

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the study

Language is a fundamental tool for human communication, making interactions between individuals much smoother. It serves as the primary medium for expressing ideas, concepts, and thoughts. Linguistics, often referred to as general linguistics, goes beyond the study of a language itself. It explores how language facilitates human interaction.

One crucial aspect of language usage is the theory of speech acts, which concerns the use of language to perform specific actions. In simpler terms, speech act theory involves the act of someone using language to communicate or express something to a listener. People engage in speech acts when they offer apologies, greetings, requests, complaints, compliments, expressions of gratitude, refusals, and so on. Speech acts can be categorized into three types: Locutionary acts (the act of saying something), Illocutionary acts (central to understanding speech acts), and Perlocutionary acts (speech acts that aim to induce a response or realization in the listener).

The illocutionary act is a concept in pragmatics and speech act theory that goes beyond the literal or grammatical meaning of an utterance. It pertains to the speaker's intended meaning or function and the effect they seek to achieve through their speech act. According to Searle's (1979) theory, there are five types of illocutionary acts: Assertives (which involve expressing beliefs or stating facts),

Directives (which entail instructing or requesting actions from the listener), Commissives (involving commitments or promises), Expressives (for conveying emotions or attitudes), and Declaratives (utterances that bring about changes in the world, such as declarations and confirmations). Illocutionary acts are the actions performed by the speaker through utterances that reflect their intentions and communicative purposes. This phenomenon is found in various communication contexts, including everyday conversations and dialogue in films. Illocutionary acts play a crucial role in understanding how speakers convey their intentions and how listeners interpret those messages. In films, dialogue is crafted to appear natural, mimicking interactions in daily life. For example, in the movie "A Tourist's Guide to Love," various dialogues reflect the use of illocutionary acts by the characters. Here is an example of a dialogue from the film used in this study:

Amanda: "I think we should just leave it to the airplane professionals."

Sinh: "Okay."

In this example, Amanda performs a directive illocutionary act by suggesting that they should leave the matter to the airplane professionals. Amanda's utterance indicates her intention to offer advice based on her trust in the professionals' expertise. Sinh's response, "Okay," is a form of agreement or acceptance of Amanda's suggestion, reflecting a commissive illocutionary act as he implicitly commits to following her advice. By analyzing such interactions, this study aims to uncover how illocutionary acts are utilized in film dialogue to create natural interactions that mirror everyday communication.

In speech act theory, the meaning of an utterance goes beyond the literal words spoken. It encompasses the intended function of the speech, the context in which it is delivered, and the effects it aims to produce. The theory posits that when people speak, they are not just saying something but also doing something with their words. According to John Searle (1969), "the meaning of a speech act involves not just the literal meaning of the words but also the speaker's intention and the conventional force associated with the utterance.". According to Levinson (1983), "the meaning of a speech act is not inherent in the words themselves but is derived from the context in which it is uttered.". In identifying the meaning of an utterance, the context of the situation is crucial. Hassan and Halliday (1985) emphasize three main components there are Field to refers to what is happening, the nature of the social action taking place, Tenor to describes who is taking part, the participants and their relationships, and Mode to concerns the role of language in the situation, including the form and channel of communication. In speech act theory, meaning involves the interplay of the speaker's intentions, the context of the situation, and the effects on the listener. Understanding speech acts requires looking beyond the literal words to the broader communicative purpose and the situational factors that shape the interaction.

This study focuses on the analysis of speech acts, particularly illocutionary acts, and the context of the situation within the context of a movie, specifically *A Tourist's Guide to Love*. The aim is to identify the types of illocutionary acts based on Searle's theory and to analyze the context of the situation using Halliday and Hassan's theoretical framework to conduct a study of illocutionary acts used in the

movie entitled *A Tourist's Guide to Love* would typically obtain data from the movie itself. This study used *A Tourist's Guide to Love* movie as a data source because this movie is popular in Netflix after it was released April, 2023. This movie also represents a complex case of illocutionary act by knowing what the characters are doing with conversation see their behavior in the film. In conclusion, this research highlights the importance of context in interpreting speech acts and demonstrates the practical application of linguistic theories in analyzing natural, conversational data from films. This approach not only enriches linguistic studies but also makes complex concepts more accessible and relevant to a wider audience, contributing significantly to the field of speech act theory.

