

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literature is a collection of written works. More specifically, it refers to writings considered an art form, including prose novels, plays, and poetry. The most crucial element in literature is language, a system of spoken, handwritten (signed), or conventionally written symbols by which humans, as members of a social group and participants in the group's culture, express themselves.

English, a widely used language, plays a significant role in literature, providing a broad canvas for authors to express their creativity and ideas. Furthermore, English and literature have a profound impact on films. Many films are adaptations of literary works, where the original language shapes the dialogue and narration. English, with its expressive potential, serves as a critical tool in scriptwriting, allowing filmmakers to convey complex narratives and thematic elements effectively. Thus, English, literature, and films are interconnected, significantly contributing to our cultural and artistic landscape. (Source: Britannica.com, 2023)

Language is one of the means of communication. There are many languages around the world, whether they are local, national, or international. English is one of the international languages. Many countries use English as their national language, and more people around the world use English to communicate with people from other countries. This makes English one of the international languages.

Pragmatics is a Field of linguistics concerned with what a speaker implies and a listener infers based on contributing factors like the situational context, the individuals' mental states, the preceding dialogue, and other elements, (Master class: 2021). It involves examining how language is used in specific situations to achieve communication goals. Pragmatics goes beyond the study of the structural aspects of language (syntax, semantics, and phonology) and focuses on how people use language in real-life contexts.

Speech acts are words that perform a communicative function. We perform speech acts when we make apologies, greetings, requests, complaints, invitations, compliments, or refusals. A speech act may contain only a single word, as in "Sorry!" to apologize, or certain words or phrases (Center for Advanced Research in Language Acquisition: 2021). Representative behavior is one of the short speech acts necessary for the teaching and learning process. Types of speech acts that represent what the speaker thinks about himself or herself are or are not representative. In general, speaking acts are communicative acts. Communication is expressing a certain attitude, and the type of speech act performed corresponds to the type of attitude expressed. For example, a statement shows belief, a request shows desire, and an apology shows regret. However, some speech acts are not fundamentally communicative acts and have a function not of communication but of influencing institutional situations. They can do this in two ways. Some officially judge something to be true, while others affirm something. The former includes judges' decisions, arbitrators' decisions, and evaluators' assessments, while the latter includes sentencing, wills, and appointments. Acts of both types can only be

performed in certain ways and under certain circumstances by those who hold certain social or institutional positions. We can also observe speech acts in human daily life communication, both in spoken and written forms. Communication can be formal and informal. Formal communication is used in many aspects such as offices, religion, court, education, etc., while informal communication appears in media, greetings, etc. There are three types of speech act: Illocutionary act, Locutionary act and Perlocutionary act.

Illocutionary acts, at times, are not merely well-performed utterances with a specific function in mind. Yule (1996:48) suggests that illocutionary acts are performed via the communicative force of an utterance, while Austin (1962) states that illocutionary acts involve the act of doing something. According to Searle (1979), illocutionary acts are divided into five categories: representative act, directive act, commissive act, declarative act, and expressive act.

The illocutionary act can be signified by the context of the situation. The context of the situation consists of three aspects: Field, Tenor, and Mode. Field refers to what is happening, the nature of the social action taking place. It answers questions such as what the participant is engaged in. Tenor refers to who is taking part, the nature of the participants, their status, and roles: the types of role relationships among the participants, including permanent and temporary relationships, and the speech roles they take on in the dialogue. Mode refers to the part language is playing, the participants' expectations of what language should do for them in that situation: the symbolic organization of the text, its status, and its function in the context, including the channel and rhetorical Mode, such as

persuasive, expository, didactic, and so on. Collectively, the three aspects of situational context are called register (Shuiqin Hu: 2010).

According to Netflix, *Purple Hearts* is a 2022 American romance film tailored for its platform and helmed by Elizabeth Allen Rosenbaum. Adapted from Tess WakeField's novel of the same title, the movie features Sofia Carson and Nicholas Galitzine in leading roles. It revolves around Cassie, an aspiring singer-songwriter, and Luke, a marine, who enter a marriage of convenience to access military benefits and settle their debts. The film premiered on July 29, 2022.

Distinguishing itself from conventional romance narratives, *Purple Hearts* captivates audiences with its distinctive plotline. Each principal character grapples with personal challenges while actively seeking resolutions. Beyond its romantic essence, the film resonates as a poignant portrayal of life's adversities. The film's exploration of the Speech Act theory adds another layer of intrigue. “Purple Hearts” offers a myriad of illocutionary acts ripe for examination. These acts encapsulate the communicative intentions behind characters' dialogues, encompassing requests, commands, opinions, and emotional expressions. Through analyzing these interactions, the movie offers valuable insights into the nuanced dynamics of human language, emotion, and relationships in real-world contexts.

