


## Pragmatic Analysis of Expressive Speech Acts in the Radio Drama Tutur Tinular-Series 010 Episode 1: Rainbow Above Kurawan

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Article Info	ABSTRACT
<p><b>Keywords:</b> Pragmatics, Expressive Speech Acts, Radio Drama, Tutur Tinular, Indonesian Literature</p>	<p>This study aims to analyze expressive speech acts in the radio drama <i>Tutur Tinular</i> – Series 010, Episode 1: <i>Pelangi di Atas Kurawan</i>, using a pragmatic approach. Language functions not only as a means of communication but also as a medium for emotional and psychological expression that reflects the speaker's inner state. Expressive speech acts, such as expressing gratitude, apologizing, praising, complaining, and criticizing, represent concrete manifestations of human emotions in language use. The research data were collected through listening and note-taking techniques and analyzed using a descriptive qualitative method based on the context of the utterances. The findings reveal fifteen instances of expressive speech acts, which are classified into several types, including apologizing, praising, self-blaming, complaining, expressing gratitude, threatening, and admiring. These expressive speech acts function to construct emotional atmospheres, deepen character development, and drive the narrative progression. Through these utterances, listeners are invited to experience emotional dynamics such as sadness, inner conflict, affection, tension, and empathy, which strengthen the dramatic value of the work. Moreover, the expressive speech acts convey Javanese moral and cultural values, including respect, politeness, and sincerity. This study confirms that expressive speech acts serve both aesthetic and pragmatic functions in oral literary works, as they contribute to depth of meaning, emotional richness, and cultural reflection within Indonesian society.</p>
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### INTRODUCTION

Language is the primary means by which humans communicate and express feelings, thoughts, and life experiences. Through language, individuals can convey ideas, persuade, command, criticize, and even express deep emotions. According to Mailani et al. (2022:1), "Humans need communication to support survival, one of which is by using language as a communication tool. Language is the most effective means of communication for conveying messages, thoughts, feelings, and purposes to others and enables the creation of cooperation among humans."

However, not all human utterances merely contain information; many of them instead reflect the speaker's inner attitudes and emotions. In this regard, pragmatic studies, particularly speech act theory, become important. Pragmatics has a fairly broad scope of study. Its scope includes examining speaker meaning that does not focus on the phonetic or grammatical form of an utterance, but rather on the speaker's intentions and beliefs (Baan, 2023:10). Furthermore, according to Leech (1989:13), as cited in Wiryotinoyo, pragmatics is the study of meaning in relation to the speech situation. Therefore, a prerequisite for conducting pragmatic analysis of an utterance, including those containing illocutionary force, is the presence of a speech situation that supports the utterance within a conversation.

One of the most influential theories in pragmatic studies is speech act theory, proposed by J. L. Austin (1962) and further developed by John Searle (1979). Austin (1962), as cited in Saleh et al. (2024:3), states that pragmatics encompasses a wide field of study that emphasizes the meaning intended by the speaker, not the phonetic form or grammatical structure of the utterance, but rather the intentions and beliefs underlying the speech. Meanwhile, according to Rahmadhani and Utomo (2020), "Expressive speech acts are one type of speech act that functions to express the speaker's psychological attitude toward a particular situation, such as thanking, congratulating, forgiving, expressing condolences, threatening, praising, complaining, criticizing, and blaming."

Through expressive speech acts, language becomes a mirror of human emotions. Utterances such as "thank you," "I regret," or "I am happy" do not merely convey information but also reveal the speaker's inner state.

Literary works are forms of human creative expression that depict life experiences, emotions, and human values through language. According to Krismawati et al. (2021:2), language in literary works can be regarded as a representation of human life. This representation is rooted in imagination, although literary works themselves are not always purely imaginative. Language in literature does not only function to convey stories but also serves as a medium for authors to channel their feelings and inner attitudes toward events. One literary form that relies heavily on the power of spoken language is radio drama, which combines literary elements with the art of sound. Through intonation, expression, and word choice of the characters, radio drama is able to present dramatic and emotional atmospheres without visual support.

