acts are the effects or impacts produced by an utterance on the listener, causing the listener to take action based on the content of the utterance. The theory used to analyze this research is the Taringan theory (1986:114) on perlocutionary verbs. Below are perlocutionary verbs divided into three categories:

1. Verbs that make the listener understand: convincing, deceiving, misleading, lying, suggesting, encouraging, disturbing, frightening, annoying, irritating, charming, captivating, amusing; these are verbs that can make the listener take actions according to the mentioned verbs.
2. Verbs that make the listener act: influencing, inspiring, imbuing, disturbing, confusing, diverting; these verbs can cause the listener to take actions according to the mentioned verbs.
3. Verbs that make the listener think about: embarrassing, relieving tension, attracting attention, complicating, boring, tiring; these are verbs that will lead the listener to act according to the mentioned verbs.

METHOD

This type of research is qualitative, aimed at understanding the phenomenon holistically through descriptive methods in the form of words within a natural context, using scientific methods (Moleong, 2009). The data source for this research is the short anime film titled *Twilight* (薄暮). The data consists of perlocutionary utterances spoken by the characters in the short anime film *Twilight* (薄暮). The data collection technique used was the note-taking observation technique. The observation was done by listening to the utterances in the *Twilight* (薄暮) anime film, and then the perlocutionary utterances that were obtained were recorded using the note-taking technique. The data in this study were analyzed using the referential equivalence method. Sudaryanto (1993:13) states that the referential equivalence method is a method used to examine or determine the identity of a linguistic unit by using a determining tool. The determining tool is the fact or anything (non-linguistic in nature) indicated by the language.

RESULTS AND DISCUSSION

The data analyzed in this study are utterances containing perlocutionary acts delivered by characters in the source material, a short anime film titled *Twilight* (薄暮) with a duration of 52 minutes and 32 seconds. Each data point used in this research is given a code, such as "15.05 – 15.55," where the code indicates the time within the scene in which the data appears. There are 3 data points containing perlocutionary speech acts. Based on the intent of the perlocutionary verbs, 1 data point corresponds to the verb "annoying," 1 data point corresponds to the verb "disturbing," and 1 data point corresponds to the verb "suggesting." The perlocutionary verbs found in the short anime film *Twilight* (薄暮) are:

1. Annoying

There are 2 data points involving the perlocutionary verb "annoying" in the short anime film *Twilight* (薄暮). One of the examples of perlocutionary speech acts with the verb "annoying" is as follows:

Data 1

Ibu : だめだめ...女性ってある物、もっと繊細にならなきゃ。
Dame dame...Josei tte aru mono, motto sensai ni naranakya.

- 'Don't, don't... Women should be more sensitive.'
- Emi : 偏見だ者別だ。てゆーかカレーでそんな偉ぶらないでよね。
Henken da shabetsu da. Teyuuka, kare de sonna eraburanaide yone.
'That's just prejudice and discrimination. And don't act all high and mighty about curry.'
- Ibu : じゃエミも作ってみなさいよ！この味が出せる？
Jaa, Emi mo tsukutte minasai yo! Kono aji ga daseru?
'Then Emi, try making it yourself! Can you get the same taste?'
- Emi : 作りません～私料理苦手なの知ってるくせに！ (1)
Tsukurimasen~ watashi ryouri nigate na no shitteru kuse ni!
'I won't make it~ You know I'm bad at cooking!'
- Ibu : カレーも作らなくてお嫁に行けると思ってるの？ (2)
Kare mo tsukuranakutte oyome ni ikeru to omotteru no?
'Do you think you can get married if you can't even make curry? (In a raised voice)' (12.36-12.53)

Context:

After school, Emi, Sachi, the mother, and the father gather at the dinner table to have dinner together. The dinner menu prepared by the mother is curry. The mother asks Emi and Sachi to guess the new ingredients used in the curry, but they fail to guess because it tastes just like the usual curry the mother makes. The mother says she will teach her children how to prepare to become a good wife. A debate arises between Emi and the mother. The mother insists that women need to be more sensitive about things they should do as women, such as cooking. Emi feels that her mother's remarks are discriminatory and prejudiced because she couldn't guess the new ingredient in the curry. The mother strengthens her argument by challenging Emi to make curry that tastes just like hers. However, Emi refuses to make the curry because she is not good at cooking. The mother raises her voice and scolds Emi for not doing what she had asked.

