CHAPTER I

INTRODUCTION

1.1   Background of the Study

As for its origin, language has always been an interesting mystery. No one has been able to figure out how it came about (Darwin, 1871). Yet somehow man has managed to develop a mode of communication that is through utterance. In linguistics, this principle has been studied in a branch of theory, namely pragmatics (Leech, 1989). In this context, pragmatics was used to analyze the utterance for its meaning, since in some cases what was said was not actually what it meant.

One of the most widespread practices of pragmatics in linguistics, in which the meaning of an utterance is discussed, is called the speech act. The theory of speech acts from Searle (1980), states that the most fundamental component of human communication is not a sentence or any other expression, but rather the performance of specific actions, which include making statements, asking questions, giving commands, describing, explaining, apologies, thanks, congratulations, etc. Ever since it became a common practice, the use of speech acts in everyday life can be observed. For example, multiple parties are involved in communication, including the speaker and the listener. When communicating, listeners and speakers should ideally understand the same context to understand the meaning of the speech they are speaking about. What the speaker conveys to the listener is called a message. This message can be captured differently when

the listener and speaker are not in the same context. There are different ways to deliver a message. Messages can be transmitted directly or indirectly. Utterances are organized by the speaker and can be made through explicit and implicit utterances. By using an explicit utterance, the listener can more easily understand what the speaker wants since he or she is just looking at the utterance and that is the real meaning. On the other hand, when using implicit utterances, the listener must consider a different meaning, deeper meaning, or intended meaning than the utterance of what the speaker's intent is trying to convey. In this case, the listener must analyze the speaker's intention to achieve the speaker's goal for the listener to fulfill their intention.

According to his book, Searle (1979) added that the literal meaning of the phrase is the meaning it has regardless of any context. This means that the message retains that meaning in whatever context it is uttered. Then some messages are not delivered verbatim, which requires sensitivity on both sides to the topic of discussion under discussion. If the speaker has not understood the context of the topic of conversation, the interpretation of what is said can be misunderstood. Another alternative to avoid these interaction errors when the intention is in one of the science types within the illocutionary act is the directive illocutionary act.

The directive illocutionary feature of these, as defined by Searle (1979), is that they are attempts by the speaker to get the hearer to do something. These can range from comparatively gentle attempts, such as giving advice or encouraging someone to do something, to extremely powerful attempts, such as when the

speaker is asking the hearer to do something. In addition, instructions are also divided by types, e.g. "direct", "request", "ask", "urge", "tell", "demand", "demand", "order", "prohibit", "forbid", "order", "allow", "suggest" etc. Since humans are social beings, these types are often found in everyday conversations. However, not only those types of interaction occurred in daily life, but humans can also experience other interactions through art as the media. By art, it means a movie that contained not only human conversation but also literary works within it.

A film, also called a movie, is a visual art form designed to simulate experiences that convey ideas, stories, perceptions, feelings, beauty, or atmosphere through the use of moving images (Bordwell & Thompson, 2010). These experiences are conveyed through special modes of presentation such as camera angles, editing, montage as well as slow motion, and time-lapse, often with literary features of the text or described in a textual framework. In addition, speech acts also describe or tell the audience what the characters are doing in the film. Several conversations condensed into an assortment of two-dimensional visuals that can be seen, heard, or as known, are all familiar with movies.

Moreover, the reason behind the proposed topic is to provide a focused-based analysis in the pragmatics field that used specific parameters such as the directive speech act and context situation analysis within a certain movie which in this case is *Miss Peregrine's Home for Peculiar Children* movie. This is due to the concern that sometimes, some researchers tend to have a large scale of analysis without a specific focus.

1.2   Problem of the Study

Based on the phenomenon that has been clearly explained back in the background of the study, this study came with the find two problems of study that need to be solved. Those are:

1. What type of directive illocutionary acts are expressed by the characters in *Miss Peregrine's Home for Peculiar Children* movie?

2. What is the intended meaning behind the directive illocutionary acts expressed by the characters in *Miss Peregrine's Home for Peculiar Children* movie?

1.3   Objective of the Study

The objective of this investigation is to assess the meaning of utterances proposed by the characters within the movie entitled *Miss Peregrine's Home for Peculiar Children* using the provided research tools. In short, the objectives should be described as follows:

1. To identify the type of directives illocutionary acts from the characters in *Miss Peregrine's Home for Peculiar Children* movie.