The study of expressive speech acts in radio drama is interesting because every dialogue and narration contains expressions that not only build character but also foster empathy and emotional engagement among listeners. One radio drama rich in expressive speech acts is *Tutur Tinular*, a legendary work by S. Tidjab, which tells stories of struggle, love, and betrayal during the era of kingdoms. In Series 010 Episode 1 entitled *Pelangi di Atas Kurawan*, the character Nari Ratih is portrayed as being romantically involved with Arya Kamandanu, but later turning to his older brother, Arya Dwipangga. The inner conflicts arising from love, loyalty, and betrayal give rise to various expressive speech acts such as praising, threatening, expressing regret, and thanking. These varieties of utterances demonstrate how the characters' emotions are verbally expressed and influence the development of the storyline.

Research on expressive speech acts in *Tutur Tinular* is important because this work not only represents cultural and moral values of past societies but also demonstrates the power of language in constructing emotions and moral messages. Through this analysis, readers are expected to understand how language functions as a means of emotional expression and as a medium for conveying human values in Indonesian radio literary works.

On the other hand, research on speech acts in radio drama has previously been conducted. One such study was carried out by Octavia (2011). This research, conducted by a student of Universitas Negeri Jakarta, examined a Pambors radio drama entitled *The Love Journey of Valentino and Gabriella* during the academic year 2009–2010 in Jakarta. The study employed a qualitative descriptive method with content analysis techniques and focused on eight communicative functions of expressive speech acts. The data were taken from the first seven episodes of the radio drama, resulting in 749 utterance pairs, of which 79 pairs contained expressive speech acts. The most dominant type of expressive speech act was rejection, followed by apologizing, acceptance, thanking, offering, and greeting, while condolence and congratulatory expressions were not found at all. The results showed that not all forms of expressive speech acts appear in radio drama, as their occurrence is strongly influenced by psychological context and storyline development.

In contrast to that study, the present research examines expressive speech acts in the radio drama *Tutur Tinular* Series 010 Episode 1 entitled *Pelangi di Atas Kurawan*. This radio drama has a different cultural and linguistic background, characterized by a more classical style of speech and rich moral values, thus presenting distinctive expressive nuances. The novelty of this research lies in its object, namely a radio drama with historical and Javanese cultural settings, as well as its analysis, which not only maps the types of expressive speech acts but also examines their functions in constructing emotions and narrative meaning.

In addition to the above research, there is another study related to radio drama conducted by Alya (2024), which has been published in the journal *Bastra* (a language and literature journal). This study is entitled “Directive Speech Acts in the Radio Drama Script Entitled *Kejlongprong Kejining Jaman*.” The research focuses on analyzing directive speech acts using a pragmatic approach within the framework of speech act theory. The data consist of inter-character utterances containing directive intentions, both direct and indirect. Direct strategies include commands, prohibitions, and invitations that explicitly direct the interlocutor to act. Meanwhile, indirect strategies are realized through statements of need or implicit questions that nevertheless aim to give instructions. The findings indicate that directive speech acts using direct strategies tend to violate politeness principles due to their coercive nature, whereas indirect strategies create ambiguity that functions to maintain politeness and allows interlocutors to respond voluntarily.

This research is important because it provides a systematic overview of variations in directive strategies in regional language radio drama scripts. However, the study only focuses on directive aspects and does not address expressive speech acts, which also play a significant role in building emotions and relationships among characters. Therefore, the present research seeks to fill this gap by analyzing the functions of expressive speech acts in radio drama in order to enrich pragmatic studies of audio media.

## METHODS

This study employed a qualitative descriptive approach to explore expressive speech acts in a radio drama context. The qualitative design was selected because the research focuses on interpreting meaning, intention, and emotional expression embedded in spoken language rather than measuring variables quantitatively. Pragmatics was used as the main analytical framework, particularly speech act theory, to understand how utterances function in conveying speakers' psychological attitudes within a narrative discourse.