Analysis:

In data 1, the conjunction ～くせに (*~kuse ni*) is attached to the verb ～知っている (*~shitteiru*), which means 'to know' forming ～知っているくせに (*~shitteiru kuse ni*), meaning 'even though you know'. The conjunction ～くせに (*~kuse ni*) is used as a connector to express sarcasm or criticism. In this case, it is used to emphasize that even though Emi's mother knows Emi is not good at cooking, she still challenges her to make the curry. Contextually, Emi's utterance can be interpreted as: I won't make it! Even though you know I can't cook, you challenge me to do it. The use of ～くせに (*~kuse ni*) conveys sarcasm and criticism. The utterance can also be seen as mocking or ridiculing her mother. Emi emphasizes her refusal by using the verb ～作りません (*~tsukurimasen*), meaning 'I won't make it!' with a tone that sounds mocking. It can be concluded that Data 1 contains sarcasm and mockery.

From a perlocutionary perspective, utterance 1 falls into the category of the perlocutionary verb "annoying" refers to causing someone to feel upset or irritated (KBBI, 2005:469). In this context, Emi's sarcastic and mocking remarks lead to an annoyed reaction from her mother, as seen in utterance 2, where the mother raises her voice. The mother had intended to teach her children how to be proper women, such as cooking, which is typically considered a woman's task. However, Emi firmly rejects the idea, believing it is discriminatory and prejudiced to judge someone based on their inability to perceive the taste of the food or to refuse cooking. When Emi makes utterance 1, the mother's intention to teach her children about the behavior of a good wife is thwarted, and her frustration grows because her children did not follow her wishes. Thus, the perlocutionary verb in this utterance is "annoying" as the mother becomes irritated by Emi's response.

2. Disturbing

In the short anime film *Twilight* (薄暮), there is one example of a perlocutionary act with the verb "disturbing". This is demonstrated in the following dialogue:

Data 2

- Matsumoto : さっちゃん~って男の影ある気がするな~
Sacchin~ tte otoko no kage aru ki ga suru na~
'Sachi, I feel like you might have a boyfriend, huh?'
- Sachi : え...何。
e...nani
'Eh...what'
- Matsumoto : さっちゃん可愛いもん、いたでしょう！(1)
Sacchin kawaii mon, ita deshou!
'Sachi is so cute, you must have one! (rising tone)'
- Sachi : へえ...いない...いない。
Hee...inai...inai.
'Hmm... I don't have one... I don't have one..'
- Matsumoto : 本当に？(2)
Hontou ni?
'Really?'
- Sachi : 本当...本当。(3)
Hontou...Hontou.
'Really...Really.' (5.58-6.06)

Context:

Sachi, Matsumoto, and Rina are having lunch together. Matsumoto complains about wanting a boyfriend. Sachi points out that Matsumoto has been talking a lot about romance lately. Rina suggests that Matsumoto should get back together with her ex-boyfriend, especially since they went to a summer fireworks festival together. However, Matsumoto changes the topic and begins teasing Sachi about her love life, asking if she has a boyfriend. Sachi denies having one, but Matsumoto insists and teases her further. Sachi, feeling bothered, firmly responds again that she is not dating anyone.

Analysis:

In Data 2, the utterance 'さっちゃん可愛いもん、いたでしょう' (*Sachi kawaii mon, ita deshou!*) 'Sachi is so cute, you must have one!' contains the particle ~もん(~*mon*) attached to the adjective ~かわいい (*kawaii*) meaning 'cute' This particle is used to give a one-sided justification or reason, often with a childish or egotistical tone. It implies a sense of self-assurance in the statement, suggesting that Sachi should have a boyfriend because she is cute. The verb ~でしょう (*deshou*), which is added to いた (*ita*) 'to have' or 'to possess' emphasizes the speaker's expectation, and is often used in a questioning tone that seeks confirmation. Thus, Matsumoto's utterance becomes a playful, teasing comment, questioning whether Sachi has a boyfriend, using a rising intonation to emphasize the question.

From the perspective of perlocutionary acts, this utterance can be classified as a "disturbing" (bothering) act. Disturbing means to disturb, tease, or interrupt (KBBI, 2005:332), which fits the context of Matsumoto's teasing behavior. After Matsumoto asks Sachi about her love life, she is visibly bothered by the sudden, personal question. When Matsumoto continues to question her with further teasing, Sachi responds more curtly and with repetition いない...いない (*Inai...inai*) meaning 'I don't have one... I don't have one', signaling her irritation. Repetition often reflects frustration, particularly in the context of being doubted or not believed. The subsequent question from Matsumoto 本当に？ (*Hontou ni?*) meaning 'Really?' further disturbs Sachi, as it implies that she is not being truthful.

