Analysis of Verbal Speech Act Pragmatics Study on Erai-Erai Dance Lyrics

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Abstract

This study analyses verbal speech acts in the lyrics of Erai-Erai dance which is a popular dance performance from Lahat Regency, South Sumatra. This study aims to understand how dance lyrics function as a communication medium to convey cultural and emotional messages in the context of the local community by using a pragmatic approach. Erai-Erai dance lyrics are sung in the form of guritan, which not only serves as an introduction to the melody but also has a deep meaning about social principles, traditions, and local identity. Descriptive Qualitative approach was used in this research. Data collection was done through literature study and direct observation of Erai-Erai dance performances. The analysis shows that dance lyrics consist of several components that contain various types of speech acts such as assertive, directive, and expressive. Each part of the lyrics has a context and meaning that reflects the social relationship between dancers and audiences and fosters a sense of bonding and cultural identity. This study confirms that understanding dance lyrics is an important part of performing arts because dance is not only a means of entertainment, but also educates and conveys moral messages. The results of this study are expected to help preserve the art of dance and increase awareness of cultural values in modern society. Thus, Erai-Erai dance can continue to be preserved as a cultural heritage that is relevant in the modern era.

Keywords: *Verbal Acts; Pragmatics; Erai-Erai Dance*

Introduction

Culture is a lifestyle that is inherited and owned by a community from generation to generation (Sulasman & Gumilar, 2013). Koenjanaraningrat (2009) states that culture consists of seven components, namely language, social organisation, social organisation system, living equipment and technology system, livelihood system, religion, knowledge system, and art. Art is one of the seven elements of culture, and it is universal and related to people's beliefs. Art as a form of community culture has many purposes depending on the needs and situation of the community.

Dance is part of the culture that exists in every country, including Indonesia. Dance with various styles, both classical dance, popular dance, creation dance and contemporary dance. Folk dance refers to a type of dance that originates from and is identified with a particular community or group. Folk dances often have deep cultural roots and are passed down from generation to generation. Folk dances reflect the

daily life, traditions, and values of the community. Dance is a form of cultural and artistic expression that involves structured body movements accompanied by music or rhythm and mostly accompanied by lyrics.

Like the *Erai-Erai* dance is a traditional folk dance that developed in Lahat Regency, South Sumatra, this dance is usually performed for entertainment events such as celebration events, weddings and folk parties. *Erai-Erai* dance has the characteristic that it always starts with the right part of the body, namely the feet, hips, and hands. When the hands swing to the right, the legs automatically swing to the right and vice versa. Uniquely, in this dance performance there is a habit of '*ngibing*', which is pulling the audience to the stage to dance together and the audience feeds the dancers. In this *Erai-Erai* dance, dancers must also participate in b*etembang* while dancing, the lyrics of this dance are in the form of rhymes or what is commonly called *gurindam* or *guritan*.

Erai-Erai dance is one of the performing art forms that is rich in social values and culture, especially in Indonesian society. The lyrics that accompany this dance not only serve as an introduction to the melody, but also contain various meanings that can be analysed from a pragmatic perspective. Pragmatics is the latest linguistic subdiscipline (K. Rahardi, 2019) which investigates the relationship between language users and the symbol system, in this case in accordance with Haryono's statement (2010) saying that the sector of linguistics known as pragmatics investigates how language is organised externally, or how it is used in communication. This is in accordance with Parker's (1980) statement that basically, art is sensory elements that function as a symbol system. In line with that, according to Bloch & Treater in Lubis' book (2015) that "a system of arbitrary voice symbols makes up language" which means that language consists of a system of arbitrary vocal symbols. Thus, artists use art as a symbol system to communicate.

Dance can convey messages, emotions, and beauty to its audience, this agrees with Sekarningsih & Rohayani (2006) statement that dance functions as a way for an artist to express themselves and communicate with their audience. Pragmatic analysis can help understand how this dance interacts with the audience, creates an atmosphere of cohesion, and conveys certain messages through the movements, expressions of the dancers and from the lyrics of the dance music itself, but in this study only focuses on the verbal component, namely the lyrics of *Erai-Erai* dance music. This is in line with the statement F. Parker (1986)'The subject of pragmatics examines how people use language to communicate' that pragmatics studies language to study meaning from the point of view of actively performing tasks or functioning as a means of communication is essentially a direct or indirect message transaction. Pragmatics is a field of science that analyses the use of spoken signs to speech recipients (Yuliantoro, 2020). In addition, this is in line with Retnaningsih (2014)statement that pragmatics studies are not words but speech acts.

