CHAPTER I

INTRODUCTION

1.1 Background of the Study

A speech act was a spoken expression that fulfilled a communicative purpose, allowing the speaker to perform an action by conveying an intention, such as making a statement, issuing a command, asking a question, or making a promise. The effectiveness of a speech act relied on meeting specific conditions related to the speaker's intention, the context, and the content of the utterance. Searle and Vanderveken defined a speech act as an utterance that served a communicative function. They explained that a speech act involved performing actions through speech, emphasizing the importance of the speaker's intention and the context. Their work built on J.L. Austin's initial ideas and Searle's earlier contributions to provide a more structured and formalized understanding of speech acts. Among the various types of speech acts was the directive illocutionary act.

Searle and Vanderveken (1985) defined directive illocutionary acts as speech acts aimed at getting the listener to do something, aligning their actions with the speaker's desires. These acts required specific conditions: the listener had to be able and willing to act, and the speaker had to genuinely want the action performed. Directive illocutionary acts played a vital role in communication by facilitating action,

expressing authority, establishing social hierarchies, and resolving conflicts. They were essential in shaping social structures and interactions. This study analyzed the directive illocutionary act in a movie.

A movie could be defined as a structured form of audiovisual communication that combined various illocutionary acts through dialogue and visual storytelling to convey a narrative, express emotions, and engage the audience within a specific cultural and contextual framework. The theory proposed by Searle and Vanderveken in "Foundations of Illocutionary Logic" (1985) was not specific to movies but rather to the broader concept of speech acts in communication. Their framework could be applied to analyze and understand dialogues and interactions in various forms of media, including movies. In movies, the concepts of illocutionary acts, particularly directive illocutionary acts, could be used to analyze how characters used language to influence each other's actions, establish authority, create tension, and drive the narrative forward.

This study used a movie as the data source entitled "The Magician's Elephant". "The Magician's Elephant" was an American computer-animated film directed by Wendy Rogers from an adaptation of a screenplay by Martin Hynes. Distributed by Netflix and released on March 17, 2023, in the United States and Australia, it had a running time of 100 minutes. The story revolved around a young orphan named Peter Augustus Duchene who, upon asking a fortuneteller about his missing sister, received an unexpected and seemingly impossible answer that an elephant would lead him to her. This study chose this movie as a data source because it contained numerous instructions that resulted in many directives illocutionary acts. The data was taken from

the utterances in the dialogue of 11 characters. Animated movies like "The Magician's Elephant" often featured engaging and varied dialogues, making them ideal for analyzing different types of speech acts, including directives. The characters in animated movies tended to express their intentions clearly, which helped in identifying directive illocutionary acts. The visual and emotional cues in animated movies provided context that helped in understanding the nuances of the spoken directives. This context was crucial for interpreting the illocutionary force of utterances. The plot of "The Magician's Elephant" likely involved a range of interactions between characters, offering diverse examples of directives in different social and relational contexts. Studying directive illocutionary acts is important because they are essential in communication, helping us understand how people give instructions, make requests, and influence actions. This knowledge improves communication skills, enhances cultural sensitivity, and is valuable in fields like applied linguistics and pragmatics. It also aids in conflict resolution, is crucial in legal and professional settings, and supports language development and acquisition. Understanding directives leads to better interactions and more effective communication in various contexts.

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 are the types of directive illocutionary acts found in the movie "The Magician's Elephant"?

2. What are the meanings of the directive illocutionary act utterances used in the movie "The Magician's Elephant"?

1.3 Objectives of The Study

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

1. To find out the type of directive illocutionary act found in movie entitled "The Magician's Elephant" movie.

2. To analyze the meaning of directive illocutionary act utterances used in "The Magician's Elephant" movie.

1.4 Limitation of The Study

This study focused on analyzing the types of directive illocutionary act using Searle and Vanderveken (1985) theory and also analyzing the meaning of directive illocutionary act found in "The Magician's Elephant" movie using theory proposed by Leech (1983).