Sachi's reaction—repeatedly insisting that she does not have a boyfriend—illustrates her discomfort and the emotional effect of Matsumoto's probing. Despite Sachi's honesty, Matsumoto continues to tease her, leading her to feel increasingly disturbed by the questioning and the assumptions being made about her personal life. Therefore, the perlocutionary act in this dialogue is categorized as "disturbing" (to bother), as Matsumoto's questioning has an effect on Sachi, making her feel unsettled and frustrated.

3. Suggesting

In the short anime film *Twilight* (薄暮), there is one example of a perlocutionary act with the verb "suggesting". This is demonstrated in the following dialogue:

Data 3

- Rina : 行きね、さっちん~このままじゃ後悔するって!
Ikine, Sacchin~ Kono mama ja koukai suru tte!
'Go, Sachi~ if you keep this up, you'll regret it!'
- Matsumoto : そうだね! 当たって砕けろってことだよ!
Sou da ne! Atatte kudakerotte koto da yo!
'Yeah, that's right! Go for it, try and see if it works!'
- Rina : さっちん素直になっていいと思う。それも優しさだよ。
彼だけに決めさせちゃだめ! (1)
Sacchin, sunao ni natte ii to omou. Sore mo yasashisa da yo. Kare dake ni kimesasecha dame!
'Sachi, I think being honest is a good thing. That's also kindness. Don't let him be the only one to decide!' (41.17-41.31)

Context:

It has been a long time since Kijinami and Sachi met due to a misunderstanding. However, before their argument, Kijinami had promised Sachi that he would come to her during the school festival. After the festival, Kijinami sent a message asking Sachi to meet him on the school rooftop. When Sachi sees the message, Matsumoto and Rina suspect that it is from Kijinami. Matsumoto teases Sachi because of her *tsundere* personality. A *tsundere* is a character who appears cold, aloof, or hostile at first but later reveals a softer, caring side, although they struggle to express their feelings openly (Junichi, 2009). Rina and Matsumoto support Sachi and encourage her to be honest about her feelings and go meet Kijinami. After Rina's words, Sachi gains the courage to meet Kijinami.

Analysis:

In this data, there are three main sentences in Rina's utterance (1). The first sentence contains the verb ~と思う (*to omou*), which means 'I think,' combined with the adjective ~いい (*ii*) meaning 'good.' So, いいと思う (*ii to omou*) translates to 'I think it's good.' This expression indicates Rina's personal opinion or belief. The second sentence features the particle ~よ (*yo*), which attaches to the noun やさしさ (*yasashisa*) meaning 'kindness' forming やさしさだよ (*yasashisa da yo*) meaning 'It is kindness.' The particle ~よ (*yo*) is used to assert new information to the listener, implying that Rina is emphasizing this point. The third sentence contains the verb ~ちゃだめ (*cha dame*), which is a negative form of the causative verb きめさせます (*kimesasemasu*) meaning 'to make someone decide' transformed into きめさせちゃだめ (*kimesase cha dame*) meaning 'don't let him decide.' This is an imperative that conveys a prohibition, suggesting that Sachi should not let only Kijinami decide the outcome.

Contextually, Rina is advising Sachi to be honest about her feelings. She encourages Sachi to express her true emotions, explaining that honesty is also a form of kindness. Furthermore, Rina emphasizes that in a relationship, both people should be involved in making decisions, not just one party. Rina's statement is intended to motivate and suggest Sachi to take the initiative and not let Kijinami be the only one to take action.

From a perlocutionary perspective, this utterance can be classified as a verb of suggesting. The verb suggest is used to convey a suggestion or encouragement. This is reflected in Rina's encouragement for Sachi to act on her feelings, suggesting that being honest is a positive and important action. The effect of this suggestion is that Sachi is motivated to act and decides to meet Kijinami on the rooftop, where she will confront her feelings. Thus, the perlocutionary verb in this case is 'Suggesting', as Rina is giving Sachi a strong recommendation to act truthfully regarding her feelings.

CONCLUSION

Based on the results and discussion, it can be concluded that there are perlocutionary speech acts in the short anime film *Twilight* (薄暮), which use perlocutionary verbs such as annoying, disturbing, and suggesting. The details are as follows: there are 3 data points containing perlocutionary speech acts. Based on the intent of the perlocutionary verbs, 1 data point corresponds to the verb "annoying," 1 data point corresponds to the verb "disturbing," and 1 data point corresponds to the verb "suggesting."

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