

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Humans are naturally social creatures that interact and form connections with others during their lives. In these interactions, language can be a tool for a variety of actions besides serving as an object for information delivery. According to Pateda (2011:7), language is a tool for communication and interaction in the form of speech that has a systematic structure, serving as an instrument used by an individual to convey something to the interlocutor in a way that is understood by both the speaker and the listener. In this context, it can be explained that language is a structured system of speech used for communication and interaction. It functions as a tool that allows individuals to express their thoughts, feelings, or intentions in a way that can be understood by others. This demonstrates how communication enables speech acts to take place in order convey an expression, reaction, or action.

According to Sapir (1921: 8), language is a purely human and non-instinctive method of communicating ideas, emotions, and desires. This indicates that language is not only a natural inclination but rather something that is specific to humans. Through language, people can share their thoughts, express their feelings, and communicate their intentions in ways that animals cannot. Language is not only about grammar or vocabulary, but also about how people use it in real situations to interact and achieve certain purposes. In pragmatics, Sapir's idea shows that

language can be seen as an action something people use to request, persuade, or even command others. According to Chaer (2012:33) defines language as a system of arbitrary sound symbols used by members of a social group to cooperate, communicate, and identify themselves. This definition emphasizes several critical features: systematicity, arbitrariness, and social identity. Language, in this sense, is more than just a tool for conveying information it also reflects how a community recognizes itself and interacts within its culture.

According to Welvi (2015: 85), in speech acts, the focus is more on the meaning or the significance of the action within the speech. This indicates in speech acts, the primary concern is not just the words themselves but the meaning and impact of the action performed through speech. In other words, what matter is what the speaker is doing with their words, such as requesting, promising, apologizing, or ordering. According to Searle (1979) theory, which focuses on how language is used to achieve specific communicative objectives, this idea is known as speech acts. Assertive, directive, commissive, expressive, and declarative are the five categories into which Searle divides speech acts. The various ways that speakers use language to carry out tasks, like making claims, delivering instructions, making promises, expressing emotions, or altering their surroundings, are described by these categories.

Speech acts occur throughout indirect as well as direct communication. Example of direct speech acts typically occur in everyday communication, while indirect speech acts occur when reading novels, watching podcast, watching movies, and etc. Since movies serve as a mirror reflecting human reality, the

phenomena of speech acts happen in both real life and motion pictures. The spoken activities that make up human communication are mirrored in character dialogue. Characters use speech acts in utterances to achieve objectives. When expressing your emotions or making a request of someone. They perform tasks by using language.

This study focused on analyzing the types of illocutionary acts in the Moana 2 movie based on Searle's (1979) theory and interpreted the intended meanings of those illocutionary acts within the context of the situations depicted in the film using the theory proposed by Halliday and Hasan (1989). The rationale behind choosing this film as the main source of data was twofold. Firstly, the protagonist, Moana, engaged in various speech acts that reflected leadership, emotions, and decision-making, which provided rich data for pragmatic analysis. Secondly, her dialogues demonstrated how she performed speech acts such as commanding, persuading, promising, and expressing emotions, aligning well with Searle's speech act theory. Using Moana 2 as its primary data source, this study was able to examine how illocutionary acts enhanced narrative structure, leadership depiction, and character development in animated movies. This research offered valuable insights into film linguistics, pragmatics, and interpersonal communication. To support this statement, several examples of illocutionary acts, including directive acts, were found in Moana 2. An example of a directive speech act found in the film is as follows,

Moana : We gotta get out!
Crew : (silent while showing panic and fear)

(Moana 2, 00.43.18)

The data illustrated a directive illocutionary act, specifically a command, as defined by Searle (1979). Moana's utterance "We gotta get out!" was intended to make her crew perform an immediate action to escape a dangerous situation. Even though the crew did not respond verbally, their frightened expressions and urgent body movements indicated understanding and compliance. This showed that directives did not always require a verbal response; rather, the speaker's intention to influence the hearer's behavior was sufficient to classify it as a directive act.

According to Halliday and Hasan (1989: 12), this utterance could also be interpreted through the context of situation, consisting of field, tenor, and mode. The field involved an emergency scene at sea, the tenor represented Moana's higher status and leadership over her crew, and the mode was spoken dialogue reinforced by nonverbal cues of fear and urgency. The intended meaning behind Moana's command was not merely to move away but to ensure collective safety and demonstrate decisive leadership in crisis.

