

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is crucial to the human experience as it serves as a fundamental tool for interaction and communication. It is utilized daily, enabling individuals to express emotions and convey intentions to others through speech acts. According to Yule (1996:47), speech acts, represented by specific terms in English like apologies, complaints, compliments, invitations, promises, or requests, constitute actions carried out through verbal expressions.

Pragmatics is the one study that discusses language. In this study, people learn about the meaning of the utterance made by the speaker. According to Yule (1996:3), pragmatics is concerned with the study of meaning as communicated by a speaker or writer and interpreted by a listener or reader. In pragmatics, there is an aspect, namely speech acts that are deeply concerned with the hidden meaning of the utterance. Speech acts are the utterances that the speaker says or performs in every speech. In daily life, people often do speech acts without knowing about speech acts theory. When the speaker says something, the hearer should understand what the speaker means, and when the hearer does not understand what the speaker means. Misunderstandings between the speaker and the hearer will happen, and the hearer will give the wrong response. According to J.L. Austin (1975), this is an attempt to explain the processes by which meaning is constructed within conversation. Speech acts are performed when people make utterances such as an apology, greeting, request, complaint, invitation, compliment, or refusal. According

to Yule (1996:48), There are three categories of speech acts: locutionary, illocutionary, and perlocutionary acts.

Speech act theory, which explores the meaning of speakers' utterances, includes illocutionary acts. This means that when a speaker says anything, the words they use occasionally have a secondary or hidden meaning in addition to their obvious one. According to Yule (1996:53), there are five types of illocutionary acts such as declarative, representation, expressive, directive, and commissive. This study discusses the five categories of illocutionary acts. This study obtains data sources from a film. Movies are also known as Film. Film is a type of visual communication that uses moving images and sound to tell a story or inform people to learn about the story. Many films have dialogues or conversations that contain lots of illocutionary items that are usually included in films to make films more interesting to watch, more variety of language is used in films, which makes people who watch them excited and want to watch the film again. In this study, the data source is the film Rambo: the last blood. In this film there are many illocutionary acts that can be analyzed.

This movie was fascinating to analyze since it employed a number of illocutions. The study of speech illocutionary behaviors was of interest to be analyzed.

1.2 Problems of the Study

Based on the background of the study above, the problems of this study are divided into two questions as follow:

1. What types Illocutionary acts are used in *Rambo: Last Blood* movie?
2. What are the meaning of illocutionary acts in *Rambo: Last Blood* movie?

1.3 Objectives of the Study

The objectives of this study are:

1. To find the types Illocutionary acts in *Rambo: Last Blood* movie.
2. To analyze the hidden meaning of illocutionary acts in *Rambo: Last Blood* movie.

1.4 Limitation of the Study

This study is limited to analyze illocutionary acts in the film *Rambo: Last Blood*. Therefore, this study is concerned with examining the many illocutionary techniques and the subtext of the statements made in the movie *Rambo: Last Blood*. Researchers examined the species-Illocutionary acts that appear in the movie *Rambo: Last Blood* using the Yule (1996) theory, and then examined the hidden meaning of the illocutionary acts in the film *Rambo: Last Blood* using the Leech (1981) theory.

1.5 Significance of the Study

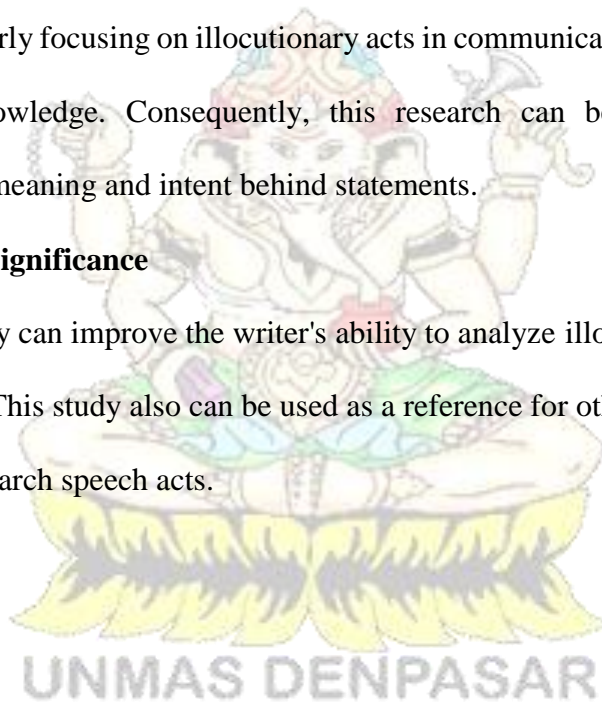
This study can gain a deeper understanding of speech acts by leveraging its findings, particularly focusing on illocutionary acts and their diverse forms. Additionally, the researcher anticipates that this work will provide both conceptual and practical benefits to society.

