

## Representation of Expressive Speech Acts in the Web Series 17 Selamanya: A Case Study in Pragmatic Analysis

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### ABSTRACT

This study aims to identify the types of expressive speech acts, analyze their functions, and interpret their meanings in the Indonesian web series '17 Forever'. Using a qualitative descriptive approach, the research analyzes dialogue fragments collected through the listening method and categorized based on type, function, and meaning. The findings reveal eight types of expressive speech acts, including direct, indirect, literal, and non-literal variations. Ten functions were identified, such as praising, complimenting, complaining, congratulating, saying thank you, blaming, apologizing, expressing anger, expressing sadness, showing sympathy, and mocking. Additionally, the analysis uncovered ten meanings, including insulting, praising, complaining, congratulating, saying thank you, blaming, apologizing, expressing anger, expressing sadness, showing sympathy, and mocking. This research contributes to a deeper understanding of expressive speech acts in Indonesian web series and provides a foundation for future studies in similar contexts.

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## 1. Introduction

Language serves as a medium for conveying messages in various contexts, as explained by Devitt and Hanley (2008, p. 1). In everyday communication, the meanings of speech can be analyzed through the lens of pragmatics, which focuses on the meaning conveyed by the speaker and interpreted by the listener. This field emphasizes understanding the speaker's intentions rather than merely the literal meanings of words.

Leech (2016, p. 65) categorizes speech acts into three types, locutionary speech acts, which are utterances that convey traditional meanings; illocutionary speech acts, which include statements, offers, promises, or warnings; and perlocutionary speech acts, which produce effects such as admiration, persuasion, or appeals. In the context of modern media, web series have emerged as a significant form of entertainment. Web series are television shows broadcast on developing web TV platforms, with popular examples including YouTube and Vimeo.

Web series, characterized by shorter durations of approximately 5-20 minutes, have gained popularity among contemporary audiences. They are typically released

weekly, although broadcast schedules may vary. This format encompasses a wide range of genres, including action, comedy, horror, adventure, science fiction, and fantasy.

This study focuses on the Indonesian web series *17 Selamanya*, written by Hanung Bramantyo, analyzing all episodes from the first to the seventh part B. The comprehensive examination of all episodes aims to gather complete data, particularly within the fantasy and historical genres. The dialogues in *17 Selamanya* contain numerous expressive speech acts that are intriguing and significant for understanding the characters' goals and intentions.

The utterances exchanged among characters in *17 Selamanya* were selected for analysis due to their expressive nature and the impact they have on the interlocutors. This study employs the theory of expressive speech acts to explore how these utterances function within the narrative. Hanung Bramantyo's works are known for their cultural depth, often reflecting societal themes. His notable films, such as *Kartini*, *Gatot Kaca*, and *Bumi Manusia*, have also been adapted into web series.

Previous research, such as Sutini (2017) analysis of speech acts in the Jaka Sangkrip folktale, provides a foundation for this study. Sutini's work primarily focused on non-speech acts within the folktale, utilizing qualitative descriptive methods and techniques such as listening and note-taking. However, this study aims to fill a gap by specifically examining the types and meanings of expressive speech acts in *17 Selamanya*.

Thus, the primary research question guiding this study is: What are the types and meanings of expressive speech acts found in the Indonesian web series *17 Selamanya* by Hanung Bramantyo? This research aims to contribute to the understanding of expressive speech acts in contemporary media, highlighting their significance in character interactions and narrative development.

## **2. Method**

This research employs a dual approach, combining a theoretical framework grounded in pragmatics with a qualitative descriptive methodology. The data consists of dialogues from seven episodes of the Indonesian web series *17 Selamanya*, featuring Rizky Nazar, sourced from platforms such as Video and Wetv. The listening method is utilized to observe and analyze the language used by the characters, employing the tapping technique for accurate transcription of conversations. Expressive speech acts are identified and categorized into specific types, such as apologies and expressions of gratitude, with concrete examples illustrating this process. To ensure consistency in analysis, intercoder reliability is established through independent coding by multiple researchers, followed by discussions to resolve discrepancies. The analysis employs the Determining Elements technique, utilizing a matching method to align identified speech acts with their corresponding categories, thereby enhancing the clarity and credibility of the findings related to expressive speech acts in the selected web series.

## **3. Result and discussion**

The findings of this study include three things, types of expressive speech acts in the Indonesian web series *17 Selamanya* by Hanung Bramantyo, the function of expressive speech acts in the Indonesian web series *17 Selamanya* by Hanung Bramantyo, and the meaning of expressive speech acts.