## 1.2 Problems of the study

In this study, the writer focused on illocutionary act as expressed in the utterances spoken by all the character in *A Tourist's Guide To Love* movie. Based on the background, the problem of the study are:

1. What are types of illocutionary acts found in *A Tourist's Guide To Love* movie?
2. What is the intended meaning of illocutionary act based on the context of situation in *A Tourist's Guide To Love* movie?

### 1.3 Objective of the study

The objective of the study is to analyze and categorize the illocutionary acts found in the dialogue and communication within the movie. Specifically, the objectives of the study divided into two, such as:

1. To identify and classify the illocutionary acts performed by the characters in the movie. Investigate the frequency and distribution of different illocutionary acts (e.g., assertives, directives, commissives, expressives, declarations) within the movie.
2. To closely examine the intended meaning of illocutionary act based on the context of situation in *A Tourist's Guide To Love* movie.

By achieving these objectives, the study aims to enhance our understanding of how illocutionary acts are employed in cinematic significance in conveying meaning and driving the narrative in the movie "A Tourist's Guide to Love."

### 1.4 Limitation of study

To narrow the scope of this study, this study only concentrates on illocutionary acts based in the theory that proposed by Searle (1976) and the context of situation drawing from Halliday and Hassan's theory (1985). The emphasis is placed on the types of illocutionary acts and the meaning of the statements made through these illocutionary acts by the characters in the movie *A Tourist's Guide To Love*.



## **1.5 Significance of the study**

The significance of this research is divided into two aspects as explained below :

### **1.5.1 Theoretical Significance**

This study holds theoretical significance as it contributes to the field of linguistics and pragmatics by offering an in-depth analysis of illocutionary acts within the context of a cinematic medium. By examining how these speech acts are employed in the movie "*A Tourist's Guide to Love*" the study adds to our understanding of the intersection between language, communication, and storytelling. It allows researchers and scholars to explore the applicability of speech act theory to non-verbal mediums like film and how illocutionary acts can be used as narrative tools. The findings of this study may lead to a deeper comprehension of the role of linguistic strategies in character development, plot progression, and the conveyance of emotions and themes in cinematic discourse, thus expanding the theoretical framework of pragmatics in a multimedia context.

### **1.5.2 Practical Significance**

On a practical level, the insights derived from this study can be valuable for filmmakers, screenwriters, and directors, providing them with a better understanding of how illocutionary acts can be effectively utilized to enhance character development and narrative coherence in films. This knowledge can inform decisions related to dialogue writing, character interaction, and scene construction, ultimately contributing to more engaging and compelling

storytelling. Additionally, it can benefit actors and performers, helping them grasp the subtleties of illocutionary acts in their roles, leading to more authentic and emotionally resonant performances. Furthermore, understanding the pragmatic nuances in film dialogue can be useful for language educators and students, offering practical examples of speech act theory in action, which can aid in language acquisition and the study of pragmatics. Overall, the study's practical significance lies in its potential to enhance the effectiveness of communication and storytelling in the realm of cinema and beyond.



## CHAPTER II

### REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

#### 2.1 Review Related Literature

There are several previous studies that are relevant to the analysis of illocutionary acts, including two theses and three articles. The first thesis, authored by Apsari in 2020, focused on "An Analysis Of Illocutionary Acts Used By the Main Character In Zootopia Movie Script." Apsari's study aimed to identify the types and meanings of illocutionary acts employed by the main character in the movie "Zootopia." This analysis was based on the context of the situation. Apsari used Yule's theory (1996) to classify the illocutionary acts and Halliday and Hassan's theory (1985) to examine their meaning within the context. The research employed a descriptive qualitative method, resulting in the identification of 13 illocutionary acts, including Declarative, Representative, Expressive, Directive, and Comissive. Notably, Representative and Expressive were the most frequently used illocutionary acts in the movie. This study shares similarities with Apsari's work in terms of identifying illocutionary act types and using Halliday and Hassan's theory for context-based analysis, but it differs in the use of Searle's theory (1976) for classifying illocutionary acts.

The second thesis, authored by Wiliastini in 2021, is titled "An Analysis Of Directive Illocutionary Act Found In Moana Movie." Wiliastini's research specifically explored the types and functions of directive illocutionary acts within the movie "Moana." For classifying the types, the study relied on Kreidler's theory



(1998), while for the functions, Leech's theory (1993) was employed. The analysis of the data was carried out using qualitative methods, resulting in the identification of 40 directive illocutionary acts, including requests, suggestions, and commands, which were further categorized based on their functions as competitive, convivial, collaborative, or conflictive. The commonality between Wiliastini's study and the current research is their focus on movie data. However, the difference lies in the use of Searle's theory (1976) for this study to classify illocutionary acts, encompassing all types of illocutionary acts, in contrast to Wiliastini's focus on directive illocutionary acts.