Speech acts are actions of how people communicate through words performed by the speaker to the speech receiver (Suhartono, 2020). In Putrayasa (2014) speech acts depend on the context, which means that the utterance depends on the situation in which the speaker speaks and speech can only be understood if it is related to the activities that make up the context. Speech acts are divided into three categories, namely acts of locution, acts of percolation and acts of percolation. The first act of locution is an act of speech that speaks clear words to the listener. Second, the act of percolation is an act of speech that influences others with the language used. Third, the act of ikolution is an act that says something with the intention of the content of the speech Maujud & Sultan (2019). According to Searle in Leech (2011), illocutionary speech acts are divided into five categories, namely assertive, directive, commissive, expressive, and declarative acts.

In this research, the basis used is the pragmatic theory of illocutionary speech acts, which are divided into five categories. In this context, verbal speech acts can be identified as a way of conveying messages, emotions and communication goals contained in the lyrics. This study is important for knowing

the *Erai-Erai* dance form and understanding how language is used not only to convey information, but also to build social and emotional relationships between the performer and the listener or audience.

Research Methods

The focus of this research is *Erai-Erai* dance lyrics, and the methodology is descriptive qualitative research. Methods for collecting data by means of literature study and observation. The author makes observations by dancing directly and seeing Erai-Erai dance live at community entertainment events, as well as indirect observation by utilising video recordings of Erai-Erai dance to find out the verbal components.

Discussion and Results

1.Erai-Erai Dance

From the word '*sehumpun sehai'*, which means different places or hamlets but have the same cultural elements. *Erai-Erai* dance is inspired by local language and culture. In 1926, *Erai-Erai* dance was first created. It was previously known as *Antan* Eight dance, but now changed its name to *Erai-Erai* dance. Mr Mungkim was the first creator and developer of this dance, who came from the Liot area which was then known as Enim District. The number of dancers in this dance is not determined, therefore, the number of dancers can change according to the needs and the events performed can be even or odd numbers.

Erai-Erai dance costumes are quite simple, female dancers wear kebaya or *kurung* clothes and sarong cloth commonly used by the community, while male dancers wear trousers, long clothes and sarong cloth commonly used daily. In ancient times, female dancers wore powder and hair tied back, but now they wear canrik makeup and hair accessories such as buns, cempaka flowers, *pilis*, and potpourri. However, for male dancers, the hair should be well combed and if necessary smeared with hair oil. The movements of *Erai-Erai* dance are very simple and graceful used in this dance movement, which is performed dynamically. *Erai-Erai* dance consists of three variations of movements, the first is the forward *trisik* and *sembah*, the second is the movements of *eraila erai, darila mane*, and *oi kakang tula* and the last is *sembah* and *trisik* exit the stage.

Erai-Erai dance is usually performed during harvest time or village clean-up events, village gatherings and independence day celebrations. In the past, *Erai-Erai* dance performances were performed on the ground or under the houses of the village community or called houses on stilts. Now the place of performance of this dance has changed. The performance venue now commonly uses a proscenium stage, this type of performance venue is usually used for Indonesian Independence Day celebrations, weddings, and others. This dance was originally created as a social dance for teenagers in the village, it serves as a means of communication with young teenagers and as a bond of solidarity between village communities. The property used in this dance is a shawl, the shawl is usually used as a tool to attract the audience to dance with the dancers on stage, or what is referred to as '*ngibing*'.