### **3.1 Types of Expressive Speech Acts in the Indonesian Web Series 17 Selamanya by Hanung Bramantyo.**

#### **3.1.1 Direct Expressive Speech Acts**

CONTEXT: THE VEGETABLE SELLER OFFERED HIS PRODUCTS TO MOTHER SRI AND MOTHER SRI REFUSED BECAUSE THERE WAS ALREADY STOCK AT HOME

Mr. Vegetables : Vegetables, ma'am?  
Mrs. Sri : Oh... Sorry sir, there is a lot of stock in the refrigerator.

The meaning of the word is that Mrs. Sri's vegetables from yesterday are still there. In the words "lots of stock in the refrigerator" which has the utterance that there are already lots of vegetables in the refrigerator at home. In addition, Mrs. Sri's utterance can also be interpreted as a form of psychological feeling felt by the speaker.

#### **3.1.2 Indirect Expressive Speech Acts**

CONTEXT: OGI ASKS CINDY HOW SHE CAN DO THE ASSIGNMENT ALONE

Ogi : Since when did you do your own homework, Mona?  
Rosa : dih... just answer, the one I'm talking to is Putra this time, not you.

The meaning of the word is that Mrs. Sri's vegetables from yesterday are still there. In the words "lots of stock in the refrigerator" which has the utterance that there are already lots of vegetables in the refrigerator at home. In addition, Mrs. Sri's utterance can also be interpreted as a form of psychological feeling felt by the speaker.

#### **3.1.3 Literal Expressive Speech Acts**

CONTEXT: MOTHER SRI GIVES GREETINGS TO THE VEGETABLE SELLER

Mr. Vegetable : Come on, come on.  
Mrs. Sri : Yes... It's selling well, Sir.  
Mr. Vegetable : Yes, ma'am. Please go ahead.

Because the meaning of the utterance is the same as the meaning of the words that compose it. The meaning of the utterance is that Mrs. Sri prays that the vegetable stall will sell out quickly. In addition, Mrs. Sri's utterance can be interpreted as a form of psychological feeling felt by the speaker.

#### **3.1.4 Non-Literal Expressive Speech Acts**

CONTEXT: GETTING A SON BY RELYING ON POWER.

Dian : If I don't care, the person who says what I like is the one I approach. Especially you Cind. You have everything.  
Rosa : Cind, look at your father, does he lack any power?  
Dian : Heh, why is Dawai with Putra?

Data (13) from Rosa's dialogue excerpt "Cind, look at your Papa, does he have less power?" This is a type of non-literal speech act, shown in the utterance in the sentence which is a type of non-literal speech act, the sentence has a meaning that is not the same as the words that make it up. The excerpt is intended to tell Cindy that as a child she must be able to utilize the power of authority. In addition, Rosa's utterance can also be interpreted as a form of psychological feeling felt by the speaker when it is spoken.

### **3.1.5 Direct Literal Expressive Speech Acts**

CONTEXT: DIAN GIVES A WARNING TO DAWAI IF THEY DO NOT WANT TO FOLLOW

Dian : If you look for trouble with us, tomorrow the school won't be here anymore.  
Understand?  
Dawai : Yes, I understand.

Data (4) from Dian's dialogue excerpt "if you look for trouble with us, tomorrow the school won't be here anymore, understand?" Is a type of direct literal speech act, from the utterance in the sentence "tomorrow the school won't be here anymore," which contains a type of indirect literal speech act because the utterance is direct, with the same mode of speech and meaning. The meaning of the word, the sentence shows that the next day Dawai will not go to school there. In the words "tomorrow the school won't be here anymore" the meaning is a threat to Dawai.

### **3.1.6 Direct Non-Literal Expressive Speech Acts**

CONTEXT: MOTHER SRI TOLD DAWAI TO EAT BREAKFIRST, BEFORE LEAVING SCHOOL

Mrs. Sri : I'm going straight away, it's already this late, why don't you have breakfast first?  
Dawai : It's okay, I'll just have breakfast there while I'm at it. I have something to do.

Data (8) from Dian's dialogue excerpt "I'm going straight away, it's only this hour, why haven't you had breakfast first? " is a type of non-literal direct speech act, shown in the sentence "I'm going straight away, it's only this hour, why haven't you had breakfast first?" which contains a type of non-literal direct speech act, the sentence is expressed in an imperative mode so that it can command the speech partner. The excerpt means that the speech partner must eat first before doing activities.

