

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Communication is an important thing in our daily lives. With communication, people can express their feelings and what they want to say and also give important information, opinions, and ideas. Communication can be done in two ways direct and indirect. When saying something, it can also make the hearer do something or act based on our attention. Language is used for communication among people by using language, people can communicate with each other in their daily lives. On the other hand, language is not only a matter of the utterance made by the speaker but could also be an act to do something. Pragmatics is a study that can identify the meaning of a language that someone has spoken.

Pragmatics involves the examination of language usage, specifically the interplay between sentences and the context within which they are employed. Within pragmatics, there is a focus on conversational implication, a dynamic wherein a speaker suggests and a listener deduces. Pragmatics is primarily concerned with the investigation of how speakers convey meaning, which is then interpreted by listeners. Consequently, it places more emphasis on analyzing the intentions behind people's speech than the literal meanings of individual words or

Phrases within those utterances. A subfield within pragmatics is the study of speech acts.

Speech acts encompass the actions carried out when expressing something verbally. They entail not just the manner in which a message is conveyed but also how it is phrased, with the expectation that the listener comprehends the speaker's intention. The theory of speech acts posits that the actions carried out during the act of speaking can be examined at three distinct levels. The initial level, referred to as locutionary acts, involves the delivery of the literal meaning of utterances. In essence, locutionary acts convey the explicit meaning articulated by the speaker. The second level, known as illocutionary acts, serves to establish a function for conveying the intended meaning in utterances, which can also be considered the implicit meaning conveyed by the speaker. Lastly, perlocutionary acts represent the consequences or outcomes of illocutionary acts, signifying the impact that the speaker's utterances have on the listener in terms of achieving a particular purpose. (Austin 1962)

This study specifically focused on illocutionary acts, which were categorized into five types: assertive (related to the speaker's beliefs in truth), directive (involving the speaker's desire for the hearer to take a specific action, such as giving commands), compliant (where the speaker committed to a future action, like making promises), expressive (concerned with the speaker's acts of apologizing or thanking), and declarative (in which the speaker altered the world through their words). These classifications were put forth by Searle's theory (1976:10). It is worth noting that speech acts were not confined to real-life conversations alone; they also

manifested in movies as a medium for conveying messages. This research delved into the discussion of these five categories of illocutionary acts using data sourced from movies. It was interesting to analyze the utterances that contained illocutionary acts because it helped gain more knowledge about understanding the speaker's utterance in certain situations. Aside from that, the movie was also very interesting.

### **1.2 Problems of the Study**

Based on the background of the study, there are two problems proposed in this study. As follows:

1. What type's illocutionary acts are used in *THE MENU* movie?
2. What are the intended meaning of illocutionary acts in *THE MENU* movie?

### **1.3 Objectives of the Study**

Based on the background of the study, the objectives of the study can be explained as follows:

1. To find the types illocutionary acts in *THE MENU* movie.
2. To analyze the intended meaning of illocutionary acts in *THE MENU* movie.

### **1.4 Limitations of the Study**

This study is based on pragmatics, which discusses speech acts, especially focusing on analyzing the type and meaning of each type of illocutionary act in "The Menu" movie. This study used the theory of Searle's (1976) classification of

illocutionary acts found in his work titled "A Classification of Illocutionary Acts." The second theory utilized to analyze sentence meanings within utterances is presented by Leech (1974) in his book "Semantics: The Study of Meaning, Second Edition."

### **1.5 Significances of the Study**

The study holds importance on two fronts, namely theoretical and practical significance, which can be outlined as follows:

#### **1.5.1 Theoretical Significance**

In accordance with the study's stated objectives, it was anticipated that the outcomes of this research would make valuable contributions to the advancement of knowledge in the field of speech act theory, particularly concerning illocutionary acts. The researcher aimed for readers to gain a better understanding of the theory of speech acts, especially in the context of illocutionary acts, through this study, thereby enhancing their knowledge in this area.