The third article, titled "The Analysis Of Illocutionary Act In Hillary Clinton's Speech" by Baok, Jayantini, and Santika in 2021, sought to describe the types and functions of illocutionary acts within Hillary Clinton's speech. This study applied Searle's theory (1969) to categorize the illocutionary act types and Leech's theory (1983) to examine their functions. A qualitative method was used to analyze the data, leading to the identification of four types of illocutionary acts, including assertive, directive, commissive, and expressive. The functions of these illocutionary acts were found to be convivial and collaborative. The similarity with this study lies in the comprehensive analysis of all types of illocutionary acts and the use of qualitative methods. However, a notable difference is that the data source in the former study is speech text, while this research focuses on a movie as its data source. Furthermore, this study employs Searle's theory (1976) for categorizing illocutionary acts.

The fourth article, authored by Dewi, Maharani, and Winartha in 2022,

entitled "The Types Of Illocutionary Acts Found In Incredible 2 Movie: A Speech Act Analysis." This study centered on the analysis of illocutionary acts within the movie "Incredible 2." Searle's theory (1979) was employed for classifying the types of illocutionary acts, and Leech's theory (1981) was used to understand the meaning of these illocutionary acts, with support from Halliday's theory (1985) for contextual analysis. The data were collected from conversational interactions among the movie's characters and analyzed using qualitative methods. The results revealed five types of illocutionary acts, including expressive, commissive, directive, representative, and declarative. The similarity between this study and the previous research is the application of Halliday's theory for context-based analysis. The key distinctions include the data source, with this study focusing on "A tourist's guide to love," and the use of Searle's theory (1976) for categorizing illocutionary acts.

The fifth article, authored by Febriola, Maharani, and Putri in 2022, entitled "Directive Illocutionary Act Produced By The Characters In Cruella Movie." This research aimed to determine the types of directive illocutionary acts and their functions within the American Disney movie "Cruella." The study applied Searle's theory (1979) for analyzing the types of illocutionary acts and utilized both quantitative and qualitative methods for analysis. The findings included 51 directive illocutionary acts, which were further categorized into types such as Ask, Suggest, Forbid, Order, and Request, with the highest frequency observed in the "Ask" category. The commonality with this study is the use of movie data, while the difference lies in the exclusive focus on directive illocutionary acts in the

former research, as opposed to this study, which aims to analyze all types of illocutionary acts.

## 2.2 Concepts

This section provided an explanation of certain concepts and terminology that can enhance the reader's understanding of this study, such as illocutionary act, movie, and *A Tourist's Guide To Love*.

### 2.2.1 Illocutionary acts

Illocutionary acts, as defined by John Searle in his 1976 work, are the actions performed by a speaker through the use of utterances. These acts convey the speaker's intention and perform a function in communication, going beyond the mere expression of words. Searle's categorization of illocutionary acts in his work from 1976 distinguishes them into five primary categories. These categories encompass assertive, directive, commissive, expressive, and declarative illocutionary acts. Each of these categories serves a specific function in communication.

The first category, assertive illocutionary acts, pertains to speech acts in which the speaker expresses their opinions, beliefs, or statements regarding the truth or facts. In essence, it involves conveying information or making claims about the world. For example, when someone states a fact, offers an opinion, describes a situation, or argues a point, they are performing an assertive illocutionary act.

The second category, directive illocutionary acts, is centered on speech acts that aim to prompt or provoke someone else to take a specific action in response to the utterance. These actions can range from making requests, giving commands, offering suggestions, or issuing invitations. Directive illocutionary acts are instrumental in instructing or influencing the behavior of the listener.

Commissive illocutionary acts, the third category, involve expressions that commit the speaker to future actions or intentions. These speech acts include making promises, vowing to do something, giving assurances, or issuing threats. Commissive illocutionary acts essentially bind the speaker to certain courses of action in the future.

The fourth category, expressive illocutionary acts, serves as a means for the speaker to convey their own emotions, feelings, or attitudes. This category encompasses speech acts such as apologizing, expressing gratitude, congratulating, sympathizing, and praising. Expressive illocutionary acts provide a channel for individuals to share their emotional states with others.

