CHAPTER I

INTRODUCTION

1.1 Background of the Study

Humans utilize language as a medium for spoken and written communication with others. Language serves as a potent tool for humans to convey meanings, articulate thoughts, and establish profound connections with others. According to Santoso (1990) language is a series of sounds produced by the human speech organs consciously. Language serves as a medium for communication, enabling individuals to share thoughts, emotions, and ideas with one another. People can convey feelings about something, ideas and opinions whatever they want to convey using language and communicating. The link between the signifier (the word or symbol) and the signified (the notion or meaning) is arbitrary and socially accepted in language as an organized sign system made up of linguistic signals (De Saussure, 1916). In summary, language is a dynamic and intricate means of communication that plays a fundamental role in human cognition and culture. That is, with language people can obey the rules to do something.

Linguistics is the study of language. The scientific study of language is known as linguistics. Linguistics has many branches such as phonology, morphology, syntax, semantics and pragmatics. In this study the researcher will be focused on pragmatics in linguistics. Pragmatics is a subfield of linguistics that investigates the ways in which

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beyond its literal meaning, context, social variables, and common knowledge impact language interpretation (Yule, 1996).

It examines how people use language to convey meaning effectively in specific situations, considering aspects such as implicate, presupposition, speech acts, and conversational maxims. Pragmatics delves into how speakers can convey meaning implicitly by relying on cooperative principles and conversational implicatures (Grice, 1975). Pragmatics, therefore, plays a crucial role in bridging the gap between linguistic structure and the pragmatic aspects of language use, shedding light on how language functions in real-world communication. The benefit of learning pragmatics is that it teaches us how to identify the intended meaning of another person's utterances, their assumptions, their purpose, and the action that they are participating in while speaking (Yule, 1996).

Someone needs to engage and speak in order to connect with other people. Therefore, communication or language cannot be separated from our lives. People can convey their feelings and opinions via communication. The conveyance of information from one person to another is referred to as communication (Newstrom and Keith Davis, 1997). It is a way to communicate with others by transmitting opinion, feelings, thoughts, facts, and ideals. Communication, on the other hand, involves the exchange of information between individuals, encompassing both verbal and non-verbal elements. While language provides the tools, communication employs those tools to establish connections, convey intentions, and negotiate meaning.

In our daily life we interact and communicate with a lot of people around us. Misunderstandings between the speaker and the listener continue to interrupt communication and have an influence on the connection between the speaker and the hearer in certain cases. For example, when someone asked "*what is the current time?"*. Maybe she or he was really asking because they didn't know what time it was but on the other hand it may also have the meaning of a tip when someone is likely to be late. They need some explanations to reveal the purpose of their speech so that there is no misunderstanding between the speaker and the listener. Because it is tied to meaning and context, this phenomenon falls under the purview of pragmatics which is the theory of speech acts.

Speech act theory, as defined by experts in linguistics and philosophy of language, examines language not just as a system of symbols, but as a tool for communication that performs various functions beyond conveying information. In essence, when someone speaks, not only is knowledge conveyed, but acts, such as making promises, issuing commands, asking questions, or making requests, are also performed. Based in Searle's book (1969) *Speech Acts: An Essay in the Philosophy of Language*, delves into the intricacies of illocutionary acts (what speakers intend to do) and perlocutionary acts (the effects of speech on the listener) within speech acts, providing a foundational understanding of this concept. Speech act theory is crucial in analysing how language functions beyond the literal meaning of words and is an essential aspect of pragmatics, which studies language in context. The locutionary act involves the literal production of words and sentences, while the perlocutionary act

pertains to the effects of speech on the listener. However, it is the illocutionary act that captures the central focus of this study.