1.2 Problems of the Study

Based on the background of the study, there are two problems formulated. The problems are:

- 1) What types of illocutionary act are performed in the *Purple Hearts* movie?

- 2) What are the meaning of illocutionary act in the *Purple Heart* movie as depicted in its contextual situation?

1.3 Objectives of the Study

Based on the statement of the problems, the objectives of the study were shown in the following sentences.

- 1) To analyze the types of illocutionary act in the *Purple Hearts* movie.
- 2) To explain the meanings carried by the illocutionary acts in the *Purple Hearts* movie based on their contextual situation.

1.4 Limitation of the Study

In this study, the primary focus was to delve into the distinct types of illocutionary acts present within the narrative of the film *Purple Hearts*. We approached this analysis by drawing upon theoretical frameworks proposed by Yule (1995), which provide a comprehensive understanding of speech acts and their functions within communication contexts.

Additionally, this reseach sought to explore the nuanced meanings and implications of illocutionary acts specifically within the context of *Purple Hearts*. By applying insights gleaned from Haliday and Hasan (1985), this researche aimed to delve deeper into the subtleties of language use and the pragmatic intentions behind the characters' utterances and interactions.

Through this dual theoretical lens, this study aimed to unravel the intricacies of communication within the film, shedding light on how illocutionary acts

contribute to the development of characters, the progression of the plot, and the overall thematic resonance of *Purple Hearts*.

1.5 Significance of the Study

This research was expected to be useful both theoretically and. this study there are two significance, namely theoretical significance and practical significance which will be explained as follows.

1.5.1 Theoretical Significance

The researchers expected that the results would provide clear and comprehensive information for readers about the use of illocutionary acts and their effects. This research can be used as the references for similar research in the future.

1.5.2 Practical Significance

The researcher expected that this study would offer a more practical and clear description of illocutionary acts in societal communication pragmatics. It was anticipated to be useful for readers in the future, supporting further analysis of illocutionary acts and to help non native English learners to understand more about the meaning of certain utterances.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS AND THEORIES

1.1 Review of Related Literature

In conducting this research, five literature reviews from previous studies supported the writer's investigation, offering valuable insights and references to understand the study's context, including its problems, data, concepts, and theories. Below, we explore each of the related literature reviews used as a reference.

The first review is from an article entitled "Illocutionary Act in Aladdin Movie 2019" by Sembiring and Ambalegin (2019). The research aimed to identify the types of illocutionary acts in the Aladdin movie and understand their underlying context. Using Searle's theory (1969), the study involved downloading the movie script, watching the movie multiple times, reading, and observing the dialogue. The data revealed 30 utterances of directive illocutionary acts, categorized into directives (10), assertives (5), declaratives (2), commissives (4), and expressives (9).

The second review is from an article entitled "An Analysis Of Illocutionary Act In 'How to Train Your Dragon 2' Movie" by Seltiani and Ultami (2018). This study explored the illocutionary acts produced by the main character in the movie, using Austin's theory (1962). Through descriptive qualitative methods, the research found 333 utterances, with representatives being the most dominant type at 43.8%, followed by directives (41.7%), expressives (7.3%), commissives (6.6%), and declaratives (0.6%).

The third review is from an article titled "An Analysis of Expressive Speech Act Used in Crazy Rich Asian" movie by Rahmawati and Delwi (2021). This research analyzed expressive speech acts in Crazy Rich Asian movie using Searle's (1985) and Hymes' (1974) theories. The study identified 52 instances of expressive speech acts, focusing on apology, gratitude, and compliments, among others.

The fourth study, "An Analysis of Illocutionary Act In Noulman Ali Khan" by Zavira (2019), investigated the use and functions of illocutionary acts in Noulman Ali Khan's speeches. Through descriptive qualitative methods, the study categorized illocutionary acts into representatives, directives, commissives, and expressives, with representatives being the most frequent type.

The fifth study, "Analysis Of Directive Illocutionary Acts On 'Imperfect' movie" by Isnaini (2021), aimed to analyze directive illocutionary acts in the Imperfect movie using Allan's (1986) and Yule's (1996) theories. The research identified 117 sentences containing directive illocutionary acts, including requests, questions, requirements, prohibitions, permissions, and advisories.