#### **1.5.2 Practical Significance**

From a practical standpoint, the primary aim of conducting this study is to enhance the ability to analyze illocutionary acts as they appear in movies. Additionally, this study can serve as a valuable reference for other scholars interested in conducting research in the field of Pragmatics, particularly in the domain of speech acts, which is closely related to the subject matter of this study

## CHAPTER II

### RIVIEW OF RELATED LITERATURE, CONCEPS, AND THEORIES

This chapter was subdivided into three sections: a review of related literature, an exploration of concepts, and an examination of theories. The first section involved a review of five previous studies that delved into the same topic as this research. The second section encompassed concepts and provided explanations of key terms relevant for use in this study. Lastly, the third section incorporated theories from the books used in this research to address the study's research question.

#### 2.1 Review of Related Literature

Several prior studies explored the same subject matter, specifically addressing the analysis of speech acts. Consequently, it was imperative to conduct a literature review to gain insights into how other researchers had approached this topic. This enabled the writer to prevent any potential duplication and ensure the study's originality.

The previous study was taken from Siahaan and Yulia (2019) entitled "An Analysis of Illocutionary Acts in the Utterance of the Main Characters of the Queen of Katw Movie." In that research, the focus was on categorizing illocutionary acts and understanding their roles within the dialogues of the main characters, Robert Kitende and Phiona Mutesi. Additionally, the study aimed to identify the most prevalent illocutionary act employed by these main characters. The theoretical frameworks drawn upon for that study were those presented by Searle (1976) and

Yule (1996). The outcome of the analysis indicated the presence of five distinct types of illocutionary acts within the dialogues of the main characters in the script of the movie "Queen of Katwe." In the dataset, a total of 80 utterances were identified within the category of illocutionary acts. Among these, 31 utterances were categorized as representative illocutionary acts, 21 were classified as directive illocutionary acts, an unspecified number fell into the commissive illocutionary act category, 19 were attributed to expressive illocutionary acts, and only 1 was characterized as a declarative illocutionary act. Notably, among these five types of illocutionary acts, the representative illocutionary act emerged as the most prevalent within the script of the movie "Queen of Katwe." The commonality between this study and the previous one lies in the utilization of Searle's theory for classifying illocutionary acts. However, the distinction between the two studies is that this research drew its data from the movie "The Menu," while the related study derived its data from the movie "Queen of Katwe."

The second previous study was taken from Wiarta's (2018) entitled "An Analysis of Illocutionary Acts Found in Pitch Perfect I Movie." The objectives of this previous study were to identify the various types of illocutionary acts and to analyze the meanings associated with these illocutionary acts within the context of the movie "Pitch Perfect I." The theoretical frameworks underpinning that research were rooted in Yule's (1996) and Halliday's and Hasan's (1989) theories. The analysis yielded findings indicating the presence of five distinct types of illocutionary acts in the movie "Pitch Perfect I." Among these five types, expressive illocutionary acts were the most prevalent in the movie, largely due to the central

theme of young people navigating their daily lives, starting university, forming new relationships, and joining an acapella group while building friendships. The commonality between the preceding research and the current study lies in the shared analytical focus on categorizing types of illocutionary acts. However, the key distinction between this study and the earlier one lies in the data source utilized. This study drew its data from the movie "The Complex: Lockdown 2020," whereas the prior study relied on "The Menu" as its primary data source.

The third previous study was taken from the article written by Listaningsih, Suastini, and Pratiwi (2023), entitled "Illocutionary Acts Found in Kathy Buckley's Stand-Up Comedy Videos." The previous study aimed to find out the types of illocutionary acts and to explore the meaning behind the utterances. The data were analyzed using a qualitative method. The researchers collected data by watching some of Kathy Buckley's stand-up comedy videos on YouTube, noting the data that possibly contained illocutionary acts, and then classifying the data into types of illocutionary acts and meaning categories. This research utilized the theories of Searle (1979) and Leech (1981). The data source for this research was taken from Kathy Buckley's stand-up comedy videos found on YouTube. Moreover, this research found the five types of illocutionary acts described as follows: 55% of the data were representative, 28% were directive illocutionary acts, 3% were compulsory, and 11% were expressive illocutionary acts, which were the most frequent, comprising 97% of the total, with declarative acts making up the remaining 3%. Both the earlier study and this research had similar goals of recognizing different illocutionary acts and revealing the implicit meaning

conveyed through speech acts. The primary difference lies in the data origin, as this study used data from a distinct source, specifically the movie "The Menu," while the research associated with its data source drew from Kathy Buckley's "Stand-Up Comedy Video."