1.5.1 Theoretical Significance

The aim of this study is to enhance the researcher's comprehension of speech actions, particularly focusing on illocutionary acts in communication, and to further expand this knowledge. Consequently, this research can be instrumental in deciphering the meaning and intent behind statements.

1.5.2 Practical Significance

This study can improve the writer's ability to analyze illocutionary acts found in a film. This study also can be used as a reference for other researchers who want to research speech acts.



CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

In this study, there are two theses and three articles that are relevant. The first related study is titled *An Analysis of Illocutionary Acts in "The Punisher" Movie* and was published in 2019 by Krisnawan. The second study, *An Analysis of Illocutionary Act in the "Prince of Persia: The Sand of Time" Movie*, was written by Wardani (2011). The third study is an article entitled *An Analysis of Illocutionary Act in the Film "You Are My Home" with an English subtitle* by Hutajulu and Herman (2019). The fourth study is an article by Fitriani, Achmad, and Rasmita (2020) entitled *An Analysis of Illocutionary Acts in Fantasy Movies*. The latest study was published in an article entitled "An Analysis of Illocutionary Acts in the *Incredible 2 Movie*" in 2021 by Sihombing, Silalahi, Seragih, and Herman.

2.1 Review of Related Literature

To complete this research, we must review several previous studies on the same topic regarding speech acts. The first previous study was a thesis entitled *An Analysis of Illocutionary Acts contained in "The Punisher" Movie*, written by Krisnawan in 2019. He concentrated on examining the various illocutionary acts and their significance. In this previous study, Yule's (1999) theory was used to investigate the different kinds of illocutionary acts, while Halliday's (1989) theory

was utilized to assess their meaning. In his research, illocutionary acts of every kind were discovered, including five (5) representational, seventeen (17) directive, fifteen (15) commissive, twenty (20) expressive, and one (1) statement. While there were some theoretical similarities between his and this thesis, there were also some significant differences.

The second review is based on Wardani's (2011) thesis entitled *An Analysis of Illocutionary Acts in the "Prince of Persia: The Sand of Time" Movie*, which explored illocutionary acts. Finding the situation's context and categorizing the illocutionary acts used in Prince of Persia: The Sands of Time presented the author with two challenges for this previous study. The information was obtained from the film Prince and Persia: The Sands of Time. Afterwards, the observation method was employed for data collection, followed by the utilization of the descriptive qualitative approach to analyze the data, applying the theories of Halliday (1989) and Yule (1996). The finding shows there are representatives (reporting) 1 data point, representative (asserting) 1 data point, representative (concluding) 1 data, directive (ordering) 1 data, 1 directive (requesting) 3 data, directive (commanding) 2 data, directive (asking) 1 data, expressive (praising) 3 data, expressive (apologizing) 1 data, commissive (refusing) 2 data, expressive (pledging) 1 data, and declarative (declaring) 1 data. The similarity between his thesis and this thesis is the theory, while the differences are the problems of the study.

The third previous study was an article by Hutajulu and Herman (2019) entitled *Analysis of Illocutionary Act in the Movie "You Are My Home" English Subtitle*. The study's objectives are to examine the Illocutionary Act in the film *"You*

are My Home" in detail. The information was gathered from my home movie, you. The author referenced Austin's (1962) idea. The author combined a qualitative and quantitative approach for the methodology. According to the study's findings, there are 216 utterances in all, including 78 representational, 90 declarative, 40 expressive, and 8 commissive utterances. The theory and data source are different between this study and the current study, whereas the study objectives are comparable.

