

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Pragmatics is the field of linguistics that explores how language is employed in connection with its surrounding context. Comprehending language relies on familiarity with the context, and pragmatic guidelines pertain to the regulations governing the utilization of language concerning the speaker's purpose, context, and situation in order to ascertain forms and meanings. According to Leech (1993: 8), Pragmatics examines the interpretation of meaning within the framework of speech situations, encompassing components such as the speaker, the listener, the situation, the intent, the speech act, and the temporal and spatial aspects.

Speech acts are pragmatic components that encompass individuals who communicate, whether they are speaking and listening or writing and reading. Viewed from the speaker's point of view, language has a personal or personal function (emotive function). That is, the speaker expresses an attitude towards what he says. The speaker not only expresses emotion through language, but also shows that emotion when conveying his speech. In this case, the listener can also guess whether the speaker is sad, angry or happy (Chaer, 2014). Viewed from the perspective of the listener or interlocutor, language has a directive function, that is, regulates the behavior of the listener. One part of the speech act is illocutionary.

Illocutionary is the act of doing something based on what is said (Habermas, 1998). When a speaker articulates a statement, they are effectively engaging in an action, specifically their intention or desire through the statement. According to Wijana (1996:18-19) Illocutionary acts are speech acts that encapsulate both the purpose and the function of an utterance. These acts are recognized as speech acts designed to convey information and take action, embodying both the intention and the power of speech.

Movie is a communication or conveying messages through moving images. According to Michael Rabiger's History (2009) A movie is a visual medium that originates from a genuine concept and must incorporate elements of both amusement and significance. The presence of these entertainment and meaningful components is dependent on the filmmaking conditions, which may manifest in the form of comedy or even in alternative genres. Movies are a modern communication medium nowadays, not only are they entertaining, every movie usually contains a message to be conveyed

Based on the explanation above, this study will analyze illocutionary speech acts in movie. The movie chosen is the "The Guilty" movie because in that movie there is a dialogue or sentence that is issued but behind the sentence there is meaning. "The Guilty" movie is inspired by a true crime story. Illocutionary speech acts also appear in this movie, making it interesting to review and analyze more deeply. This study is expected to reveal the illocutionary speech acts of the "The Guilty" movie and the meaning behind the utterance.

1.2 Problems of the study

Based on the background above, this study can formulate problems to clarify the direction of research. The problem to be studied is formulated, namely:

1. What are the types of illocutionary acts found in “The Guilty” Movie?
2. What are the intended meaning of illocutionary acts found in “The Guilty” Movie?

1.3 Objectives of the Study

Based on the problems above, the research objectives will be presented as follows:

- 1 To find out the type illocutionary acts in “The Guilty” movie.
- 2 To analyzed the intended meaning of illocutionary acts in “The Guilty” movie.

1.4 Limitation of the Study

Based on the background of study above, this study focuses on the categorizing the types of illocutionary acts in "The Guilty" movie and the interpretation of the intended meaning of the dialogues in the movie. To classify the types of illocutionary acts in the movie, Searle's (1979) employed in this study. In contrast, to dissect the meaning of the conversation in question, this research uses the theory of Halliday and Hassan (1985).

1.5 Significance of the Study

This study helps readers to deepen their knowledge about speech acts, especially understanding about illocutionary acts. The importance of this research can be directed as follows:

1.5.1 Theoretical Significance

This study analyzes illocutionary acts in “The Guilty movie. Illocutionary is one part of the study of pragmatics, particularly concerning the study of speech acts. This study show that related theories can successfully solve these problems. It is also intended that the results of this research can have an impact on theory development in the study of speech acts.

1.5.2 Practical Significance

It is hoped that this study can be used as a reference for students and readers who write papers related to the study of illocutionary acts that appear in this movie. Apart from that, it is also hoped that this study be capable and useful for further research and can be developed more perfectly.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIS

This chapter comprises three subsections: a review of related literature, a discussion of concepts, and a presentation of the theoretical framework. The review of related literature includes three articles and two theses relevant to this study. The concept section encompasses definitions of speech acts, illocutionary acts, and an overview of the movie "The Guilty." Meanwhile, the theoretical framework outlines the theories utilized to underpin the research topic.