The fourth previous study was taken from the article by Fitriani, Achmad, and Rasmita in 2020, entitled "An Analysis of Illocutionary Acts in a Fantasy Movie." The primary objective of this previous study was to determine the types of illocutionary acts employed by the main character in the fantasy movie 'Harry Potter and the Chamber of Secrets,' and to identify the most dominant among them. The spoken dialogues were subjected to analysis based on five types of illocutionary acts: representative, directive, commissive, expressive, and declarative. The study's findings revealed the presence of four out of these five illocutionary act types in the movie, namely representative, directive, expressive, and commissive. Among these, the directive illocutionary act was the most frequently used, accounting for 47.64% of instances, while the commissive illocutionary act was the least employed, constituting only 4.19% of occurrences. The main character employed various directive strategies in the film, often resorting to asking and ordering to compel the hearers to take specific actions. This research took the form of content analysis, focusing on the analysis of phenomena within the movie, with the results being conveyed descriptively. The study adopted a descriptive-qualitative approach. The data collection process for extracting information from movies involved several steps, including obtaining the movie's transcript, creating a data sheet, and classifying the raw data within this sheet. The initial step in this research involved

watching the movie "Harry Potter and the Chamber of Secrets" to grasp its plot and storyline comprehensively. Following a comprehensive grasp of the movie's content, a second screening was carried out to pinpoint occurrences of illocutionary acts executed by the main character. These included representative, directive, declarative, commissive, and expressive illocutionary acts, as outlined by Searle (1979), while consulting indicators were provided by Cutting (2002), Yule (1996), and Searle and Vanderveken (1985). The primary similarity between this study and the prior one lies in their shared focus on examining the types of illocutionary acts. The principal difference, however, is the choice of data source; the previous study utilized a fantasy movie, whereas this study drew its data from "The Menu" movie.

The fifth previous study was taken from the article authored by Fitriani, Masrizal, and Chairina (2020), entitled "Analyzing Illocutionary Acts in the Movie 'Fantastic Beasts: The Crimes of Grindelwald'." The primary aim of this previous study was to scrutinize the illocutionary acts expressed by the main character in the movie. The research methodology employed was descriptive and qualitative in nature. The writer's approach involved describing and analyzing specific illocutionary acts extracted from the movie's script, subsequently categorizing them based on their illocutionary act types. To scrutinize the various illocutionary act types present in the movie, the researcher opted for a qualitative research approach. This choice was motivated by the intention to identify the different illocutionary act types and to ascertain which types were most prominently employed by the main character in the film. The qualitative model was chosen because the researcher aimed to uncover the underlying messages within each utterance. The data analysis

process in this research comprised three key stages. The researcher followed the data analysis model outlined by Miles & Huberman (1994) to meticulously process the data until the desired results were achieved. These processes encompassed data reduction, data presentation, and the conclusion-drawing or verification stage. To ensure the research's trustworthiness, the researcher implemented methods to establish credibility, dependability, transferability, and conformability. In this particular study, the primary focus was on establishing credibility, which was achieved through inter-rater reliability. This study's findings affirmed that the main character in the movie utilized all types of illocutionary acts. Specifically, there were 78 instances of representative acts, 26 instances of directive acts, 18 instances of expressive acts, and 1 instance of declarative acts, resulting in a total of 131 illocutionary acts. The similarity between this research and the preceding one revolves around their shared emphasis on investigating the various types of illocutionary acts. However, the principal difference between the previous research and the related one is the choice of data source, with the prior research relying on "Fantastic Beasts: The Crimes of Grindelwald" movie data, whereas this study is based on data from the movie "The Menu."

## **2.2 Concepts**

To bolster this study, several concepts pertinent to the study were identified. Two key concepts central to this investigation were illocutionary acts and movies. The elucidation of these concepts as presented in relevant literature is outlined below:

### **2.2.1 Speech Acts**

The theory of speech acts posits that uttering words entails both speaking and performing actions simultaneously. In essence, when someone communicates, they are not merely conveying information but also engaging in actions or behaviors (Austin, 1962: 94). Austin categorizes these speech acts into three distinct kinds: Locutionary acts, Illocutionary acts, and Perlocutionary acts.

