

CHAPTER I

INTRODUCTION

1.1 Background of Study

Human beings are fundamentally social creatures who throughout their lives interact and connect with one another. In these interactions, humans require tools for communication to stay connected with other individuals. One of these communication tools is language. Language serves as an essential means of communication for every individual, enabling them to express desires, share information, and convey ideas. 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 plays a crucial role for the speaker to express their thoughts, which can then be understood and responded to by the listener, thereby fostering Affective communication. According to Cher (2012:33), language is described as a system of symbolic sounds that are arbitrary and meaningful, conventional, unique, and dynamic. Language is used as a tool for social interaction, serves as the identity of its speaker, and its primary function is as a means of communication or mediator between individuals and groups. Therefore, language can be interpreted as a communication tool. Communication plays a vital role in people's lives, of every individual because it serves as a means to convey information, ideas, and desires.

According Hardjana (2016:15), communication is an activity in which one person conveys a message through a specific medium to another person. After receiving the message, the receiver then provides a response to the sender, resulting in the communication having an impact and causing a change in behavior in line with the sender's intentions. In Wibowo (2014:165), communication is clarified as the process of transferring information and meaning from a sender to a receiver. The process by which information is transmitted and determined between two or more people is referred to as communication. In ongoing communication, it allows for speech acts to occur with the aim of eliciting a response, expression, or action.

Welvi (2015:85) states that in speech acts, the focus is more on the meaning or significance of the action within the speech. This implies that in verbal communication, there are both implicit and explicit intentions conveyed in the utterance. Speech acts refer to utterances that occur in social situations with the aim of understanding the actions contained within the utterance, thereby preventing misunderstandings regarding the message conveyed. Speech acts play a primary role in shaping the true meaning and facilitating Affective communication in everyday situations. According to Yule (2014:83), the actions performed by producing a speech act involve three interrelated speech acts: locutionary act, illocutionary act, and perlocutionary act. The locutionary act is the speech act aimed at conveying something through speech. The illocutionary act is the action performed through communication, which carries a specific meaning or intention. Meanwhile, the perlocutionary act is speech aimed at conveying something influenced by the speaker's utterance.

Speech acts can be found in direct and indirect conversation, for example in communication in everyday life. Other examples of indirect speech acts can be found when we read novels, watch interviews, watch films, and etc. In this research, we will analyze the intended meaning of illocutionary acts found in the film "M3GAN" based on the theory from Yule (1996), and interpret the intended meaning of illocutionary acts within the context of the situations depicted in the "M3GAN" movie using the theory from Leech (1981) with supporting theory proposed by Halliday and Hasan (1989). The reason for selecting this movie as the primary data source was twofold.

Firstly, the movie's captivating storyline and the involvement of numerous skilled actors made it an appealing choice. Secondly, it was specifically chosen for its relevance to the study of illocutionary acts, as it encompasses a plethora of illocutionary acts expressed through the utterances of various characters. As evidence of this statesmen, in the film M3GAN, several types of illocutionary acts were found, one of which is the directive. An example of a directive speech act found in the film M3GAN is as follows: "wait, wait. Stop!". In this utterance, the speaker employs a directive illocutionary act by using the imperative "Wait, wait. Stop!" This act, according to Yule's theory, falls under the category of "asking," indicating the speaker's intention to asking someone to halt or cease their current activity. In Leech's theory, effective meaning is about showing how the speaker feels about the listener or the topic. In the phrase "Wait, wait. Stop!", the speaker might be feeling urgent or frustrated. Saying "Wait" twice shows impatience, and "Stop!" sounds like they really want something to happen right away. This shows

that words aren't just about sharing facts but also about expressing emotions, which can change how people respond.

The context of the situation above occurred in the laboratory room at Funki Company. In the conversation between Gemma and Cole, who is an engineer for the M3gan robot, Gemma asked Cole to stop and shut down M3GAN because in that situation M3GAN behaved strangely, appeared different, and did not align with the program created by Gemma.

