

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Pragmatics is a study about meaning. Yule (1996:3) stated that the study of meaning as it is communicated by a speaker (or writer) and understood by a listener (or reader) is the focus of the linguistic field of pragmatics. Yule also mentioned that this kind of study necessitates the interpretation of what people say in a given context and how that context affects what they say. To fully understand the meaning of a sentence, it is to understand the context in which it is uttered and why people use language in particular ways. In linguistics, there are also branch that study about meaning, which is semantic. The difference between them is semantics concerned with the literal meaning of linguistic elements within the language system, while pragmatics examines how language is used in context to convey meaning beyond the literal interpretation, considering factors such as intention, context, and social norms.

Sometime people prefer to do more things with words to convey information and perform more acts at once when they are uttering something. Communication involves both language and action. An action performed by a speaker through an utterance is usually called speech act. Yule (1996:47) explained that speech acts are actions carried out through utterances and are commonly referred to by more specific names in English, such as an apology, complaint, compliment, invitation, promise, or request. In a communication, there are speaker and also hearer. Yule also mentioned that a speaker typically assumes that the listener will understand his

or her intentions when communicating. The circumstances surrounding the utterance typically aid both the speaker and the hearer in this process. Speech events are those situations, along with other utterances.

Because speech acts encompass more than just the words that are said, it has become interesting to discuss how they are put together. There are three types of speech act, locutionary, perlocutionary and illocutionary. The real meaning from an utterance is called Locutionary act. It is the action of saying something, “This room is hot”, for instance. This locutionary action indicates that the space is warm. However, it can be that the addressee is being asked to turn on the air conditioner in the utterance's illocutionary act. It is the speaker intended the meaning that need to be understood. It is known as a perlocutionary act if the addressee is successful in getting them to turn on the air conditioner by following through on the request. The term “hearer interpretation” can also be used to describe this.

Illocutionary act is the most interesting component of speech act to be studied in order to comprehend the purpose of utterances and their intended meaning. Because the context of the situation can provide some information to understand the intended meaning of utterances, it is included in the analysis of illocutionary acts. The analysis of illocutionary act is interesting because sometimes people still hard to interpret the actual pragmatic force of an utterance. It happens as a result of the speaker's utterances being misunderstood. Therefore, it is crucial that they understand what is being said when it is delivered. When a sentence is spoken, the intended meaning is used rather than the actual meaning of the sentence.

Comics are captivating form of visual storytelling that combines art and narrative in a unique and powerful way. With their vibrant illustrations and thought-

provoking dialogue, comics have the ability to transport readers into fantastical worlds, unravel complex plots, and explore profound themes. Whether it is the action-packed pages of superhero comics or the introspective panels of graphic novels, comics offer a diverse range of genres and styles to suit every state. They have remarkable ability to elicit emotions, create suspense, and ignite the imagination of readers from all of ages. It is therefore interesting to analyze illocutionary acts in comic book.

Comic employs a lot of utterances that contain illocutionary act with various types such as assertive, expressive, commissive, etc. that are used in making a request, giving a command, making a statement, asking a question and so on. The specific illocutionary acts and their importance in *Sherlock Holmes: The Vanishing Man* comic would depend on the plot and the dialogue within the comic. Different characters, including Sherlock Holmes and Dr. Watson engage in various illocutionary acts to advance the story, share information, and solve the mystery presented in the comic. That is reason why researcher use this comic as data source. The researcher hopes that by sharing the results of this study, readers will become more aware of the different types of illocutionary acts, the most prevalent ones, and the conversational context in which this comic was created. Therefore, even if readers choose not to read the comic, they can still learn about illocutionary act.

1.2 Problems of the Study

In this research, the researcher formulated two problems that needs to be answered, those problem are:

- 1) What are the types of illocutionary acts found in the comic “Sherlock Holmes: The Vanishing Man”?
- 2) How do the contexts of situation support the illocutionary act used by the characters in the comic “Sherlock Holmes: The Vanishing Man”?

1.3 Objectives of the Study

Based on the problem above, the objectives of the study are to answer the problems that are formulated. The objectives of this study conducted as below:

- 1) To identify the types of illocutionary acts found in the comic “Sherlock Holmes: The Vanishing Man”
- 2) To explain the context of illocutionary acts in the utterances of the characters in comic “Sherlock Holmes: The Vanishing Man”

1.4 Limitation of the Study

This research focuses on the analysis of the speech act, especially illocutionary act. It discusses the types of illocutionary acts based on Searle’s theory and analyse context situation of the illocutionary act in the utterances of the characters in “Sherlock Holmes: The Vanishing Man” comic based on Halliday and Hasan (1989) theory, since they are find in the dialogue of the comic.

