CHAPTER I

INTRODUCTION

1.1. Background of the Study

The field of linguistics encompasses several branches that examine language in different ways. One such branch is pragmatics, which is concerned with the implied meaning of a sentence. According to Leech (1989:6), pragmatics considers meaning as a triadic relation concerning the language's speaker or user. Understanding this concept of meaning can provide valuable insights.

One example of linguistics that discusses meaning is the speech act. The theory of speech acts assumes that the essential component of human communication is not a sentence or other expression but rather the performance of particular acts, which include making statements, asking questions, giving orders, describing, explaining, apologizing, thanking, congratulating, and continuing to do so (Searle, 1980).

Speech acts are used in everyday situations, such as during communication. In communication, there are multiple participants: the listener and the speaker. For the speaker and the listener to comprehend the meaning of the speech under discussion, they must share a common understanding of the context. A message is what the speaker wants the listener to understand. If the

contexts of speakers and listeners are different, this message may be understood in different ways. A message can be delivered in several ways, both directly and indirectly.

Searle (1979) states in his book that the literal meaning of the sentence is the meaning it has independently of any context, and diachronic changes keep that meaning in any context in which it is uttered. Then, some messages could be conveyed more literally, requiring sensitivity from both parties regarding the discussed topic. If someone needs help understanding the context of the topic of conversation, this interpretation can cause misunderstandings for both parties, both the listener and the speaker. This intention is found in one of the sciences of the Illocutionary Act, which is known as the Directive Illocutionary Act.

According to Searle's definition of directive illocutionary features in 1979, these are attempts (of varying degrees, and hence determinates of the determinable, which includes attempting) made by the speaker to persuade the hearer to act. They can be very mild "attempts," like telling someone to do something or powerful ones, like when the speaker insists that the hearer follow through. In addition, there are various categories into which directive can be divided, including direct, request, ask, urge, tell, require, demand, order, forbid, prohibit, enjoin, permit, suggest, and more. These kinds are frequently encountered in literary works like movies, television shows, and regular conversation.

Several conversations are condensed into an assortment of two-dimensional visuals that can be seen, heard, or as known, are all familiar with movies. According to the online Oxford Dictionary (2023), a movie is a countable noun that refers to a collection of sound-accompanied moving images that tell a story and are viewed in a theater, on television, or in other media. In this study, a film named Missing by Nicholas D. Johnson and Will Merrick was released in 2023. This hour and 50-minute video covered how June (main character), a single mom's daughter, tries to find her mom utilizing newly developed technology. This movie is exciting to study because of how closely the plot resembles current events. Additionally, many directive illocutionary acts were discovered due to June's collaboration with various state officials and housecleaners performing as agents, making this story even more intriguing and pertinent to this research.

1.2. Problem of the Study

Based on the phenomenon in the background of the study, this study formulated two problems of study. There are:

1. What kinds of directive illocutionary acts are found in the *Missing (2023)* movie?

2. How is the intended meaning based on the context of the situation of directive illocutionary act expressed by the characters in the *Missing (2023)* movie?

1.3. Objective of the Study

This investigation aims to assess the meaning of utterances proposed by the movie's characters using the research tools provided. In brief, the objectives should be carried out as follows:

1. To identify the kinds of directive illocutionary acts used by the characters in *Missing (2023)* movie.

2. To investigate the intended meaning based on the context of the situation of directive illocutionary acts expressed by the characters in the movie *Missing (2023)*.

1.4. Limitations of the Study

This study analyzed directive illocutionary acts proposed by the *Missing (2023)* movie characters. Based on the problem of the study, two focuses limit the study. Those analyze the kinds of directive illocutionary acts and the meaning of directive illocutionary acts expressed by the characters in the movie *Missing (2023)*. This study used theory from Searle to analyze the directive illocutionary act with the data source released in 2023 entitled Missing by Nicholas D. Jhonson and Will Merrick. Besides the second problem, "intended meaning based on the context of the situation" analyzed using theory (Halliday & Hasan, 1989).

1.5. Significance of the Study

This study is intended to help the audience watch and take notes to learn about and understand the illocutionary acts stated by the characters in the movie

Missing (2023). These are the two primary considerations in determining what is the significance of this study:

1.5.1. Theoretical Significance

During the study process, this research is supposed to produce and prove data based on ideas claimed by scientists based on existing data theory specializing in the directive of illocutionary acts expressed by characters in the movie *Missing (2023)*.