The fifth and final category, declarative illocutionary acts, involves speech acts that have the power to create or alter the social or situational reality. These acts can bring about new statuses, situations, or conditions by the mere act of uttering them. For example, making a bet, issuing an approval, rendering a blessing, or confirming an event are all examples of declarative illocutionary acts. These acts have the unique capacity to shape the world through language.

In summary, Searle's classification of illocutionary acts provides a comprehensive framework for understanding the various functions of speech acts

in communication. These categories encompass expressions of beliefs, directives to elicit actions, commitments to future behaviors, conveyance of emotions, and the transformative power of declarations within the realm of language.

### **2.2.2 Movie**

According to Allen and Gormey (1985), a movie is considered a form of art that reflects humanity's interpretation of life. In other words, it is a medium through which individuals express their perspectives and understandings of the world, often through storytelling, visuals, and various artistic elements.

Graham (2005) adds that movies possess significant advantages as a means of capturing and preserving real people and historical events. They hold value in their ability to document and portray authentic moments and important historical occurrences. Through this visual medium, we can gain insights into the past, witness actual events, and thereby appreciate the historical and cultural significance of these recorded images. This makes movies a valuable tool for preserving and conveying the realities of life and history to future generations.

### **2.2.3 *A Tourist's Guide To Love***

*A Tourist's Guide to Love* is a 2023 romantic comedy film directed by Steven K. Tsuchida and written by Eirene Tran Donohue. The film was released by Netflix to mixed reviews on April 21, 2023. *A Tourist's Guide To Love* features an international cast including producer and star Rachael Leigh Cook, Vietnamese-American actor Scott Ly, as well as popular local actors Meritorious Artist Lê Thiện and rising talent Quinn Trúc Trần.



*A Tourist's Guide To Love* tells the story of a travel executive, played by Rachael Leigh Cook, who following an unexpected breakup, takes on an assignment to go undercover and gain insights into the tourist industry in Vietnam. During her journey, she embarks on an adventure and finds romance with her Vietnamese expat tour guide, portrayed by Scott Ly. Together, they make the unconventional choice to change their bus route, allowing them to explore life and love in unique and uncharted ways.

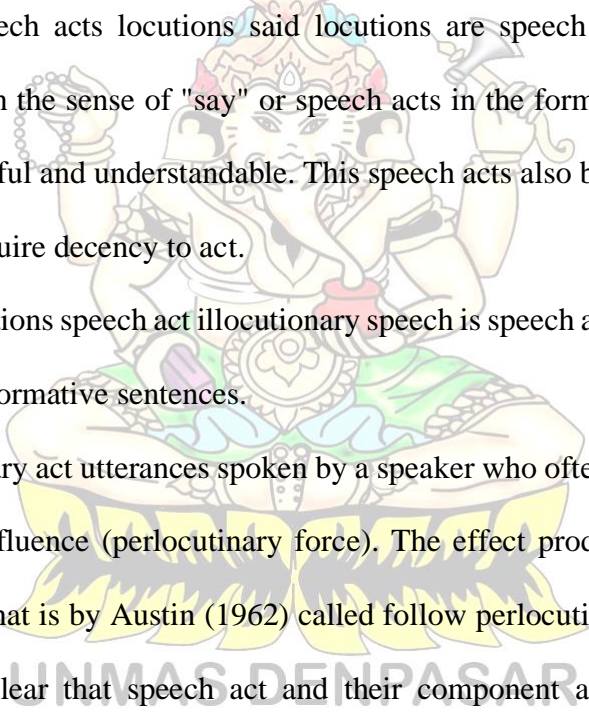
### 2.3 Theories

This study integrated two theories to shape its methodology. The first theory, introduced by Searle (1976), is used to classify different types of illocutionary acts. On the other hand, the second theory, proposed by Halliday and Hassan in 1985, is applied to analyze the context of the situation.

#### 2.3.1 Speech Act

Speech acts are part of the event said. Speech acts and speech events are two phenomena that are on the process of the communication process. Speech acts are acts committed in delivering or mentioning of an intention by the speakers. Whereas in the event said more visible on the event destination. Ibrahim (1992) says that some speech is not a statement or a question about specific information, but the speech was also an action. An understanding of the speech act is also expressed by Rahardi (2006) states that the speech act itself is basically a concrete statement of the functions of language. Yule (2006) says that the actions shown through speech

usually called speech acts, such as an apology, complaints, compliments, invitations, appointment or request. Keith Allan in Rahardi (2005) says speak is the social dimension of activities. As usual social activities other, speak activities could take place if the participant substitutions were all actively involved in the process speak. Austin in Gunarwan (1994) says that tells a particular sentence can be seen as doing the sentence, besides indeed say (utter) the sentence. In his book, "How to Do Things with Words", Austin has distinguished three types of speech acts, namely:

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- (a) Locutionary speech acts are speech acts that express something in the sense of "say" or speech acts in the form of sentences that are meaningful and understandable. This speech acts also be information and does not require decency to act.
  - (b) Illocutionary speech act is speech acts identified with explicit performative sentences.
  - (c) Perlocutionary act utterances spoken by a speaker who often has the effect of power or influence (perlocutinary force). The effect produced by the utter something that is by Austin (1962) called follow perlocutionary 12 It is also should be clear that speech act and their component acts are extremely sensitive to the context of utterance in particular to the relationship between the speaker the addressees.

### **2.3.2 Direct and Indirect Speech**

According to John Searle (1969), direct speech acts are utterances where the grammatical form directly corresponds to the communicative function. In direct

speech acts, the speaker's intention is clear and explicit through the structure of the sentence used. For example, when someone says "Can you pass the salt?", the form of the sentence is interrogative, and its function is a request. Similarly, a statement like "The sky is blue" is declarative, and its function is to state a fact.

In contrast, indirect speech acts are utterances where the grammatical form does not directly match the communicative function. In these cases, the listener must infer the speaker's intention based on context and shared knowledge. For instance, when someone says "It's cold in here," the form of the sentence is declarative, but its function might be to request someone to close a window. Similarly, the statement "I haven't eaten all day" might serve as an indirect request for food or an expression of dissatisfaction. Searle developed these concepts to show how communication often relies on context and broader interpretation rather than just the literal meaning of words. Understanding direct and indirect speech acts is thus crucial for grasping how people effectively interact in various communicative situations.

### 2.3.3 Illocutionary act

According to Searle (1976) illocutionary acts are the communicative actions performed via utterances that convey a speaker's intention. Searle categorized the most basic category of illocutionary act. It consists of five different types such as: representatives, directives, expressive, declaratives, commissives.

#### (1) Assertive

This speech act concerns to the utterance that related to the reality and fact.

Assertive speech act can be used as asserting, claiming, reporting, and concluding.

Example:

- “The Earth revolves around the Sun”
- “The meeting starts at 10 AM.”
- “Water boils at 100 degrees Celsius”

(Searle, 1976:16)

## (2) Directive

This speech act may be used to convey the speaker's utterance to make the listener to do an action. Directive speech act can be used as questioning, advising, commanding, and requesting.

Example:

- “I order you to leave”
- “I command you to stand at attention”

(Searle, 1976:17)

## (3) Commissive

This speech act refers to the speaker's utterance that require a performance from the listener as the future action. Commissive speech act can be used as promising, offering, refusing, and pledging.

Example:

- “I promise to pay you the money”
- “I pledge allegiance to the flag”
- “I vow to get revenge”

(Searle, 1976:17)

(4) Expressive

This speech act purposely expresses the speaker's feeling in delivering happiness, sadness, likes, or dislikes. The expressive speech act can be as blaming, praising, apologizing, thanking, and congratulating.

Example:

- "I apologize to step on your toe"
- "I congratulate you that you won the race"
- "I apologize for being late"
- "I regret not coming to the party"

(Searle, 1976:17)

(5) Declarative

This speech act may cause any changes in some particular situation in the context of the speaker can bring the development through their utterances. Declarative speech act can be as declaring war, opening a bridge, excommunicating, nominating a candidate and firing from employment.

Example:

- "I now pronounce you man and wife"
- "We declare a state of war exists"
- "I find you guilty as charged"
- "You are fired. "

(Searle, 1976:20)



### 2.3.4 Context of Situation

The context of situation theory by M.A.K. Halliday and Ruqaiya Hasan (1985) is a central concept in Systemic Functional Linguistics (SFL). It provides a framework for understanding how language operates within specific contexts, emphasizing the relationship between linguistic choices and their situational uses. Halliday and Hassan (1985) categorized context of situation into three types, they are:

#### (1) Field

Field refers to the time (when) and place (where) of the text is happening.

This element is related to the topic that is discussed in the conversation.

#### (2) Tenor

Tenor refers to the social actors and participants who are taking to the in conversation. It is also related to their status, responsibility, and also relationship when they are talking thorough a dialogue.

#### (3) Mode

Mode refers to symbolic organization that is being played, what part of language that also being played, what the participants' expectation towards to the symbolic situation in communication, its status and function.