Erai-Erai dance uses a fairly simple floor pattern, with straight lines and rows whose formation changes to the right and left. The floor pattern used in the *Erai-Erai* dance performance has changed a lot until now according to the creativity of the dancers. The most common type of floor pattern is in the form of a trapezoid, circle or letter 'A'. Three musical instruments namely gong, violin, and tanjidor are used to support *Erai-Erai* dance. In addition, there is a singer or singer who chants rhyming verses while dancing. The poetry of Erai-Erai dance rhymes is inspired by the customs or habits of the people of Lahat. The rhymes used in *Erai-Erai* dance songs are chosen based on the event and performance location. In Erai-

Erai dance performances, the sung lyrics serve as a link between oral tradition and performing arts practice, giving the audience the opportunity to reflect on the meanings contained therein. For example, lyrics using the *Besemah* language reinforce cultural identity and convey moral and social messages relevant to the daily lives of the people of Lahat Regency.

2. Verbal Components of *Erai-Erai* Dance

One type of communication is verbal communication, which involves oral or written delivery (Wahab & Muhammad, 2023). According to Maryono (2011)monologues, dialogues, poems, poems, songs and other literary works are verbal components of dance performances. In *Erai-Erai* dance, the component used is *gurindam* or *guritan* poetry sung by women and men. *Guritan* is a type of speech act written in verse form that has the characteristics of ancient or classical literature and is anonymous or without an author's name (Hudaidah & Susanti, 2023). *Guritan* usually centres on a particular event during one night, in an atmosphere of sorrow or joy, and contains many philosophies or stories that are packaged in literary form. For example, when there is a disaster or after the harvest is complete.

Guritan contains conscience, moral values, rules, customs, and portraits of heroes, human character, and remnants of past kingdoms, these values can be learnt by humans as a guide to life. According to Firduansyah et al. (2016) that the poems contained in *Guritan* contain a lot of advice and criticism to invite others to do good in everyday life, *guritan* speakers function as writers or lyricists of these poems. *Guritan* speakers create verses that are adapted to the performance venue by making the lyrics as interesting as possible so that the audience is interested. *Guritan Besemah* is spoken with a distinctive rhythm that is spoken in monologue or dialogue by someone. Like the lyrics of *Erai-Erai* Dance using *guritan*, the *guritan* used in *Erai-Erai* dance lyrics uses the *Besemah* language, the lyrics in Erai-Erai dance contain certain intentions including satire, praise, criticism, etc.

Erai-Erai dance lyrics are divided into three parts, the first part is the opening, middle (content), and closing.

Table 1. Erai-Erai Dance Lyrics and Meanings

Section	Lyrics	Meanings
First	Female: *"Erai lah erai, erai lah erai sehai sehumpun ya ila"* *"Erai lah erai, erai lah erai sehai sehumpun tempat belalang"* *"Tempat belalang menari-nari"*	Erai lah erai, erai lah erai daun serai sebatang, ya ila Erai lah erai, erai lah erai one lemongrass leaf, locust road The grasshopper's path dances The grasshopper's path dances
	Male: *"Empok becehai. empok becehai lah laen duson ya ila"* *"Empok becehai, empok becehai lah laen duson, tunggal pangkalan"* *"Tunggal pangkalan, lah batang ahi"*	Even though they are separated, even though they are separated, they are in different regions, one place Although separated, even though separated already different regions, one place One place, no problem

Middle	Female: "*Satu lah due ila sayang*" "*Satu lah due ila disayang delapan empat*" "*Ai ai aii kalu mak itu ila sayang, kalu mak itu ila disayang salah bilangan*"	One lah two darling One lah two yang disayang Ai ai ai if that's what you love, if that's what you love wrong number
	Male: "*Puas keliling ila sayang*" "*Puas keliling ila disayang, kemane tempat*" "*Ai ai adinda satu, ila sayang*" "*Adinda satu, ila disayang jadi kenangan*"	Satisfied travelling around the beloved Satisfied travelling around the dear ones, where to go
	Female: "*Dari lah mane hendak kemane*" "*Dari lah mane hendak kemane, dari jumpun*" "*Ai ya ila dari la jumpun ke bandar cine*"	From lah where to go From lah where to go, from jumpun From jumpun to bandar cine
	Male: "*Wahai adinda numpang betanye*" "*Wahai adinda numpang betanye, bunge dikebun*" "*Ai ya ila bunge dikebun siape punye*"	O dear friend, please ask O dear sire, ask a question, flowers in the garden Flowers in the garden who has
	Male: "*Oi adeng tula, oi adeng kakang ahapkah*"	You're the one I'm hoping for
	Female: "*Oi kakang tula, oi kakang adeng ahapkah*"	You're the one I'm hoping for
In the closing part of the rhyme lyrics used are free depending on the singer and the situation that occurs, here are some rhymes that are often used in *Erai-Erai* dance performances		
Closing	"*Ade kain masih nak kembang*" "*Karene kembang kembang melati*" "*Ade lain masih nak dengah*" "*Karene dengah menuju ati*"	There are fabrics that still want flowers Because of the jasmine flower There are others who still want you Because you go to the heart
	Male: "*Oi adeng tula, oi adeng kakang ahapkah*"	You're the one I'm hoping for
	Female: "*Oi kakang tula, oi kakang adeng ahapkah*"	You're the one I'm hoping for