Based on the data above, it could be seen that the use of illocutionary acts in a movie did not only function to deliver information but also to express the speaker's intention, emotion, and relationship within a particular context. Moana's utterance "We gotta get out!" reflected how language operated as a tool of action and leadership, where meaning was shaped not only by words but also by situation, relationship, and mode of delivery. This illustrated that the interpretation of language required more than just understanding the literal structure; it also involved identifying the intended meaning behind each utterance. Therefore, this study focused on analyzing the types and intended meanings of illocutionary acts used by

Moana as the main character in *Moana 2*, by applying Searle's (1979) theory of illocutionary acts and Halliday and Hasan's (1989) contextual framework. Through this analysis, the study aimed to provide a deeper understanding of how Moana's utterances conveyed intention and emotion, as well as how context influenced meaning. By examining her speech acts within their situational background, this research sought to highlight how language served as a powerful reflection of character, leadership, and human interaction in animated film discourse.

1.2 Problems of the Study

Based on the background of the study, there are two problems of the study that were analyzed in this research, those are:

- 1) What types of illocutionary acts are used by the main character of "*Moana 2*" movie?
- 2) What is the intended meaning of illocutionary acts used by the main character of "*Moana 2*" movie?

1.3 Objectives of the Study

In order to improve the understanding of speech act theory and its real-world applications in social interactions, this study primarily aimed to investigate the area

in more detail. Meanwhile, the following summarized the precise goals of this study:

- 1) To identify the category of illocutionary acts, found in the main character of *Moana 2* movie.
- 2) To examine the intended meaning of illocutionary acts used by the main character of *Moana 2* movie.

1.4 Limitation of the Study

In this study, the limitation focused on the usage of illocutionary acts as indicated in the research questions. However, the author's analysis was restricted to:

- 1) The classifications of illocutionary acts that only the main character in the *Moana 2* movie.
- 2) The intended meaning of illocutionary acts used by the main character of *Moana 2* movie.

1.5 Significance of the Study

Selecting a movie as the subject for the thesis writing project was anticipated to yield several forms of significance, which were described as follows:

1.5.1 Theoretical Significances

This study was expected to contribute to the development of pragmatics, particularly to the study of illocutionary acts and their intended meanings. By applying Searle's (1979) framework of speech act theory and combining it with Halliday and Hasan's (1989) contextual approach, this research aims to enhance the understanding of how language functions as both an action and a reflection of meaning in context. The analysis of Moana's utterances in Moana 2 demonstrates how illocutionary acts convey intention, emotion, and social relationship within a communicative situation. Thus, this study provides a deeper insight into how speech acts operate in animated movie discourse and contributes to the broader application of pragmatic theory in media studies.

1.5.2 Practical Significance

This research served as a useful reference for future researchers who were interested in analyzing speech acts in other films, genres, or media. The findings could be used as a comparative study to examine directive speech acts alongside other types of illocutionary acts, or to apply alternative analytical frameworks. In this way, the study offered a foundation that future scholars could build upon to enrich the understanding of pragmatics in various contexts.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

2.1 Review of Related Literature

There are additional reviews of the literature that are relevant to our study's issue, which is illocutionary acts. In order to understand how other researchers approach the research problem and what kind of theory they use it is necessary to evaluate and compare a few literature pieces that deal with related topics. The explanation of earlier research on the subject of this study is covered in these reviews.

The first research was taken from a thesis by Putri (2024) entitled "An Analysis of Illocutionary Acts Found in the M3GAN Movie." She employed a descriptive qualitative approach to examine the illocutionary acts in the M3GAN film. Utilizing Yule's (1996) theory of illocutionary acts, the study identified five categories: declarations, representatives, expressives, directives, and commissives. Among 79 instances, directives were the most prevalent (30 occurrences), while declarations were the least frequent (4 instances). The study also analyzed the meanings of these acts using Leech's (1981) theory and found that affective meaning was dominant, occurring 55 times out of 80 instances. There were similarities and differences between Putri's study and the current research. The similarities were that both studies used a descriptive qualitative method and examined speech acts as the research focus. The difference between this research and Putri's study lay in the theoretical framework applied. While Putri employed

both Searle's and Leech's theories, this study did not adopt Leech's framework. Instead, it relied on two main theories, namely Searle's (1979) classification of illocutionary acts and Halliday and Hasan's (1989) concept of intended meaning. Therefore, the contribution of this study was to provide an alternative analysis that showed how intended meaning could be interpreted without depending on Leech's semantic theory, while still remaining within the pragmatic scope of speech acts.