1.5 Significance of The Study

This study's significance was classified into two categories: theoretical and practical significance. The theoretical significance related to how the theory would gain new understanding when applied to this analytical study. In contrast, the practical significance was more directed at solving problems that occurred in society. The significance of the study was expected to be beneficial in the following circumstances:
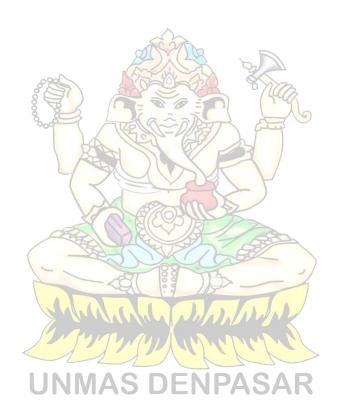
1.5.1 Theoretical Significance

This study aimed to expand the understanding of Searle and Vanderveken's framework on directive illocutionary acts by applying it to the context of animated movies. By doing so, it intended to demonstrate the versatility and applicability of their theory in different media forms, contributing to a broader and more nuanced comprehension of speech act theory.

1.5.2 Practical Significance

This study sought to provide insights into how directive illocutionary acts in animated movies could influence viewers, particularly children. Understanding these influences could help educators, parents, and content creators in shaping and selecting content that promotes positive communication and social interactions. Additionally, it

could aid in the development of educational tools and resources that utilize animated

movies to teach effective communication skills and social behaviors.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, THEORIES

This chapter presented the review of related literature, concepts, and theories. In this section, several interrelated speech acts were discussed. The concepts used in this research were presented, and the theories supporting the process of finding data were discussed, formulated to address the research problem.

2.1 Review of Related Literature

This section discussed several previous literature reviews that were significant to the study's objective. Reviewing these works was necessary to understand the contributions of other researchers who had explored similar topics. The studies reviewed included those by Sugiantini (2020), Putra (2022), and Andari (2021).

The first research was article conducted by Sugiantini (2020) and titled "An Analysis of Directive Illocutionary Acts in the Complex: Lockdown 2020" movie. This study described the types of directive illocutionary acts and identified the most dominant directive speech acts performed by the characters in "The Complex: Lockdown" movie using the theory of Speech Act by Kreidler (1998) and supported by Searle's (1979) theory through a descriptive qualitative method. As a result, this study found 73 instances of directive illocutionary acts in the movie. The most dominant directive was commands, with 27 occurrences (37%), followed by questions

with 23 occurrences (32%). The least dominant types of directive speech acts were requests with 16 occurrences (22%) and suggestions with 7 occurrences (9%).

The similarity between this study and Sugiantini's thesis lay in the topic, as both focused on analyzing directive illocutionary acts in a movie. Both studies also used a descriptive qualitative method. The difference was in the results; this study found that the most dominant type of directive illocutionary act was asking, whereas Sugiantini's thesis found that commanding was the most dominant type.

The second research was article conducted by Putra (2022), was titled "Directive Illocutionary Acts Found in the Movies 21 and 22 Jump Street". This study focused on identifying the classification and the force of the speaker's utterances in the movies. The researcher applied documentation and note-taking techniques and used a descriptive qualitative method to collect the data. The study used the theory from Bach and Harnish (1979) and the IFIDs proposed by Yule (1996). As a result, the study identified several types of directive illocutionary acts, including requesting, asking, forbidding, permitting, commanding, warning, prohibiting, ordering, and suggesting. The illocutionary force expressed by the speaker was considered felicitous if all the illocutionary forces were fulfilled.

The similarity between this study and Putra's thesis was that both focused on analyzing the types of directive illocutionary acts and used a descriptive qualitative method. The difference was that this study used the theory from Searle and Vanderveken (1985), while Putra's thesis used the theory from Bach and Harnish

(1979) and the IFIDs proposed by Yule (1996). Additionally, Putra's thesis identified only nine types of directive illocutionary acts.