1.2 Problems of the Study

Based on the provided background of the study, the research problems can be formulated as the following questions:

1. What are types of illocutionary act are found in “M3GAN” movie?
2. What is the intended meaning of illocutionary acts when considered in the context of situations within the "M3GAN" movie?

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1.3 Objective of the Study

In general, this study aims to delve deeper into the field of speech acts to enhance our comprehension of its theory and practical applications in social interactions. Meanwhile, the specific objectives of this study are outlined as follows:

1. To identify the category of illocutionary acts, present in the M3GAN movie.

2. To examine the intended meaning of illocutionary acts within the context of situations depicted in the M3GAN movie.

1.4 Limitation of Study

In limitation of the study, this study focused on the illocutionary acts as previously mentioned in the research questions. The author's analysis is limited to; The classifications of illocutionary acts enacted by all characters in the M3GAN according to Yule's theory (1996). and the intended interpretation of illocutionary acts according to Leech's theory (1981), within the context of the situations depicted in the “M3GAN” movie supported by referring to the theories of Halliday and Hasan (1989).

1.5 Significances of Study

Selecting a movie as the subject for the proposal writing project is anticipated to yield several forms of significance, which can be described as follows:

1.5.1 Theoretical Significance

In this study, the authors aim to facilitate readers and students in their comprehension and learning of the components and meanings of speech acts within the context of situations and dialogues presented in movies.

1.5.2 Practical Significance

Through an analysis of the illocutionary act types and their intended meanings within the context of conversational situations in the M3GAN film. The

aspiration for this research is that it can serve as a valuable resource for readers and students seeking references for related studies. It is expected to be a beneficial tool for students to gain a deeper understanding of illocutionary acts in linguistic courses, particularly in the fields of pragmatics and speech acts.



CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

2.1 Review Related of Study

In this chapter, the author will explore crucial elements, including concepts, literature reviews, and relevant theories. The author has incorporated five preceding studies, comprising two theses and three journals, which have significantly contributed to this research and are relevant to the analysis of the studied illocutionary actions.

The first research was taken from thesis by Azmillah (2021) with title “An Analysis of Illocutionary Act in Oliver Henry's Short Stories”. The objectives of this research were to analyze the illocutionary acts present in three short stories written by O. Henry: “The Last Leaf,” “The Gift of The Magi,” and “The Furnished Room.”. This study incorporated theory from Searle's theory (2005) to answer the Assertions of the problem and for data analysis, the researcher employed a descriptive qualitative method. The research data comprises words and sentences, primarily derived from the dialogues and narratives present in the short stories. The research findings indicate that there are distinct variations in the types of illocutionary acts employed across the three short stories. In “The Last Leaf” is the sole story among the three that encompasses all the different types of illocutionary acts. in the “The Gift of The Magi,” story the researcher recognized three types of illocutionary acts are: representatives, directives, and expressives. In contrast, when analysing the last story, ‘the furnished room’, the researchers found only two types

of illocutionary acts namely representative and directive. The similarity between this study and the Azmillah's study are that both of the study used Descriptive qualitative method and also examining speech act as the research. Previous research analyzed the illocutionary acts in short stories by O. Henry and utilized Searle's theory (2005) to identify the types of illocutionary acts found within those short stories. Meanwhile, this research analyzes the illocutionary acts found in the movie "M3GAN" and utilizes Yule's theory (1996) to determine the types of illocutionary acts. To support the meaning of these illocutionary acts, this study also employs Leech's theory of meaning (1981) and applies the theory concerning the context of the situation proposed by Halliday and Hassan (1989).