1.5 Significance of the Study

This study is expected to explore the types of illocutionary act that found in comic “Sherlock Holmes: The Vanishing Man” and also the context of situation when characters perform their utterances. In this study there are two significances of the study as theoretical significance and practical significance.

1.5.1 Theoretical Significance

The result of this research is expected to enlarge the knowledge and a greater understanding about the types of illocutionary act and the context of situation in the illocutionary act in utterances of characters in “Sherlock Holmes: The Vanishing Man” comic. This study will give the readers, for linguistics student, to be more specific, well-understanding about illocutionary acts and can also be a reference to future researchers who are interested in doing research that is related to illocutionary acts. The research is aware that the findings might be expanded upon and subjected to additional analysis by scholars who are currently researching the same topic.

1.5.2 Practical Significance

In the practical significance, this research will provide knowledge and improve the ability of the reader to identify the types of illocutionary acts and analyze the context of situation when character in comic “Sherlock Holmes: The Vanishing Man” performed an utterance that contain illocutionary act. This research will be applicable in daily life, that help avoid misunderstanding and miscommunication in conversations with the other people containing implicit meanings.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS AND THEORIES

This chapter discusses recent studies that are closely related to earlier ones, concepts from reliable sources, and theoretical frameworks from subject-matter experts.

2.1 Review of Related Literature

Previous studies dealing with illocutionary act analysis have been done in relation to this study's topic. For this research to avoid the possibility of duplication, it is necessary to conduct a literature review to learn how the other researchers in analyze the topic. There are some theses and articles on this subject.

In the first study, the writer discusses the use of “Illocutionary Acts in the utterance of main character in Prince of Persia: The Sand of Time Movie”. This research was published by Wardani (2011) entitled An Analysis of Illocutionary Act in Prince of Persia: The Sand of Time Movie. The purpose of this research is to determine the context of illocutionary acts used in Prince of Persia: The Sands of Time movie dialogue and to determine illocutionary acts that are implied in dialogue from this film. The researcher used theory from Austin (1962) and Searle (1969) and also used qualitative method. Researcher collect the data from Prince of Persia movie script, then describes contexts and classifications of Illocutionary Acts. The main character in Price of Persia: The Sand of Time, Dastan, uses five different types of illocutionary acts, according to the analysis. They are Expressive (praising and apologizing), Directive (ordering, stating, and concluding), Commissive (refusing, pledging), and Declarative (declaring). The differences

between this research and previous research that written by Wardani are from theory and data source. Previous research used two theories which from Austin (1962) and Searle (1969), but this research used just one theory to identify types of illocutionary act. Previous research used data source from movie but this research used comic as data source. The similarity both of research are analysing about illocutionary act and used qualitative method.

Second study was published by Lubis (2018) by the title “Illocutionary Act Alice in Wonderland Movie Script”. The purpose of this study was to categorize the different types of illocutionary acts that were used in the Alice in Wonderland movie script, identify the type that was used the most frequently, and determine why those illocutionary acts were used. The theory of Miles and Huberman (1994) and the data from the Alice in Wonderland movie script were used in the data analysis techniques. This research was conducted using a descriptive qualitative methodology. Fifty eight illocutionary acts from the Alice in Wonderland movie script were discovered as part of this research. Assertive, directive, commissive, expressive, and declarative illocutionary acts were all identified as being present in the Alice in Wonderland movie script, according to the findings. The movie script contains 36 assertive (62.1% of all assertive), 12 directives (20.7%), 5 commands (5.6%), 4 expressives (6.9%), and 1 declarative (1.7% of all declaratives), which are the next most common type. There are some differences between this research and previous research that written by Lubis, such as in theory and data source. This research used theory from Searle (1976), but previous research used theory from Miles and Huberman (1994). This research used comic as data source, but previous

research used movie script for data source. both of research are analysing about illocutionary act and used qualitative method.