2.1 Review of Related Literature

Literature review explained about the relevant pervious study with this study. Analyzing by some previous studies of speech act is an interesting topic to be discussed.

First, an article which was written by Saga, Candra, Pratiwi (2022) entitled "Analysis of the Illocutionary Acts Performed by the Main Characters in the Nightbooks Movie". That study aims to analyze the types and functions of illocutionary acts in the film Nightbooks. That study uses a qualitative method using content or document analysis. The author uses the theory from Searle and Leech to answer questions on the problem formulation in this study. The following is the result of this study: directives have the highest frequency of occurrence (36.61 %) with 26 utterances. It is followed by expressive, which has 17 utterances (23.95 %), representative, which has 16 utterances (22.53 %), and commissives, which has 12 utterances (16.91 %).

Second, an article which was written by Rein and Junaedi (2022) entitled “An Analysis of Illocutionary Act in Movie Script of Frozen II”. That study analyzes the types and functions of illocutionary acts in the Frozen II script. That study analyzes illocutionary acts based on Searle's theory. That study uses a qualitative method. In this study, the writer found that there are five types of illocutionary acts contained in the Frozen II film script: 10 dialogues for representative illocutionary acts, 8 dialogues for commissive illocutionary acts, 9 dialogues for directive illocutionary acts, 7 dialogues for expressive illocutionary acts, and 2 dialogues for illocutionary acts of declaration. Each type of illocutionary act in a film script has a different function.

Third, an article which was written by Raja, Dumaris, Debby and Herman (2021) entitled “An Analysis of Illocutionary Act in Incredible 2 Movie”. The purpose of this research is to analyze the types of illocutionary acts in Incredible 2 and to interpret the dominant types of illocutionary acts. In that study, used theory from Searle's to answer research questions that had been formulated. That study uses qualitative research methods using content or document analysis. The subject of this research is a film entitled Incredible 2. In Incredible Movie, Searle's theory found 5 types of illocutionary acts: Of these types, in the Incredible film found types of illocutionary acts as follows: directive consists of 8 data (32%), assertive consists of 7 data (28%), expressive consists of 7 data (28%), commissive consists of 2 data (8%) and consists declarations 1 data (4%).

The fourth, a thesis which was written by Rolandi (2021) entitled “An Analysis of Illocutionary Acts Found In Lean On Me Movie”. The purpose of that research is to analyze the types of illocutionary acts found in a movie entitled Lean On Me. That study employed descriptive and qualitative method to provide a well-organized description regarding the problems being identified. There were five types of illocutionary act encountered they are, assertive, directive, commissive, expressive, and declarative. The result of the research indicates that there are 9 data of illocutionary act found in Lean On Me movie covering 2 assertive, 3 directive, 2 commissive, 1 expressive, and 1 declarative.

The fifth, a thesis which was written by Siahaan (2021) entitled “An Analysis Of Illocutionary Act In The Amazed By You Movie: Pragmatics Approach”. That research aims to determine the types of illocutionary acts are used in the conversation of Amazed By You movie and to identify the types of illocutionary acts are most often used in the Amazed By You movie. In this study, the writer uses Searle’s 1969 theory. That study used a qualitative descriptive method. The object of this research is the entire conversation of Amazed By You movie which contains illocutionary acts. From the results research, there were 50 data found by writer related to the types of illocutionary acts. There are five types of illocutionary acts; Assertive, Directive, Expressive, Commissive, and Declaration. From 50 data, the writer found 15 data were assertive (30%), 17 data were directive (34%), 12 data were expressive (24%), 5 data were commissive (10%), and 1 data was declaration (2%). The type of directive illocutionary act is the most often used in the Amazed By You movie with the percentage of 17 data

(34%) and the least used is the type of illocutionary in declaration with a percentage of 1 data (2%).