### **2.2.2 Illocutionary Acts**

Illocutionary acts constitute a component of the broader concept of speech acts. They are characterized as actions carried out with a particular purpose in mind, aligning with the speaker's intentions. These actions may include giving advice, posing questions, making promises, extending offers, confirming, requesting, denying, and more. Illocutionary acts involve utterances driven by specific functions, such as making statements, offering explanations, or serving other communicative objectives. This aspect is commonly referred to as the illocutionary force of the utterance (Yule 1996; 48).

### **2.2.3 Movie**

A movie, often called a film, is a medium of visual communication that utilizes both moving images and sound to convey stories. According to Hornby's definition in the Oxford Learner's Dictionary of Current English (1995: 434), a film is characterized as a narrative or comparable content recorded as a series of moving images for the purpose of being shown on television or in a cinema.

### 2.2.4 The Menu

"The Menu" is a 2022 comedy horror film directed by Mark Mylod and written by Seth Reiss and Will Tracy. It made its worldwide premiere at the Toronto International Film Festival on September 10, 2022, and was later released in the United States on November 18, 2022, through the distribution of Searchlight Pictures. Notably, the film enjoyed significant commercial success, grossing over \$79 million globally, surpassing its initial budget of \$30 million, and received positive reviews from critics.

### 2.3 Theories

This research incorporates two theories. The initial theory pertains to the categorization of illocutionary acts, as presented by Searle (1976) in his work titled "A Classification of Illocutionary Acts." The second theory is concerned with the analysis of sentence meanings within utterances, as proposed by Leech (1974) in his book titled "Semantics: The Study of Meaning, Second Edition."

#### 2.3.1 Speech Act

Speech acts constitute a subset of the field of pragmatics, delving into the study of how language serves not only as a means of conveying information but also as a vehicle for performing actions. A speech act is an utterance defined by the speaker's intentions and its impact on the listener. As per Austin (1962: 94), speech act theory posits that speaking is inherently an act of doing something. In other words, when someone utters words, they are not merely conveying information they

are also using language to enact actions or carry out specific acts. These speech acts are typically categorized into three distinct types: locutionary acts, illocutionary acts, and perlocutionary acts.

### **2.3.2 Types of Illocutionary Acts**

In this study, the speech acts theory presented by Searle (1976) was employed. The classification of illocutionary acts encompasses five types, which can be elucidated as follows: assertive, directive, commissive, expressive, and declarative.

#### **2.3.2.1 Assertive**

Assertive or Representative, according to Searle (1976: 10), is a category of speech act that involves the speaker committing, to varying degrees, to the truth of a stated proposition. It reflects the speaker's beliefs regarding a certain matter and can be straightforwardly evaluated as either true or false. Examples of verbs often associated with assertive acts include state, assert, boast, complain, conclude, deduce, claim, predict, describe, call, diagnose, classify, identify, accuse, characterize, suggest, insist, swear, and others. For instance, a sentence such as "I warn you that the bull is about to charge" (Searle 1976: 10).

#### **2.3.2.2 Directive**

According to Searle (1976: 11) explained that directives, such as asking, ordering, commanding, requesting, begging, pleading, praying, entreating, and also inviting, permitting, advising, daring, defying, and challenging, essentially involve

the speaker attempting to persuade or influence the listener to perform a specific action. This influence has a word-to-word correspondence with the speaker's expressed wish, indicating that a proposition concerns a future action to be carried out by the listener. For example: "I order you to leave" (Searle 1976: 11).

### **2.3.2.3 Commissive**

According to Searle (1976: 11), describes commissive illocutionary acts as instances in which the speaker commits themselves to a future course of action to varying degrees. These commissives, much like directives, result in a change in the world by creating an obligation. However, in this scenario, it's the speaker who is responsible for establishing this obligation. Some performative verbs that are associated with commissive acts include promise, offer, commit, reject, swear, and several others. For instance, "I will be allegiant to the flag" (Searle 1976: 11).