### **3.1.7 Literal Indirect Expressive Speech Acts**

CONTEXT: SRI'S MOTHER TAKES A WEAR THAT STILL LOOKS 17 YEARS OLD

Mrs. Sri : Oh... the one who is still 17 years old  
Dawai : I'm going, okay?  
Mrs. Sri : Yes.

Data (3) from the dialogue excerpt of Mrs. Sri "duh... who is still 17 years old" is a type of indirect literal speech act, from the utterance in the sentence "who is still 17

years old" which contains a type of indirect literal speech act because the utterance is direct, but from the sentence it does not match the speaker's intention. The meaning of the word is that Dawai's face looks young. In the word "still 17 years old" which has the meaning Dawai looks 17 years old even though she is 70.

### **3.2 The Function of Expressive Speech Acts in the Indonesian Web Series *17 Selamanya* by Hanung Bramantyo**

#### **3.2.1 Function of Criticism**

CONTEXT: CINDY GREETES AND MAKES A SENSE TO HER SON WHEN HE JUST LEFT

Cindy : Put...

Son : Hey...

Cindy : Tumben came quickly, usually a bit late. Oh... yeah, I'm due for homework today, have you done it? Let's do it together sometime?

The excerpt of the speech "It's rare for you to come early, usually you're a bit late. Oh.. yes, today I'm collecting homework, have you done it?. Let's work on it together sometime?" is the function of the speech act of criticizing. It is said that this speech act has a critical function because the speaker who criticizes is Putra. so that it can be like that again or leave early.

#### **3.2.2 Praise Function**

CONTEXT: SRI'S MOTHER TAKES A WEAR THAT STILL LOOKS 17 YEARS OLD

Mrs. Sri : Oh... the one who is still 17 years old

Dawai : I'm going, okay?

Mrs. Sri : Yes.

Data (3) from the dialogue excerpt of Mrs. Sri is an expressive speech act that functions as praise. Where the function of the expressive speech act that praises is one of the expressive speech acts conveyed by the speaker as an outpouring of feelings that will be felt by the speech partner. The word marking from the dialogue excerpt of Mrs. Sri "who is still 17 years old" which is to praise Dawai because she looks young.

#### **3.2.3 Complaining Function**

CONTEXT: THE VEGETABLE SELLER OFFERED HIS PRODUCTS TO MOTHER SRI AND MOTHER SRI REFUSED BECAUSE THERE WAS ALREADY STOCK AT HOME

Mr. Vegetables : Vegetables, ma'am?

Mrs. Sri : Oh... Sorry sir, there is a lot of stock in the refrigerator.

Data (1) from the dialogue excerpt of Mrs. Sri which contains the function of complaining. The function of the speech act of complaining is one of the speech acts uttered by the speaker to complain about the matter of the speech. The marking of the

word which has the function of complaining is the excerpt "duh..." which is intended to form Mrs. Sri's annoyance towards the Vegetable Seller because he offers his wares.

#### **3.2.4 Apology Function**

CONTEXT: ON THE SCHOOL STAIRS, DAWAI APOLOGIZES AND ASKS FOR HIS BOOK WHICH IS KEPT BY MOTHER RINI.

String : Mrs. Rini.  
Mrs. Rini : Why? What's wrong?  
Dawai : I apologize for not paying attention to your lesson during class earlier. I promise not to do it again.

Data (11) a dialogue fragment from Dawai is an expressive utterance that functions as an apology. The function of an apology means an apology by the speaker and for the speech partner for which a mistake was made because of the evaluation. The marking of this speech fragment is "I apologize for not paying attention to the lesson during class earlier." Which means the form of Dawai's request to Mrs. Rini in the context of Dawai admitting his mistake during class which was not concentrating on Mrs. Rini's learning.

#### **3.2.5 Anger Function**

CONTEXT: DIAN GIVES A WARNING TO DAWAI IF THEY DO NOT WANT TO FOLLOW

Dian : If you look for trouble with us, tomorrow the school won't be here anymore. Understand?  
Dawai : Yes, I understand.

Data (4) from Dian's dialogue excerpt is an expressive utterance that functions as anger. Where the function of the angry expressive speech act is one of the expressive speech acts conveyed by the speaker as an outburst of angry feelings towards the speech partner that will be felt by the speech partner. The word marking from Dian's dialogue excerpt is aimed at declarative "if you look for trouble with us, tomorrow the school will no longer be here, understand?" which is to threaten Dawai and a high tone.