2. To analyze the intended meaning of the directive illocutionary act in *Miss Peregrine's Home for Peculiar Children* movie.
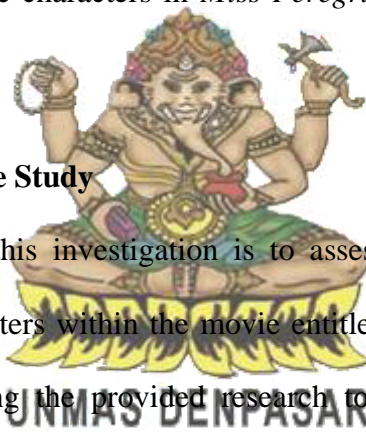
1.4   Limitations of the Study

This study focused on analyzing the illocutionary act. In specific, it must be the directives aspect within the illocutionary act that was expressed by the characters in *Miss Peregrine's Home for Peculiar Children* movie only. Then the study also focused on identifying the contextual meaning behind the dialogue. These foci are based on the problem of study that occurs. This study used the theory of speech act from Searle (1979) to specifically analyze the directives illocutionary act and the theory of language from Halliday & Hasan (1985) to analyze whether the dialogue has a certain context through the utterance that is expressed by the characters dialogue within the data source that released on 2016 Entitled *Miss Peregrine's Home for Peculiar Children* by Tim Burton.
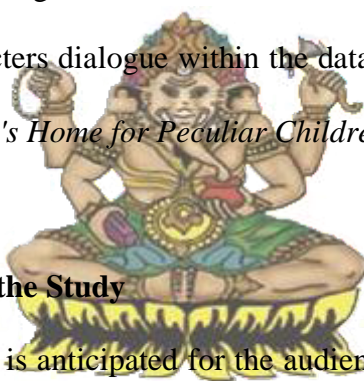
1.5   Significance of the Study

Entirely, this study is anticipated for the audience to watch and take notes to learn about and understand the illocutionary acts stated by the characters in the movie *Miss Peregrine's Home for Peculiar Children*. These are the two major considerations in determining what is the significance of this study:

1.5.1   Theoretical Significance

The theoretical significance of this study is to use Speech Act Theory to examine language usage in movies, focusing on the pragmatic features and motives behind characters' speech acts. It aids in the comprehension of narrative dynamics, power dynamics, and social ties within the story. It also emphasizes the importance of language and context communication in portraying these behaviors.

This study improves our understanding of communication, linguistics, film studies, and narrative analysis by shedding light on the function of language in shaping cinematic tales.

1.5.2   Practical Significance

The outcomes of the present research offer knowledge or benefits about the directive illocutionary act to an assortment of future researchers can gain further evidence and references in research on comparable concerns that explore the directive illocutionary act. Also, for readers who are interested in the topic of directives illocutionary acts, or who require a similar field to gain greater knowledge about directives illocutionary acts in movies.
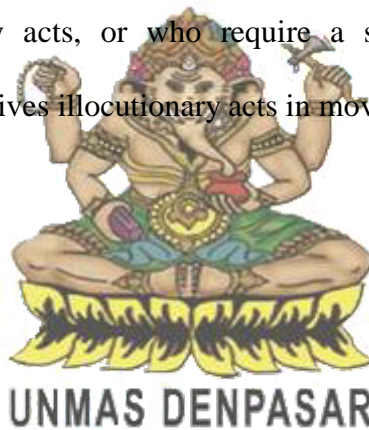
CHAPTER II

RELATED OF LITERATURE, CONCEPTS, AND THEORIES

In this chapter, some of the older studies on different variables were provided to gain better accuracy for this study. Not just a review, but also a gap in the study in this segment. All of them were related to the linguistic field, especially the main theory of study, namely the directive illocutionary act. Not only is there a review of some previous studies, but also some concepts and theories. This segment should provide most of the general understanding of the main keywords of this study, consisting of general ideas and definitions. This is intended to convey the basic knowledge on set to understand this study even better.

2.1   Review of Related Literature

To validate and reference this study, similar topics were presented as related literature to provide an overview of both studies. The selected previous studies must cover a movie and illocutionary act as the main data for all presented previous studies to have clear parameters and fair comparative analysis. These shared similarities between this study and previous studies would also provide consistency within the review. Five references were presented in this study. To tidy things up, it would be much better to sort these previous studies by species. In this case, this literature search should start with articles, which are then followed by the other thesis.