These reviews reveal methodological and thematic similarities, including the predominant use of descriptive analysis and qualitative approaches. In analyzing the illocutionary acts in *Purple Hearts*, it is essential to consider theories of meaning proposed by Searle (1969) and Austin (1962). These theories frame illocutionary acts as linguistic expressions imbued with meaning, context, and intention, shaping communication dynamics within the narrative. For example, when Cassie and Luke agree to marry for military benefits, their

dialogue transcends a mere agreement, embodying desperation, societal pressures, and individual aspirations. Through Searle's lens, this agreement can be seen as a directive illocutionary act, enacting a future course of action. Austin's theory further elucidates the performative nature of their speech, where words not only describe but also enact intentions.

2.2 Concepts

In providing a better understanding of the types and characteristics of the Illocutionary act, The concept needs to be explained as:

2.2.1. Pragmatics

Pragmatics is essential for understanding how people use language in various social and cultural contexts. It helps explain how speakers interpret and convey meaning beyond the literal sense of words and sentences. Additionally, pragmatics plays a crucial role in addressing issues such as politeness, ambiguity resolution, and ensuring effective communication in diverse linguistic situations.

2.2.2. Illocutionary act

As per Yule (1996:47), an illocutionary act is executed through the communicative force of utterance. According to Searle (1979), illocutionary acts are categorized into five groups: representatives, directives, commissives, declaratives, and expressives.

2.2.3. Context of Situation

The context of situation is the “environment in which meanings are being exchanged” and is comprised of three elements. It is these three elements of Field,

Tenor and Mode that constitute the context of a text, which will “enable us to give a characterisation of the nature of this kind of text, one which will do for similar texts in any language”. These context choices are then realised through lexicogrammatical choices which, in turn, are realised through the sound and/or writing systems. (EFL function: 2011)

2.2.4. Movie

A movie is a visual narrative recorded with sound, typically watched at a movie theater, on television, or another device. It represents a form of visual art that simulates experiences and communicates ideas, stories, emotions, beauty, or atmosphere with moving images. It consists of a sequence of individual still images recorded in a series to be viewed on a screen in succession, creating the illusion of natural movement (Dictionary.com, 2023).

2.2.5. Purple Hearts

Purple Hearts is a 2022 American romantic film produced for Netflix and directed by Elizabeth Allen Rosenbaum (Netflix.com, 2022). It is adapted from the novel of the same name by Tessa WakeField and features Sofia Carson and Nicholas Galitzine in lead roles. Cassie Salazar, the protagonist, works as a waitress or bartender while also performing with her band, The Loyal, at a local bar in America. Diagnosed with type one diabetes six months earlier, Cassie faces financial challenges in affording insulin and juggles multiple jobs to make ends meet. Eventually, she agrees to marry to receive military benefits and alleviate their financial burdens.

2.3 Theories

The concepts and ideas mentioned above were outlined in this chapter. The purpose of this study is to discover and analyze the meaning of illocutionary acts in this movie. The study was divided into main theories as proposed by Yule (1996: 53).

2.3.1 Speech Act

According to Yule (1996: 47), the perspective on speech acts is that "when people produce an utterance, it does not only contain grammatical structures. Utterances are generally called speech acts in English, commonly given more specific labels such as apology, complaint, compliment, invitation, promise, or request." A speech act occurs when the speaker verbalizes utterances. Moreover, the theory of speech acts is a discipline dedicated to analyzing discourse studies.

During conversations, speakers typically anticipate recognition by the hearer. Both the speaker and hearer are usually aided in this process by circumstances, including other utterances called speech events. In many instances, the nature of the speech event determines the interpretation of an utterance as performing a particular speech act. According to Yule (1996: 48), there are three types of speech acts, namely Locutionary, Illocutionary, and Perlocutionary acts.

2.3.1.1 Locutionary Acts

Locutionary act is the basic act of utterance or producing a meaningful linguistic expression. A locutionary act is also an act of saying something, providing the listener with the core of information from which to infer the speaker's

illocutionary meaning. In general, it is equivalent to the 'meaning' in the traditional sense. This type of speech act is the least ambiguous.

2.3.1.2 Illocutionary Acts

Illocutionary acts are executed through the communicative force of an utterance. It involves uttering words with a specific function in mind. Someone might speak to make a statement, an offer, an explanation, or for other communicative purposes. This is also commonly referred to as the illocutionary force of the utterances (Yule, 1996: 48). From this definition, it can be concluded that an illocutionary act is the action of a speaker through the utterance which carries an illocutionary force.

2.3.1.3 Perlocutionary Acts

Perlocutionary acts refer to the effects brought about by means of uttering sentences. The perlocutionary act produces some effect on the listener of what the speaker says. This type of speech act has an impact on the feelings, thoughts, or actions of either the speaker or the listener. Therefore, perlocutionary act is the listener's behavioral response to the meaning of the utterance. It can be a physical or verbal response.

