CHAPTER I
INTRODUCTION

1.1 Background of the Study

The significance of pragmatics within linguistics grew over the years, particularly as the limitations of a purely formal and abstract approach to language analysis became increasingly evident. Pragmatics played a crucial role in sentence comprehension, encompassing the personal perspectives and convictions of both the speaker and the listener, their understanding of the context in which a sentence was uttered, and their awareness of how information was conveyed through language. According to Mariani and Mu'in (2007:131), the increasing importance of pragmatics arose from a growing recognition of the limitations inherent in a purely formal, abstract approach to language study. Pragmatics played a crucial role in sentence interpretation, encompassing the attitudes and beliefs of both the speaker and the addressee, their understanding of the contextual aspects of a sentence, and their awareness of how information was conveyed through language. Traugott and Pratt, as cited in Mariani and Mu'in (2007:131), noted that communication was heavily influenced by the specific speaking situation. The intent of a speech, the speaker's motivations, and objectives were central concerns in pragmatics, with context being an essential element in all forms of discourse.

Expanding on this, Horn and Ward (2004:198) stated that a pragmatic theory integrating formal semantic predictive rigidity and strength could have

significantly advanced the science of language structure, encompassing syntax, morphology, and prosody in speech. This approach aimed to clarify the concept of a clearly defined language context, detailing how structure, context, and semantic rules interacted to influence the legitimacy and interpretation of specific remarks. Such a theory could have accurately predicted the meanings of words when used in a given context. Essentially, pragmatics studied speaker capabilities, focusing on how context and pragmatic viewpoints interacted with semantic grammar usage. In any given situation, different listeners in a dialogue determined the primary meanings of words based on contextual cues and related instructions.

Furthermore, Searle (1969:69) discussed the taxonomy of speech acts, noting that it was not grounded in any single, unambiguous, or consistent theory or set of principles, leading to some verbs straddling the boundaries between different categories. Moreover, Mariani and Mu'in (2007:134) highlighted that utterances could perform three different acts: locutionary, illocutionary, and perlocutionary acts. The illocutionary force of an utterance varied depending on the context and the intended meaning. Leech (1983:208) noted that illocutionary meaning was characterized by both aggressiveness and authority. As Pratt cited in Mariani and Mu'in (2007:80), Searle divided illocutionary acts into five fundamental types: representatives, directives, commissive, expressive, and declarations. Representatives were illocutionary acts that had a truth value, as the speaker committed to the veracity of the propositions they presented. Directives consisted of illocutionary acts wherein the speaker attempted to influence the listener's actions. Commissive were illocutionary acts that committed the speaker to a

specific course of action in the future. Expressive conveyed the speaker's psychological attitude or mood, such as happiness, sorrow, or likes and dislikes. Lastly, declaratives were performed by individuals with the authority to do so within an institutional framework, effectively introducing or altering states of affairs in the world through acts like proclamations, firings, or baptisms.

Given that humans are inherently expressive beings, this study exclusively focused on evaluating expressive illocutionary acts. The dialogue in PAW Patrol: The Movie 2021 was rich with illocutionary acts, particularly expressive ones, making it suitable for detailed analysis in this study. The movie's popularity among children also influenced the decision to select it as the subject of this study. While much previous study concentrated on identifying various types of illocutionary acts in specific movies, this study specifically examined the expressive illocutionary acts in PAW Patrol: The Movie 2021. The data for this study were drawn from the movie, aiming to identify the different kinds of expressive illocutionary acts and the contextual situations in which the characters employed these acts. This study sought to provide readers with a deeper understanding of the various expressive illocutionary acts and the situational contexts presented in the movie, thereby enhancing their knowledge and appreciation of the expressive dimensions of language in visual media.

1.2 Problems of the Study

Based on the background of the study outlined above, several problems for discussion in this study were identified.

1. What categories of expressive illocutionary acts were identified in the dialogues of PAW Patrol: The Movie 2021?

2. How did the contextual situations contribute to the expressive illocutionary acts spoken by the characters in PAW Patrol: The Movie 2021?