The article by Fitriani, Achmad, and Rasmita (2020) entitled *An Analysis of Illocutionary Acts in "Fantasy Movie"* is the fourth previous study. The movie 'Harry Potter and the Chamber of Secrets' falls within the fantasy genre, and the objective of this research is to discern the types and most frequently occurring illocutionary acts employed by the film's main character. The author employed the theories of Cutting (2002) and Yule (1996) for the hypothesis. The research concluded that 91 instructions (47.64%), 64 representatives (33.51%), 27 expressives (14.66%), and 8 commissives (4.19%) are among the major forms of illocutionary acts that may be found in fantasy films. The writer did not find any declaratives in this film. The similarities between the two studies are that they both used Yule's theory (1996) to examine the types of illocutionary acts; however, this previous study places greater emphasis on the proportion of illocutionary acts within the entirety and on the source of the data.

An article by Sihombing, Silalahi, Seragih, and Herman (2021) entitled *An Analysis of Illocutionary Act in "Incredible 2 Movie"* is the last one under review. The aims of this previous study is to discern the different types of illocutionary acts

within the movie *Incredible 2* and to provide interpretations for them. The researchers apply Searle's theory to address the posed research issues, and they employ a qualitative methodology. The research's findings are as follows: From those, the film *Incredible* discovered the following sorts of illocutionary act: Directives have eight data (32%), assertive have seven (28%), expressive have seven (28%), commissive have two (8%) and declarative have one (4%). The distinction lies in the source of data, while the areas of similarity can be found in the consistent application of the theory.

2.2 Concepts

Four concepts, including speech acts, illocutionary acts, movies, and *Rambo: Last Blood*, are connected to this study.

2.2.1 Speech Acts

The foundation of the study of Pragmatics lies in Speech Acts. According to Yule (1996: 47), individuals have the ability to produce utterances with grammatical structure and words, and they act within these utterances. A speech act is a gesture made during the expression of something, and speech functions similarly to actions based on language.

2.2.2 Illocutionary Acts

Illocutionary acts are expressions made with a specific purpose in mind. Someone might speak to convey a statement, extend an offer, provide an explanation, or achieve another communicative objective (Yule, 1996: 48). This is also commonly referred to as the illocutionary force of an expression.

2.2.3 Movie

According to Hornby (2006: 950), the meaning of a movie is a collection of sound and image-based moving pictures that narrate a story. Movies have evolved into an intriguing academic subject, leading the author to decide to use a movie as their data source.

2.2.4 Rambo: Last Blood movie

Rambo: Last Blood is a movie by Balboa Productions Dadi Film (HK) in the United States, and this is one of the Rambo franchises. Rambo Last Blood tells about John Rambo, who goes to Mexico to save his niece Gabriela. This film is based on the novel by David Morrell, namely John Rambo First, and it is directed by Adrian Grunberg. This film was released on September 20, 2019 and has a duration of 89 minutes, specifically in the United States and Canada, while internationally it has a duration of 101 minutes.

2.3 Theories

The theory of Leech (1981) was used to analyze the hidden meaning of the utterances used by the characters in the Rambo: Last Blood movie. Yule's (1996) Pragmatics theory was used to identify the types of illocutionary acts in the speech made by the characters in Rambo Last Blood.

2.3.1 Illocutionary Acts

Illocutionary acts, different from locutionary acts by their conveyance of a particular urgency and the appeal to the speaker's intention, indicate an attitude

known as the illocutionary force, serving a specific function in the theory of speech acts. According to Yule (1996: 48), an illocutionary act involves the expressive power of communication. While performance verbs like "promise" or "request" generally elucidate illocutionary acts, they can occasionally be ambiguous. For instance, when someone says, "We'll do whatever you want tomorrow," it leaves the listener wondering if a promise has been made. Yule (1996: 53) further categorizes directive, representative, expressive, declarative, and commissive as five general functions provided by speech acts, specified in broad classification systems.

2.3.2 Types of Illocutionary

According to Yule (1996: 53), illocutionary acts are performed via the commissive force of an utterance. We might use utterance to make a statement, an offer, an explanation, or for some other communicative purpose. Illocutionary acts have five categories. In this part those five categories are explained deeply to make it clear and easy to understand by the reader.

2.3.2.1 Representative

According to Yule (1996: 53), speaking activities that express the speaker's opinions, including factual declaratives, assertions, conclusions, and descriptions.