The third research was article conducted by Andari (2021) and titled "Directive Illocutionary Act Used in Feel the Beat Movie". The data was sourced from the American film "Feel the Beat". It was gathered by repeatedly watching and closely analyzing the movie to thoroughly understand its content. The data collection involved noting and classifying instances of directive illocutionary acts. A descriptive qualitative method was used to present the data, which was described and interpreted narratively. The analysis was grounded in Searle's (1976) theory of directive illocutionary acts, complemented by Yule's (1996) theory. The study of selected dialogues from the movie revealed 24 instances of directive illocutionary acts, categorized into commands, orders, requests, and suggestions. The intended meanings of these acts were identified, supported by the situational context within the movie "Feel the Beat".

The similarity between this study and Andari's thesis was the focus on analyzing the types of directive illocutionary acts. The difference was in the theory used and the total data. This study used the theory from Searle and Vanderveken (1985) and found a different set of directive illocutionary acts, while Andari's thesis used Searle's (1976) theory, complemented by Yule's (1996) theory, and identified 24 instances of directive illocutionary acts.

The first thesis was conducted by Adham (2023) and titled "An Analysis of Directive Speech Act in Abominable Film". This research applied Searle's (1979)

theory to analyze the types of directive speech acts and Hymes's (1974) theory of situational context to interpret the meaning of these acts. A descriptive qualitative method was used to collect the data, and the findings were presented in both formal and informal methods. This thesis identified 12 types of directive speech acts in the film "Abominable", including requesting, asking, urging, telling, requiring, demanding, commanding, insisting, warning, ordering, enjoining, supplicating, beseeching, forbidding, and prohibiting. The most frequently used directive speech acts were telling, followed by insisting, warning, ordering, enjoining, supplicating, and beseeching.

The similarity between this study and Adham's (2023) thesis was that both aimed to analyze the types of directive illocutionary acts and to determine their meanings. Both studies used the same method to collect data. The difference lay in the results: Adham's thesis found 12 types of directive illocutionary acts, while this study identified 10 types.

The second thesis was conducted by Putri (2021) and titled "An Analysis of Directive Illocutionary Act in the Movie Maleficent 2: Mistress of Evil". This research focused on analyzing the types of directive illocutionary acts and the situational context of each utterance expressed by the characters in the movie. A descriptive qualitative method was used to analyze the data, and a quantitative method was employed to determine the frequency of each type of directive illocutionary act in the movie. The

results showed that the study identified six types of directive illocutionary acts: requesting, asking, commanding, requiring, forbidding, and telling.

The similarity between this study and Putri's (2021) thesis was that both focused on analyzing the types of directive illocutionary acts and used a descriptive qualitative method to collect the data. The difference was in the results: Putri's thesis found only six types of directive illocutionary acts, while this study identified 10 types.

2.2 Concepts

Below are several concepts that were clearly related to this study and were discussed in the research. These concepts included illocutionary act, directive illocutionary acts, and movies. The concepts were presented as follows:

2.2.1 Illocutionary Act

In the theory proposed by Searle and Vanderveken in their book "Foundations of Illocutionary Logic" (1985), an illocutionary act referred to the intended or communicative effect of an utterance. It was an act performed by speaking or writing with a specific purpose or function within a speech act. According to their theory, illocutionary acts possessed a communicative force and could be classified into various categories:

1. **Assertives**   : Statements that conveyed information or described states of affairs.

2. **Directives** : Commands, requests, or suggestions aimed at influencing the listener's actions.

3. **Commissives** : Promises or commitments where the speaker undertook to perform an action.

4. **Expressives** : Expressions of attitudes, emotions, or feelings.

5. **Declarations** : Acts that brought about changes in the world through the utterance itself, such as pronouncing someone married or resigning from a position.

These categories helped in analyzing how utterances functioned in communication and their effects on the listener and the context.

2.2.2 Directive Illocutionary Act

According to Searle and Vanderveken's (1985) theory of illocutionary acts, a directive illocutionary act was a type of speech act where the speaker attempted to get the hearer to perform a specific action. This involved the speaker trying to influence the listener's behavior through their utterance. Examples of directive illocutionary acts included commands, requests, suggestions, and advice. These acts were characterized by the speaker's intention to prompt a particular action or change in the listener's behavior.