1.3 Objectives of the Study

Based on the problem presented above, the objectives of this study were as follows:

1. To identify the categories of expressive illocutionary acts, present in the dialogue of PAW Patrol: The Movie 2021.

2. To examine the contextual situations that contributed to the expressive illocutionary acts spoken by the characters in PAW Patrol: The Movie 2021.

1.4 Limitation of the Study

In this study, the types of illocutionary acts, particularly expressive illocutionary acts in a movie were discussed exclusively. The theory utilized in this research was Searle and Vanderveken (1985), and the data source employed in this study was PAW Patrol: The Movie 2021. Besides examining the types, this study

also analyzed the contextual situations that supported the utilization of expressive illocutionary act types based on the theory by Halliday and Hasan (1985).

1.5 Significance of the Study

This study used a movie as the subject of the research project, aiming to provide significant findings, which can be described as follows:
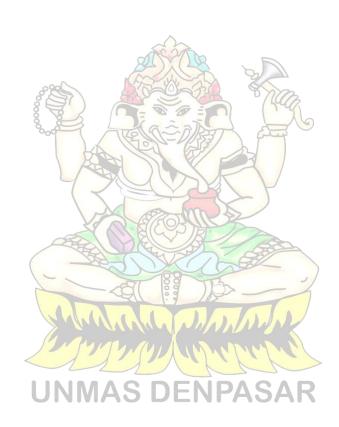
1.5.1 Theoretical Significance

In the research on expressive illocutionary acts in PAW Patrol: The Movie 2021, theoretical significance was not only recognized but also contributed to the field of linguistic pragmatics. By examining the expressive illocutionary acts in PAW Patrol: The Movie 2021, the understanding of the types of expressive illocutionary acts present in the movie was enhanced, ultimately advancing the theoretical comprehension of the benefits of understanding the presence of expressive illocutionary acts in movies.

1.5.2 Practical Significance

It is hoped that the results of the study could be applied when addressing similar problems, especially in the context of expressive illocutionary acts in movies. Furthermore, it is hoped that this research could serve as a reference for students who would want to examine the same type of issue. The results of the study would be utilized as additional knowledge in the field of linguistics, particularly

pragmatics. Additionally, it is anticipated that these findings would be useful as teaching guidelines that would be utilized by teaching staff or educators regarding types of illocutionary acts, especially expressive illocutionary acts.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, THEORIES

2.1 Review of related literature

The first thesis was by Padmi in 2021 entitled "The Analysis of Expressive Speech Act in The Movie Entitled After by Anna Todd," aimed to identify the types of expressive speech acts and the contextual situations supporting these acts in the movie "After." This study utilized theories by Searle (1976) and Austin (1962). The data source was the dialogue in the movie "After," which contained expressive speech acts. The results revealed 90 instances of expressive speech acts, including 28 instances of greeting, 16 of thanking, 15 of apologizing, 13 of praising, 10 of expressing attitude, 5 of wishing, and 3 of congratulating.

In comparison with this study, which focused on PAW Patrol: The Movie 2021, Padmi's study, which focused on the movie After, used Searle (1976) and Austin (1962) as theoretical frameworks and found 90 instances of various expressive acts such as greeting, thanking, and apologizing. Meanwhile, this study examined PAW Patrol: The Movie 2021 using the framework of Searle and Vanderveken (1985). Padmi's study concentrated on identifying types of expressive acts and their contexts, whereas this study focused on the frequency and percentages of these acts and included a contextual analysis based on Halliday and Hasan (1985). Both studies shared a common objective of identifying and categorizing expressive illocutionary acts in movie dialogues and analyzing their contexts.

The second thesis was by Piscesco in 2022 and entitled "An Analysis of Expressive Illocutionary Acts Found in 'Midsommar' Movie: A Pragmatic Approach," aimed to explore and delineate the types and functions of expressive illocutionary acts within the script of the movie "Midsommar." This study utilized the theoretical framework proposed by Searle and Vanderveken (1985), which includes twelve categories of expressive acts such as apologizing, thanking, and congratulating. To analyze the functions of these acts, Piscesco applied the theory developed by Martinez (2013), identifying five key functions: congratulating, thanking, apologizing, condoling, and boasting. The research methodology followed a qualitative approach, inspired by Sudaryanto (2015), where all character utterances in the movie script were descriptively analyzed using pragmatic competence and the informal method outlined by Sudaryanto. The study's findings were based on 83 data points extracted from the "Midsommar" script. Of these, 53 data points were categorized into twelve different types of expressive acts, and 30 data points illustrated the five distinct functions of these acts.