Illocutionary acts, a fundamental concept in speech act theory and pragmatics, refer to the intentions or communicative functions behind a speaker's utterance. These acts encompass the speaker's purpose in making a statement, such as asserting, questioning, promising, requesting, or commanding, among others. They are often categorized into various illocutionary force types, each representing a distinct speech act. Searle (1979) classified illocutionary acts into five types which are assertive, directive, commissive, expressive, and declarative. Illocutionary acts are essential for understanding the underlying meaning and intentions in communication, as they go beyond the literal interpretation of words to encompass the speaker's intended message and the social context in which it is conveyed. The illocutionary force is the driving factor that shapes the conversational dynamics and prompts the listener to respond in a certain way. In our daily communication we could easily find illocutionary acts. Every discourse has the potential to include illocutionary acts, and one medium in which this may occur is film. There will be conversation or dialogue between the characters in the movie, and those utterances contain a variety of illocutionary acts.

This research zeroes in on the illocutionary acts portrayed in the movie. The awareness that movies work as microcosms of human communication motivates the choice to examine illocutionary activities in the setting of a movie. They capture a myriad of interpersonal interactions, ranging from casual to busy conversations. Moreover, films possess the advantage of visual and auditory cues that supplement

linguistic expressions. This multimodal aspect allows researchers to delve deeper into the subtleties of communication, providing a comprehensive view of how illocutionary acts are enacted. In this study, the writer will use *Kissing Booth 3* movie as a data source. The choice of this film as the primary source of data stems from its potential to offer unique insights into the realm of illocutionary acts. *Kissing Booth 3* is a teen romantic comedy that follows the journey of its protagonists as they navigate the challenges of growing up, making pivotal life decisions, and navigating romantic relationships. The film's narrative intricacies provide a rich landscape to explore how characters employ illocutionary acts to express their desires, intentions, and emotions. *Kissing Booth 3* stands out among other films due to its focus on the challenges and complexities of young adult relationships. The characters grapple with decisions about their future, university choices, and their romantic affiliations. This dynamic setting offers a plethora of illocutionary acts that encapsulate character's desires, conflicts, and resolutions. The uniqueness of *Kissing Booth 3* lies in its portrayal of the characters' transition from adolescence to adulthood, which is mirrored in the way they use language to assert themselves, negotiate, and communicate their intentions. By focusing on illocutionary acts in *Kissing Booth 3*, this study aims to unravel the intricacies of how character's intentions are expressed, and how language plays a pivotal role in shaping their interactions and relationships.

1.2 Problems of the Study

From the context of the aforementioned study, two issues emerged as a result of this research. Those can be described below:

1. What types of illocutionary acts are present in the *Kissing Booth 3* movie?

2. How are the functions of illocutionary acts produced by the protagonist in the *Kissing Booth 3* movie?

1.3 Objectives of the Study

Based on the problems of the study above, the objective of the study focused on:

1. To determine the types of illocutionary acts present in the *Kissing Booth 3* movie.

2. To examine the function of illocutionary acts those are produced by the protagonist in the *Kissing Booth 3* movie.
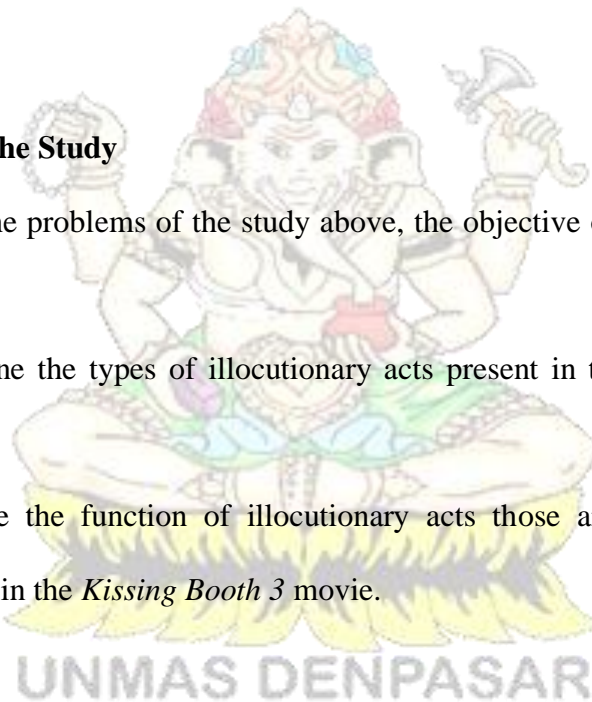
1.4 Limitation of the Study