1.5.2. Practical Significance

The current research findings provide multiple stakeholders with information or advantages regarding the Directive Illocutionary Act; subsequent researchers obtain additional proof and references in studies on related issues that investigate the Directive Illocutionary Act. Moreover, this article provided readers with further in-depth information regarding directive illocutionary acts in movies, whether they are interested in the subject or need to study something parallel.

CHAPTER II

RELATED OF LITERATURE, CONCEPTS, AND THEORIES

2. 1   Review of Related Literature

Based on the observation, five similar studies related to this topic, whether from the article or the thesis. The first was written by Sugiantini (2021), entitled "An Analysis of Directive Illocutionary Acts in the Complex: Lockdown 2020 Movie". Two things were considered as discussed in this research: the types of directive illocutionary acts that existed in the movie and the reasons why directive illocutionary acts occurred in that movie. Collect and present the data found in the source using the descriptive qualitative method. Speech Act by Kreidler (1998) and supported by Searle (1979) were theories that were used in that research. According to the analysis in that research, the study discovered 73 data on directive illocutionary acts performed by the movie's characters. Furthermore, the most common directive used were command (27 (37% occurrences) and question (23 (32%) occurrences). Request is the least common type of directive speech act, with 16 (22%) occurrences, followed by suggestion with 7 (9%) occurrences. The researcher in this study has the same topic: directive illocutionary acts. Also, this research used movies as a data source. On the other hand, this research only used one theory as a reference to support during the analysis process, which is the theory proposed by Searle and Vanderveken (1985). The method used in this research is descriptive qualitative.

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In addition, another research entitled "An Analysis of Directive Speech Acts by Searle Theory in "Sleeping Beauty" Movie Script" was assembled by Della (2018) as a student at Bengkulu University. This research intends to discover the types of directive speech acts uttered by the characters in the movie script of "Sleeping Beauty" by Casper Van Dien. Descriptive quantitative was selected as this research methodology to present the data found in the data source. In that research, it only used one theory, which was a theory proposed by Searle (1979). Research shows that the directive speech acts were command, request, permission, prohibition, and question. Second, the most common types of directive speech acts were command types. Command has the highest rank (51 utterances), and prohibition has the lowest (2 utterances). Regarding reasoning, command types (51 utterances) are the most frequently used because they clearly show each character's strength. Some similarities occur in both researches, whether in Della's or this research. The problem is similar in both kinds of research; also, the methodology used in Della's research differs from this research, which is descriptive qualitative. This research also used movies as a data source. What differentiates both research is the chosen genre in the data source. Even if both researchers use the exact specification of the data source, which is a movie, the genre of each movie is different. The data source used in Della's research refers to fiction and true love, and in this research, the story is about action, mystery, and thriller. Those things affected the result of what types of directive illocutionary acts were primarily used in the movie.

In addition, research was written by Suryanti (2022), a student from Putera Batam University, with the title "An Analysis of Directive Speech Act in "Cinderella" Movie." This study proposed by Suryanti (2022) aimed to explain the classes of directive speech acts and the frequency of directive speech acts found in the movie characters entitled *Cinderella*. This research uses the descriptive qualitative method to analyze the data. Observational, non-participatory, and note-taking methods are used to collect the data. In that research project, only one theory was used: the theory proposed by Searle (1979). The findings of this study revealed that the characters in the movie *Cinderella* used all types of directive speech acts. The most common feature was a command with 36 data points (69.2%), while the least common was a request with only 1 data point (1.9%). The genre chosen for the data source is what distinguishes both studies. Even though both studies use the same data source, a movie, the genres of the films are vastly different. Suryanti's data source refers to fiction and true love, whereas this data source tells a story about action, mystery, and thriller. Those things are influenced by the types of directive illocutionary acts used in the film. The methodology of each research is similar, using the descriptive qualitative method. This research and Suryanti's research also have differences in the theory; Suryanti's research used the theory proposed by Searle (1979), on the other hands, this research used Searle & Vanderveken (1985).

Meanwhile, this study also used the thesis as a reference for analyzing data. A thesis entitled "Directive speech acts in the movie "The Message" by Moustapha Akkad" has been written by a student from Walisongo State Islamic University

named Asmi Yuniati (2018). In her thesis, 213 utterances of directed speech acts were effectively recognized. According to the results, directive illocutionary act can be divided into several parts, such as order (2 data or 0.94%), request (10 data or 4.70%), command (182 data or 85.44%), and suggestion (19 data, 8.92%). Given that this movie featured numerous commands from the Prophet Muhammad and his companions throughout the battles of Badr and Uhud, it can be assumed that command is the dominating directive. Similarities with this study: Both studies discuss the directive illocutionary act found in the movie, and the study uses different main theories as this study. This study used the theory from Searle & Vanderveken (1985).