	"*Baju kurung kancingan tige*" "*Dibatak midang lah keselangis*" "*ame urung ancaman kite*" "*alangkah Panjang lah karang tangis*"	Three-buttoned shirt Taken to play with selangis If our threat is cancelled How long the reef of tears
	Male: "*Oi adeng tula, oi adeng kakang ahapkah*"	You're the one I'm hoping for
	Female: "*Oi kakang tula, oi kakang adeng ahapkah*"	You're the one I'm hoping for
	"*Ngape kacang sangke ditumis*" "*Sangke ditumis leh kacang tue*" "*Ngape bujang sangke bekumis*" "*Sangke bekumis leh bujang tue*"	Why are beans stir-fried Until stir-fried because of old beans Why does the footman have to be sautéed Until it's sautéed because it's old
	Male: "*Oi adeng tula, oi adeng kakang ahapkah*"	You're the one I'm hoping for
	Female: "*Oi kakang tula, oi kakang adeng ahapkah*"	You're the one I'm hoping for
	"*Saput tangan dikelem rapi*" "*Udem dikelem make disulam*" "*Kami menari sampai disini*" "*Kami akhiri dengan Wassalam*"	Handkerchief neatly sewn It has been glued and then embroidered We dance until here We end with Wassalam

Based on the table of *Erai-Erai* dance lyric text above, the author determines the type of speech act and the surrounding context based on the verbal text which is the *guritan* literature. Therefore, the appropriate method of analysis mostly concentrates on the verbal text as a whole. Furthermore, the analysis continues with the pragmatic theory of how speech acts are classified, the context around them, and the implicatures that result in a more comprehensive understanding of the verbal elements as a whole. The linguistic practice of pragmatics looks at words in their context, examining their meanings that can be explained by physical and social knowledge, as well as factors that influence communication, such as the time and place they are spoken or written (Arvianti, 2011). This is in accordance with Tarigan's (1986) notion that pragmatics is the study of specialised utterances in particular contexts and primarily focuses on the ways in which the use of language in various social contexts can affect interpretation.

The types of speech acts are classified into five types of speech acts (Leech, 2011)namely, the first is assertive speech acts, in assertive speech acts, speakers depend on the circumstances expressed such as saying, boasting, offering, expressing opinions and reporting. Secondly, directive speech acts have power and influence because they own and influence speech partners. These illocutionary acts are also known as impositive speech acts by leech, examples of speech acts are requesting, asking, ordering, and commanding. Third, expressive speech acts are illocutionary speech acts used to express the speaker's psychological opinion about the implied situation or behabitives. Examples of these illocutionary speech acts include apologising, thanking, praising, insinuating, and criticising. Fourth, declarative speech act is a type of speech act that is used to ensure that what is offered in the proposition is in accordance with reality or a verdict, this type of speech act must be spoken by an authorised person, examples of this type of speech act are deciding, prohibiting, allowing, and forgiving. Fifth, commissive speech acts include

speech act categories that show that a person is bound by what he has said and must do or carry out what he has said, examples of commissive speech acts such as swearing, threatening, and promising.