The second research was taken from a thesis by Paramitha (2021) entitled "An Analysis of Illocutionary Act in Main Characters' Utterances in the Luca Movie Script." The primary goal of this study was to examine the various illocutionary acts performed by the main characters in the Luca movie script and to determine how these acts related to the interactions between the characters and the overall plot of the movie. The data comprised 53 utterances from the Luca movie script, focusing on the main characters' dialogues that illustrated different illocutionary acts. This study employed Searle's classification of illocutionary acts by identifying five types: representatives, directives, commissives, expressives, and declarations, to analyze the characters' utterances. The study classified the illocutionary acts in the dialogues using Searle's theory and analyzed them through a descriptive qualitative method. Paramitha (2021) and the present research shared several similarities. Both studies investigated illocutionary acts in animated films by employing Searle's (1979) theory as the main analytical framework. In addition, both applied a descriptive qualitative method and used movie scripts as the primary source of data, making them comparable in terms of methodology and object type. However, there were also notable differences between the two studies. Paramitha

(2021) analyzed illocutionary acts in another animated film and mainly focused on categorizing the utterances into Searle's five classifications without examining the intended meaning behind those utterances in depth. In contrast, this research specifically analyzed Moana as the central character in Moana 2 and not only classified the types of illocutionary acts but also interpreted their intended meaning using Halliday and Hasan's (1989) concept of context. Based on these differences, the contribution of the present study was to provide a more comprehensive analysis that combined both classification and interpretation. By integrating Searle's classification with Halliday and Hasan's theory, this research offered deeper insights into how illocutionary acts functioned within the dialogue of an animated film, particularly in shaping Moana's character and her interactions with other characters.

The third study was carried out based on an article authored by Sukmawati et al. (2022) entitled "An Analysis of Illocutionary Acts in the Sing Movie." The objectives of this study were to determine the types of illocutionary acts present in the dialogues of Buster Moon, the main character in the Sing movie. The data consisted of the utterances of Buster Moon in the Sing movie, with a total of 418 utterances analyzed for their illocutionary acts. This study employed Searle's classification of illocutionary acts by identifying five types: assertives, directives, commissives, expressives, and declarations, to analyze the dialogues. The study used a descriptive qualitative method to examine the illocutionary acts found in the dialogues and categorized them according to Searle's theory. The current study specifically targeted the main character's speech acts in Moana 2, emphasizing

themes of identity and empowerment, while Sukmawati et al. (2022) focused on the dialogues of Buster Moon in *Sing*, highlighting the educational aspects of illocutionary acts. Both the current study and Sukmawati et al.'s study focused on the illocutionary acts performed by a movie's main character and employed qualitative analysis of movie scripts as the primary data source. Compared to studies that examined all characters at once, the analyses and conclusions were more character-centered and in-depth, as both studies concentrated on a single protagonist to demonstrate how language choices affected narrative development and interpersonal relationships. The main differences lay in scope and interpretation. Sukmawati et al. (2022) primarily classified utterances according to speech act categories, whereas this study not only classified the illocutionary acts spoken by Moana in *Moana 2* but also interpreted their intended meanings by integrating Halliday and Hasan's contextual approach. This integration allowed for a more contextualized analysis of the protagonist's utterances by explaining why specific speech acts were employed and how they influenced Moana's leadership, relationships, and role in the narrative. By combining Searle's structural framework with Halliday and Hasan's concept of meaning in context, the study provided deeper pragmatic insights that filled the gap left by previous research, which had mainly focused on classification. Such insights were valuable not only for linguistic scholarship but also for media-based language education.

The fourth study was derived from an article authored by Apriesa et al. (2023) entitled "An Analysis of Illocutionary Acts Used by the Characters Found in the After Movie." The objectives of this study were to identify the types of illocutionary