The researcher emphasized the illocutionary acts observed in the movie *Kissing Booth 3*.Regarding the context of the mentioned study, this study is limited to the protagonist's utterances named Elle Evans, Noah Flynn, and Lee Flynn. The first step is to identify the various forms of illocutionary acts using Searle's (1979) theory and

the next step involves the function that is performed from the protagonist in the film *Kissing Booth 3*, utilizing Leech's (1983) theoretical framework.

1.5 Significance of the Study

The writer believes that the result of this study will help the reader gain a better knowledge of illocutionary acts and that may be employed as a resource by other researchers. Therefore, in this study there are two significance of the study were describe in two ways, such as:

1.5.1 Theoretical Significance

The theoretical objectives of this study are likely to be beneficial for individuals who are interested in studying English. The writer also expects that this study will have a positive impact on their comprehension of speech act, particularly illocutionary acts identified in pragmatic studies.

1.5.2 Practical Significance

The objectives of this study are to categorize different forms of illocutionary acts and investigate their function. This study can help the writer obtain a better comprehension of the story in the film as well as improve his or her writing skills. The author anticipated that the readers would be able to comprehend and uncover the underlying message behind someone's spoken words in everyday situations. This study

may also be useful to other researchers who wish to carry out research on speech acts connected to this study.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS AND THEORIES

Related literature, concepts, and theories of a study were discussed in this chapter. Three journal articles regarding the illocutionary act and two preceding undergrad theses are included in the review of relevant material. The writer also offers a concept to explain this study's purpose while offering theories to assess this study's problems.

2.1 Review of Related Literature

First was a thesis by Ratnasari (2019) in title "Illocutionary Acts Performed in *Coco* Movie" the aim of this research is to provide a pragmatic analysis of the dialogue. This study uses the theory from Searle (1979) to classify all kinds of illocutionary acts and also using the supporting theory proposed by Austin (2008) and Yule (1996). Using a descriptive qualitative method, the author collected data by watching the movie and reading the script. The selected data were classified according to the sorts of illocutionary behaviours, and their interpretations were deduced. The analysis revealed the presence of five types of illocutionary acts in the *Coco* movie: assertive, directive, commissive, expressive, and declaration. There are several definitions for assertive illocutionary activities, including reporting, informing, explaining, asserting, initiating, claiming, forecasting, and rejecting. Commanding, requesting, advising, ordering, prohibiting, persuading, pleading, seeking permission, reminding, admonishing, proposing, and complaining were all examples of directive illocutionary acts.

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Commissive illocutionary acts included making offers, making promises, issuing threats, and declining. Expressions like ridiculing, cursing, praising, apologies, insults, blaming, accusing, and regretting were all considered expressive illocutionary deeds. Finally, the declaration illocutionary acts included declaring, clarifying, pronouncing, and resigning. This research sheds light on the diverse illocutionary acts used in the movie's dialogue, providing insights into how language functions in conveying various meanings and intentions within the context of the film. The similarity between these two studies is in the topic which is about the illocutionary act. There is also a similarity in the approach employed, which is a qualitative method with the movie as a data source. The differences are where the present study differs from the earlier study is from the second problem. This study is about analysing the function of illocutionary act, meanwhile the previous study was about analysing the meaning of illocutionary act as the second problem. This study utilized the movie *Kissing Booth 3* as a data source, while the prior study used the movie *Coco*.