The element that determines pragmatic intent or meaning is known as speech context. The absence of speech context when studying the same intent, as well as the loss of pragmatic meaning or intent itself, occurs because in pragmatics meaning is determined by context. Each entity can have a very different meaning, if not at all due to different contexts of speech (R. K. Rahardi, 2019). Context is the area of scope that allows communication participants to interact and helps them understand the language vocabulary used during the communication process (Mey, 2001). According to Wijana & Rohmadi (2009) basically, all background knowledge is also called background knowledge owned by speakers and interlocutors including in this context. Agree with Stubs in Maria Langi et al. (2017) that context components include speakers, speakers, messages, background or conditions, and channels. In the context there are elements such as communication participants, theme, purpose, social status, location of the event, situation, and implicature.

According to Yule in Ajis et al. (2021) said that implicature is one of the main examples of various information that is conveyed more than just what is said. Speakers can interpret, insert, or have different intentions from what actually happens in conversation the term is implicature which is used to explain this (Grice, 1975). In line with that, implicature is a concept that describes things that are not directly expressed by a conversation (Wijana & Rohmadi, 2009). Implicature can also be used to explain the difference between intent and utterance (Suryawin et al., 2022). The following setting identification shows how the context exposure of *Guritan Besemah* verbal text.

Table 2. Types of Speech Actions (TT) in the Initial Part

Speakers	*Guritan Besemah* verbal text	Types TT	Marker
Female	*Erai lah erai*	Assertive	Erai
	Erai lah erai sehai sehumpun ya ila	Assertive	Erai
	Tempat belalang menari-nari	Assertive	Tempat belalang
Male	*Empok becehai. empok becehai lah laen duson ya ila*	Assertive	Empok becehai
	Empok becehai, empok becehai lah laen duson tunggal pangkalan	Assertive	Empok becehai
	Tunggal pangkalan, lah batang ahi	Assertive	La batang ahi

Speech participants: The performer (Pn) and the audience (Pt). Theme: Unity. Objective: To remind us that no matter where we are, we are still one region. Social status: People of Lahat Regency. Place: Lahat Regency. Speech situation: Informal situation.

The implicature of *Guritan Besemah* in this section illustrates that the meaning of *batang sehai* (lemongrass) is that even though there are many leaves or stems *sehai* but still one root, as well as the people of Lahat Regency even though different places do not matter but still one cultural element.

Table 3. Types of Speech Actions (TT) in the Middle Part

Speakers	*Guritan Besemah* verbal text	Types TT	Marker
Female	*Satu lah due ila sayang*	Assertive	Satu lah
	Satu lah due ila disayang delapan empat	Assertive	Delapan Empat
	Ai ai aii kalu mak itu ila saying	Assertive	Mak itu
	kalu mak itu ila disayang salah bilangan	Assertive	Mak itu

Speech participants: Performer (Pn) and Audience (Pn). Theme: Affection. Objective: To express the complexity of the relationship, social status: Regency Society. Lahat. Place: Lahat Regency. Speech situation: Informal situation.

The implicature of *Guritan Besemah* in this middle section illustrates that the beauty and complexity of relationships experienced by humans that not only one trial but will experience many trials the word 'wrong number' can mean misunderstanding.

Table 4. Types of Speech Actions (TT) in the Middle Part

Speakers	*Guritan Besemah* verbal text	Types TT	Marker
Male	*Puas keliling ila sayang*	Assertive	Puas keliling
	Puas keliling ila disayang, kemane tempat	Assertive	Puas keliling
	Ai ai adinda satu ila sayang	Assertive	Sayang
	Adinda satu ila disayang jadi kenangan	Assertive	kenangan

Speech participants: The performer (Pn) and the audience (Pt). Theme: Affection. Objective: To describe someone who is in a dormitory taking his girlfriend for a walk. Social status: Ordinary people. Place: Lahat Regency. Speech situation: Informal situation.

The implicature of *Guritan Besemah* in this middle section describes an emotional journey and affection, and how relationships with people who have deep feelings for one who is considered very special in the heart and very loved can become beautiful and valuable memories because of experience.

