

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Communication is the fundamental process by which individuals engage in interpersonal interaction. Effective communication is essential for individuals to express their emotions and convey their intended messages to the recipient. According to Bou-Franch (2002), communication is an elaborate human activity that is primarily effective. Nevertheless, this does not indicate that comprehension occurs automatically or is always the case. One of the leading media of communication is language. Rabiah (2018) said that language represents each nation, as a parable once stated. It may make us wiser in comprehending and treating all circumstances that link language and the attitude or behavior of groups of language speakers. People use language to communicate their ideas and opinions to others and to provide them with information (Kreidler, 1998). Through communication, much can be reflected, starting from someone's character, level of education, and perspective on something they can communicate to their interlocutors. In addition, communication can also be very influential on the interlocutor. It is very important to be aware of both speakers and interlocutors. Being able to understand the language used during communication will help in avoiding any misunderstandings during communication.

Misunderstanding is a commonplace and ordinary aspect of human communication, regardless of whether it occurs in a cross-cultural context or not

(Dascal, 1985; Brown, 1995). Misunderstandings between the speaker and the interlocutor can prevent conversations from succeeding. There are often misunderstandings between speakers and interlocutors; this happens because the speaker and the interlocutor need to learn the situation when they use the language. The speaker's goal in communication is to deliver a message or information to the interlocutor, whereas the interlocutor's goal is to obtain information from the speaker. However, misunderstandings from the use of language often occur in everyday life, for example, *I've just made some coffee* (Yule, 1996: 48). This sentence may cause confusion and misunderstanding between the speaker and the interlocutor as it is not clear whether first, the speaker makes coffee for the interlocutor, second, the speaker makes a statement that the speaker makes coffee, third, the speakers intentionally invites the interlocutor to make coffee.

According to Searle (1969, 23-24), a speaker can realize three types of acts through their speech: the act of expressing something (locutionary act), doing something (illocutionary act) and influencing the converse to speak (perlocutionary act). The three types are, in that order, the act of saying something, the act of doing something, and the act of affecting someone. This study chose to examine different sorts of expressive illocutionary act in movies since movies are one of the mediums that reflect social life. The movie tells a story that has value and a message for the audience.

1.2 Problems of the Study

The primary objective of this study is to examine the expressive illocutionary act identified in the "Persuasion" movie. The primary issue can be articulated in the form that follows:

1. What are types of expressive illocutionary acts found in the "Persuasion" movie?
2. How does the meaning of expressive illocutionary act in conversation affecting the action of the hearer in the "Persuasion" movie?

1.3 Objectives of the Study

The objectives of the study in the current study can be formulated as follow:

1. To analyze types of expressive illocutionary acts found in the "Persuasion" movie script.
2. To analyze the meaning in conversation that affect the action of the hearer in the "Persuasion" movie.

1.4 Limitations of the Study

The primary objective of this study is to examine the expressive illocutionary act and its impact on the interpretation and subsequent actions of the hearer within the context of the "Persuasion" movie. The primary objective of this study is to examine the many forms and contextual aspects of expressive illocutionary acts observed in the "Persuasion" movie, employing two theoretical frameworks. The present study employed theoretical frameworks established by Searle (1979) about the categorization

of illocutionary acts and the interpretation of meaning, which were further substantiated by Austin (1962) and Halliday & Hasan (1985).

1.5 Significance of the Study

This study was provide new insights into the types and context of the situation of expressive illocutionary acts, specifically those found in "Persuasion" movie. In this study, there are two significance, namely theoretical significance and practical significance, which will be explained as follows:

1.5.1 Theoretical Significance

This study has several theoretical goals. First, the findings of this study is used to educate readers about the various types and contexts of the situation of expressive acts. Second, this study impacts our knowledge, experience, and perspectives and the application of materials science study, particularly regarding our understanding of expressive illocutionary acts. Third, this study will serve as a model for future studies with the same study objective. Finally, this study shows that expressive illocutionary acts can be found in speech and artwork.

1.5.2 Practical Significance

In practical application, the subsequent stakeholders are anticipated to derive advantages from this research. The research contributes to advancing knowledge in linguistics and pragmatics, with a specific focus on the expressive illocutionary act. Furthermore, the outcomes of this research aims the investigator in elucidating the phenomena of expressive acts within the context of a study that employed a movie as

the primary data source. One advantage of employing expressive illocutionary act as a subject of discussion is its capacity to mitigate potential misinterpretations in communication scenarios when the speaker's emotions are implicated, benefiting both the speaker and the listener. Ultimately, this will aid the recipient in understanding the emotions sent by the speaker through their verbal expressions. Moreover, this study has furnished readers with supplementary resources and expertise for analysing and generating expressive illocutionary acts.



CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

In this section of the study, a comprehensive examination of pertinent literature, conceptual frameworks, and theoretical bases will be presented. Several recent studies have emerged as crucial factors for researchers to consider when presenting their results. In this discussion, it is essential to note that concepts are crucial in providing the definitive understanding and clarification of various terms employed. Theories provide explanations regarding the theoretical frameworks that will be used in the analysis.