In addition, the thesis from Pertiwi (2019) as a student from Diponegoro University entitled "The Directive Illocutionary Act Analysis of The Characters Utterances in 13 Reasons Why". According to the study's findings, there are four different forms of directive illocutionary speech acts: command, request, prohibition, and recommendation. The request speech act receives the most utterances. The spoken act of making a request demonstrates the listener's ability to take the desired action. On the other hand, the speech acts made by Jessica, Justin, and Bryce imply that they can produce psychological consequences connected to the social issues discussed in the TV series and effects in the form of actions. The TV series "13 Reasons Why" talks about societal topics such as bullying, sexual assault, mental illness, and suicide. The difference between this study and the previous study is that this study used the same theory proposed by Searle and Vanderveken (1985) to analyze the types of directive illocutionary acts. Also, this

study used a movie as the data source. Meanwhile, previous studies used TV series as a data source.

2. 2   Concepts

Offering viewpoints on topics about the research is emphasized by this basic principle. Throughout the research process, this idea is a guide to ensure everyone knows the topics being discussed and that no one is left out. Three concepts connected to the Directive Illocutionary Act examined in this study are:

2.2.1.   Illocutionary Act

According to Yule (1996), an illocutionary act is performed through the communicative force of an utterance. The meaning of an utterance, an offer, an explanation, or a message transmission spoken by someone differs from the literal meaning the hearer can understand.

2.2.2.   Directive Illocutionary Act

Based on Searle (1979), the directive illocutionary point of these is that they are attempts (of varying degrees, and thus determinates of the determinable, which includes attempting) by the speaker to get the hearer to do something. They can be very modest "attempts," such as inviting or suggesting someone to do something, or they can be very forceful, such as when the speaker insists that the hearer do it.

2.2.3.   Movie

Based on the online Oxford dictionary that updates in March 2023, the movie is a countable noun that means a series of moving pictures with

sound that tells a story and is watched in a movie theater, on television, or on another device. Also, such a synonym for film. movie noun - Definition, pictures, pronunciation, and usage notes | Oxford Advanced Learner's Dictionary at OxfordLearnersDictionaries.com.

2. 3   Theories

In this research, there were two problems discussed in the study. To solve the problems of the study, this research is supported by two different theories. First, the theory from Searle and Vanderveken (1985) to solve the problem of kinds of directive illocutionary acts, in a book titled *Foundation of Illocutionary Logic*. Second, the theory from Halliday & Hasan (1989), in a book titled *Language, Context, and Text: Aspect of Language in a Social-Semiotic Perspective* to solve the problem about intended meaning in context of situation.

2.3.1   Speech Act

There is a common distinction between direct and indirect speech acts in which the speaker expresses his meaning. For example, when a speaker says, "Can you pass the salt?" (Yule,2010:134) The speaker not only performs the direct speech act of questioning whether the hearer can close the door but also the indirect speech act of requesting the hearer to close the door.

2.3.2.1.   Locutionary Act

Providing an identical frame of reference, different utterances of the statement with that literal meaning might be considered an identical elocutionary act. However, the sentence is not ambiguous; it has an

identical literal meaning. It has one meaning and different utterances of the statement with the same reference (Searle, 1968:406). On the other hand, Yule (1996) states that the locutionary act is the essential act of utterance or producing a meaningful linguistic expression. Which means this utterance gives the exact meaning or the real meaning. For the example:

"I've just made some coffee."

(Yule, 1996:48)

2.3.2.2. Illocutionary Act

Illocutionary acts like stating are frequently directed at or performed to achieve perlocutionary effects like convincing or persuading. However, it has seemed critical to theorists of speech acts, unlike earlier behavioristic theorists of language, to distinguish the illocutionary act, which is a speech act proper, from the achievement of the perlocutionary effect, which may or may not be achieved by specifically linguistic means (Searle, 1980: VII). Yule (1996) also states that an illocutionary act is performed via the communicative force of an utterance. The utterance, an offer, an explanation, or for some communication purpose spoken by someone has an intentional meaning that is not the literal meaning that the hearer can understand. For the example:

"I promise you that I'll see you later"

2.3.2.3.   Perlocutionary Act

The act of producing a further effect on the feelings, attitudes, and subsequent behavior of the hearers is called the perlocutionary act (Searle and Vanderveken, 1985, p. 11). the similar statement by Yule (1996) in her book that "we do not, of course, simply create an utterance with a function without intending it to have an effect," which means that perlocutionary is the statement or utterance that has a function with intend to have an effect to the hearer. For the example:

"I've just made some coffee."