2.3.2 Types of Illocutionary Acts

Yule (1996: 53) outlines five types of illocutionary acts, namely: Representative, Directive, Commissive, Declarative, and Expressive. In this section, these five categories will be explored in detail to ensure clarity and ease of understanding for the reader.

2.3.2.1 Representatives

Yule (1996: 53) explains that representatives are illocutionary acts where the speaker asserts beliefs about the truth or falsity of something. This type of illocutionary act often involves performative verbs such as state, tell, assert, correct, predict, report, remind, describe, inform, assure, agree, guess, claim, believe, conclude, etc.

Examples :

The earth is big. (Stating a fact).

Nadia didn't write about peanuts. (Stating an opinion).

It was warm sunny day. (Describing).

(Yule, 1996:53)

2.3.2.2 Directives

Yule (1996: 54) describes directives as illocutionary acts through which the speaker endeavors to persuade the hearer to undertake a particular action. They express the speaker's desires directly to the hearer and often employ performative verbs such as requesting, demanding, questioning, asking, proposing, advising, suggesting, interrogating, urging, encouraging, inviting, begging, ordering, etc.

Examples:

Give me a Cup of tea. Make it less sugar. (Commanding or ordering).

Could you lend me a pen please? (requesting).

Don't touch my hair. (Forbidding).

(Yule, 1996:54)

2.3.2.3 Commissive

Yule (1996: 54) argues that commissives represent a type of illocutionary act where the speaker commits to a future course of action. In performing this illocutionary act, speakers commonly employ performative verbs such as ask, order, command, request, beg, plead, pray, entreat, invite, permit, advise, dare, defy, and challenge. In the case of commissives, actions are aligned with the words spoken by the speaker themselves.

Examples:

I'll be there. (Promising).

If you study harder, you can get better point. (Advise).

We will not do that. (Refusing).

(Yule, 1996: 54)

2.3.3.4 Declaration

Yule (1996: 53) defines declaratives as a type of illocutionary act that alters the world through speech. For instance, the speaker must hold a specific institutional role in a particular context, such as pronouncing, declaring, baptizing, and sentencing. Words indicating this type include curse, announce, declare, define, appoint, call, bless, nominate, and authorize.

Examples:

I now pronounce you husband and wife. (Marrying)

You are out! (Firing)

We find this defendant guilty. (Sentencing)

(Yule, 1996: 53)

2.3.2.5 Expressive

Yule (1996: 53) defines expressives as a type of illocutionary act that articulates the speaker's emotions. They express psychological states and may include statements of pleasure, pain, preferences, dislikes, joy, sorrow, surprise, apology, and gratitude. Utilizing an expressive can be observed through performative verbs like greet, surprise, like, fear, apologize, thank, regret, and praise.

Examples:

I'm so sorry! (Apologizing).

Congratulation! (Congratulating).

Ssshhhh. (Stating pleasure).

(Yule, 1996: 53)

2.3.3 Context of Situation

Halliday and Hasan (1985: 12) introduced a framework for contextual analysis, comprising three elements: Field, Tenor, and Mode. This study employs the contextual theory of the event as a framework for examining the second issue. These three elements can offer a more precise solution to the problem at hand.

2.3.3.1 Field

As per Halliday and Hasan (1985:12), discourse within the Field pertains to the unfolding events and the societal backdrop in which individuals engage in verbal interactions. Additionally, language serves a crucial purpose. The symbiotic connection between the context and the utterance is apparent as they mutually influence and enhance one another.

For example:

*Will you stay with me tonight and pretend it's alright?
tell me that you love me
the way you used to love me
(source; tell me that you love me, by James Smith, 2018)*

2.3.3.2 Tenor

Per Halliday and Hasan (1985: 12), the notion of Tenor discourse concerns the individuals or entities involved in shaping the discussed content. It delves into the identities, traits, roles, and obligations of those engaged in the discourse. It also explores the various role relationships among the participants, encompassing both consistent and unforeseeable roles in which they actively participate.

For example:

*Will you stay with me tonight and pretend it's alright?
tell me that you love me
the way you used to love me
(source; tell me that you love me, by James Smith, 2018)*

Mode

As per Halliday and Hasan (1985: 12), the discourse Mode refers to the linguistic selections made in a specific communicative setting. It encompasses the language's status and function within the environment, encompassing its Mode (spoken or written) or a blend of both, which are critical factors to examine.

For example:

*Will you stay with me tonight and pretend it's alright?
tell me that you love me
the way you used to love me
(source; tell me that you love me, by James Smith, 2018)*