Example: It was a warm sunny day. (Yule 1999: 53)

The speakers infer that it was a warm day with sunshine, which is true. The aforementioned statement qualifies as a representative act since statements of fact can be made via representative acts.

2.3.2.2 Directives

According to Yule (1996: 54), declared that directive speech acts are those that speakers use to persuade listeners to do something. They convey the speaker's intentions. They can be positive or negative and take the form of orders, directives, requests, and suggestions.

Example: Gimme a cup of coffee. Make it black (Yule 1999: 54)

The aforementioned utterance indicates that the speaker desires a cup of coffee. It conveys the speaker's desires and commands the listener to take action. Because the speech above is about requesting something, it might be classified as a command act.

2.3.2.3 Commisive

Yule (1996: 54), stated the aforementioned utterance indicates that the speaker desires a cup of coffee. It conveys the speaker's desires and commands the listener to take action. Because the speech above is about requesting something, it might be classified as a command act.

Example: I am going to get it right next time (Yule 1999: 54)

It is clear from the utterance above that the speaker of "I am going to get it right next time" is making a promise. This qualifies the statement as a commissive.

2.3.2.4 Expressive

Yule (1996: 53) stated Speaking activities that express how the speaker feels are referred to as expressive. It may be a declarative of joy, grief, pleasure, pain,

likes, or dislike. They may result from the speaker's actions or those of the listener, but they center on the speaker's experiences.

Example: I'm really sorry. (Yule 1999: 53)

The speaker is expressing regret to the hearer, as the aforementioned case demonstrates. The aforementioned utterance can be classed as an expressive act because it conveys the speaker's sorrow.

2.3.2.5 Declarative

Yule (1996: 53) stated that statement is a speaking act that, when spoken, alters the course of history. In order to fulfill a statement appropriately, the speaker need a special role in a particular situation.

Example: Priest: I now pronounce you husband and wife. (Yule 1999: 53)

The priest's proclamation of the pair as husband and wife qualifies the statement above as a declarative. It indicates that the priest has changed their legal status from single to married. As demonstrated by the example, the priest's words affect the person's life.

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2.3.3 Theory of Meaning

According to Leech in his book *Semantics* (1981: 9), seven different meanings exist. These kinds of analysis will be used to examine the subtext of illocutionary acts. They include the following:

2.3.3.1 Conceptual Meaning

According to Leech (1981: 9), it is widely believed that conceptual meaning, also known as "denotative" or "cognitive" meaning, is the most important

component of every act of linguistic communication. It can be demonstrated that conceptual meaning is integral to the fundamental operation of language in a way that other types of meaning are not. This is the fundamental or universal meaning, and it can be expressed in that clause or sentence as well as at the lexical level. Woman, for instance, can be defined conceptually as adult + human + female. In contrast to other types of meaning, denotative or "cognitive" meaning can be demonstrated to be integral to the fundamental operation of language in a way that other types of meaning cannot. However, this does not imply that conceptual meaning is the most significant component of every act of linguistic communication. This is the fundamental or universal meaning, and it can be expressed in that clause or sentence as well as at the lexical level. Woman, for instance, can be defined conceptually as adult + human + female.

2.3.3.2 Connotative Meaning

According to Leech (1981: 12), Connotative refers to the additional communication value an expression has over and above its strictly conceptual substance as a result of what it refers to. The idea of "reference" overlaps intellectual meaning to a considerable extent. Connotative meaning can also include the "putative properties" of the referent depending on the perspective that an individual, a group of people, or an entire society has taken. The characteristics of conceptual language should be translated into "real word" phrases for connotative meaning. The fact that connotations are somewhat variable depending on culture, historical context, and personal experience shows that connotative meaning is secondary to conceptual meaning. As an illustration, the connotative meaning of the phrase

"referent woman" includes not only the physical trait of "having a womb," but also psychological and social traits like "gregariousness," "subject to material instinct," "capable of speech," "wearing a skirt," "dress," etc.

2.3.3.3 Social Meaning

According to Leech (1981: 14), a linguistic piece's social meaning is the information it reveals about the social context of its use. We are able to partially interpret a text's social significance by identifying various dimensions and levels of style used within the same language. Additionally, the "status" style dimension is crucial for distinguishing equivalent statements. For example:

(1) They chucked a stone at the cops, and then did a bunk with the loot.