The data source of this research was the radio drama *Tutur Tinular Series 010 Episode 1* entitled *Pelangi di Atas Kurawan*. This episode was chosen because it presents intense interpersonal conflict, emotional tension, and moral dilemmas that encourage the emergence of expressive speech acts. The dialogues and narrations in the episode provide rich linguistic data that reflect emotional responses such as admiration, regret, anger, gratitude, and disappointment.

Data collection was conducted using the listening and note taking technique. The researcher listened repeatedly to the radio drama to ensure accurate comprehension of the dialogues, intonation, and emotional nuances expressed by the characters. During this process, utterances that potentially contained expressive speech acts were carefully transcribed and documented. Attention was also given to paralinguistic elements, such as tone and emphasis, which support the interpretation of expressive meaning in audio based discourse.

After data collection, data selection was carried out to determine which utterances qualified as expressive speech acts. The identification process was guided by theoretical criteria of expressive speech acts, focusing on utterances that reveal the speaker's psychological state toward a particular situation. Utterances that merely conveyed information or directive intentions were excluded to maintain analytical consistency.

The selected data were then classified according to the types of expressive speech acts, such as praising, apologizing, blaming, complaining, threatening, expressing gratitude, and expressing regret. Each utterance was categorized based on its dominant expressive function, while supporting emotional nuances were considered in the contextual analysis. This classification helped to systematically organize the data and reveal patterns of expressive use within the narrative.

Contextual analysis played a crucial role in interpreting the data. Each expressive utterance was analyzed by considering the speech situation, including the relationship between characters, the narrative background, and the emotional conditions influencing the interaction. This approach ensured that the interpretation of meaning was grounded in the story context rather than isolated from the dramatic situation in which the utterance occurred.

To enhance the credibility of the findings, data validation was conducted through careful rereading and repeated listening to the selected utterances. The researcher consistently compared the interpretations with the original audio to minimize subjective bias. The use of established pragmatic theories also functioned as theoretical triangulation to strengthen the reliability of the analysis.

Finally, the results of the analysis were presented descriptively by integrating data excerpts with interpretative explanations. This presentation method allows readers to follow the analytical process clearly and understand how expressive speech acts function to build character emotions and narrative meaning in the radio drama. Through this methodological procedure, the study aims to provide a comprehensive and contextually grounded understanding of expressive speech acts in Indonesian radio literature.

## RESULTS AND DISCUSSION

The following table presents the data on expressive speech acts identified in the radio drama Tutar Tinular, including the speakers, utterances, durations, types of expressive acts, functional meanings, and situational contexts.

**Table 1.** Data of Expressive Speech Acts

No	Speaker	Utterance	Dura- tion	Type of Expres- sive Speech Act	Functional Meaning	Situational Context
1	Arya Kamandanu (opening trailer in every epi- sode)	"Mei Syin, forgive me, Mei Syin."	1:16	Expres- sive apolo- gizing	Expressing guilt and ad- mitting wrong- doing to Mei Syin.	The speaker feels remorse and regret.
2	Nari Ratih	"No, I will not meet him again. Then, does that mean I am an unfaithful woman?"	5:45	Expres- sive self blaming and de- nial	Showing inner conflict be- tween loyalty and self re- spect.	Nari Ratih questions her own faithful- ness.
3	Nari Ratih	"That snake... my leg... it feels painful and stings."	6:10	Expres- sive com- plaining and ex- pressing pain	Expressing physical suffer- ing due to a snake bite.	A spontaneous reaction to physical pain.
4	Arya Dwipangga	"Your calf will not lose its beauty, even if I hold it ten times a day."	8:10	Expres- sive praising	Showing admi- ration for Nari Ratih's physical beauty, espe- cially her calf.	Arya Dwipangga is gently flirting.
5	Nari Ratih	"But... but that is not allowed, Sir. That is too improper, is it not?"	8:16	Expres- sive warning	Expressing dis- agreement with	Nari Ratih feels uncomfortable with an im- proper action.