(Yule, 1996:48)

With an intended effect to account for a wonderful smell or to get the hearer to drink some coffee.

2.3.2   Types of Illocutionary Act

2.3.2.1.   Assertive Illocutionary Act

The assertive class's primary goal is to commit the speaker (to varying degrees) to something valid or the truth of the expressed proposition. On the assessment dimension, which includes actual and false, all members of the assertive class are assessable. For instance**:**

"The earth is flat."

(Yule, 1996:53)

2.3.2.2.   Directive Illocutionary Act

The speaker's attempt (of varying degrees, and thus determinates of the determinable, which includes attempting) to get the hearer to do something is the directive illocutionary point of these. They can be very modest "attempts," such as inviting or suggesting someone to do something, or very forceful, such as when the speaker insists the hearer do it. For instance:

"Gimme a cup of coffee. Make it black"

(Yule, 1996:54)

2.3.2.3.   Commissive Illocutionary Act

Based on Austin's statement in Searle's books, Commissive illocutionary acts are those in which the speaker (to varying degrees) commits to some future course of action. It means that someone must promise themselves to do something in the future according to what is being said. For instance:

"I'll be back."

((Yule, 1996:54)

2.3.2.4.   Expressive Illocutionary Act

This class's illocutionary purpose is to convey the emotional condition defined in the sincerity situation about a circumstance specified in the intended meaning. "Thank you," "congratulate," "apologize," "condole," "deplore," and "welcome" are examples of

expressive expressions. The speaker is not attempting to get the world to match the words or the words to match the world when conducting an expression; instead, the truth of the expressed proposition is assumed. For instance:

"Congratulation!"

(Yule, 1996:53)

2.3.2.5. Declarations Illocutionary Act

The defining feature of this class is that the successful performance of one of its members results in correspondence between the propositional content and reality; successful performance guarantees that the propositional content corresponds to the world. Declarations change the status or condition of the referred object or objects merely because the declaration has been effectively accomplished. For instance:

Referee: "You're out!"

(Yule, 1996:53)

2.3.3 Types of Directive Illocutionary Act

The directive illocutionary act, proposed by Searle and Vanderveken (1985), states that there are 24 types of illocutionary act, such as:

2.3.3.1. Direct

The attempt to convince the hearer to do something is made in a move that permits the hearer to refuse or in a mode that forbids refusal. As an illustration, if someone asks someone to do something, the commander provides the person who gave the order the option of refusing as part of the commander speaking act. If the commander, on the other hand, instructs someone to do it, the commander is more peremptory and leaves the person no other alternative in the commander-speaking act.

2.3.3.2. Request

This is one of the various types of directive illocutionary acts that allow for the potential of refusal. The listeners can either approve or refuse a request.

2.3.3.3. Ask

The word "ask" has a pair of distinct connotations. One asks a question, while the other requests someone to do something. Questions are usually directive because they attempt to elicit a speech act from the listener.

2.3.3.4. Urge

The urge is a directive while urging advocates a course of doing something. It contains more significant influence than requesting, even though it lacks the authority and might of command and the sincerity of

begging. The urge has the additional precondition of the speaker having justification for the suggested course of action. For example, if the speaker urges the listener to leave some food, the speaker is typically obliged to explain why the speaker should give the food.

2.3.3.5.   Tell

Encouraging someone to do something is what the word "tell" means. The distinction between tell, request, and ask is that neither provides listeners with refusals or possibilities. In furtherance of being more peremptory and unpleasant

2.3.3.6.   Require and Demand

When someone requires or demands something, they are telling someone to do it with more force than merely telling or begging. Requiring but not demanding has an additional preparatory condition of needing to be fulfilled.

2.3.3.7.   Command and Order

Command and order are not the same as telling someone to do something. When someone utilizes command and order, someone has more influence or authority over the hearer. The distinction between command and order is that order does not necessitate an institutionalized authority structure. The speaker must be in authority over the hearer to issue a command.

2.3.3.8. Forbid and Prohibit

There are also forbid and prohibit. The sole difference between forbidding and prohibiting is that prohibitions are more likely to be standing orders. Time-related propositional content condition. Forbidding something related over a long period.

2.3.3.9. Enjoining

Enjoining is comparable to prohibiting or forbidding but more formal or official, therefore similar to the concept of an injunction, which is a legal prohibition. An injunction is a ban or forbidding issued by a court of law or conveyed in another authoritative formal or official manner. It could be transient or permanent.