In comparison with this study, which focused on PAW Patrol: The Movie 2021 and used Halliday and Hasan's (1985) contextual analysis to identify nine types of expressive acts, the second study emphasizes a detailed functional analysis of expressive acts using Martinez's framework. Both studies share a common objective of identifying and categorizing expressive illocutionary acts within movie dialogues and rely on Searle and Vanderveken's theoretical framework. However, they differ in their approach and focus: the first study integrates contextual factors

and details frequency and percentage of acts, while the second study delves deeper into the functional aspects of expressive acts.

The first journal article was by Prajadewi and Tustiawati in 2022, entitled "An Analysis of Expressive Illocutionary Acts Found in Sherlock Holmes: A Game of Shadows". This study aimed to discover and analyze expressive illocutionary acts in the movie. This study employed the theory proposed by Searle and Vanderveken (1985:215) to analyze the dialogue. This study identified 54 instances of expressive illocutionary acts in the movie, with the most frequently used expressions being compliment, thank you, greet, welcome, complain, apologize, boast and congratulate. Notably, expressions such as deplore, protest, condole, and lament was absent from the movie.

In comparison with this study, which focused on PAW Patrol: The Movie 2021, both studies utilized movie data to explore expressive illocutionary acts. However, they differed in their scope and objectives. Prajadewi and Tustiawati's study concentrated solely on identifying and analyzing expressive illocutionary acts within the film, while the current study had a dual focus: identifying types of expressive illocutionary acts and analyzing the contextual situations that supported them in PAW Patrol: The Movie 2021.

The second journal article was by Muliati et al. in 2020 and entitled "The Expressive Illocutionary Acts Found in Webtoon True Beauty and Their Translation into Indonesian," aimed to identify expressive illocutionary acts in the comic "True Beauty" and analyze the translation strategies employed in translating

it into Indonesian. The study utilized theoretical frameworks from Leech's (1993) illocutionary speech acts theory, Molinda and Albir's translation technique theory, and Hymes' (2009) ethnography of speaking. The research identified 47 expressive illocutionary acts in both the comic and its Indonesian translation, "The Secret of Angel" Season 1. These acts were categorized into congratulating, shocking, apologizing, and thanking, with "thanking" being the most common due to frequent expressions of gratitude among the characters. The translator used various strategies, including literal translation (37 instances), particularization (6), modulation (3), and discursive invention (1).

In comparison with this study, which focused on PAW Patrol: The Movie 2021, both studies shared a focus on expressive illocutionary acts. However, they differed significantly in their data sources and research objectives. Muliati et al.'s study analyzed a comic and its translation, emphasizing translation strategies, while the current study examined a movie, concentrating on both identifying types of expressive illocutionary acts and analyzing the contextual situations that supported them.

The last journal article was by Dewi and Utami in 2022 and entitled "Analysis of Expressive Illocutionary Act in The Movie Entitled the Conjuring 2", aimed to examine the various types of expressive illocutionary acts and the contextual situations that supported them in the movie "The Conjuring 2". The study utilized two theoretical frameworks: Halliday and Hasan's (1985) theory of contextual situations and Searle and Hasan's (1979) theory of forms of illocutionary conduct. The analysis of the movie revealed 32 utterances categorized into six

different types: thanking, apologizing, expressing attitude, greeting, hoping, and congratulating, along with considerations of field, tenor, and manner.