No	Speaker	Utterance	Duration	Type of Expressive Speech Act	Functional Meaning	Situational Context
				and refusing	Dwipangga's behavior.	
6	Nari Ratih	"He... he sucked my calf with his handsome mouth. Why is my heart pounding... you are outrageous! You... you are naughty!"	8:46	Expressive anger combined with embarrassment	Conveying embarrassment mixed with anger toward inappropriate behavior.	A spontaneous reaction to Dwipangga's action that crossed boundaries.
7	Nari Ratih	"Thank you, Brother Dwipangga."	10:24	Expressive thanking	Expressing gratitude for Dwipangga's help.	A form of politeness and appreciation.
8	Nyi Rongkod	"Perhaps it is because I am already old. When people grow old, they are usually no longer useful. Instead, they become more talkative and troublesome. Yet, when doing work, it can never be perfect. Perhaps Angger is already tired of seeing this aunt."	12:15	Expressive self lowering and self blaming	Expressing feelings of insecurity and helplessness due to old age.	Nyi Rongkod feels unappreciated.
9	Arya Kamandanu	"Your words are very profound, Aunt."	14:55	Expressive praising	Showing appreciation for the aunt's wisdom.	A positive response to touching advice.
10	Arya Kamandanu	"Thank you, Aunt. Your advice has strengthened my heart again."	15:06	Expressive thanking and appreciating	Expressing gratitude and appreciation for advice.	A form of politeness and warm social relationship.

No	Speaker	Utterance	Duration	Type of Expressive Speech Act	Functional Meaning	Situational Context
11	Nari Ratih	"Brother Dwipangga, you are too improper!"	15:51	Expressive anger / warning	Expressing anger due to feeling harassed.	An emotional reaction to Dwipangga's behavior.
12	Arya Dwipangga	"Who said you are a piece of jewelry? You are a goddess, a heavenly nymph descending from the sky, walking down a rainbow staircase to make this world brighter and happier."	16:33	Expressive praising with hyperbole	Expressing excessive admiration for Nari Ratih's beauty.	Dwipangga is flirting with Nari Ratih.
13	Nari Ratih	"Ah! How beautiful your verse is, Brother. But may I know who that golden deer is?"	18:46	Expressive praising	Expressing appreciation for Dwipangga's poetic speech.	Nari Ratih admires Dwipangga's words.
14	Dangdi	"Hey, you inside the temple! Come out! I know you are Kamandanu and the son of Rekian Wuru. Come out! This is Dangdi! So, you do not want to come out? If you refuse, I will disturb you with these stones!"	19:56	Expressive threatening	Expressing anger and threat toward opponents.	Dangdi shows superiority and aggressiveness.
15	Nari Ratih	"Brother, he has insulted me."	20:47	Expressive complaining and feeling of-fended	Showing of-fense and seeking protection.	Nari Ratih seeks support from Dwipangga.

### Forms of Expressive Speech Acts in the Radio Drama Tutar Tinular Series 010 Episode Pelangi di Atas Kurawan

Based on the analysis of utterance data in the radio drama Tutar Tinular – Series 010, Episode 1: Pelangi di Atas Kurawan, it was found that the forms of expressive speech acts that appear are highly diverse and reflect the emotional complexity of the characters. Each

form of expressive speech act demonstrates a different emotional function depending on the situational context and the relationship between speakers. In general, these forms include expressive acts of apologizing, self-blaming, complaining, praising, reprimanding, expressing anger, thanking, showing humility, threatening, and complaining to others. This diversity indicates that the radio drama not only emphasizes narrative elements but also highlights the power of language as a medium for expressing inner feelings and cultural values.