2.1 Review of Related Literature

To examine this research, here are some previous studies to support this research. The first study was conducted by Piscesco (2022) who analysed expressive acts on movie entitled *Midsommar*. Discussing the types of expressive acts and the functions of expressive acts, utilizing the theories of Searle and Vandervaken (1985) and Martines (2013), obtained 53 data from 12 different types of expressive acts and 30 data from 5 different functions of expressive acts. The method employed in Piscesco's (2022) research is qualitative methodology. The second study was carried out by Rahmawati (2021) who also examined the types of expressive acts on movie entitled *Crazy Rich Asian* and describe the S-P-E-A-K-I-N-G mode. Utilizing the theories of Searle (1985) and Hymes (1974) through a qualitative methodology, Rahmawati's research identified the types of expressive acts, including apologizing, thanking, and

complementing. Additionally, the description of the S-P-E-A-K-I-N-G framework in Rahmawati's study revealed some of the expressive acts, with the exception of the expressive acts of condoling and boasting. The third was a study written by Tanjung (2021) who described the types and the most dominant expressive speech acts found on movie entitled *The Lovely Bones* based on Searle's (1976) theory, using qualitative method. The result of Tanjung's study showed 9 kinds of expressive expressions were found namely apologizing, blaming, congratulation, doubting, greeting, pausing, regretting, thanking, and wishing also found the most dominant types of expressive action used is praising.

In Sidabutar's (2020) research aims to discover the types of expressive acts and describe the functions of expressive acts using theory by Searle (1968) and qualitative method was used in his study. As a result his study found the most types of expressive act used is attitudes with 11 data from 31 data total and the most function of expressive act is attitude found 11 data consist of 6 data of complaining and 5 of criticizing. Royanti's (2019) study aims to analyze the types and examine the social function of expressive act using theory by Searle (1976) and Norrick (1978) and qualitative method was used in her study.

There are several differences between the previous research and the current study, as evident in the works of Piscesco, Sidabutar, and Royanti. The second research problem addresses the functions of expressive acts, while Rahmawati's study focuses on the S-P-E-A-K-I-N-G model and the most dominant type of expressive speech act

used by characters in Tanjung's study. In contrast, the current study discusses the meaning of conversations among characters and their impact on the listeners. The theory employed in the current research is based on Searle (1979) and supported by Halliday & Hasan's (1985) theory. As a result, the current study found that expressive illocutionary that common used by the speaker's expressive of apologizing and discovered the intended meaning in current study. The commonality among those six studies is that they all explore different types of expressive acts and utilize qualitative research methods.

In conclusion, the current study represents a significant departure from previous research on expressive illocutionary acts by focusing on the impact of speech meanings on listeners' actions. While previous studies, such as those conducted by Piscesco, Sidabutar, Rahmawati, Tanjung, and Royanti, predominantly categorized types and functions of expressive acts, they did not thoroughly explore how these expressions influence listener behavior.

The current study fills this gap by analyzing conversations among characters and their effects on listeners, drawing upon Searle's (1979) theory of illocutionary acts and supported by Halliday & Hasan's (1985) theory. It identifies apologizing as a common expressive act and uncovers the intended meanings behind these expressions. Despite differences in focus and methodologies, all six studies share a commonality in exploring various types of expressive acts and employing qualitative research methods. By emphasizing the impact of speech on listener actions, the current study contributes

to a deeper understanding of expressive illocutionary acts and their significance in interpersonal communication.

2.2 Concepts

Concepts are a collection of general definitions related to the study's title. There are speech acts, illocutionary acts, and movies. The descriptions of those concepts are presented as follows.

2.2.1 Expressive Illocutionary Act

Searle (1979: 19) proposes that the utterances inside expressive speech serve to express an individual's psychological state. Speech acts encompass a range of communicative actions, such as expressing gratitude, offering apologies, extending greetings, and conveying congratulations. For instance, if an individual expresses to you, *"Don't be shy, my home is your home"* " the act of greeting someone is linguistically represented by the speaker's expression.

2.2.2 Movie

As to the definition provided by the Oxford Advanced Learner's Dictionary (2015:983), a movie refers to a sequential arrangement of dynamic visual images accompanied by audio to narrate a plot and exhibited within a cinema or movie theatre setting. A *movie* is an electronic transmission that integrates a sequence of uninterrupted visual representations intended for amusement, instruction, or other objectives. The term "long-form content" pertains to audiovisual material that exceeds 10 minutes, typically encompassing productions intended for television consumption

or in a theatrical setting. The video provides an overview of brief audiovisual segments or digital files that are accessible on the Internet. However, one can refer to the accompanying definition for a more comprehensive understanding and further illustrative instances, which offer extra details and online exemplifications.