acts in the *After* movie and to analyze their meanings based on the context of situation. This study employed Searle's (1976) theory to classify illocutionary acts and Hasan's (1985) theory to interpret meaning according to situational context. This research utilized qualitative data, using observation and note-taking techniques to collect the data. A total of 27 data points were found in the *After* movie. All five categories of illocutionary acts assertives, directives, commissives, expressives, and declarations were identified in this study. Apriesa's study and the present research shared several similarities. Both applied Searle's (1979) classification of illocutionary acts as the primary analytical framework and adopted a descriptive qualitative approach. In addition, both studies made use of Halliday and Hasan's (1989) theory; however, the application of this framework differed between the two works. The difference lay in how Halliday and Hasan's theory was utilized. Apriesa et al. emphasized situational interpretation through the concept of context of situation, whereas the current study applied Halliday and Hasan's theory more directly to interpret Moana's intended meaning by connecting each illocutionary act to its contextual function. Consequently, this study made two contributions. First, it provided a more practical perspective on how speech acts contributed to character development by extending Halliday and Hasan's framework from situational interpretation to intended meaning. Second, by using this integrated approach to analyze Moana's speech acts, the study offered new insights into how a protagonist's language in animated films reflected interpersonal dynamics, leadership, and narrative development.

The fifth study was taken from an article by Setiawan and Sari (2021). This study aimed to identify the types and functions of illocutionary acts performed by Hercule Poirot in the movie *Murder on the Orient Express*. This study utilized Searle's (1976) theory to classify the types of illocutionary acts and Leech's (2016) theory to analyze their functions. It employed a qualitative method focusing on descriptive analysis of speech acts, particularly the five classifications: assertives, directives, commissives, expressives, and declarations. The findings indicated that Hercule Poirot primarily employed assertives and directives, with assertives accounting for 52% of the dialogue. The functions of these acts were categorized into collaborative, competitive, convivial, and conflictive, with collaborative functions being the most prevalent. The current study and Setiawan and Sari's study shared several similarities. Both used a descriptive qualitative approach to analyze movie dialogues and employed Searle's (1979) theory of illocutionary acts as the main analytical framework. In addition, both studies used movie scripts as the primary data source, which facilitated the classification of speech acts. However, there were key differences between the two studies. Setiawan and Sari mainly focused on classifying utterances into Searle's five types without examining how context influenced the intended meaning of those utterances. In contrast, the current study incorporated Halliday and Hasan's (1989) theory to analyze the intended meaning of Moana's utterances in *Moana 2* in relation to the film's context, in addition to classifying them using Searle's taxonomy. Based on these differences, the contribution of the present study was to provide a more comprehensive analysis that combined both classification and interpretation. By integrating Searle's

taxonomy with Halliday and Hasan's theory, this research offered deeper insights into how illocutionary acts functioned within the dialogue of an animated film, particularly in shaping Moana's character and her interactions with other characters.

2.2 Concepts

These concepts were sourced from a variety of experts and references to enable data analysis, as well as to support this study and prevent the discussion from becoming too broad while providing information relevant to the research.

2.2.1 Illocutionary Acts

Illocutionary acts are a fundamental concept in pragmatics, a subfield of linguistics that studies how context influences the interpretation of meaning in communication. According to Searle (1979: 12), illocutionary acts are the actions performed via speaking, which convey the speaker's intention beyond the literal meaning of the words used. These acts can be categorized into several types, including assertives, directives, commissives, expressives, and declarations. Understanding illocutionary acts is essential for analyzing how language functions in social interactions and how meaning is constructed in various communicative contexts.

2.2.2 Movie

A movie, also known as a film or motion picture, is a visual art form that tells a story through a sequence of images, sounds, and performances. Movies are created by recording real-life scenes using cameras or by animating images through computer-generated imagery (CGI). They are designed to entertain, inform, or provoke thought among audiences Bordwell & Thompson (2010: 2).