The expressive act of apologizing is evident in the first data, when Arya Kamandanu utters, “Mei Syin, forgive me, Mei Syin.” This utterance represents sincere remorse and deep feelings of guilt. From a pragmatic perspective, this speech act indicates a shift in the speaker’s social position from authority to submission, as apologizing inherently involves acknowledging wrongdoing. Emotionally, this utterance also serves as the opening of the story, establishing a melancholic atmosphere and signaling the internal conflict of the main character.

The form of self-blaming appears in Nari Ratih’s utterance, “If that is the case, am I considered an unfaithful woman?” This expression reflects introspection and self-doubt. Pragmatically, this speech act contains ambivalence: on one hand, Nari Ratih attempts to defend herself, while on the other, she experiences guilt over the decisions she has made. This utterance represents a complex psychological expression, as the speaker directs negative emotions toward herself.

Meanwhile, the form of complaining is found in the utterance, “That snake... my leg... it feels painful and sore.” This utterance emerges in a spontaneous situation that conveys physical suffering. Within speech act theory, complaints are classified as expressive acts that function to express discomfort or distress. This utterance is not intended to directly request assistance, but rather to express the emotional state experienced by the speaker. Such forms demonstrate that expressive speech acts are not always social in nature, but can also be intrapersonal, as the speaker responds to personal experiences.

Praising emerges as one of the most dominant expressive forms. Examples include Arya Dwipangga’s utterance, “Your calves will not lose their beauty, even if I touch them ten times a day,” and Nari Ratih’s statement, “Ah! Your poem is so beautiful, Kakang.” These utterances illustrate praise as a means of building intimacy, emotional closeness, and romantic attraction between characters. However, Dwipangga’s praise also demonstrates hyperbolic elements, reflecting the rhetorical nature of language in dramatic literary works. This aligns with Rahmadhani and Utomo (2020), who argue that expressive speech acts not only reflect spontaneous emotions but can also be used aesthetically to create specific effects.

Forms of reprimanding and rejecting are found in Nari Ratih’s utterance, “But... but that is not allowed, Sir. That is too improper, isn’t it?” This utterance indicates tension between politeness and assertiveness. Within Javanese social norms, rejection is often conveyed indirectly while maintaining politeness. Therefore, although Nari Ratih feels disturbed, she continues to use refined language. This demonstrates that expressive speech acts are not always overtly emotional, but can be delivered through high levels of politeness strategies.

Expressions of anger and embarrassment are also found in data number six, when Nari Ratih shouts, “You are outrageous! You... you are naughty!” This utterance represents a

spontaneous reaction to behavior perceived as violating social boundaries. This expressive form illustrates a combination of anger and embarrassment occurring simultaneously, thereby creating a strong dramatic effect. In radio drama, such expressions function to create tension and heighten emotional intensity for listeners.

Expressions of gratitude appear in several utterances such as, “Thank you, Kakang Dwipangga,” and “Thank you, Aunt. Your advice has lifted my spirit again.” These utterances reflect appreciation and politeness. Pragmatically, expressions of gratitude are classified as positive expressive acts that strengthen social relationships between speakers. In the context of Javanese culture, such expressions reflect the value of *andhap asor* (humility), which characterizes ethical social interaction.

Additionally, expressions of humility and self-blame are found in Nyi Rongkod’s utterance, “Perhaps it is because Nyi Rongkod is already old....” This form conveys feelings of inferiority and self-awareness of limitations. From a pragmatic perspective, this speech act reflects high social awareness, as the speaker positions herself humbly to show respect to others. This form represents a reflection of Javanese cultural values that emphasize politeness and humility in speech.

Meanwhile, the expressive act of threatening appears in Dangdi’s utterance, “If you do not leave, I will disturb you with these stones!” This utterance expresses anger, aggression, and a desire to dominate the situation. Pragmatically, this form is categorized as a negative expressive act, as it contains psychological pressure toward the interlocutor. This threat serves to portray the harsh character of the speaker and acts as a catalyst for conflict within the storyline.