Table 5. Types of Speech Actions (TT) in the Middle Part

Speaker	*Guritan Besemah* verbal Text	Types TT	Marker
Female	*Dari lah mane hendak kemane*	Directive	Kemane
	Dari lah mane hendak kemane,	Directive	Kemane
	dari la jumpun	Assertive	Jumpun
	Ai ya ila dari la jumpun ke bandar cine	Assertive	Bandar cine

Speech participants: Performer (Pn) and Audience (Pn). Theme: Travelling. Objective: To describe someone who is asking a question to another person. Social status: The people of Lahat Regency. Place: Lahat Regency. Speech situation: Informal situation.

The implicature of *Guritan Besemah* in this middle part describes someone who is showing that he is going to the bandar cine area and before that someone was jumpun.

Table 6. Types of Speech Actions (TT) in the Middle Part

Speakers	*Guritan Besemah* verbal text	Types TT	Marker
Male	*Wahai adinda numpang betanye*	Directive	Betanye
	Ai ya ila bunge dikebun siape punye	Directive	Siape

Speech participants: Performer (Pn) and Audience (Pn). Theme: Asking. Objective: To describe a man asking a question to a woman. Social status: The people of Lahat Regency. Place: Lahat Regency. Speech situation: Informal situation.

The implicature of *Guritan Besemah* in this middle part describes a man who is approaching or seducing a woman. The man approaches the woman by asking about the flowers in the garden who has it to a woman.

Table 7. Types of Speech Actions (TT) at the End

Speakers	*Guritan Besemah* verbal text	Types TT	Marker
Male	*Oi adeng tula oi adeng kakang ahapkah*	Assertive	Ahapkah
Female	*Oi kakang tula oi kakang adeng ahapkah*	Assertive	Ahapkah

Speech participants: The performer (Pn) and the audience (Pt). Theme: Affection. Objective: To tell about feelings. Social status: Husband and wife (life partner). Place: Lahat Regency. Speech situation: Informal situation.

The implicature of *Guritan Besemah* at the end of this section describes husbands and wives or lovers who depend on each other, and they trust each other in living life in this world.

Table 8. Types of Speech Actions (TT) at the End

Speakers	*Guritan Besemah* verbal text	Types TT	Marker
Free	*Ade kain masih nak kembang*	Assertive	Masih
	Karene kembang kembang Melati	Assertive	Karene
	Ade lain masih nak dengah	Assertive	Masih
	Karene dengah menuju ati	Assertive	Menuju

Speech participants: The performer (Pn) and the audience (Pt). Theme: Affection. Objective: To describe one's feelings. Social status: A couple. Place: Lahat Regency. Speech situation: Informal situation.

The implicature of *Guritan Besemah* at the end of this section describes a man's statement to the woman he loves that he still chooses her even though there are other choices of women in front of him.

Table 9. Types of Speech Actions (TT) at the End

Speakers	*Guritan Besemah* verbal text	Types TT	Marker
Free	*Baju kurung kancingan tige*	Assertive	Kancingan
	Dibatak midang lah keselangis	Assertive	Midang
	ame urung ancaman kite	Assertive	Ame
	alangkah Panjang lah karang tangis	Assertive	Alangkah

Speech participants: The performer (Pn) and the audience (Pt). Theme: Affection. Objective: To describe one's feelings. Social status: A couple. Place: Lahat Regency. Speech situation: Informal situation.

The implicature of *Guritan Besemah* at the end describes the life journey of a couple who are at the end of their relationship and in the end they do not separate so that they can continue to live their relationship.

Table 10. Types of Speech Actions (TT) at the End

Speakers	*Guritan Besemah* verbal text	Types TT	Marker
Free	*Ngape kacang sangke ditumis*	Directive	Ngape
	Sangke ditumis leh kacang tue	Assertive	Sangke
	Ngape bujang sangke bekumis	Directive	Ngape
	Sangke bekumis leh bujang tue	Expressive	Bujang tue

Speech participants: The speaker (Pn) and the audience (Pt). Theme: Satire. Objective: To satirize men. Social status: The people of Lahat Regency. Place: Lahat Regency. Speech situation: Informal situation.

The implicature of *Guritan Besemah* at the end tells about ridicule or satire to a man who has a mustache because he is considered old by the community and it is recommended to get married immediately because he is no longer young.