The first article on the list came from an author named Sihombing, and all (2021) entitled *An Analysis of Illocutionary Act in Incredible 2 Movie*. This previous study has the objective to analyze the types of illocutionary acts in the *Incredible 2* movie and to interpret the dominant types of illocutionary acts using Searle's theory in qualitative research. From here, it is obvious that there are similarities found within both studies. First, both studies used Searle's theory in understanding and analyzing the illocutionary act. Not only the theory, but the type of both research also used qualitative research. In comparison to this study, differences can also be found in both studies. The previous study focuses on every aspect of the illocutionary act such as directive, assertive, expressive, commission, and declaration. Meanwhile, this current study only focused on the directive aspect to be more specific and different. The other differentiation is the movie source. The previous study used the *Incredible 2* movie while this current study used *Miss Peregrine's Home for Peculiar Children*. Not to mention since the previous was an article, it provided one theory only while this current study had two theories.

The second one is an article entitled *An Analysis of Directive Speech Acts in the Fault in Our Stars Movie Script* by Wijaya & Helmie (2019). This study aims to identify the directive speech acts performed in *The Fault in Our Stars* movie script. This study investigated how often direct speech acts are performed and which type of directive speech acts are most frequently used in the movie script using qualitative research methods by collecting data from reading the movie script based on the dialogues of each character. When it comes to the comparison,

the theories used in the previous study are various. Those are the combination of Searle (1976), Austin (1960), and Yule (1996) which are mixed of three different theories that were combined as one theory that crafted the previous study. Meanwhile, the current study only relies on the two theories from Searle (1979) and Halliday & Hasan (1985). The idea of using a movie script for the previous study was also implemented in the current study. Even so, that is also counted as a differentiation between the previous study and the current study since in the current study, watching the movie and checking the movie script is also the procedure while the previous study only relies on the movie script. In terms of similarities, The method of analysis was similar and relied upon the qualitative method. Moreover, the focus of the study is the same which is the focus on the directive part of the illocutionary act that is found within a movie.

The third article was entitled *Pragmatic Analysis of Speech Acts on The Video of Prabowo Vs Jokowi-Epic Rap Battles Of Presidency* by Rais & Triyono (2019). This previous study attempts to analyze speech acts that follow the theory by Searle (1979) using descriptive qualitative and note-taking methods. Some similarities were found between the current and previous studies. First, the theory featured Searle's theory in both studies even though the current study offered one other theory to work with. Second the method for analyzing the data are similar which used qualitative and note-taking methods. The differentiation was found where the focus of the previous study was divided into every aspect of the illocutionary while the current study only focused on the directive illocutionary act.

Next, the review goes on a thesis entitled *Directive Speech Acts In Jumanji –The Next Level Movie: A Pragmatic Analysis* by Nababan (2021) while the last academicals text that was reviewed came from a thesis by Wahyuni & Dewi (2022) entitled *An Analysis of Directive Speech Acts in the Movie" Maleficent: Mistress of Evil*. Since these two thesis resembles the same concept the review was combined in two. That means there are two previous studies versus one current study which were compared in this part. When it came to the similarities, the similarities between this previous study and the current study were mentioned. The two previous studies focused on directive speech acts which are the same as the current study. These three studies also used a descriptive qualitative method. First, the analysis were depending on the qualitative method. Then, both studies also focus on the directive speech acts within a movie. Searle's theory was used as the main theory both in the previous study and the current study. There is something unique in the previous study. This uniqueness is the differentiation between the previous and current studies. As a thesis, the previous study stated that it only used one theory from Searle while the current study used two theories namely, Searle's (1979) and Halliday & Hasan's (1985) theory.

2.2   Concept

The concept of this study refers to the basic principle that emphasized the perspectives on issues related to the research being conducted. This concept serves as a guideline in the research process to ensure that no one is left out of the discussion and that everyone understands what is being discussed. With that being

said, three concepts related to the Directive illocutionary act were explained below.

2.2.1 Illocutionary Act

According to Austin (1962), an illocutionary act is performed through the communicative power of an utterance. The meaning of an utterance, offer, statement, or communication by someone is not the literal meaning that the listener can understand.