Finally, expressions of complaining and feeling offended appear in Nari Ratih’s utterance, “Kakang, he has insulted me.” This utterance expresses emotions intended to gain sympathy and protection from another character. Such expressions indicate that expressive speech acts can function as a means of strengthening social bonds by eliciting empathy from listeners.

Overall, the findings indicate that the most dominant expressive speech acts are praising, expressing gratitude, and expressing anger. The dominance of these forms suggests that Tutar Tinular emphasizes interpersonal dynamics related to respect, love, and inner conflict. Through these expressive forms, language in the radio drama functions not only as a narrative communication tool but also as an artistic medium for portraying emotional depth and character complexity.

### **The Functions of Expressive Speech Acts in Constructing Meaning and Emotional Flow of the Narrative**

Expressive speech acts in the radio drama Tutar Tinular – Series 010, Episode 1: Pelangi di Atas Kurawan play a crucial role in shaping emotional atmosphere, deepening character development, and driving the progression of the storyline. Through expressions such as apologies, praise, anger, complaints, and gratitude, listeners are able to perceive the inner dynamics of the characters as well as the conflicts that color the narrative of love and betrayal.

At the beginning of the story, emotions of sadness and regret are conveyed through expressive acts of apologizing, as seen in data number one, “Mei Syin, forgive me, Mei Syin.”

This utterance reveals the human side of Arya Kamandanu, who is burdened by guilt over his past actions. The speech act establishes a melancholic atmosphere and introduces the internal conflict that forms the foundation of the narrative, thereby attracting listener sympathy from the outset.

Subsequently, inner conflict is depicted through expressive acts of self-blame, such as in data number two, “If that is the case, am I considered an unfaithful woman?” This utterance illustrates Nari Ratih’s moral struggle between love and loyalty. Through this expression, listeners gain insight into a woman’s emotional struggle against her own feelings, reinforcing the central theme of internal conflict in romantic relationships.

Emotions of tension and suffering emerge through expressive acts of complaining, as seen in data number three, when Nari Ratih states that her leg is painful after being bitten by a snake. This utterance not only conveys physical pain but also evokes empathy from listeners and shifts the atmosphere from calm to tense. This incident serves as the starting point for the reunion between Nari Ratih and Arya Dwipangga, marking a narrative transition toward new conflict.

The function of expressive speech acts is also evident in the interaction between Nari Ratih and Arya Dwipangga, which is characterized by flirtation and rejection. For instance, in data number four, Dwipangga’s praise toward Nari Ratih creates a romantic yet provocative atmosphere. This atmosphere quickly turns tense when Nari Ratih reprimands and rejects Dwipangga’s actions, as shown in data number five. Through these contrasting utterances, emotions of admiration and anger intersect, producing romantic tension that enriches the emotional dynamics of the storyline.

A shift from tension to warmth is shown in data number seven, when Nari Ratih expresses gratitude to Dwipangga. This expressive speech act functions to soften previous tension and reveals Nari Ratih’s gentle and appreciative nature. Consequently, the emotional atmosphere becomes warmer and reflects a natural development of interpersonal relationships.

Beyond portraying love and conflict, expressive speech acts also reinforce moral values within the narrative. This is evident in data numbers eight and nine, where Nyi Rongkod expresses feelings of inferiority due to age, and Kamandanu responds with praise and respect. These utterances convey empathy, wisdom, and respect for elders, highlighting Javanese cultural values upheld in the drama. Through these expressive functions, moral and humanitarian meanings are subtly embedded in dialogue.

Furthermore, expressive speech acts contribute to building tension, as seen in data number fourteen, when the character Dangdi issues a threat toward Kamandanu. This utterance shifts the atmosphere from romantic to confrontational, intensifies dramatic elements, and serves as a turning point in the narrative. The threat not only characterizes Dangdi as harsh and arrogant but also heightens emotional intensity in the struggle between good and evil.