The third study was published by Saptiko, Musarokah & Budiman (2021) entitled “Illocutionary Act Found on Character Arthur Fleck’s in Joker Movie”. The objectives of this study are to identify the types of illocutionary acts used by the Joker movie's Arthur character as well as to determine what acts are most prevalent in Arthur and what that means. Researcher used theory from Searle (2002) to conduct the study. The data source was taken from character Arthur Fleck in Joker movie and used qualitative research. According to the findings of this research, Arthur Fleck made 52 utterances that were indicative of illocutionary acts. Expressive, declarative, directive, assertive, and commissive illocutionary types have been identified. There are 8 utterances that are classified as assertive type, 27 utterances that are classified as directive type, 4 utterances that are classified as commissive type, 9 utterances that are classified as expressive type, and 4 utterances that are classified as declarative type. The directive type predominates in Arthur's utterances. The differences between this research and previous research that written by Saptiko, Musarokah & Budiman are from theory and data source. This research used same theory from Searle but the year of the book are different. From the data source, this research used comic but previous research used movie as data source. The similarity both of research are analysing about illocutionary act and used qualitative method.

Fourth study was published by Wulan and Yulianto (2022) entitled “An Analysis of Illocutionary Act Found in Joe Biden’s Victory Speech as a President” The aims of this research are to find out the types of Illocutionary Acts and Identify

the context in Joe Biden's Victory Speech as a President. In this research used theory from Yule (1996). The data source from this research was taken from the script of Joe Biden's victory speech from washingtonpost.com and used descriptive qualitative research. In Joe Biden's victory speech as president, the researcher discovered four different types of illocutionary acts and 52 different pieces of data. They are Representative (admitting, asserting, notifying, proposing, stating, and telling), Commissive (pledging, promising, and wishing), Expressive (expressing), and Declarative (declaring). The differences between this research and from previous research that written by Wulan & Yulianto are from theory and data source. This research used the theory from Searle (1976) and comic, but previous research used the theory from Yule (1996) and speech script as data source. The similarity of both of the researches are both analysing about illocutionary acts and used qualitative method.

In the fifth study, was published by Dewi, Maharani & Winartha (2022) entitled "The Types of Illocutionary Acts Found in Incredible 2 Movie: a Speech Act Analysis". This study was aimed to find out types of illocutionary act in Incredible 2 Movie and to find the meaning of illocutionary acts shown in some of characters utterances Incredible 2 movie. The contextual situation theory of Halliday (1985) and Leech's (1981) theory of meaning were both used in this research to support Searle's (1979) theory of illocutionary act types. The information was gathered through qualitative research using dialogue changes between characters in the film Incredible. According to the study's findings, expressive illocutionary acts occur the most frequently (10 out of 41,6% of the data), followed by commissive (6 out of 25%), directive (5 out of 21%),

representative (2 out of 8,3%), and declarative (1 out of 4,1%). The differences between this research and previous research that written by Dewi, Maharani and Winartha are from theory, which this research will use just one theory in context of situation in order to avoid confusion in analyzing data. So that the analysis result can be maximized. In previous research used more than one theory. For the data source, this research will use comic, but previous research used movie as data source. The similarity is both of the researchers analyze illocutionary act and also use qualitative method.

All of that previous study discussed about illocutionary act and most of them chose movie as the data source. However, in this study the researcher choose comic as the data source. Comics and movies are two distinct mediums for storytelling, and comic have unique characteristics and advantages. For example, from visual imagination. Comics rely heavily on the reader's imagination. They present a series of static images (panels) that the reader interprets and connects to create a narrative. In contrast, movies are more explicit, showing moving images and leaving less to the viewer's imagination. This Sherlock Holmes: The Vanishing Man comic also has different plot and dialogue from two Sherlock Holmes movie that was released in 2009 and 2011. Therefore, it is possible to get different data. The first Sherlock Holmes (2009) movie tells about the mystery of a witch who had been sentenced to death but was able to come back to life and second movie (2011) tells about adventures of Sherlock Holmes in stopping Professor Moriarity's effort to trigger a war.

2.2 Concepts

Illocutionary Act and Comic are two concepts that relate to this research and can be used to support it.

2.2.1 Illocutionary Act

Illocutionary acts are those that are done in order to say something; these include bets, promises, denials, statements, apologies, threats, predictions, orders, and requests. Austin (1962:12) said that illocutionary act is an act of saying something, it is uttered by the speaker that is not only to say or state something based on the speaker. Learning illocution is essential because it indicates how a statement should be understood as a whole in conversation. As a result of people being aware of the motivation behind their utterances, communication will go more smoothly and any hidden messages will be easier for them to understand. Considering that every utterance made in conversation actually has a purpose for the listener and is not always meant to be taken literally.