The second research was taken from thesis by Praharsini (2021), The aim of this research was to identify the illocutionary acts present in Emma Watson's Gender Equality speech and to understand the roles these illocutionary acts serve within her discourse on Gender Equality. This research employed a descriptive qualitative method. The data for this study consists of Emma Watson's Gender Equality speech. To identify illocutionary speech acts within Emma Watson's speech, the researcher applied theories by Austin (1962) and Searle (1976). According to the study's findings, Emma Watson's speech contained a variety of illocutionary speech acts, encompassing assertive, directive, commissive, and expressive acts. The most frequently employed type of illocutionary act was assertive act, occurring 18 instances, followed by expressive acts with 7 instances, directives with 6 instances, and commissive acts with 2 instances. There are similarities and differences among Praharsini's study and this research. The

similarity between both studies is that they both explore the types of illocutionary acts and their meanings. The difference between these two studies lies in their focus. Praharsini's study concentrated on the types and functions of illocutionary acts found in Emma Watson's Gender Equality speech, using Austin's and Searle's theories. In contrast, the current study focused in examining the illocutionary acts found in the M3GAN movie based on Yule's and Leech's theories and supported by Halliday and Hassan's theory. On the other hand, Praharsini's study investigated the illocutionary acts found in Emma Watson's Gender Equality speech and utilized theories from Austin (1962) and Searle (1976).

The third study was derived from an article authored by Ditriawan, et al. (2023) entitled "Commissive Illocutionary Act Used in Turning Red Movie". The primary objectives of this research were to categorise various commissive illocutionary acts employed by the characters in the movie. It also tried to explain the contextual situations surrounding the illocutionary acts found. In this study used a descriptive qualitative method approach was utilized for data analyzed. This article relied on Searle and Vanderveken's (1985) theories and Holmes's (2013) theory of contextual situations to guide the analysis. The research results demonstrated the existence of all five categories of commissive illocutionary acts, as outlined by Searle and Vanderveken (1985), in all the data sources. These types include promise, refuse, threat, accept, and offer. Among these, the most commonly occurring commissive illocutionary act is "Promise." The commonality between the previous study and this are both investigated revolve around analyzed illocutionary acts found in a movie. However, the key difference lies in the previous study's only

analyzed of one type of illocutionary act, which is the commissive. It was supported by Searle and Vanderveken's (1985) theory of commissive illocutionary acts and Holmes's (2013) theory of contextual situations. In contrast, this study focused on all types of illocutionary acts found in the "M3GAN" movie supported by Yule's (1996) theory to determine all illocutionary act types and also supplemented by Leech's (1981) and Halliday and Hassan's (1989) theories. Illocutionary acts found in a movie. However, the key difference lies in the previous study's only analysis of one type of illocutionary act, which is the commissive. It was supported by Searle and Vanderveken's (1985) theory of commissive illocutionary acts and Holmes's (2013) theory of contextual situations. In contrast, this study focuses on all types of illocutionary acts found in the movie "M3GAN," supported by Yule's (1996) theory to determine all illocutionary act types and also supplemented by Leech's (1981) and Halliday and Hassan's (1989) theories.

The fourth study was carried out based on an article authored by Purba (2023) entitled "Representative Illocutionary Act Used by Main Character in Someone Great Movie". The objectives of this study are to identify the types of representative illocutionary acts used by the main character in the movie "Someone Great" and to discern the intended meanings conveyed through these acts. This research centers on the application of Searle's (1976) theory to categorize the representative illocutionary acts and Leech's (1983) theory to uncover the intended meaning by examining the context of the situation in the analysis. This study utilized qualitative data, which was analyzed descriptively using words. The findings revealed the presence of six types of statements, five types of informing,

one type of prediction, two types of description, two types of insistence, two types of complaints, and two types of claims within the data. The difference in these studies lies in their research focus. Pubra's study discussed and analyzed the representative illocutionary acts by the main character in the movie "Someone Great," while this research concentrated on examining all types of illocutionary acts found in all characters in the "M3GAN." movie Furthermore, both studies employed different theories to determine the types of illocutionary acts. Pubra's research uses Searle's theory (1976), whereas this study utilizes Yule's theory (1996). However, both studies share a common approach by applying Leech's theory (1983) when analyzing the meaning of the identified illocutionary acts.