Table 11. Types of Speech Actions (TT) at the End

Speakers	*Guritan Besemah* verbal text	Types TT	Marker
Free	*Saput tangan dikelem rapi*	Assertive	Dikelem
	Udem dikelem make disulam	Assertive	Make
	Kami menari sampai disini	Assertive	Sampai
	Kami akhiri dengan Wassalam	Expressive	Akhiri

Speech participants: The performer (Pn) and the audience (Pt). Theme: Respect. Objective: To end the performance. Social status: People of Lahat Regency. Place: Stage or performance venue. Speech situation: Informal situation.

The implicature of *Guritan Besemah* at the end of this section states that this dance performance ends and the dancers greet the audience who are present watching the *Erai-Erai* dance performance.

Table 12. Recapitulation of types of speech acts on the verbal component

No	Types of speech act (TT)	Initial section	Center section	Final section	Amount
1	Directive	-	4	2	6
2.	Assertive	6	10	14	30
3	Commissive	-	-	-	-
4	Declarative	-	-	-	-
5	Expressive	-	-	2	2
Total amount					38

Table 13. Percentage of types of speech acts (TT) on the verbal component of Guritan Besemah in Erai-erai dance lyrics.

No	Types of speech acts (TT) of *Erai-Erai* dance verbal component		Amount
1	Directive	6 : 38 x 100	15.79 %
2	Assertive	30 : 38 x 100	78.95 %
3	Commissive	-	-
4	Declarative	-	-
5	Expressive	2 : 38 x 100	5.26 %
Total Amount			100 %

In the table of analysis of the types of speech acts (TT) in the verbal component of *Guritan Besemah* in *Erai-Erai* dance lyrics above, there are several types of speech acts (TT) which can be described as follows, directive speech acts (TT) of 15.78%, assertive speech acts (TT) of 78.95%, and expressive speech acts (TT) of 5.26%. The biggest percentage of speech acts (TT) is assertive speech acts (TT) which is 78.95% and the smallest percentage of speech acts (TT) is expressive speech acts (TT) which is 5.26%.

Conclusion and Suggestions

Based on the analysis that has been done, it can be concluded that *guritan* poetry, which has classical literary characteristics, is used as a verbal component in *Erai-Erai* dance. Through a pragmatic approach, the analysis of verbal speech acts found in *Erai-Erai* dance lyrics shows that this dance is not only used to entertain, but also as a medium rich in meaning to communicate. The speech acts contained in these dance lyrics provide a clear picture of the interaction between the performer and the audience, where language is used as a tool to convey emotional and social messages.

By using a pragmatic approach, we can see how each element of the lyrics creates a deeper context, where assertive, directive and expressive speech acts interact with each other to form a consistent narrative. In lyrics, assertive speech acts often xconvey facts or circumstances, while directive speech acts provide direction or invitation. In addition, expressive speech acts express the dancer's feelings to create a warm and intimate atmosphere.

Erai-Erai dance lyrics not only function as melodies, but also contain meanings that can be understood based on the situation and context in which the dance is played. The lyrics in this dance are divided into three categories: opening, middle, and closing. Each element of the lyrics contains deep meaning and reflects various themes, such as love, unity, satire, etc. For example, the lyrics at the beginning of the section convey a message of unity, showing that the community remains one unit despite differences.

Furthermore, the lyrics in the middle section that describe the complexity of relationships and affection show that relationships between individuals are not always simple. In a very subtle way, this message describes the emotional journey of the singers, from here speech act analysis helps reveal deep emotions as well as hopes and difficulties in individual relationships. In the concluding section there are some verses that describe how important it is to communicate to maintain relationships, this shows the values of a society where love and commitment are highly valued.

Overall, this analysis shows that *Erai-Erai* dance is a form of cultural expression full of meaning and social values that are integral to the identity of the local community. Through the lyrics, powerful messages about life, love and unity are conveyed in a profound and beautiful way. It is important for the government and community to preserve this dance through educational programs. To get a more comprehensive picture of the social impact of dance in society, future research is expected to use a multidisciplinary approach including anthropology and sociology.

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