At the conclusion, expressive speech acts also depict feelings of offense and the need for protection, as illustrated in data number fifteen, when Nari Ratih complains to Dwipangga

about being insulted. This utterance strengthens emotional bonds between characters and elicits listener empathy toward Nari Ratih as a woman who experiences emotional harm.

The findings of this study align with Octavia's (2011) research entitled *Expressive Speech Acts in the Radio Drama The Love Journey of Valentino and Gabriella*, which identified praise and gratitude as dominant expressive forms. However, the expressive acts in *Tutur Tinular* demonstrate greater complexity due to its cultural background and classical language style rich in Javanese politeness values. In contrast to Alya's (2024) study, which focused on directive speech acts in the radio drama *Kejlomprong Kejining Jaman*, emphasizing instructional functions and politeness strategies, this study highlights emotional, aesthetic, and moral aspects of spoken language in radio drama. Therefore, this research contributes to pragmatic studies by demonstrating how language functions not only to direct action but also to express emotions and humanitarian values.

Theoretically, this study expands understanding of expressive speech acts as a means of cultural and emotional representation. Language in radio drama is proven to possess pragmatic power in shaping atmosphere, character, and moral values within society. Practically, this research may serve as a reference for scriptwriters, radio broadcasters, and scholars in language and literature to better understand effective language use in portraying emotions and characters in audio media.

The limitation of this study lies in its focus on data from only Series 010 of the *Tutur Tinular* radio drama. This limitation arises from difficulties in accessing archival recordings of other series due to documentation constraints and limited availability of original data sources. As a result, the analyzed data may not fully represent the complete range of expressive speech acts across all series. Nevertheless, the data from this series still provide a representative overview of expressive speech act patterns in Indonesian radio literary works.

Future research is recommended to expand the scope to other series of *Tutur Tinular* or radio dramas in different regional languages, in order to compare variations in expressive forms and emotional expressions across cultural contexts. Subsequent studies may also integrate pragmatic and phonetic approaches, enabling analysis not only of utterance content but also of vocal aspects such as intonation, stress, and voice quality that enhance emotional meaning in expressive speech acts.

## CONCLUSION

Based on the pragmatic analysis of the radio drama *Tutur Tinular* – Series 010, Episode 1: *Pelangi di Atas Kurawan*, this study concludes that a wide range of expressive speech acts are employed to reflect the complexity of emotions and social relationships among the characters. The expressive forms identified include apologizing, self-blaming, complaining, praising, reprimanding, expressing anger, thanking, showing humility, threatening, and complaining to others. Each form represents distinct psychological expressions and cultural values, and plays an important role in constructing character development, emotional atmosphere, and narrative dynamics. These findings directly address the research problem concerning the forms of expressive speech acts present in the radio literary work.

Theoretically, this study contributes to the development of pragmatic studies, particularly in the analysis of expressive speech acts within oral literary media. The findings demonstrate that speech acts function not merely as linguistic communication tools, but also as means of representing cultural norms and moral values. Practically, the results may serve as a reference for scriptwriters, radio broadcasters, and language educators in understanding how expressive language can effectively convey emotional depth, character identity, and humanitarian values in spoken communication. This study is limited by its data source, which is restricted to Series 010 of the Tutar Tinular radio drama. This limitation is due to the difficulty of accessing archival recordings of other series, which are now rare and poorly documented. Consequently, the findings may not fully represent the complete range of expressive speech acts across all Tutar Tinular series.

Future research is recommended to examine other series of Tutar Tinular or radio dramas in different regional languages to broaden perspectives on cultural and expressive variation. Further studies may also integrate pragmatic analysis with phonetic and prosodic approaches to explore the relationship between intonation, vocal stress, and emotional meaning. Overall, this study affirms that language in radio drama functions not only as a medium of communication, but also as an aesthetic medium that integrates emotion, culture, and human values within Indonesian radio literature.

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