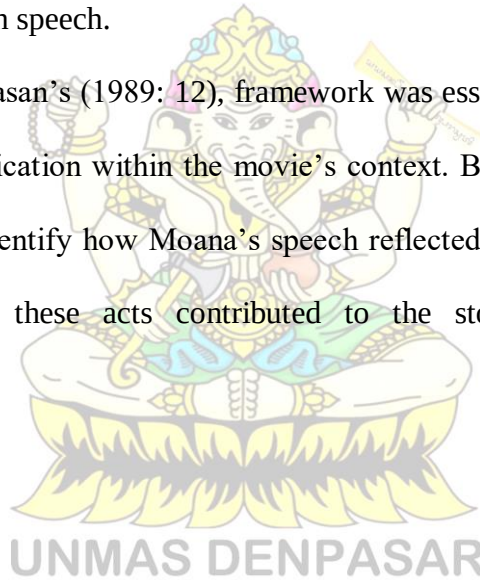
2.2.3 Moana 2

Moana 2 is an animated adventure film that is released on November 27, 2024. The Moana 2 movie tells the story of Moana, a brave young navigator who embarks on a new journey across the vast ocean. After receiving an urgent call from her ancestors, Moana sets sail to explore uncharted waters beyond the horizon. Accompanied by her loyal friend Maui, a demigod with shape-shifting powers, Moana faces new challenges and discovers hidden secrets about her people's past. Remarkably, Moana's courage and determination grow stronger with every challenge she faces. Throughout her journey, she encounters mythical creatures and ancient forces that test her resolve. Moana displays no fear in confronting these dangers, driven by her deep sense of duty to protect her island and its people. The new adventures push Moana to embrace her true leadership, making her an even more formidable navigator. Even Maui, who once doubted her, recognizes Moana's strength as they face the unknown together.

2.3 Theories

This study was based on the theory of speech acts proposed by Searle (1979), which classified illocutionary acts into five types: assertives, directives, commissives, expressives, and declarations. These categories described how speakers performed various functions through language, such as stating facts, making requests, committing to future actions, expressing emotions, and bringing about changes through speech.

Halliday and Hasan's (1989: 12), framework was essential in understanding their role in communication within the movie's context. By applying this theory, the study aimed to identify how Moana's speech reflected different illocutionary intentions and how these acts contributed to the storyline and character development.



2.3.1 Speech Act

Within pragmatics, one important concept is the speech act, which refers to the idea that when people speak, they do more than just say words. According to Austin (1962: 94), a speech act is an utterance that not only conveys information but also performs an action, such as making a promise or giving an order". This concept is central to speech act theory, which explores how language functions in communication. In the analysis of speech acts, linguists frequently decompose the

act into three fundamental components: locutionary act, illocutionary act, and perlocutionary act.

2.3.1.1 Locutionary Act

According to Searle (1969: 24), an illocutionary act occurs when someone performs an action by speaking, expressing an intention that goes beyond the words literal meaning. In illocutionary speech acts, the speaker asks questions, gives instructions, expresses emotions, and makes promises. The speaker's intention and the utterance's conventional force are the main points of emphasis.

Example: I promise I'll help you tomorrow. (Searle, 196: 57)

The speaker is doing the act of making a promise in the given example rather than just reporting the fact. In Searle's theory, the idea of illocutionary acts is fundamental to the speaker's intention, which is demonstrated here.

2.3.1.2 Illocutionary Act

The illocutionary act is carried out by the speaker's intention in making an utterance, where the act of saying something also signifies doing something (Searle, 1969: 24). Statements, orders, inquiries, promises, and emotional expressions are examples of illocutionary behaviors. The communication power of these actions conveys the speaker's intention behind the statement.

Example: Could you pass me the salt? (Searle, 196: 66)

In the example above, the speaker is actually making a request rather than just expressing a question. Directives are illocutionary acts in which the speaker attempts to persuade the listener to take action. According to Searle (1969: 16), illocutionary acts play a crucial role in understanding the functional meaning of language beyond the literal content of the words.

2.3.1.3 Perlocutionary Act

According to Searle (1969: 24), the perlocutionary act refers to the effect produced by an utterance on the listener, whether intended or unintended by the speaker. Following the speaker's message, the listener may respond with action, ideas, or emotions.

Example: I am very disappointed. (Searle, 196: 24)

Illustrating this situation, when a speaker expresses their feelings by saying, "I am very disappointed" to a friend, the listener may feel sympathy, guilt, or be compelled to offer support. The feeling of sympathy or the urge to comfort the speaker experienced by the listener is the perlocutionary effect of the utterance "I am very disappointed".

2.3.2 Type of Speech Act

According to Searle (1969: 10), illocutionary acts can be classified into five basic various types of general functions. They include:

2.3.2.1 Assertive

Assertive speech acts are declarations that convey the speaker's conviction that a proposition is true. Information is communicated, assertions are made, or the speaker presents their interpretation of reality. Assertives are frequently employed to express facts, opinions, or beliefs, and the speaker commits to uphold the truth of the statement.

Example: The sky is blue.

(Searle, 1969: 12)

In this statement, the speaker asserts their belief that the sky is blue, presenting it as a fact. This utterance falls into the category of assertives because its purpose is to convey information about the speaker's perception of reality.