The second related review was the thesis conducted by Praharsini (2021) entitled "Illocutionary Acts in Emma Watson's Speech *Gender Equality*". The main objective of this study is to examine the speech acts found in the speech by Emma Watson regarding gender equality. The primary objectives of the study were to identify the types of illocutionary speech acts present in Emma Watson's speech and to understand the functions of these illocutionary acts within the context of the speech. The research employed a descriptive qualitative method and utilized Emma Watson's Gender Equality speech as the primary data source. To identify illocutionary speech

acts, the researcher applied theory from Austin and Searle. The findings of the study revealed that Emma Watson's speech contained four main types of illocutionary speech acts. Among these, the assertive illocutionary speech act was the most frequently used, appearing 18 times, followed by expressive acts occurring 7 times, directive acts 6 times, and commissive acts 2 times. This study provides valuable insights into the language and communication strategies employed by Emma Watson in her Gender Equality speech, highlighting the diverse illocutionary speech acts used to convey her message effectively. The similarity between this study and the previous study is in the second problem which is about analysing the function of illocutionary acts. Both of these studies employed the same method, namely the qualitative method. The data source between these two studies are different, this current study will utilize a movie as its data source, whereas the prior study used someone's speech.

Third, was an article published by Putra & Sedeng (2022) entitled "Directive Illocutionary Acts Found in The Movie *21* and *22 Jump Street*". The primary aim of this research is to classify and understand the force behind the speaker's utterances within the context of these movies. To gather the necessary data, the researcher employed documentation and note-taking techniques, subsequently analysing it through a descriptive qualitative method. The research is based on speech act theory, with a particular emphasis on the forms of directive illocutionary actions proposed by Bach and Harnish (1979) and IFIDs, or the illocutionary force indicating device introduced by Yule (1996). The findings of this research reveal the presence of various direct directive acts within the movies. Additionally, it identifies five types of indirect

directive acts, excluding indirect questions. These directive actions have the illocutionary power to ask, forbid, permit, command, warn, prohibit, order, and recommend among other things. In assessing the felicity of illocutionary force, it is considered fulfilled if all the specified illocutionary forces are met. This study offers valuable insights into the pragmatic aspects of language use within the movie context, shedding light on how directive illocutionary acts contribute to the overall communication and narrative of the films *21 Jump Street* and *22 Jump Street*. The usage of the movie as their data source is where this study and the previous one are comparable. The overall topic of the two studies are different, this study investigated all types of illocutionary speech act using Searle's theory (1979), whereas the last study only looked at the directive type of illocutionary speech act using Bach and Harnish (1979) theory.

The fourth related study was an article published by Maharani & Sari (2023) entitled "Illocutionary Acts in Disney Pixar Movie *Soul*". Movies serve as a form of entertainment that provides a window into the use of language within society, making speech acts, especially illocutionary acts, a central area of investigation in this research. Employing a descriptive qualitative research, the study collected data through observation, documentation, and note-taking techniques. The analysis of the data was guided by speech act theory proposed by Searle in (Yule, 2017). Furthermore, Halliday and Ruqaiya's (1989) theory of the context of the event was employed to explicate the situational features presented in the film's narrative. The results of the study revealed

the presence of 86 illocutionary acts categorized into five types, including Representative, Directive, Commissive, Expressive, and Declarative. Among these, the directive illocutionary act emerged as the most frequently observed speech act within the movie. Through this research, the aim is to enhance people's understanding and interpretation of the underlying messages conveyed through utterances within a cinematic context, ultimately contributing to a deeper comprehension of the movie's narrative and linguistic nuances. Data source and the use of a qualitative methodology are the similarities between this study and the previous one. The difference between both of the studies is in the theory. This study used the theory based on Searle (1979) and the previous one used the theory based on Yule (2017).