2.2.3 Movie

Movies, or films as they were often known, were a form of visual communication that used moving images and music to convey stories. A movie was a

narrative or event captured by a camera as a series of moving images and presented in a cinema or on television.

2.3 Theories

This study utilized two primary theories: the first was from Searle and Vanderveken (1985) in their book "Foundations of Illocutionary Logic". The second was from Leech (1983) in his book "Principles of Pragmatics". Additionally, a supporting theory proposed by Halliday and Hasan (1989) in their book "Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective" was also used.

2.3.1 Speech Act

When a speaker made a statement, there were specific goals beyond the literal meaning of the words, which constituted a component of pragmatics. A speech act was a type of oral communication within pragmatics that occurred frequently in both verbal and non-verbal contexts. Verbal communication, involving directly uttered words (speaking), could take place either directly (face-to-face) or through media intermediaries. Non-verbal communication, however, was more prevalent in direct or face-to-face interactions. Searle stated that the speech act performed in the utterance of a sentence generally depended on the meaning of the sentence. He also discussed several types of speech acts, emphasizing that there were two major senses in which

uttering something constituted doing something. Consequently, there were three sorts of simultaneous acts: locutionary, illocutionary, and perlocutionary acts.

1. **Locutionary Act**

   This was essentially how individuals expressed themselves verbally or through speech. It referred to the way the speaker conveyed their literal meaning, showing that they meant what they said.

2. **Illocutionary Act**

   This type of act involved disclosing meaning through uttering. In other words, the speaker conveyed an underlying or implied meaning when making a statement. The speaker's utterance could have various interpretations, such as a warning, request, suggestion, or promise.

3. **Perlocutionary Act**

   This referred to the effect of a speech act on another person's words or actions. In other words, a perlocutionary act was the outcome of a speaker's words being received either positively or negatively by a listener.

2.3.2 Illocutionary Act

John Searle's theory of speech acts provided a framework for understanding the diverse ways in which language was used to achieve various ends. Central to this theory were illocutionary acts, which were the core actions performed through utterances. Searle categorized these acts into five distinct types:

1. **Assertive / Representative Illocutionary Act**

   According to Searle (1985), assertive committed the speaker to the truth of the expressed proposition. They conveyed information and described states of affairs in the world. In this type of illocutionary act, the speaker asserted or claimed something about the world.

2. **Directive Illocutionary Act**

   According to Searle (1985), directives had an illocutionary goal in that they involved attempts by the speaker to persuade the listener to do something. The orientation of fit for directives was word-to-world, with desire as the sincerity requirement. The content of directives always urged the listener to act in the future. Types of directive acts included asking, ordering, commanding, requesting, begging, pleading, praying, entreating, inviting, permitting, daring, and challenging.

3. **Commissive Illocutionary Act**

   According to Searle (1985), the purpose of a commissive act was to commit the speaker to some future course of action. Examples of commissive acts included promising, threatening, offering, and pledging.

4. **Expressive Illocutionary Act**

   The purpose of expressive acts was to convey the speaker's psychological state or emotions. In expressive acts, the sincerity of the speaker's feelings was crucial, as these acts reflected the speaker's emotional responses to the situation specified in the propositional content. Examples

included expressing pleasure, anguish, sorrow, likes, dislikes, joy, and other emotional states.

5. **Declarative Illocutionary Act**

    Searle (1985) stated that declarative acts could cause a change in the state or condition of a referred-to object or objects simply because the declaration was successfully executed.

2.3.3 Types of Directives Illocutionary Act

In the realm of speech act theory, as delineated by John Searle, directive illocutionary acts held a prominent position. These acts were characterized by the speaker's intention to prompt or influence the listener to take a specific course of action. The directive nature of these speech acts reflected the inherent human need to interact, request, and instruct within social contexts. Several types of directive illocutionary acts were identified, including:

1. **Directing**

    According to Searle and Vanderveken (1985), a type of directive referred to as "direct" in the context of directive illocutionary acts was characterized as neutral regarding the mode of achievement. This meant that the option to refuse the request or command being made was allowed to the listener. In this sense, an obligation was not imposed on the listener by a direct directive, but rather an opportunity to act or not act as they chose was presented.