In comparison with this study, which focused on PAW Patrol: The Movie 2021, both studies shared a common objective of identifying types of expressive illocutionary acts and analyzing their contextual support. However, they differed in their theoretical approaches and data sources. Dewi and Utami's study applied theories from Searle and Hasan (1979) to identify the acts and analyzed a horror movie, while this study utilized the framework proposed by Searle and Vanderveken (1985) and focused on an animated movie. The similarities lie in their examination of expressive illocutionary acts and their contexts, whereas the differences are evident in their theoretical frameworks and choice of movie genre.

2.2 Concepts

In this study, several concepts related to the topic of illocutionary acts were explained as necessary. These concepts included the notion of expressive illocutionary acts and the context of the situation.

2.2.1 Illocutionary Act

According to Austin (1975:108), an illocutionary act was defined as an act of language where specific words were used in a particular context, and its interpretation concerned the force it carried. Coulthard (1977:19) emphasized that the exertion of influence on the illocutionary act could be highlighted by the speaker. Traugott and Pratt (1980:229) noted that various communicative goals,

such as promising, cautioning, disputing, announcing decisions, betting, scheduling, and others, were attempted to be achieved by this act. Fraser as cited in Taylor (1992:35) indicated that when engaging in an illocutionary act, linguistic communication is being conducted. Typically, the speaker's intention was for the listener to comprehend the speaker's own sentiments toward the proposition being presented.

2.2.2 Expressive Illocutionary Act

According to Searle (1976:69), expressive illocutionary acts were those through which the speaker conveyed their emotions. They could assert pleasure, pain, likes, dislikes, joy, sorrow, and other psychological emotions. The expression utilized by the speaker adapted the words to the world of feeling. Illocutionary acts such as thanking, apologizing, greeting, congratulating, praising, wishing, and expressing attitude were among those that could be employed.

2.2.3 Movie

According to Effendi (1986:239), the mass communication medium known as movie is crucial for conveying information about reality in everyday life. Movie is perceived as representing the realism of society and serves as a cultural artifact and a tool for artistic expression. It combines various technologies such as photography, sound recording, visual arts, drama, literature, architecture, and music. Effendi (1986:207) noted that movie approaches and equipment have been successful in producing more realistic images. Movies are considered multi-

dimensional and complicated productions, as they are complex social, psychological, and aesthetic phenomena consisting of documented stories and images supported by words and music.

2.3 Theories

In this study, the theory of pragmatics was employed. The principal ideas used were those put forth by Searle and Vanderveken (1985), who categorized the illocutionary acts into five groups. The second theory used was the theory of context scenario by Halliday and Hasan (1985), which categorized the situation's context into three groups.

2.3.1 Speech Act

In this research study, a speech act is defined as an action conveyed through spoken words. According to Austin (1962:94), speech acts represent a theory where uttering something equates to performing an action. This implies that speech not only communicates but also prompts some form of action or decision. Austin (1962:94) categorized speech acts into three main types: locutionary acts, illocutionary acts, and perlocutionary acts. Locutionary acts involve the articulation of speech or the generation of linguistically meaningful expressions, often conveying statements or transmitting information. Illocutionary acts, on the other hand, encompass the functions and intended meanings conveyed through speech, such as making requests, asking questions, giving orders, or offering advice.

Perlocutionary acts refer to the effects of speech on the listener, influencing their subsequent actions or responses. This research aimed to analyze how individuals utilize language in communication by examining these three levels of speech acts.

2.3.2 Illocutionary Act

Searle (1969:69) argued that the taxonomy of illocutionary acts lacks a single, unambiguous, or consistent theory or set of principles, resulting in many verbs falling between opposing categories. Searle, as outlined in Pratt (1977:80) divided illocutionary acts into five fundamental types.

1. **Representatives**

   Representative is one of the expressive illocutionary acts aimed at depicting a situation, whether it pertains to the past, present, future, or hypothetical scenarios. Examples of such acts include predicting, narrating, urging, implying, or affirming that something is the case.

2. **Directives**

   Illocutionary acts associated with directives are formulated with the intention of prompting the addressee to take action, encompassing requests, commands, orders, pleas, invitations, dares, and challenges.

3. **Commissive**

   Illocutionary actions pertaining to commissive, such as promising, threatening, vowing, and offering, involve a commitment on the part of the speaker to carry out certain actions.