The last related study was an article published by Fatma & Sundari (2021) entitled "Illocutionary Acts Performed by Anna in *Frozen II*". The study employed a qualitative content analysis method to achieve its research objectives. This research examined the many sorts of illocutionary acts utilizing Yule's (1996) theory. These utterances are then meticulously analysed and categorized into various kinds of illocutionary acts. The findings of the research revealed the presence of four distinct types of illocutionary acts within the movie script. These include 60 instances of representative utterances, 54 directives utterances, 5 commissive utterances, and 100 expressive utterances. However, the research did not find any declarative utterances within the analysed data. This study focuses light on the subtleties of communication and language use in the context of the movie's storyline, helping us to better comprehend how the character Anna uses illocutionary acts in *Frozen II*. The similarity

between this study and the previous study are in the topic which talks about illocutionary acts and the movie as its data source. This research based on the Searle (1979) theory, whereas the previous study was based on the Yule (1996) theory.

2.2 Concepts

As it relates to the examination of illocutionary acts in the film *Kissing Booth 3*, concepts are a collection of overarching ideas. In order to ensure that the reader and writer have a comprehension of the study that is comparable to one another, several ideas explored in this research were described. There arefour concepts that need to be understood in this study such as speech acts, illocutionary acts, movie, and *Kissing Booth 3*.

2.2.1 Speech Acts

A speech act is an expression that has a purpose for communicating. According to Austin (1955) when people utter an utterance, it is not always to describe something. They instead take action by making statements. Speech actions include things like asking a question, making a remark, refusing to do something, complimenting someone, apologizing, etc.

2.2.2 Illocutionary Acts

Illocutionary act is the act done in speaking which has the purpose of something or can be called as function of the spoken language. The act of illocution is carried out through the communicative strength of a statement. Illocutionary act is the action of

doing something in saying something or the intention of the speaker when say something (Austin, 1979).

2.2.3 Movie

Kridalaksana (1984:32) stated that a definition of film is a mass media that has audio-visual characteristics, which can reach a large audience. The majority of people watch movies for amusement or to keep themselves entertained. People can laugh at certain movies, but they can also cry or feel scared at other movies. The film genres that you should know are Horror films, Romance, Drama, Thriller, Colossal, Comedy, Action, Mystery, Sci Fi (Science Fiction), and fantasy. Movies are not only about good visual depictions but also have deep messages for the audience. Actors play an important role in the movie so that the audience can feel as if they are involved in the movie.

2.2.4 Kissing Booth 3

Kissing booth 3 which was released in 2021, is the third and final film in the *Kissing Booth* trilogy and the last sequel from *Kissing Booth 1* which was released in 2018 and *Kissing Booth 2* released in 2020.Vince Marcello is the director of the American teenage relationship comedy *Kissing Booth 3*. The same-titled novel by Beth Reekles served as the inspiration for Marcello and Jay Arnold's screenplay for this movie. The movie is about the journey of the characters Elle Evans, Noah Flynn, and Lee Flynn. As they navigate the challenges of growing up, making pivotal life decisions, and navigating romantic relationships. *Kissing Booth 3* stands out among

other films due to its focus on the challenges and complexities of young adult relationships. The characters grapple with decisions about their future, university choices, and their romantic affiliations.

2.3 Theories

Theory is particularly significant in this research since it acts as a guide in determining the problem's results. Some theories used to assist the analysis for the purpose to answer the issues of this research in determining the types and functions of illocutionary acts. The first is Searle's (1979) theory, which he offered in his book *Expression and Meaning: Studies in thesis of Speech Acts* as a major theory to analyse types of illocutionary act. The second theory is one that Leech (1983) put out in his book named *Principle of Pragmatics* to explain how the illocutionary act functions. Additionally, the theory proposed by Yule (1996) will also help to explain how speech acts are categorized generally.

2.3.1 Speech Act Theory

A subfield of pragmatics is speech act theory that studies how words are used to execute acts in addition to delivering information. A speech act is an utterance that produces or performs an action (Yule, 1996:47). It indicates that a speaker has a context in which to influence a listener with what they are saying. People create utterances in conversation that include grammatical structures and words, but they also

carry out actions by using those utterances. Speech act can be classified into three categories which are locutionary act, illocutionary act, and perlocutionary act.