2.3.3.10. Permit

Allowing someone to do something is an illocutionary negation of preventing someone from doing it. For example, if someone wants to accomplish something, that person must first ask for permission. If allowed, the person will do it and provide permission; this is referred to as permission.

2.3.3.11. Suggest and Insist

Suggesting and insisting are weak and forceful directions, respectively. Persistence is a specific mode of achieving an illocutionary point for insisting. A suggestion is less potent than an insist. Suggestion

is used to provide feedback to someone and insist is used to impose one's will.

2.3.3.12. Warn and Advise

Advice and warn can be directive or aggressive. Warning is when an individual warns others about a situation that I believe is not in their best interests. In contrast, advice is when the speaker advises the hearer to do something I believe is in their best interests.

2.3.3.13. Recommend

Recommend use to represents suggest accompanied by the inserted condition that the state of affairs expressed by the proposition is generally good and not only an oversight for the hearer.

2.3.3.14. Beg

The word "beg" is respectfully asking someone while demonstrating an intense desire, typically due to a pressing requirement. In directional beg, the humble request is limited to the specific position of the "beggar," a professedly needy individual requesting presents from purportedly wealthy outsiders.

2.3.3.15. Supplicate

Humbly requesting someone for something is the explanation of supplicate. For example, "The employee supplicated the manager for signing some document."

2.3.3.16. Entreat, Beseech, and Implore

Three topics will be discussed: entreat, beseech, and implore. Those things used to inquire earnestly. These requests are made modestly and respectfully but with an outstanding desire.

2.3.3.17. Pray

Concerning praying, we mean to God and some other sacred person or entity. There is also an old usage of "pray" from Shakespeare that is still used in the law that means "request."

2.3.4 Theory Context of Situation

In his book Language, Context, and Text: Aspect of Language in a Social-Semiotic Perspective, Halliday & Hasan (1989) stated that a situation's context can be broken down into three categories based on field, tenor, and mode, with the following definitions:

2.3.4.1 Field

This is accomplished in this situation by concentrating on "what" happens to be taking place and the cause of a circumstance. This field can be described as defending a specific agency's beliefs against those of other beliefs. For the example:

(from a radio talk by the Bishop of Woolwich)

The Christian should therefore take atheism seriously, not only so that he may be able to answer it, but so that he himself may still be able to be a believer in the mid-twel eth century. With this in mind, I

would ask you to expose yourself to the three thrusts of modern atheism. These are not so much three types of atheism-each is present in varying degree in any representative type-so much as three motives which have impelled men. particularly over the past hundred years, to question the God of their up- bringing and ours. They may be represented by three summary statements:

God is intellectually superfluous;

God is emotionally dispensible;

God is morally intolerable..

Let us consider each of them in turn.

From that utterance, the field: Maintenance of institutionalised system of beliefs, religion (Christianity), and the members' attitudes towards it; semi- technical

(Halliday and Hassan, 1989:14)

2.3.4.2 Tenor

This situation achieves this by concentrating on "who" plays a role in this scenario. The tenor explains which characters are involved in the situation and how they are involved. For the example:

(from a radio talk by the Bishop of Woolwich)

The Christian should therefore take atheism seriously, not only so that he may be able to answer it, but so that he himself may still be able to be a believer in the mid-twel eth century. With this in mind, I would ask you to expose yourself to the three thrusts of modern atheism.

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God is intellectually superfluous;

God is emotionally dispensible;

God is morally intolerable..

Let us consider each of them in turn.

From that utterance, the tenor: Authority (in both senses, i c. person holding authority, andspecialist) to the audience, audience unseen and unknown (like readership), but relationship institutionalised (pastor to flock).

(Halliday and Hassan, 1989:14)

2.3.4.3   Mode

This happens by paying attention to the language's use of various parts. It is eloquent, informative, didactic, and so forth. For the example: (from a radio talk by the Bishop of Woolwich)

The Christian should therefore take atheism seriously, not only so that he may be able to answer it, but so that he himself may still be able to be a believer in the mid-twel eth century. With this in mind, I would ask you to expose yourself to the three thrusts of modern atheism. These are not so much three types of atheism-each is present in varying

degree in any representative type-so much as three motives which have impelled men. particularly over the past hundred years, to question the God of their up- bringing and ours. They may be represented by three summary statements:

God is intellectually superfluous;

God is emotionally dispensible;

God is morally intolerable..

Let us consider each of them in turn.

From that utterance, the mode: Written to be read aloud; public act (mass media radio monologue, text is whole of relevant activity. Lecture; persuasive, with rational argument.

(Halliday and Hassan, 1989:14)