2. **Requesting**

Searle and Vanderveken (1985) classified a "request" as a type of directive illocutionary act where the speaker asked the listener to perform a specific action. Requests allowed the listener the option to comply or refuse. Although the level of politeness and urgency could vary, requests aimed to influence behavior without imposing an obligation. Requests were a common form of interaction in everyday communication, designed to elicit a response without exerting authoritative pressure.

3. **Asking**

In Searle and Vanderveken's (1985) framework, "ask" was classified as a type of directive illocutionary act in which the speaker sought an answer from the listener. It involved inquiring about information or clarification. For example, asking "How are you feeling after learning?" exemplified this act, as the speaker aimed to gather a response regarding the listener's feelings.

4. **Urging**

In Searle and Vanderveken's (1985) framework, "urge" was classified as a type of directive illocutionary act in which the speaker strongly encouraged or persuaded the listener to take a specific action. Although it did not impose an obligation, it emphasized the importance or urgency of the action, reflecting the speaker's strong desire for the listener to act.

5. **Telling**

In Searle and Vanderveken's (1985) classification, "tell" was identified as a directive illocutionary act in which the speaker instructed the listener to perform an action with an expectation of compliance. Unlike requests or suggestions, "tell" implied a more authoritative directive, conveying a sense of obligation or strong expectation for the listener to act as directed.

6. **Requiring**

In Searle and Vanderveken's (1985) classification, "require" was identified as a directive illocutionary act in which the speaker emphasized a higher level of obligation than a simple request or command. It conveyed a sense of urgency or importance, indicating that the action was expected to be fulfilled rather than merely suggested. This type of directive often reflected a critical need for compliance and carried a significant weight of authority or expectation from the speaker.

7. **Demanding**

In Searle and Vanderveken's (1985) framework, "demand" was classified as a type of directive illocutionary act in which the speaker strongly instructed the listener to perform an action with a high expectation of compliance. It conveyed urgency and necessity, making it more forceful than a request or command. A demand implied that adherence was expected without question, often reflecting a position of authority and a clear obligation for the listener to follow through.

8. **Commanding**

In Searle and Vanderveken's (1985) classification, "command" was identified as a directive illocutionary act in which the speaker instructed the listener to perform a specific action with a strong expectation of compliance. It carried an authoritative tone, implying that the speaker had the right to issue the command and that it should be followed without question. Commands were direct and urgent, often leaving little room for negotiation or refusal. For instance, "Close the door" exemplified a command, indicating a clear directive expected to be fulfilled immediately.

9. **Ordering**

In Searle and Vanderveken's (1985) framework, "order" was classified as a directive illocutionary act in which the speaker instructed the listener to perform a specific action with an expectation of immediate compliance and no room for refusal. It was more forceful than a request or suggestion, conveying a clear directive for the listener to act as instructed. For example, "Clean your room now" exemplified an order, demanding prompt action from the listener.

10. **Forbiding/Prohibiting**

In Searle and Vanderveken's (1985) framework, "forbid" or "prohibit" was classified as a directive illocutionary act in which the speaker instructed the listener not to perform a specific action. This negative form of ordering explicitly communicated that the behavior was not allowed and conveyed a strong expectation for the listener to refrain from it. For example, "Do not

enter" exemplified a directive that prohibited entry, reflecting the speaker's authority to restrict the listener's actions in various contexts such as legal, social, or familial situations.

11. Enjoining

In Searle and Vanderveken's (1985) framework, "enjoin" was classified as a directive illocutionary act in which the speaker instructed the listener to perform a specific action with a strong sense of authority or obligation. This act emphasized the expectation of compliance, suggesting that the action was not just recommended but required. For example, "I enjoin you to consider the consequences of your actions" implied a serious request for the listener to take the advice seriously and act accordingly.