2.3.1.1. Locutionary Act

In linguistics and philosophy of language, locutionary act is the performance of the utterance. Yule (1996:48) stated that locutionary act is the basic act of speech, or making a meaningful verbal expression. It denotes when the speaker utters something, it alludes to the speaker's current status without transmitting any information.

2.3.1.2. Illocutionary Act

An illocutionary act is the use of a term to transmit an attitude with a specific aim or force. We can utilize utterance to make a claim, make an offer, explain something, or achieve any other expressive goal (Yule, 1996:48). Generally, the meaning is conveyed indirectly through illocutionary acts. As a result, the hearer cannot simply determine the utterances.

2.3.1.3. Perlocutionary Act

The impact of an utterance on an interlocutor is referred to as a perlocutionary act. The influence of a phrase on the audience is referred to as a perlocutionary act (Yule 1996:48).

2.3.2 Types of Illocutionary Act

According to Searle's (1979) theory speech act can be classified into five types namely assertive, directive, commissive, expressive, declarative.

2.3.2.1 Assertive

Assertive is an illocutionary act in which something is said or expressed and binds the speaker to the veracity of the conveyed claim, to something being the case (Searle, 1979:12). These types included agree, refute, assert, allege, announce, believe, brag, complain, conclude, foresee, inform, insist, predict, report, say, and recommend.

Example*: The earth is flat* (Yule, 1996:53)

The speaker asserts that the earth's form is flat, which might be assessed as a fact or a proposition. An assertive illocutionary act is commonly used to express a belief or make a claim about the way things are.

2.3.2.2 Directive

According to Searle (1979:13) directive is a form of communication used to persuade a listener or another person to take an action. It occurs when the speaker asks the listener to take a certain action. Some performative verbs of this type are recommendations, requests, commands, begs, bids, demands, and orders.

Example: *Don't touch that* (Yule, 1996:54)

Based on the example above, it can be analysed as a directive speech act. It is a direct command or instruction that is meant to influence the behaviour of the listener. The speaker is explicitly instructing the listener not to touch the object being referred to.

2.3.2.3 Commissive

Commissive are illocutionary acts that are intended to commit the speaker to a certain course of carry out in the future (Searle, 1979: 14). They are expressed as offer, promise, swear, threat and volunteer.

Example: *We will not do that* (Yule, 1996:54)

Based on the utterance above it can be classified as a commissive type. A commissive act is one in which the speaker commits to performing a certain action in the future or expresses the intention or willingness not to perform it. In this case, the speaker is expressing their intention or commitment to not engage in the specified action.

2.3.2.4 Expressive

Expressive is a linguistic act that conveys the speaker's thoughts or emotions and psychological state. The various verbs of expressive act are thank, apologize, congratulate, deplore, condole, welcome, etc. (Searle, 1979: 15).

Example: *I'm really sorry!* (Yule, 1996:53)

As can be seen in the utterance above the speaker expresses an apology. It indicates that the speaker has remorse and wishes to apologize for something that they have done or said.

2.3.2.5 Declarative

Declaration is a rhetorical technique that, when used well, results in an intersection between propositional substance and reality. The direction of this act are the word that will change the world such as excommunicating, appointing, sentencing, etc. (Searle, 1979:16).

Example: *I now pronounce you husband and wife* (Yule, 1996:53)

Based on the utterance above can be analysed as a declarative act. A declarative act is an utterance that is not simply describing a state of affairs, but actually brings about a change in the external world through the act of speaking. In this case, the person making the statement is officiating a wedding ceremony and by saying these words, they are legally and ceremonially declaring that the two individuals are now married.