#### **3.2.6 The Function of Grieving**

CONTEXT: DAWAI CONTACTS HIS 50 YEARS OF PASSION TO HIS SON WHEN HE COMES TO HIS HOUSE

Da wai : After Slamet died, we moved to various cities to find out about eternal life. Actually, there are several myths that I found in various regions. But yes, they are all just myths. Except for what happened to me.

Data (48) Dawai's speech fragment is an expressive speech function that expresses sadness. This function is delivered to express feelings of sadness or because of being troubled by something that has happened. The marker for this speech fragment is "After

Slamet died, we moved to various cities to find out about eternal life." which means a form of expression of sadness from Miko because Slamet left him and after that he sought the truth of eternity by moving from place to place.

### **3.2.7 Sympathetic Function**

CONTEXT: MOTHER SRI GIVES GREETINGS TO THE VEGETABLE SELLER

Mrs. Sri : Yes... It's selling well, Sir.  
Mr. Vegetable : Yes, ma'am. Please go ahead.

Data (2) from the dialogue fragment of Mrs. Sri is an expressive speech act that functions to sympathize. Where the function of the expressive speech act that is sympathetic is one of the expressive speech acts conveyed by the speaker as an outpouring of feelings that will be felt by the speech partner. The word marking from the dialogue fragment of Mrs. Sri is "laris manis" which is to express her sympathy for the vegetable seller.

### **3.2.8 Mocking Function**

CONTEXT: THE SON AT CAFE BONY'S PLACE IS KEEPING A PROMISE TO RETURN THE WIRE BOOK

Bony : Well... It's like this, with a beautiful girl.  
Putra : Dawai, let me introduce you to Bony, the owner.

Data (15) excerpt of dialogue from Bony is an expressive utterance that functions to mock. From this mocking function because the utterance is intended by the speaker so that the utterance that can be interpreted as a sarcasm sentence is directed at "Well... Like this, with a beautiful girl" Which means Bony is mocking Putra who often goes to the two-time cafe but often does not bring a girl to that place.

## **3.3 The Meaning of Expressive Speech Acts in the Indonesian Web Series 17 *Selamanya* by Hanung Bramantyo**

### **3.3.1 Meaning of Criticism**

CONTEXT: CINDY GREETES AND MAKES A SENSE TO HER SON WHEN HE JUST LEFT

Cindy : Put...  
Son : Hey...  
Cindy : Tumben came quickly, usually a bit late. Oh... yeah, I'm due for homework today, have you done it? Let's do it together sometime?

The meaning of the sentence "It's rare to come quickly, usually a bit late. In this sentence, it has the meaning of criticizing someone, so that someone can be more disciplined in terms of time.

### 3.3.2 Meaning of Praise

CONTEXT: A SON WHO PRAISED DAWAI WHO HAS SO EXTENSIVE KNOWLEDGE.

Putra : Your insight is also broad.

Wire : not really.

The meaning contained in the data fragment "Your insight is also broad". This sentence is meaningful to praise someone. Therefore, the utterance aims to praise someone, meaning that the person has high insight in education.

### 3.3.3 The Meaning of Complaining

CONTEXT: THE VEGETABLE SELLER OFFERED HIS PRODUCTS TO MOTHER SRI AND MOTHER SRI REFUSED BECAUSE THERE WAS ALREADY STOCK AT HOME

Mr. Vegetables : Vegetables, ma'am?

Mrs. Sri : Oh... Sorry sir, there is a lot of stock in the refrigerator.

Mrs. Sri's statement means that Mrs. Sri doesn't want to buy vegetables from the greengrocer yet, because Mrs. Sri still has a lot of vegetable stock so there is no need to buy them.

### 3.3.4 The Meaning of Saying Thank You

CONTEXT: A SON WHO WANTED TO RETURN DAWAI'S BOOK, AT THAT TIME MEETS DAWAI'S SISTER IN FRONT OF THE HOUSE.

Putra : Oh, I'm his friend. I want to return Dawai's book. He left something behind yesterday.

Sri : Oh, thank you. But Dawai wasn't here.

Data (37) from Mrs. Sri's dialogue fragment is an expressive utterance that shows gratitude. One way the speaker expresses gratitude for things mentioned in the utterance is by saying thank you. The marker of this function is the speech fragment "thank you, yes", which means Mrs. Sri expresses gratitude to Putra for returning Dawai's book that was left behind.