Based on the five previous studies earlier, it is evident that there are both commonalities and distinctions compared to this study. All previous study will serve as valuable references for the present study. The previous studies primarily delved into theories and elucidations concerning the various types and occurrences of illocutionary acts in multiple films. This has inspired and enthusiastic the author's enthusiasm for conducting the current research.

2.2 Concepts

The concept consists of several definitions related to the thesis title. There are several concepts to avoid misunderstanding and misinterpretation about this research. These concepts are taken from various sources to support this research. There are three concepts that can be developed in this regard, namely speech acts, illocutionary acts, the guilty, and movie.

2.2.1 Speech Acts

Actions shown through utterances are usually called speech acts (Yule, 2006:82). According to Chaer and Agustina (2004: 50), they assert that speech acts are seen as personal manifestations, rooted in psychology, and their consistency depends on the linguistic competence of speakers when addressing specific circumstances. Speech acts involve actions within expressions. When a speaker communicates, they not only convey information but also perform an

action. Austin (1962:12) emphasizes the speech act that in saying something, we also do something (where saying something means doing something or where by saying or saying something we are something). According to Austin, in conveying something, speakers also take action through their utterances.

2.2.2 Illocutionary Acts

Illocutionary speech acts are actions that form utterances with several functions in mind. This speech act contains the intent and power of an utterance illocutionary acts become evident through the communicative intent conveyed in an utterance, such as making a statement, extending an offer, giving a promise, or posing a question. According to Wijana (1996: 18), illocutionary speech acts are those that serve the purposes of conveying information and taking action. According to Searle (1979) categorizes the types of speech that can constitute illocutionary acts into five distinct categories, namely (1) representative, (2) directive, (3) expressive, (4) commissive, and (5) declaration.

2.2.3 Movie

A film consists of a sequence of static images that, when presented on a screen, give the impression of motion due to a visual phenomenon. As per Arsyad (2003: 45), a film is a compilation of multiple images within individual frames, each of which is mechanically projected through a projector lens, creating the illusion of animated visuals on the screen. This visual trickery compels viewers to perceive a seamless flow of movement among various elements presented in

rapid succession. The film making process is a fusion of artistic and industrial elements, involving the capture of real-life scenes.

2.2.4 The Guilty

The guilty is a 90-minute film with a crime thriller genre. This film was first broadcast in September 2021. This film tells the story of a 911 telephone operator named Joe Baylor. That night Joe was on duty in a bad condition because he was involved in an incident. Emily Lighton is one of the callers Joe deals with. Emily is a woman who cannot utter a sound when calling Joe and Joe quickly concludes that Emily has been kidnapped. This film is a remake from Denmark 2018 film.

2.3 Theories

In order to be able to answer the main problems of this research, the writer utilized the theory by Searle (1979) in *Expression and Meaning: studies in theory of speech acts* to identify the types of illocutionary acts. Apart from that, for analysis the intended meaning, this study uses the theory by Halliday & Hassan (1985) in *language, context, and text: aspects of language in a social semiotic perspective* as supporting theory.

2.3.1 Speech Act

Speech act theory is a branch of pragmatics that examines the impact of spoken or written words within both verbal and non-verbal contexts. It goes

beyond mere utterances and recognizes that when we speak, we not only make statements (locutionary acts) but also perform actions (illocutionary acts). Searle, in 1969, further emphasizes that speech acts involve the use of language to carry out actions, aligning the utterance of a sentence with its intended meaning. Speech acts are often described as actions accomplished by a speaker through their utterances.