2.2.2 Directive Illocutionary Act

Based on Searle (1979), the directive illocutionary point is that they are attempts by the speaker to get the hearer to do something. They could be as gentle messaging as possible for example inviting, proposing, etc. But they can also be very insistent when the speaker insists that the listener do it by asking someone else to do something.
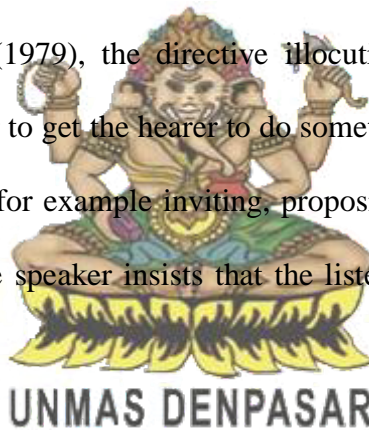
2.2.3 Movie

A movie, also called a film, is a visual art form designed to simulate experiences that convey ideas, stories, perceptions, feelings, beauty, or atmosphere through the use of moving images (Bordwell & Thompson, 2010). The term film is also a countable noun denoting a series of moving images with a sound that tell a story and are viewed in cinemas, on television, or elsewhere.

2.3 **Theories**

The analysis plan was based on two theories that should efficiently guide and support the study which is the theory of speech act from Searle (1979) and the theory of language context of the situation from Halliday & Hasan (1985). These theories should help this study to classify the type of directives for illocutionary acts and solve the intended meaning in *Miss Peregrine's Home for Peculiar Children*.

2.3.1 **Theory of Speech Act**

In his book *How to Do Things with Words*, Austin (1962) distinguished between three different aspects or levels of meaning in speech acts:

1. Locutionary act: This refers to the literal or surface meaning of an utterance, i.e., the act of saying something that can be analyzed in terms of its propositional content and grammatical structure.

2. Illocutionary act: This refers to the intended or implied meaning of an utterance, i.e., the act of performing a speech act or conveying a particular message through the use of language.

3. Perlocutionary act: This refers to the effect or impact that an utterance has on the hearer, i.e., the act of influencing or persuading the listener to take a certain course of action or adopt a particular attitude.

Austin's concept of illocutionary acts emphasizes the importance of the literal meaning of utterances, which he argued is a necessary condition for understanding the illocutionary and perlocutionary aspects of speech acts. The locutionary act

can be seen as the building block or foundation of the illocutionary act, which is the focus of Austin's theory of speech acts. Even so, his theory was expanded by Searle. That is why, when the term speech act theory in pragmatics was mentioned, it should be referred to as illocutionary acts. It is performed via the communicative force of an utterance. The utterance, an offer, an explanation, or for some communication purpose spoken by someone has an intentional meaning which is not the literal meaning that can understand by the hearer. Searle (1969) offered definitions of various speech acts In John Searle's speech act theory, the concept of illocutionary force is a central aspect of understanding the intended meaning and impact of an utterance. Illocutionary force refers to the communicative intention behind a speech act, capturing the speaker's purpose and the social effects they aim to achieve through their words. Searle identifies several types of illocutionary acts, each associated with a specific illocutionary force. These illocutionary acts represent different speech act functions or purposes that speakers can achieve through their utterances. Some of the major illocutionary acts identified by Searle include:

1. Assertives are speech acts that aim to express beliefs or make statements about the world. The illocutionary force of an assertive is to commit the speaker to the truth or validity of a proposition. For example, saying "The sun rises in the east" is an assertive speech act that asserts a fact about the natural world.

2. Directives involve speech acts that are intended to influence the behavior of the hearer. The illocutionary force of directives is to get the hearer to

perform a particular action or act in a certain way. Examples of directives include commands, requests, or instructions, such as "Close the door" or "Could you pass me the salt?"

3. Commissives are speech acts that commit the speaker to future actions or obligations. The illocutionary force of commissives is to make a commitment or promise. Examples of commissives include utterances like "I will attend the meeting" or "I promise to help you with your project."

4. Expressives are speech acts that convey the speaker's attitudes, emotions, or psychological states. The illocutionary force of expressive is to express the speaker's mental state or subjective experience. Utterances like "I apologize for the inconvenience" or "Congratulations on your success" are examples of expressions.
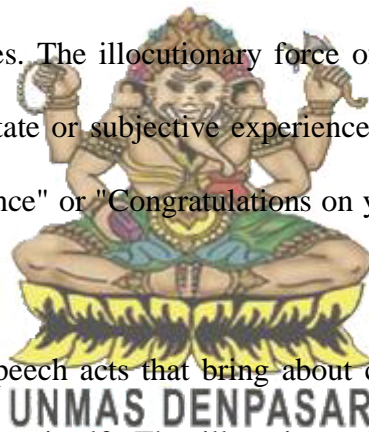
5. Declarations are speech acts that bring about changes in the world through the act of speaking itself. The illocutionary force of declarations is to establish new social realities or institutional facts. Examples include pronouncements like "I now pronounce you husband and wife" in a wedding ceremony or "I declare this meeting adjourned."