12. Permiting

In Searle and Vanderveken's (1985) framework, "permit" was classified as a directive illocutionary act in which the speaker granted permission or sought consent for the listener to perform a specific action. This act emphasized allowing the listener the freedom to act rather than imposing an obligation. For example, "May I permit you to leave early?" demonstrated this type of directive by seeking the listener's approval or acknowledging their freedom to act with the speaker's consent.

13. Suggesting

In Searle and Vanderveken's (1985) framework, "suggest" was classified as a directive illocutionary act in which the speaker proposed an

action or course of action without imposing an obligation. It was characterized by offering a recommendation for the listener to consider, without the urgency or authority of commands or demands. For example, "I suggest you try the new restaurant" conveyed that the action was believed to be beneficial, but the decision remained up to the listener.

14. Insisting

In Searle and Vanderveken's (1985) framework, "insist" was classified as a directive illocutionary act in which the speaker strongly emphasized the necessity for a specific action to be performed by the listener. It reflected the speaker's firm belief in the importance of the action and urged compliance, often implying a sense of obligation. For example, "I insist that you attend the meeting" demonstrated the speaker's strong determination that the listener should comply with the request.

15. Warning

In Searle and Vanderveken's (1985) framework, "warn" was classified as a directive illocutionary act in which the speaker alerted the listener to potential dangers or negative consequences associated with a specific action or situation. It emphasized informing the listener about risks to influence their behavior and avoid harm. For example, "I warn you not to go near the edge of the cliff" served to alert the listener about the danger, conveying a sense of urgency and seriousness to prevent them from taking a risk.

16. Advising

In Searle and Vanderveken's (1985) framework, "advise" was classified as a directive illocutionary act in which the speaker offered guidance or recommendations regarding a specific action or decision. It conveyed support and encouragement for the listener to consider a suggested course of action without imposing any obligation. For example, "I advise you to take a break" indicated that the speaker believed taking a break was beneficial, but the decision to follow the advice remained with the listener.

17. Recommending

In Searle and Vanderveken's (1985) framework, "recommend" was classified as a directive illocutionary act in which the speaker suggested a particular action or course of action, expressing the belief that it would be beneficial or appropriate for the listener. It conveyed encouragement for the listener to consider the recommendation, but no obligation was imposed. For example, "I recommend you read this book" suggested that the action was advantageous, while leaving the decision up to the listener.

18. Begging

In Searle and Vanderveken's (1985) framework, "beg" was classified as a type of directive illocutionary act where the listener was pleaded with by the speaker to perform a specific action. Emotional intensity and urgency characterized this act, reflecting a deep desire for compliance by the speaker. For example, "I beg you to help me" was demonstrated as a strong emotional

appeal, indicating desperation or a significant need for the assistance of the listener.

19. Supplicating

In Searle and Vanderveken's (1985) framework, "supplicate" was classified as a directive illocutionary act where a humble and earnest request for a specific action or favor was made by the speaker. Emotional intensity and an appeal to the listener's compassion or sense of duty characterized this act. For example, "I supplicate you to help me in my time of need" was reflected as a deep need or desire for assistance, conveying both urgency and a heartfelt plea.

20. Entreat

In Searle and Vanderveken's (1985) framework, "entreat" was classified as a directive illocutionary act where a heartfelt and earnest request for a specific action was made by the speaker. Emotional weight and an appeal to the listener's compassion or sense of duty characterized this act. For example, "I entreat you to help me" was conveyed as a strong desire for compliance by the listener, reflecting a sincere and urgent plea for assistance.

21. Beseech

In Searle and Vanderveken's (1985) framework, "beseech" was classified as a directive illocutionary act involving a fervent and earnest request for a specific action. Emotional intensity and urgency characterized this act, reflecting a deep desire for compliance by the speaker. For example, "I beseech

you to help me" was conveyed as a strong appeal for assistance, often indicating desperation or a significant need.