The fifth study was taken from article by Dewi (2022) entitled "An Analysis of Speech Acts Used the Witch Novel by Roal" This study aims to examine the types of speech acts produced by characters in wizard novels used the theory from Searle (1981) and Levinson (1995) to analyze the novel. This study used descriptive qualitative method. The study found that there were 305 data produced by the characters in the novel. The data was classified into four types of illocutionary acts. 54,7% of the data was considered representative. This data was followed by Directive which was about 32% and expressive which was only 8%. The least data percentage was shown by commissive acts which was about 4,9% only. The difference between this research and the previous research written by Dewi's she used novel as the data source and using only two theories, namely Searle (1981) and Levinson (1995), in analyzed her study. While this study used movie for the data source and employed three theories to support the study. These three theories

are Yule (1996) for determining the types of illocutionary acts, Leech (1981) for analysis, along with the supporting theory proposed by Halliday and Hassan (1989). The similarity between this study same as above are the examining speech act.

2.2 Concepts

The concepts comprise definitions that are directly related to the research title. The author will utilize these concepts to underpin the study. These concepts have been sourced from various experts and references to support and enrich the data analysis.

2.2.1 Illocutionary Acts

According to Austin (1962), he asserted that an illocutionary act is far more complex and nuanced than merely the act of speaking; it encompasses not only the verbal articulation of words but also the performance of an action that is intrinsically tied to the speaker's specific intention or purpose. This means that within the context of a conversation, when a person engages in an illocutionary act, they are not just conveying information or making a statement, but they are also simultaneously executing an action that carries a particular significance, whether it be issuing a command, making a promise, offering an apology, or any number of other communicative acts that are deeply embedded with meaning and intention.

2.2.2 Movie

Movie is a form of digital entertainment that is presented in the form of image and video. It has various genres that can be enjoyed by anyone regardless of their age. According to Arsyad (2003:45) A film, often referred to as a movie,

consists of a sequence of multiple images condensed within individual frames. These frames are mechanically projected through a projector lens, creating the illusion of images springing to life on the screen. The rapid and alternating display of these frames lends movies their unique appeal, making them fascinating and captivating to behold.

2.2.3 M3GAN

M3GAN is a horror-science fiction film that are released on January 6, 2023. The M3GAN movie tells the story of the M3GAN robot which is a 3 Generative Android model robot developed by Gemma. Gemma herself is a robot expert in a toy company. Gemma has a niece named Cady. Cady, an 11-year-old orphan, found herself in the care of her aunt Gemma after her parents tragically passed away in an accident during a vacation. Gemma, though facing challenges in her role as a guardian, created the M3gan robot to provide companionship for Cady. Remarkably, this AI-powered robot doll consistently enhanced its capabilities over time. M3gan displays no hesitation in eliminating anyone or anything that poses harm to Cady. The ongoing upgrades in M3gan's system render it increasingly formidable and menacing. Even Gemma, the creator of M3gan, finds herself in a precarious situation, unable to exert control over the robot she initially designed.

2.3 Theories

Two main theories and one supporting theory are employed in this study. The first theories by Yule (1996) in his book entitled "Pragmatics". This theory is primarily concerned with categorizing the various illocutionary acts conveyed

through the dialogues in the M3GAN movie, and it serves as a means to address the first research question. To address the second research question, the study employed the theory put forth by Leech (1981) as presented in their book titled "Semantics: A Study of Meaning" to analyze the theory of meaning. Additionally, for the analysis in examining the context of the situation, this study employed the supporting theory put forth by Halliday and Hassan (1989) in their book titled "Language, Context, and Text: Aspects of Language in a Social- Semiotic Perspective."

2.3.1 Speech Acts

A speech act is a fundamental element in the field of pragmatics, comprised of the combination of "speech" and "act." It encompasses spoken or written expressions that can be classified into three separate dimensions: the perlocutionary act, locutionary act, and illocutionary act.

2.3.1.1 Locutionary Act

Yule (1996: 48) states that a locutionary act represents the primary action of generating a meaningful linguistic expression or utterance. In locutionary speech acts, the meaning conveyed typically pertains to a factual or real situation, and the information presented is truthful. This type of speech act does not carry any concealed or hidden meaning within the utterance, nor does it seek to trigger a specific action or effect through the speech.