Understanding the illocutionary force of an utterance is crucial for interpreting its intended meaning, implications, and the social effects it aims to achieve. It helps to recognize that language is not merely used for conveying information but also for performing actions, influencing others, and shaping social reality through speech acts.

Since this study only focused on the directive aspect of the illocutionary act, it is necessary to give more explanation regarding this concept. In Searle's framework, these four types of directive speech acts represent different illocutionary forces and serve distinct functions in communication. Here is a brief explanation of each type:

1. Command, a directive speech act that aims to exert authority or power over the hearer, compelling them to perform a particular action. It is an attempt to influence behavior through an explicit order or directive.

2. Request, a directive speech act that seeks cooperation or assistance from the hearer. It is a polite and less forceful way of expressing a desire or need, inviting the hearer to act voluntarily.

3. Prohibition is a directive speech act forbidding or prohibiting the hearer from engaging in a specific action. It is a way of expressing a rule or restriction to prevent or discourage a particular behavior.

4. Question, on the other hand, is not traditionally seen as a directive speech act, Searle includes questions as a type of directive. Questions can be used to elicit information or request an action from the hearer, such as "Can you pass me the salt?" or "Could you please tell me the time?"

Within Searle's framework, these four types represent distinct illocutionary forces within the broader category of directive speech acts.

2.3.2   Theory of Context Situation

Halliday and Hasan's theory of language was known as Systemic Functional Linguistics (SFL). This theory would focused on how language functions in contextual communication and how it got shaped by social and contextual factors (Halliday & Hasan, 1985). In their theory, they emphasize the concept of context of the situation, which comprises three key elements:

1. Field: In systemic functional linguistics, the field refers to the subject matter or topic of communication. It encompasses the specific domain or area of knowledge that language is being used to discuss. Different fields have distinct terminologies, concepts, and patterns of language use. The field influences the vocabulary choices, grammatical structures, and discourse patterns employed in communication. For example, the field of medicine should have its own specialized vocabulary and language conventions, different from those used in a conversation about sports. In terms of movies, analyzing the field involves identifying the subject matter or topic of the movie. This includes the central themes, narrative focus, and the specific domain of knowledge being represented. For example, in a science fiction movie, the field may involve futuristic technology, space exploration, or other related topics. By examining the movie's language, visuals, and events, you can determine the field and how it influences the overall meaning and communication in the film.

2. Tenor: Tenor focuses on the social roles, relationships, and power dynamics between participants in communication. It considers the social

context and the relative positions and identities of individuals involved in the interaction. The tenor takes into account factors such as social status, formality, familiarity, and power asymmetry. These factors influence the style, register, and choice of language used in communication. For instance, the tenor should differ in a conversation between friends, a formal business meeting, or a teacher-student interaction. When it comes to analyzing movies, the tenor analysis looks at the social relationships, roles, and power dynamics depicted in the movie. This involves understanding the characters' interactions, social status, authority dynamics, and the cultural context in which the story takes place. By examining the language choices, dialogue, and character interactions, you can gain insights into the tenor of the movie and how it shapes the communication and social dynamics portrayed.

3. Mode: Mode pertains to the channel or medium through which communication takes place. It encompasses physical and technological aspects of communication, such as speech, writing, signing, or digital platforms. Each mode has its characteristics, affordances, and constraints, which impact how language is used and interpreted. The mode influences factors such as coherence, structure, non-verbal cues, and interactional dynamics. For instance, face-to-face communication allows for the use of gestures, intonation, and facial expressions to convey meaning, while written communication relies solely on the written text. In the context of analyzing a movie, the mode analysis considers the different communication modes employed in the movie. This includes analyzing the visual elements, such as

cinematography, lighting, and visual effects, as well as the auditory aspects, such as music, sound effects, and dialogue delivery. By examining how these modes interact and contribute to the overall message and narrative of the movie, you can gain a deeper understanding of how the mode influences the communication and meaning-making process.

These definitions of field, tenor, and mode, within the framework of systemic functional linguistics, provide a comprehensive understanding of how language is influenced by the subject matter, social context, and communication medium. By applying systemic functional theory to analyze movies, exploring how the language, visuals, and sounds work together to create meaning and convey messages can be possible yet interesting. This approach allows for a holistic understanding of the film and the various resources used within it.