22. Implore

In Searle and Vanderveken's (1985) framework, "implore" was identified as a directive illocutionary act involving a very earnest and emotional request for a specific action. Intensity and urgency characterized this act, reflecting a deep need for compliance by the speaker. For example, "I implore you to help me" was conveyed as a heartfelt plea, often indicating desperation or significant importance regarding the requested action.

23. Praying

In Searle and Vanderveken's (1985) framework, "pray" was classified as a directive illocutionary act involving a heartfelt request or appeal to the listener, often imbued with a sense of humility or earnestness. The speaker's desire for the listener to undertake a specific action, typically associated with hope or a plea for assistance, was reflected by this act. For example, "I pray you will consider my request" was illustrated as this type of directive, emphasizing both the seriousness of the request and the speaker's reliance on the listener's goodwill.

2.3.4. Meaning of Directive Illocutionary Act

This study also analyzed the meaning of directive illocutionary acts in "The Magician's Elephant" movie, utilizing Leech's 1983 theory of pragmatics. Leech's

framework provided a comprehensive approach to understanding how language is used to perform actions, particularly focusing on the ways in which speakers used directives to influence the behavior of others. In Leech's "Principles of Pragmatics" (1983), he identifies seven types of meaning that are crucial for understanding how language functions in context such as, conceptual meaning, connotative meaning, social meaning, affective meaning, reflected meaning, collotative meaning and thematic meaning. This study analyzed the meaning by using connotative meaning from Leech 1983 theory.

2.3.4.1 Conceptual Meaning

This type refers to the basic, dictionary definition of a word or phrase. It involves the core semantic content or the primary, literal meaning that a term conveys. For example, the conceptual meaning of "apple" is a type of fruit with a sweet, edible flesh and a core containing seeds.

2.3.4.2 Connotative Meaning

This encompasses the additional meanings or associations a word or phrase carries beyond its literal definition. Connotations are subjective and can vary based on personal, cultural, or societal contexts. For instance, the word "home" connotes warmth, safety, and comfort, in addition to its basic meaning of a place where one lives.

2.3.4.3 Social Meaning

This type of meaning pertains to how language reflects social relationships, roles, and statuses between speakers. It involves understanding how language use varies according to social contexts, such as formal versus informal settings. For example, using "Sir" in a formal context indicates respect and social hierarchy.

2.3.4.4 Affective Meaning

Affective meaning relates to the emotional response or attitude conveyed through language. It reflects the speaker's feelings, emotions, or attitudes toward the listener or the subject matter. For example, the phrase "I'm so glad to see you" expresses warmth and happiness.

2.3.4.5 Reflected Meaning

This type deals with how meanings are influenced by the context and how they reflect a broader societal or psychological understanding. Reflected meaning occurs when a word or phrase evokes related concepts or stereotypes. For instance, the term "doctor" might evoke ideas of professionalism and authority due to societal reflections on the medical profession.

2.3.4.6 Collocative Meaning

Collocative meaning arises from the habitual co-occurrence of words. It refers to the way certain words tend to appear together and the meaning that emerges from these associations. For example, the word "strong" often

collocates with "coffee" or "person," implying a degree of intensity or power, respectively.

2.3.4.7 Thematic Meaning

Thematic meaning involves the way information is organized and presented in a sentence or discourse. It focuses on the role of different elements in conveying a message and how thematic structure affects interpretation. For instance, in the sentence "As for the budget, we need to discuss it," the thematic structure emphasizes "the budget" as the topic of discussion.

2.3.5 Context of Situation

In this analysis, the context of situation in the animated movie "The Magician's Elephant" was examined using the theoretical framework developed by Halliday and Hasan in 1989. Their theory emphasized the importance of understanding the situational context in which language is used, encompassing the field (what is happening), the tenor (who is involved), and the mode (how the communication is conducted). By applying this framework, the study explored how these contextual factors shaped the interactions and dialogue within the movie, providing deeper insights into the social and cultural dynamics at play. The analysis aimed to illustrate how the situational context influenced the meaning and interpretation of the characters' speech and actions, enhancing the understanding of the film's communicative landscape.