2.3.2 Locutionary Acts

Locution is a fundamental element within the framework of speech act theory, found in both linguistics and pragmatics. It pertains to the segment of an expression or statement that encompasses the linguistic or grammatical facets of the utterance in question. This concept revolves around grasping the vocabulary employed, sentence structure, grammar, and all elements related to the formal aspects of language. according to Austin (1975) that the locutionary act itself inherently carries the meaning of a locutionary act and does not necessitate further division into an illocutionary act and a perlocutionary act. Locutionary acts consist of meaningful utterances produced by individuals to convey their wants and persuade others to align with their perspectives.

2.3.3 Illocutionary Acts

As previously mentioned, every speaker also employs language to perform actions that, beneath their words, serve a specific purpose. Yule (1996: 48) explains that illocutionary acts are enacted through the communicative

effectiveness of an utterance, commonly referred to as illocutionary power. This concept aligns with the views of Austin and Searle. Austin classifies speech acts into three categories, while Searle categorizes them into five distinct types of speech acts. Searle (1979) further subdivides speech acts into commissives, directives, assertives, expressives, and declaratives.

2.3.4 Perlocutionary Acts

The final category of speech act is the perlocutionary act. Perlocutionary acts, sometimes referred to as expressions, encompass the action of influencing someone (Rahardi, 2009:17). Within the perlocutionary aspect, there is an element of influence as the speaker seeks to persuade the listener to act in accordance with the speaker's intentions. Perlocutionary acts represent the anticipated impact of the speaker's words on their conversation partner. In the context of speech, the speaker anticipates that their utterances will elicit a specific consequence or response from their interlocutor. The most significant level of action within a speech act is the illocutionary act because it is the speaker's desired effect that determines the action. Illocutionary acts can provide a concrete representation of the dynamics of the interaction.

2.3.5 Types of Illocutionary

This study used the theory of speech act from Searle (1979). It is mentioned that Searle (1979) categorizes speech acts into five distinct types:

1. Representative

The representative speech act is used by the speaker to associate themselves (to varying extents) with events or the accuracy of the statement being articulated (Searle, 1979:10).

2. Directive

A directive is a type of speech act employed by speakers to prompt another individual to take certain actions. It occurs when speakers ask or instruct the listener to perform specific tasks. Verbs denoting members of this type are order, command, request, pray, beg, plead, pray, entreat, invite, permit, and admit (Searle, 1979:11).

3. Commissive

The commissive is a speech act that aims to link the speaker (to differing extents) with a forthcoming action (Searle, 1979: 12). Commissive convey the speaker's intentions. This category of speech act encompasses expressions like "offer," "promise," "swear," "threat," and "volunteer

4. Expressive

Expressive is an illocutionary act that convey a psychological state that is determined in terms of sincerity about a situation (Searle, 1979:12) for example, thank, congratulate, apologize, deplore and welcome are examples of expressiveness.

5. Declarative

Declarative category is that the successful execution of any of its components leads to a matching between the content of the statement and actual

reality. Declarations instigate a modification in the state or condition of the subject matter solely because the declaration itself has been effectively accomplished.

2.3.5 Context of Situation

According to Halliday & Hassan (1985) that all use of languages has a context. In analysis the purpose of illocutionary act, it is imperative for the study to have an understanding of the circumstances and the individuals involved. This can be achieved through an examination of the contextual elements. Halliday (1989) outlines three characteristics of contextual elements, which are field, tenor, and mode. The elucidation of these aspects is presented below:

1. Field

Field pertains to the alteration in the character of the ongoing social activity in which the speakers are engaged. Where the language used numbers as important components. In other words, in a situational context, discussing the topic or what is being discussed in the conversation.

2. Tenor

Tenor refers to who is taking part or their role in the conversation. What role relationships are acquired between speakers, including the type of speech roles they perform, the dialogue or significant group of social relations in which they are included.

3. Mode

Mode refers to the part played by language to be presented as a message. Creates context and textual content for information presented as messages. Mode has two aspects, firstly, Medium is a type of channel used to channel this social process. The medium can be an oral or written medium, audio, visual or audio-visual medium. Both channels are language styles used to express the event orally or in writing.