2.2.2 Comic

A comic is a kind of visual art that often consists of speech bubbles or picture captions combining text and graphics. Comic books contain a plot, characters, a setting, dialogue, and symbolism since they are a form of narrative fiction. Action lines and conversation balloons allow the reader to hear the information while also immersing them in the imaginary world of comic books. According to McCloud (1994:9) comic is juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/ or to produce an aesthetic response in the viewer. Action and adventure, satire, romance, and social

commentary are just a few examples of the diverse genres and subjects that can be covered in comics. They are well-known for being versatile in how they convey both serious and humorous content, making them a well-liked and available form of artistic expression and entertainment.

2.3 Theories

There are two problems to be discussed and two theories used in analyzing this research. The classification of illocutionary acts proposed by Searle (1976) and the theory of context situation proposed by Halliday and Hassan (1989) are used to analyze data and also as main theories.

2.3.1 Speech Acts

Yule (1996:47) mentioned that Speech acts are actions carried out through the use of utterances. In English, these acts are frequently referred to by more specific terms like apology, complaint, compliment, invitation, promise, or request. The communicative intention of the speaker when creating an utterance is indicated by these descriptive terms for various speech acts. Most of the time, the speaker assumes that the listener will understand his or her intended message. The circumstances surrounding the utterance typically aid both the speaker and the hearer in this process. The speech event refers to these situations and any other utterances that occur.

To understand the message contained in each utterance, it is essential to study speech acts. Speaking a language is performing speech acts like asking questions, making statements, issuing commands, or making promises, according to American linguist Searle (1979). In addition, Searle pointed out that every speech

situation involves a speaker, a hearer, and a speech act being delivered by the speaker. Together with a shared understanding of the guidelines for carrying out the various speech acts, the speaker and the hearer share a mutual knowledge of these facts (Searle, 1979:167). According to Austin (1962), there are three categories of speech acts: locutionary, illocutionary, and perlocutionary. Locutionary act is the basic act of utterance or producing meaningful linguistic expression (Yule, 1996:48). A locutionary act is when someone says something, like *It's raining outside!*. The act of saying something is the simplest definition of a locutionary act. Meanwhile, perlocutionary act is an utterance without intending it to have an effect (Yule, 1996:48). In this study just focus discuss illocutionary act from those three types of speech act.

2.3.1.1 Illocutionary Acts

The communicative force of an utterance, in Yule's view (1996:48), is used to carry out the illocutionary act. For various communicative purposes, we may utter to make a claim, an offer, a justification, or some other kind of statement. Illocutionary act simply means an act of doing something, uttered by the speaker to the listener in context, that is used to not only produce or state anything for no reason but also used to ask, request or even urged someone to do something depending on what the speaker said. In utterance, the speaker engages in illocutionary behaviour by referring to a certain locution. English verbs like *state, describe, assert, warn, remark, comment, command, order, request, criticize, apologize, and welcome* are examples of illocutionary acts, according to Searle (1969:23).

2.3.2 Types of Illocutionary Acts

Searle (1976:10) in “A Classification of Illocutionary Acts” proposed that illocutionary acts can be divided into five basic types. They may be assertive or representative, directive, commissive, expressive and declarative. According to Searle, the classification should be based on the illocutionary point and its corollaries, expressed sincerity conditions and direction of fit.

2.3.2.1 Representative or Assertive

According to Searle (1976:10), a representative or assertive speech act is one that binds the speaker to the truth of the expressed proposition in varying degrees. The dimension assessment, which includes true and false, is evaluable for all members of the representative class. It shows the truth condition of meaning in the utterances and expresses speaker’s belief toward something. The verbs *suggest*, *state*, *swear* (*commits the speaker to the truth of a statement*), *brag*, *complain*, *conclude*, *deduce*, *claim*, *predict*, *describe*, *call*, *diagnose*, *classify*, *insist*, *accuse*, *characterize*, etc. are some examples of performative verbs for representative acts. For instance, the statement *I state that it is raining* (Searle, 1979:21) means the speaker state condition around him/her were rainy.

2.3.2.2 Directive

The speaker's attempts (of varied degrees and kinds) to persuade the listener to do anything constitute the illocutionary point of directive, according to Searle (1976:11). It is condition when the speaker asks or demands that the listener do something or mention something. *Ask*, *order*, *command*, *request*, *beg*, *plead*, *pray*,

entreat, as well as invite, permit, advise, dare, defy are verbs that indicate members of directives. For instance, the utterance *I order you to leave* (Searle, 1979:21) implies that the speaker wants someone else to leave. He or she subtly commands the other person to leave.