(2) After casting a stone at the police, they absconded with the money.

Two criminals may have informally discussed the crime and said sentences (1) and (2), but the chief inspector could have stated sentence (2) in his official report. It would be difficult for anyone to accept the truth of one of these phrases while rejecting the reality of the other, demonstrating their shared conceptual meaning and the possibility that both could be describing the same event.

2.3.3.4 Affective Meaning

According to Leech (1981: 16), since we rely on the mediation of other meaning categories conceptual, connotative, or stylistic to communicate our feelings, affective meaning is primarily a parasitic category. When we use an unfriendly tone to communicate irritation or a casual tone to express friendship, for example, we are using emotional expression through style. On the other hand, some

linguistic components serve primarily as vehicles for expressing emotion. For example: Aha! And Yipppee!

2.3.3.5 Reflected and Collective Meaning

According to Leech (1981: 16), when a term has more than one conceptual meaning, the meaning that results when we react to one sense of the word is known as reflected meaning. In the case of hearing the phrases "The Comforter" and "The Holy Ghost," both of which allude to the Third Person of the Trinity, in a church service, Leech's reactions to these terms were influenced by the common, nonreligious definitions of "comfort" and "ghost." The Holy Ghost sounds awesome, whilst The Comforter sounds pleasant and soothing (although in the theological content, it implies the strengthener or supporter).

According to Leech (1981: 17), Collective meaning is made up of the connotations that a word picks up from the meanings of other words that frequently appear in it. For example: handsome and pretty both imply "good-looking," but they can be distinguished by the variety of nouns they are likely to occur with, or (to use the linguist's phrase) Due to the collocative links between the two adjectives, both are acceptable despite implying a different type of appeal.

2.3.3.6 Associative Meaning

According to Leech (1981: 18), associative meaning is to explain communication on these levels, we need employ nothing more sophisticated than an elementary 'associationist theory of mental connections based upon contiguities of experience. Reflected meaning, collocative meaning, affective meaning, and social meaning: all these have more in common with connotative meaning than with

conceptual meaning. They can all & brought together under the heading of associative meaning. This meaning is able to see on scale of adjective pairs, such as happy-sad, hard-soft slow-fast.

2.3.3.7 Thematic Meaning

According to Leech (1981: 19), thematic meaning, or what is conveyed by the organization, concentration, and emphasis of a speaker's or writer's message. Even though their conceptual contents appear to be identical, it is frequently considered that an active statement like (1) has a distinct meaning than its passive equal (2). For example:

(1) Mrs Bessie Smith donated the first prize.

(2) The first prize was donated by Mrs Bessie Smith.

Both of them have the same meaning of speech despite having different communication meanings that suggest different contexts.

2.3.4 Context of Situation

The background of the situation, according to Halliday and Hasan, is the first step in arriving at a solution. The context of linguistic contact provides the parties with a wealth of knowledge regarding the meanings that are being communicated. (Halliday and Hasan, 1985: 12). Stated that there are three aspects of situation context, including field, tenor, and mode. (Halliday and Hasan, 1985: 12).

2.3.4.1 Field

According to Halliday and Hasan (1985: 12) the field of discourse refers to what is happening, the nature of the social actions that is taking place: what is it that the participants are engaged in, in which the language figures as some essential component. The event in conversation has a big contribution significantly. It is supported by the situation and the utterance which balance or engage each other between language that utterance or the body language that figures out the action.

2.3.4.2 Tenor

The tenor discourse refers to who is taking a part, to the nature of the participants, their statuses and roles (Halliday and Hasan, 1985: 12). Conversation will happen if there are two or more people are sharing information between one and other. Tenor, the personal relationship involves. In conversation, People choose grammar based on the relationship between the participants. Normally, having a close relationship or not will influence the grammar and word selection of conversation. For example, the conversation between close friends will different from conversation with the teacher or someone older.

2.3.4.3 Mode

According to Halliday and Hasan (1985: 12) stated that the mode discourse refers to what part the language is playing, what is that the participant are expecting the language to do for them in that situation: the symbolic organization of the next, the status that it has, and its function in context, including the channel is it spoken

or written or some combination of the two and also, the rhetorical mode, what is being achieved by the text in term of such categories as persuasive, expository, didactic and the like.