2.3.3 Function of Illocutionary Act

This research will employ the notion of function put out by Leech's book (1983:104) *Principle of Pragmatics* to assist an analysis of the illocutionary act. According to Leech (1983) function of illocutionary act can be categorized into four types namely competitive, convivial, collaborative, and conflictive.

2.3.3.1 Competitive

Competitive is the function of an illocutionary act that competes with social goals. The aims of this function are to have an impact on the listener through action. This illocutionary function is impolite and tries to minimize the implicit dispute. In other words, the speaker is exclusively concerned with how to attain their objectives while missing decent behaviour. Competitive consists of ordering, requesting, begging, demanding, asking, etc.

2.3.3.2 Convivial

Convivial is the function of illocutionary acts that deals with the social goals or social life. This feature is more polite and is intended to locate community possibilities in social life. It indicates that the speaker wants to establish a positive rapport with the listener through their words. There are several varieties of convivial including offering, greeting, welcoming, thanking, congratulating, etc.

2.3.3.4 Collaborative

Collaborative is a type of function in illocutionary act that seeks to ignore social life or social goals. Because politeness is less necessary in this role, collaborative does not include irrelevant politeness. Collaborative composed of asserting, announcing, reporting, etc.
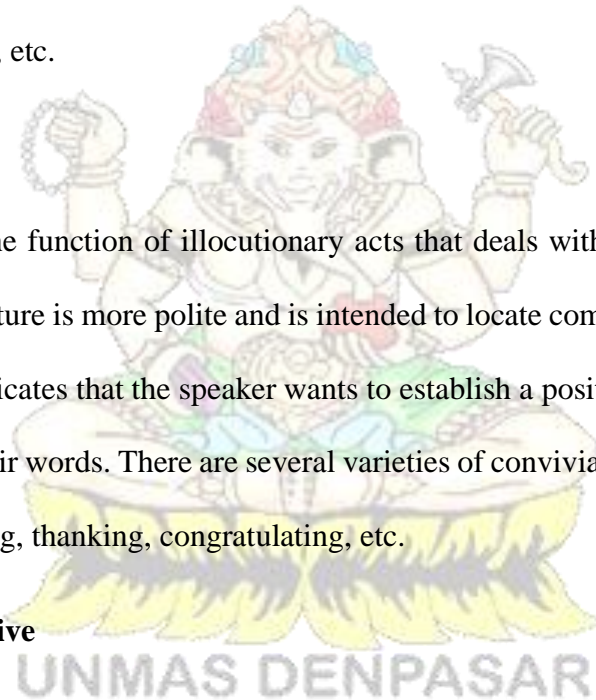
2.3.3.5 Conflictive

Conflictive is a function of an illocutionary act that is directed against the world or social life. Because this function attempts to incite rage, it does not include a polite element. Conflictive consist of cursing, threatening, reprimanding, etc.

2.3.4 Context of Situation

Sometimes when examining illocutionary acts, we often encounter utterances with similar structures. However, these utterances can carry different illocutionary intentions and meanings, which can present a challenging aspect for analysis. In the study of pragmatics, particularly in the context of speech act theory, the "context of situation" is a term used to describe the specific circumstances and elements surrounding a communication act, which help in understanding and analysing the illocutionary act. The context of the situation is defined by the environment, the circumstances, the timing, the place, and the interactions between the individuals involved. In this study the writer will apply the context of situation based on theory proposed by Halliday and Hasan (1989). Context of situation classifies into three categories, such as field, mode and tenor.

2.3.4.1 Field

The term "field" relates to what is going on, the nature of the social action that is taking place. It is about the activity or social action.

2.3.4.2 Tenor

Tenor refers to a participant, the nature of the participants, their statuses, and their duties. The relationships exist between each other. The conversation between a parent and his daughter, a waiter and his customers, and so on.

2.3.4.3 Mode

The mode of the language refers to the role it is playing and what the participant expects the language to achieve for them in that situation. It also pertains to the text's position, its purpose, and its symbolic arrangement in the context, along with the communication channel.