4. **Expressive**

Expressions like celebrating, thanking, lamenting, offering condolences, welcoming, and apologizing exemplify expressive illocutionary acts.

5. **Declaratives**

Illocutionary activities such as blessing, firing, baptizing, bidding, and passing sentences are declarations that bring about the state of affairs they refer to which mean a declarative of illocutionary act.

2.3.3 Types of Expressive Illocutionary Acts

Expressive illocutionary acts, as outlined by Searle and Vanderveken (1985:215), constitute a subset of illocutionary acts primarily focused on conveying the speaker's emotional or psychological state. These actions involve the expression of one's feelings, emotions, attitudes, or psychological conditions. Through expressive illocutionary acts, the speaker's inner world is articulated, with typically less emphasis placed on making requests or imparting information to the listener.

1. **Expressive of Apologizing**

The term "apologize" is regarded as an expressive illocutionary act wherein regret is conveyed for an action, or sorrow is expressed to someone regarding a loss or mistake that has caused their anger or disappointment, along with a willingness to assume responsibility for it. When utilizing this expression, an effort is made to improve the situation by expressing regret

and offering an apology. Some interpretations of apologizing involve admitting to errors or impending shortcomings, providing a defense, explaining, clarifying, or offering justifications.

The example of Apologizing: "I apologize for any inconvenience I may have caused."

2. **Expressive of Thanking**

The purpose of expressing gratitude is to convey appreciation. The expression of gratitude stands as a universal practice in interpersonal communication, particularly in the realm of civility. Expressing gratitude is an expressive illocution that serves to convey appreciation to someone or to notify them of our acknowledgment of their actions on our behalf. When someone utters "thank you," they are engaging in an expressive illocutionary act.

The example of Thanking: "I express my sincere thanks for your assistance."

3. **Expressive of Condoling**

The expressive illocutionary act of "condole" is characterized as an act in which the speaker extends sympathy, consolation, and condolences to an individual who has experienced a loss or hardship. The aim of this illocutionary act is to convey the speaker's sorrow and empathy towards the person who has encountered a loss or is facing a challenging situation. Offering condolences serves as a means of expressing compassion and

sympathy to another individual undergoing difficulty or adversity. When someone offers condolences, they are demonstrating care and concern.

The example of Condoling: "I offer my heartfelt condolences for your loss."

4. **Expressive of Congratulating**

The illocutionary act of "congratulate" is categorized by them as an expressive act of joy, conveying the speaker's positive emotions and attitudes towards the recipient's accomplishment, good fortune, or success. Expressive forms of congratulating include extending congratulations, applause, and expressing delight. In contrast to other expressive illocutionary acts, there is no attempt to alter any aspect of the situation or reality; rather, it solely aims to convey the speaker's emotions towards the recipient.

The example of Congratulating: "I extend my heartfelt congratulations on your well-deserved promotion."

5. **Expressive of Complaining**

Complaining constitutes an expressive illocutionary act through which the speaker conveys their discontent or unhappiness regarding a specific aspect of the situation or the external environment. This expressive illocutionary act, which may target specific individuals, organizations, or institutions, aims to articulate the speaker's negative sentiments and attitudes towards a particular circumstance. Individuals express their

dissatisfaction or discomfort through complaining or by asserting that something is unsatisfactory.

The example of Complaining: "I express my frustration with the ongoing delays in project completion."

6. **Expressive of Lamenting**

The expressive illocutionary act of "lament" is characterized as an act in which the speaker expresses grief, sorrow, and regret over a situation or event. This illocutionary act aims to articulate the speaker's emotions and attitudes towards a specific circumstance, which could encompass personal loss, tragedy, or injustice. Furthermore, it may serve to express a collective sense of mourning or to recognize the repercussions of the situation on others.

The example of Lamenting: "I lament the tragic loss of our beloved family member."

7. **Expressive of Protesting**

Protest is characterized as an expressive illocutionary act whereby disagreement, rejection, or disapproval is expressed toward a specific situation, action, or policy. While akin to criticizing and lamenting, protests entail the assumption that something undesirable is implicit within the propositional context. However, protests exhibit distinctive features. They serve as a formal means to express dissent and demand change.