Example: I've just made some coffee.

In the example provided, the utterance was made with the purpose of making a statement, offering information, or providing an explanation. This constitutes the fundamental act of utterance.

2.3.1.2 Illocutionary Act

According to Yule (1996: 48) The illocutionary act is accomplished through the communicative force carried by an utterance. Such utterances may be made to convey a statement, extend an offer, provide an explanation, or serve other communicative intentions. When a speaker utters an expression, they are simultaneously performing an action, specifically, conveying their intention or desire through that utterance. These speech acts can be categorized as those aimed at conveying information and those intended to prompt specific actions or responses.

Example: I promise you that

This was types of illocutionary act of commissive “promising”, by the example above the speaker Utilized to pledge their commitment to future actions. According to Yule (1996: 48) The illocutionary act is accomplished through the communicative force carried by an utterance. Such utterances may be made to convey a statement, extend an offer, provide an explanation, or serve other communicative intentions. When a speaker utters an expression, they are simultaneously performing an action, specifically, conveying their intention or desire through that utterance. speech acts can be categorized as those aimed at conveying information and those intended to prompt specific actions or responses.

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This was types of illocutionary act of commissive “promising”, by the example above the speaker Utilized to pledge their commitment to future actions.

2.3.1.3 Perlocutionary Act

According to Yule (1996: 49) The perlocutionary act refers to the response or reaction of the listener, encompassing the consequences of saying something, whether those consequences were intended or unintended. The impact that follows when the speaker communicates something to the listener is an action triggered as a reaction. The response of the listener is contingent upon what the speaker communicates. These effects can manifest as actions, thoughts, or emotions.

Example: I am useless.

Illustrating this situation, when a speaker is experiencing sadness due to feeling left out, they express, "I am useless," to a friend. Upon hearing this utterance, the listener is affected and experiences a feeling of sympathy. Feeling sorry is the result or effect of the perlocutionary acts of the utterance "I am useless."

Yule (1996: 49) identify five fundamental categories of general functions executed by speech acts. These encompass:

2.3.2.1 Declarations

Declaration's speech act is a type of speech act in which the speaker uses their words to formally announce or state a condition or change in the world or situation, so their words themselves have an impact in altering that situation. Declaration's utterances can be divided into several subcategories such as stating, affirming, blessing, agreeing, and betting.

Example: Priest: I now pronounce you husband and wife.

(Yule 1996:53)

In the given utterance, it can be categorized as a declaration. When a priest pronounces those two individuals will become husband and wife, it signifies that the priest is changing their status to officially become married. This is evident in the example, as the priest's utterance brings about a significant change in their lives.

2.3.2.2 Representative

Illocutionary act of representation is a type of speech act where the speaker expresses their belief about a situation or statement. In this speech act, the speaker believes in the truth or validity of their statement. Representative speech acts include swearing, informing, asserting, claiming, and suggesting

Example: It was a warm sunny day

(Yule 1996:53)

In the given statement, the speaker describes a warm and sunny day, which constitutes a statement of fact. This utterance falls into the category of a

representative speech act because the function of a representative speech act is to convey information or make statements about reality.

2.3.2.3 Directives

A directive speech act is a type of speech act in which the speaker intends to influence the listener to do something so that the situation becomes in accordance with the words spoken. In other words, the speaker tries to create or desire a certain situation through his speech. Directive speech consists of requesting, inviting, ordering, requesting, suggesting and recommending.

Example: Gimme a cup of coffee. Make it black.

(Yule 1996:54)

The statement above, when the speaker wishes to command the listener by expressing their desires and instructing the listener to follow their words. This expression falls under the category of a directive speech act because it involves issuing a command or instruction.

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2.3.2.4 Commissive

Commissive speech act is a type of speech act where the speaker emphasizes their commitment to perform an action in the future. In this case, the speaker commits to making the situation align with what they utter, with the aim of creating or bringing about a specific situation. Commissive utterances consist of promising, volunteering, and undertaking.