### **2.3.2.4 Expressive**

According to Searle (1976: 12) expressive primarily serve the purpose of conveying a particular psychological state. They are used to express the speaker's internal emotions or feelings regarding a particular subject. Expressive don't have a direction of fit like directives or commissives. When performing an expressive act, the speaker is not attempting to align the world with their words or vice versa. Instead, they presuppose the truth of the expressed proposition. In essence, expressive use language to articulate the speaker's emotions and attitudes. Some performative verbs associated with expressive include thank, congratulate,

apologize, condole, welcome, and greet. For example "Thank for paying me the money" (Searle 1976: 12).

### **2.3.2.5 Declarative**

According to Searle (1976: 13) described this particular type of speech act as one that is executed by an individual who possesses specific authorization within an institutional framework. Its purpose is to effect changes in the world, characterized by a world-to-world direction of fit, where no psychological state is expressed, and any proposition can be applied. Declarations, in essence, utilize language to instigate alterations in the world through verbal expressions, as exemplified in actions like declaring war or nominating a candidate, among others. For instance, "I resign" (Searle 1976: 13).

### **2.3.3 Theory of Meaning**

Meaning represents the communication conveyed through words, sentences, and symbols within a given context. Context is intricately linked to the motives behind why someone utters something within specific circumstances. The determination of meaning can be influenced by numerous factors. In accordance with Leech (1974), meaning can be categorized into seven primary types, which include:

- a. Conceptual meaning, referred to as denotative or cognitive meaning, is considered the foundational component in linguistic communication. It exhibits a complex and intricate structure when contrasted with the syntactic

or phonological aspects of language. At this level, we encounter the principles of compactness and constituent structure, as well as the paradigmatic and syntagmatic dimensions of linguistic structure. The analysis of conceptual meaning necessitates a deep exploration of contrasting features (Leech, 1974: 9).

- b. Connotative meaning pertains to the communicative significance that an expression carries based on its reference. In many respects, the concept of reference aligns with conceptual meaning. Contrastive features encompass attributes related to the reference, encompassing not just physical attributes but also psychological and social characteristics, which tend to be typical rather than absolute. Connotations have a tendency to differ across various societies (Leech, 1974: 12).
- c. Social meaning refers to the information about the social context in which language is employed that a linguistic expression carries. To some extent, we decipher the social meaning of a text by discerning various aspects and levels of style. These variations can be observed based on factors such as dialect, era, regional origin, domain, social status, modality, and individuality (Leech, 1974: 14).
- d. Affective meaning refers to how language mirrors the individual emotions and sentiments of the speakers, their disposition toward their conversation partner or the subject being discussed (Leech, 1974: 16).
- e. Reflected meaning emerges when there are multiple conceptual meanings, and one sense of a word becomes a component of our interpretation of another

sense. For instance, when hearing the synonymous expression "the Comforter" and "the Holy Ghost" during a church service, a person might respond based on the everyday, non-religious meanings of "comfort" and "ghost." One sense of a word can influence another sense when it possesses a dominant suggestive influence due to its frequent and familiar usage (Leech, 1974: 16).

- f. Collocative meaning encompasses the connections a word develops due to the meanings of words that often appear alongside it in its context. It's important to note that collocative meaning is a unique characteristic specific to individual words, and it should not be used to account for all variations in potential co-occurrence (Leech, 1974: 17).
- g. Thematic meaning pertains to how a message is conveyed through the organization of language by a speaker or writer, including aspects like arrangement, emphasis, and focus. Meaning can be understood as the message that words convey, encompassing both denotative and connotative aspects (Leech, 1974: 19).

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#### **2.3.4 Context of Situations**

According to Halliday and Hasan (1989: 12), the context of a situation refers to the environment, time, and place in which the discourse occurs, as well as the relationship between the participants. This theory is traditionally approached through the concept of register, which helps to clarify the interrelationship of

language with context by handing it under three basic headings: field, tenor, and mode.

1. Field: refers to that is happening to the nature of social action that is taking place; what is it that the participants are engaged in, in which the language figures as some essential component.
2. Tenor: refers to who is taking a part to the nature of participants, their statuses and roles.
3. Mode: refers to what part the language is playing, what it is that the participants are expecting the language to do for them in the situation.