2.3.2.2 Directives

The goal of directive speech acts is to persuade the audience to take action. Through orders, requests, or recommendations, the speaker tries to affect the listener's behavior. Stated differently, directives convey the speaker's desired action from the listener. The following are examples of directive speech acts: advising, suggesting, inviting, ordering, and requesting.

Example: Please close the window.

(Searle, 1969: 13)

The speaker is asking the audience to close the window with this statement. Because it serves to guide the listener's actions in accordance with the speaker's wishes, this statement is classified as a directive.

2.3.2.3 Commissives

Speech acts that are considered compliant bind the speaker to a future action. By expressing a desire to do something, the speaker establishes an obligation. Commissive speech acts include vowing, threatening, offering, and promising.

Example: I promise to help you with your project.

(Searle, 1969: 14)

The speaker promises in this phrase to assist the listener with their project. Due to the speaker's promise, which creates a future responsibility, this statement is classified as a commissive.

2.3.2.4 Expressives

The speaker's emotions or emotional state are communicated through expressive speech behaviors. The speaker conveys feelings of appreciation, regret, congrats, or sympathy. Expressives show the speaker's inner state rather than necessarily altering the external environment.

Example: I'm sorry for being late.

(Searle, 1969: 15)

The speaker apologizes for being late in this statement. Since the speaker's intention is to communicate regret, this statement falls within the expressive category.

2.3.2.5 Declarations

Declarative speech acts bring about a change in the external situation simply by being uttered. The speaker uses their authority or institutional role to perform an action through words. Declarations create an immediate change in reality when performed correctly. Examples of declarative speech acts include pronouncing, resigning, baptizing, and sentencing.

Example: I hereby pronounce you husband and wife.

(Searle, 1969: 16)

In this statement, the speaker (typically a priest or officiant) changes the couple's social status from unmarried to married. This utterance falls into the category of declarations because it enacts a significant change in the external world.

2.3.3 Context of Situation

According to Halliday (1989: 25), language must always be understood in relation to its context, which he terms the context of situation. This context is realized through three elements: field, tenor, and mode. These components are

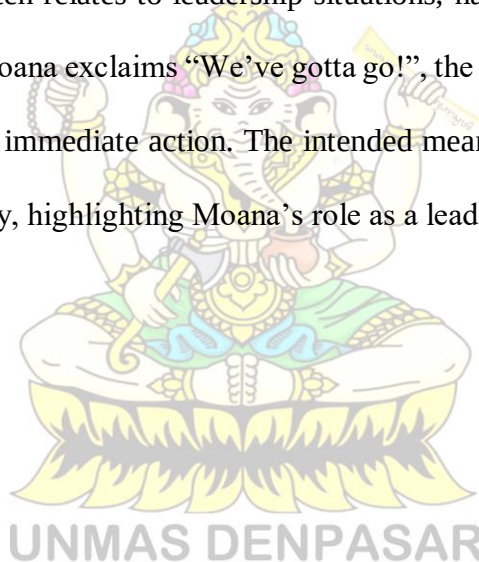
essential in this study because they help reveal the intended meaning of Moana's illocutionary acts in Moana 2.

2.3.3.1 Field

According to Halliday (1989: 26), field refers to what is happening in the interaction, including the subject matter and the ongoing activity. In the context of Moana 2, the field often relates to leadership situations, navigation, and survival. For example, when Moana exclaims "We've gotta go!", the field is a dangerous sea journey that demands immediate action. The intended meaning here is not merely movement but urgency, highlighting Moana's role as a leader who must ensure the safety of her crew.

2.3.3.2 Tenor

According to Halliday (1989: 26), concerns the participants in the communication and the relationships between them, such as status, authority, and familiarity. This is crucial in analyzing how Moana adapts her speech depending on her interlocutor. For instance, when addressing her crew, she often uses strong imperatives that reflect her authority. By contrast, when speaking with Maui, she employs softer or more persuasive directives to negotiate cooperation. The intended meaning therefore depends not only on the utterance itself but also on the relational dynamics between speaker and hearer.



2.3.3.3 Mode

According to Halliday (1989: 26), mode refers to the channel of communication and the role that language plays in the interaction. In *Moana 2*, the mode is spoken dialogue, often supported by gestures, tone, and cinematic context. This makes even brief utterances like “Stop!” powerful, because the spoken channel, combined with urgent intonation, conveys a strong illocutionary force. The intended meaning is not limited to halting an action, but also to asserting control and protecting others.