Example: I'll be back.

(Yule 1996:54)

Based on the statement provided, this utterance falls into the category of a commissive speech act since it's clear that the speaker is committing to return by using the phrase "I'll be back," which is a form of the commissive speech act known as "promising."

2.3.2.5 Expressive

Expressive speech act is a type of speech act used to convey the speaker's feelings or emotions. In this speech act, the speaker expresses their emotions and endeavors to make their words align with what they feel in that situation. Expressive utterances include expressions of praise, gratitude, admiration, and congratulations

Example: Congratulations!

(Yule 1996:54)

In the example provided, as seen above, the speaker is conveying congratulations to the listener. This statement is categorized as an expressive speech act because it expresses the speaker's feelings of happiness towards the listener, as expressive speech acts are intended to convey the speaker's emotions.

2.3.2 Classification of Meaning

In this research, Leech's theory from 1981 was employed. As outlined by Leech (1981), there are seven discrete types of meaning, comprising conceptual

meaning, connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning.

1. Conceptual meaning was traditionally considered the core element in linguistic communication, fundamental to the essential operation of a language, whereas other forms of meaning played secondary roles. In terms of semantic representation, a sentence's conceptual meaning is elucidated through the use of abstract symbols and contrasting features.
2. Leech's (1981) concept of connotative meaning is connected to the real-world experiences and associations tied to the linguistic expressions people use or encounter. Unlike conceptual meaning, connotative meaning is a more flexible and dynamic aspect of language, as it can vary based on cultural, historical, and individual differences in experience. Connotative meaning is characterized by its uncertainty and open-ended nature, as it relies on the speaker's knowledge, trust, and may pertain to the reference, whether real or imaginary, as perceived by the speaker.
3. Affective meaning is associated with the speaker's individual emotions and attitudes, which encompass the speaker's own stance. Elements such as intonation and voice tone, collectively known as the "tone of voice," are relevant to affective meaning. Notably, affective meaning is not directly tied to conceptual representation. Leech (2003: 27-28) suggests that affective meaning is frequently expressed indirectly through the conceptual or connotative content of the words chosen for communication.

4. According to Leech (2003: 30), collocative meaning refers to the associations between words that arise due to the meanings of words commonly found together in their linguistic context.
5. Reflected meaning occurs when a word possesses multiple conceptual meanings, or is polysemous, and one sense of the word affects our response or reaction to another sense of the same word. It's essentially the interplay between different meanings of a word in our understanding and interpretation.
6. Social meaning is discerned by recognizing various dimensions and levels of style within a given language. Language variation aspects, such as social or regional dialect variation, and style variations like formal, informal, colloquial, slang, among others, can influence social meaning. In social contexts, the functional meaning of a sentence may differ from its conceptual meaning because of its illocutionary force.
7. Thematic meaning pertains to how a speaker or writer organizes a message, particularly in terms of its structure, emphasis, and focal points. Thematic meaning can also be conveyed through stress and intonation, which are used to emphasize specific information within a sentence.

2.3.3 Context of Situation

According to Halliday (1989: 45), social semiotics enables people to exchange meaning and, consequently, engage in social interactions. He developed an analysis of context involving the dimensions of Field, Tenor, and Mode. The

theory of the context of the situation as proposed by Halliday (1989: 45) is utilized in this study to address the second issue.

2.3.3.1 Field

According to Halliday (1989: 45) field in the theory context of situation Refers to the changes occurring in the nature of the social action taking place, where, when, and why is happening.

2.3.3.2 Tenor

According to Halliday (1989: 46) tenor relates to the participants involved in a conversation, encompassing the nature of these participants, their status, roles, and the kinds of relationships between these roles in the conversation.

2.3.3.3 Mode

Halliday (1989: 46) defines mode as the aspect of language through which a participant wants to engage, the purpose they want the language to serve in a given situation. This includes the symbolic structure of the text, its status, and its function within the context, such as the communication channel used and the text's categorical meaning, whether it is persuasive, expository, didactic, and so forth.