The example of Protesting: "I vehemently protest against the unjust treatment of marginalized communities."

8. Expressive of Deploring

The illocutionary act of "deplore" as an expressive declaration wherein the speaker articulates profound disapproval and condemnation of a specific situation, action, or behavior. The aim of this utterance is to communicate the speaker's strong negative evaluation of the situation.

The example of Deploring: "I deplore the blatant disregard for human rights exhibited by the government."

9. Expressive of Boasting

Boasting is defined as the act of displaying pride, under the assumption that the subject of the boast is advantageous to the speaker (and thus would be admired or envied by the listener). For instance, making claims about accomplishing something extraordinary or having undergone something remarkable may be perceived as a form of boasting. However, boasting may also be associated with deceit or exaggeration and is typically employed as a method of showcasing one's accomplishments when an individual seeks to veil their boasting. The primary aim of boasting is to enhance the speaker's reputation or self-esteem, and furthermore, to intimidate or make an impression on others.

The example of Boasting: "I don't like to boast, but I must admit, I scored the highest in the class on the last exam."

10. Expressive of Complimenting

The expressive illocutionary act of "compliment" is an act wherein the speaker conveys approval or appreciation for the qualities, actions, or possessions of another individual. Through a compliment, someone is indicated to be approved of. For instance, admiration for a selfless and courageous deed may be expressed by someone. Giving a compliment entail praising someone for something positive, although it may not always be positive for them; for instance, praising a hero's bravery and selflessness. The purpose of a compliment is to spread joy and enhance someone else's reputation or self-perception.

The example of Complimenting: "Your dedication to your work is truly admirable."

11. Expressive of Praising

The expressive illocutionary act of "praise" is characterized as an act in which the speaker expresses a positive opinion, appreciation, or approval of a particular action, behavior, or situation. The objective of the illocutionary act of praise is to convey the speaker's sentiments and attitude toward the situation, without intending to alter it. Praise can be communicated verbally or in written form and serves to encourage individuals or recognize their accomplishments in various capacities. Through praise, a gift may be bestowed upon someone.

The example of Praising: "Your outstanding performance in the project deserves sincere praise."

12. Expressive of Greeting

Greeting is a form of interpersonal acknowledgment upon meeting. The act of greeting conveys a sense of welcome. Thus, when the speaker and listener encounter each other, the intention is to establish or reinforce social connections and demonstrate goodwill towards the individual or individuals being addressed. This term can also denote an expression of happiness or goodwill upon someone's presence or arrival.

The example of Greeting: "I extend a warm greeting to all attendees of today's conference."

2.3.4   Context of Situation

In linguistics, "context of situation" is key to M.A.K. Halliday and Ruqaiya Hasan's work. It explores how social and physical surroundings influence communication. This concept, part of systemic functional linguistics, helps analyzed why language is used as it is. Understanding it is crucial for interpreting language choices and their meanings in different contexts. According to Halliday and Hasan (1985:320), context situation involves three main parts:

1. **Field**

Field pertains to the context in which a social activity occurs, encompassing the setting, the components that matter in the language of response, and the activities in which the participants are involved.

2. **Tenor**

The notion of "tenor" as encapsulating the attributes of the individuals engaged, encompassing their positions, statuses, and roles. This entails discerning the nature of role dynamics among the participants, which may entail enduring as well as transient relationships of diverse kinds. These two categories of speech roles are deemed fundamental to the collective, facilitating involvement in socially significant relationships.

3. **Mode**

Mode denotes the function that language serves, encompassing what individuals anticipate language to accomplish in various contexts, such as the channel through which it is conveyed and its level of formality. The term "rhetorical mode" is employed to delineate the objectives achieved by a text, including categories like expository, didactic, persuasive, and others, as well as the structure of symbolic discourse. An instance of situational context could be encountered within a store, where the field might encompass the price of an item. Given the potential transaction, the store employee might exhibit a degree of courtesy towards the customer. The mode of communication would typically be verbal, involving questions, answers, and responses.