### 3.3.5 Meaning of Blame

CONTEXT: THE TEACHER GIVES ASSIGNMENT TO ALL STUDENTS, FIRSTLY IT WAS DAWAI WHO DIDN'T PAY ATTENTION

Teacher : Enough... Enough... this is a sign that you are not concentrating on my lesson. Is this book making you unable to concentrate? Okay, starting next week, summarize chapter 3, about the proclamation, find the correct facts, do not copy paste from the internet, those who do not do assignments will get additional assignments.

Student : Yeah.. ma'am.. it's because of Dawai...

The meaning contained in the data fragment "this is a sign that you are not concentrating on my lesson. Is this book making you not concentrate?". This sentence is meaningful to someone's mistake. Therefore, the utterance aims to make the speech partner aware not to repeat reading carelessly in class or not in accordance with the learning, with that the speaker is angry with the speech partner.

### **3.3.6 Meaning of Apology**

CONTEXT: ON THE SCHOOL STAIRS, DAWAI APOLOGIZES AND ASKS FOR HIS BOOK WHICH IS KEPT BY MOTHER RINI.

String : Mrs. Rini.  
Mrs. Rini : Why? What's wrong?  
Dawai : I apologize for not paying attention to your lesson during class earlier. I promise not to do it again.

Data (11), a dialogue fragment from Dawai, has the meaning of apology. From Dawai's request to Mrs. Rini who admitted her mistake when in class she was not concentrating on Mrs. Rini's learning.

### **3.3.7 Meaning of Anger**

CONTEXT: DIAN GIVES A WARNING TO DAWAI IF THEY DO NOT WANT TO FOLLOW

Dian : If you look for trouble with us, tomorrow the school won't be here anymore. Understand?  
Dawai : Yes, I understand.

Dian's excerpt "if you look for trouble with us, tomorrow the school will no longer be here, understand" which contains the meaning of praise. The meaning of this meaning is that Dian is angry and threatens Dawai which has the meaning that if he does not obey her words, he will leave the school.

### **3.3.8 Meaning of Sadness**

CONTEXT: AT HOME AFTER AN ACCIDENT WITH HER SOUL, DAWAI FEEL SAD BECAUSE SHE IS AFRAID OF LOSING HIM IF HER SOUL KNOW THE TRUTH

Dawai : Honestly, I didn't avoid him either. In fact, he was also responsible for taking me home. Even though I know he must be really scared.  
Sri : What are you afraid of, miss? Afraid that Putra doesn't like you anymore? Yes? Miss, you're in love.

Data (43) from Dawai is an expressive utterance of the meaning of sadness. This is one of the meanings of expressive speech acts conveyed by the speaker because of self-evaluation of the event mentioned in the utterance or because of expressing feelings of sadness or grief. This shows the existence of a speech fragment "Honestly, I didn't avoid it either. In fact, he was also responsible for still taking me home. Even though I know he must be really scared.", which shows that Dawai was afraid when Putra found out the truth.

### 3.3.9 Meaning of Sympathy

CONTEXT: MOTHER SRI GIVES GREETINGS TO THE VEGETABLE SELLER

Mr. Vegetable : Come on, come on.  
Mrs. Sri : Yes... It's selling well, Sir.  
Mr. Vegetable : Yes, ma'am. Please go ahead.

A snippet of Mrs. Sri's speech that contains a sympathetic meaning. The meaning of this meaning is that Mrs. Sri prays for Mr. Sayur so that his vegetable sales will be sold out and he will get a lot of money.

### 3.3.10 Meaning of Mocking

CONTEXT: THE SON AT CEFÉ BONY'S PLACE IS KEEPING A PROMISE TO RETURN THE WIRE BOOK

Bony : Well... It's like this, with a beautiful girl.  
Putra : Dawai, let me introduce you to Bony, the owner.

Data (15) from Bony's dialogue excerpt shows a speech act that has a mocking meaning. "Well... It's like this, with a pretty girl." Sentence This means that Bony mocks Putra who often goes to cafes but not with women. At that time, when he brought a woman, Bony immediately said to Putra.

## 4. Conclusion

This study analyzes the expressive speech acts in the Indonesian web series *17 Selamanya* by Hanung Bramantyo, revealing eight distinct types: direct, indirect, literal, non-literal, direct literal, direct non-literal, and indirect non-literal speech acts. These acts serve ten essential functions, including criticizing, praising, complaining, congratulating, expressing gratitude, blaming, apologizing, conveying anger, sadness, and sympathy, as well as mocking. The meanings associated with these functions further illustrate the emotional and communicative depth of the characters' interactions. By highlighting the complexity of expressive speech acts in this series, this research enhances our understanding of their role in contemporary Indonesian media, offering insights into the intricate psychological and social dynamics at play.

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