2.3.2.3 Commissive

According to Searle (1976:11), commissive acts are those verbal utterances that have as their goal (again, to varying degrees) committing the speaker to a future action. Commissive expresses the speaker's desire to perform an action or create an obligation. *Commit, offer, promise, swear, threaten, reject*, etc. are a few performative verbs for commissive. For instance, the utterance *I promise to pay you the money* (Searle, 1979:22) demonstrates a speaker's commitment to pay or give money to the hearer. *Swear* in this commissive refers to the speaker when making a commitment to perform a future action. Meanwhile, *swear* in representative means the speaker is asserting the truth of a statement.

2.3.2.4 Expressive

The illocutionary point of this class, according to Searle (1976:12), is to convey the psychological state specified in the sincerity condition about a situation specified in the propositional content. There is a description of the speaker's attitudes and feelings toward a specific course of action. It is assumed that the stated proposition is true when a speaker uses an expressive; neither the speaker nor the listener is trying to make the world or the words fit the world. Expressive performative verbs include *welcome, thank you, congratulate, apologize*,

condolence. For example, *I apologize for stepping on your toe* (Searle, 1979:23) shows how the speaker feels about a situation when the speaker feels guilty for stepping on someone's foot.

2.3.2.5 Declarative

These types are defined by the fact that one of their members' successful performance results in the correspondence between the propositional content and reality, according to Searle (1976:13). Through the utterance created, which has a world-to-world direction of fit and can contain any preposition, these kinds of illocutionary acts have the power to alter the course of history. The word *change* can refer to any situation, as in declaring war, nominating a candidate, changing in person's status or the ownership of something. Some performative verbs for declarative are *announce, declare, curse, define, appoint, call, bless* and *authorized*. For example, *I pronounce you man and wife* (Searle, 1979:26).

2.3.3 Contexts of Situation

The context of a situation refers to the setting, including the date, time, and location, as well as the relationships between the participants. According to Halliday and Hasan (1989:14), the concept of register has been traditionally used to explain how language and context interact by handling it under three basic headings: field, tenor, and mode.

2.3.3.1 Field

Field in the theory context of situation proposed by Halliday and Hasan (1989:45) describes as the type of activity, as it is understood in the culture, in which the language plays certain roles (it forecasts experiential meaning, what is occurring, to the form of the social action that is taking place, where, when, and why it is taking place). Field analyzed the topic being discusses in the conversation. For example, in this conversation:

Nigel : *(small wooden train in hand, approaching track laid along a plank sloping from chair to floor). Here the railway line. But it not for the train to go on that.*

Father : *Isn't it?*

Nigel : *Yes, it is. I wonder the train will carry the lorry. (put train on lorry)*

Father : *I wonder.*

Nigel : *oh yes it will. I don't want to send the train on this floor. You want to send the train on the railway line (runs train up plank to chair), but it doesn't go very well on the chair (makes train go round circles). The train all round and round, it going all round and round (tries to reach other train)....*

Father : *Which engine? The little black engine?*

Nigel : *Yes, Daddy go and find it for you, daddy go and find the black engine for you.*

(Halliday and Hasan,1989:30)

Field in those conversation could be child at play (manipulating movable object). The manipulation of object is clearly expressed in the language through the types of process that they are being talked about, which are all processes of either existence and possession, or movement and location. (Halliday and Hasan, 1989:30)

2.3.3.2 Tenor

According to Halliday and Hasan's (1989:45) theory context of situation, the tenor refers to the player, the actors, or rather the interacting roles, who are involved in the creation of the text (and thus anticipate interpersonal meanings), what is happening, to the nature of participants, their statuses, and roles; what kinds of role relationships exist among participants, including relationships that are temporary and permanent of either kind. Example of tenor from conversation before is child and parent interacting. The interaction between parent and child is most directly expressed in terms of the person selections in the grammar. In the particular child's grammar, at this age, he refers to himself *you* and to his father as *Daddy*; so, the two personal forms are *you* meaning 'me' and *Daddy*. (Halliday and Hasan, 1989:31)

2.3.3.3 Mode

As per Halliday and Hasan's (1985:45) theory context of situation, mode refers to the parts or specific functions assigned to language in this situation, along with the rhetorical channel that is assigned to it. This helps to predict textual meaning, the role that language is playing, and what the participants expect the language to do for them. It also includes the symbolic organization of the text, its status, and its function in the context, including the channel. In conversation before, example of mode could be spoken, alternately monologue and dialogue. The fact that this dialogue is reflected clearly in the elliptical forms, the question-and-answer sequences involving ellipsis of one kind or another, like *Which engine? The little black engine? – Yes.* (Halliday and Hasan, 1989:34)