2.2.3 Persuasion Movie

The "Persuasion" movie is a cinematic adaptation of Jane Austen's 1817 novel, set in the American romantic period. The film was helmed by director Carrie Cracknell, with the screenplay penned by Ron Bass and Allice Victoria Winslow. The film portrays the story of Anne Elliot, a young woman who is persuaded against marrying Frederick Wentworth, an attractive individual characterized by his modesty and unassuming nature. Moreover, they are reunited following a period of separation of eight years. When Frederick Wentworth, the individual who previously eluded Anne Elliot, resurfaces in her life, she is confronted with either relinquishing the past or embracing the prospect of second chances in matters of the heart.

2.3 Theories

This study will use theory by Searle (1979). The theory describes types of expressive illocutionary acts divided into five types and analyze the meaning of utterances effect the hearer action supported by theory context of situation proposed by Halliday and Hasan's (1985).

2.3.1 Speech Act

Austin (1962: 94) defined the principle of speech, stating that uttering words is not merely a means of conveying information but also a form of action. The act of speaking extends beyond mere verbal expression, encompassing the conveyance of actions by the speaker. The categorization of speech acts encompasses three distinct types: locutionary, illocutionary, and perlocutionary. According to Austin (1962: 94), a locutionary act can be defined as the act of uttering something that occurs throughout the communication process between the speaker and the hearer. An illocutionary act refers to an action performed by a speaker through their utterances, which can prompt the listener to engage in various activities, such as making a statement, posing a question, making a declaration, and so on. The perlocutionary act is a communicative act that occurs after the reception of the speaker's utterance within a particular contextual framework.

2.3.1.1 Locutionary Acts

The linguistic expression or statement conveys a denotative interpretation. Locutionary Acts do not involve any force or influence; instead, they encompass the act of transforming words into grammatically appropriate assertions. According to Austin (1962:108), we have obtained a locutionary act equivalent to uttering a specific word with a particular meaning and reference. This concept can be understood as something comparable to the old interpretations of meaning. The term "locutionary act"

is a fundamental concept within the field of linguistics, specifically in the area of speech act theory.

As an example, "*I've just made some coffee*". According to Yule (1996, p. 48),

This statement can pertain to the scenario in which the individual prepares coffee.

2.3.1.2 Illocutionary Acts

Illocutionary acts refer to the actions or utterances performed by individuals. When engaging in illocutionary acts, humans generate an utterance to convey a particular meaning or indicate something. Yule (1996:48) states that producing well-formed utterances is not accidental or without purpose. An utterance is deliberately constructed with a specific intention. Furthermore, Austin (1962:108) asserted that individuals engage in illocutionary activities, such as communicating information, issuing commands, providing warnings, making commitments, and other speech acts. Illocutionary acts refer to utterances that possess a distinct customary impact.

For example, *I've just made some coffee* (Yule, 1996: 48).

This discourse can encompass expressing a proposition, extending an invitation, or serving a communicative objective.

2.3.1.3 Perlocutionary Acts

The perlocutionary act refers to the effects of an utterance on the listener's thought processes, emotions, or attitudes due to the speaker's locutionary or illocutionary utterance. Perlocutionary Act may additionally be interpreted as reaching

something or doing an action. Based on Austin (1962:108), a perlocutionary act is something we bring about or achieve by saying something, such as convincing, persuading, distasteful or even unexpected or misleading.

For example: *I've just make some coffee* (Yule, 1996: 48)

The example above refers to the action that the listener will take, whether to account for a wonderful smell or to get the listener to drink some coffee; in this case, the speaker expected the listener to recognize their intention.

2.3.2 Types of Illocutionary Acts

Based on Searle (1979: 12) classifies the illocutionary act and states that there are five categories of illocutionary act: Assertive illocutionary act, Directive illocutionary act, commissive illocutionary act, Expressive illocutionary act, and Declaratives illocutionary act.

2.3.2.1 Assertive

According to Searle (1979: 12), an assertive illocutionary act refers to an act in which the speaker expresses an affection for the occurrence or truth of a proposition. This demonstrates the veracity and fallacy of the speaker's statements. The various types encompassed in this set include asserting, claiming, boasting, arguing, denying, describing, criticizing, informing, recommending, swearing, and reporting.

As an illustration, *Chomsky didn't write about peanuts* (Yule, 1996: 53)

The statement made by the speaker commits them to the veracity of the assertion that Chomsky did not write any written material about peanuts.

2.3.2.2 Directive

Searle (1979: 13) states that a directive illocutionary act pertains to the speaker's endeavour to elicit a particular action from the hearer. The speaker can utilize several strategies to persuade the hearer, including making suggestions or employing vital approaches, such as vocalizing loudly to elicit a desired response. The categories encompass requesting, begging, advising, suggesting, inviting, asking, and permitting.

For example: *Could you lend me a pen, please?* (Yule, 1996: 154)

The speaker's statement is intended to elicit a specific action from the listener, especially lending a pen.

2.3.2.3 Commissive

According to Searle (1979: 14), commissive refers to illocutionary acts in which the speaker promises, threatens, refuses, or pledges to do something in the future. For example: *We will not do that* (Yule, 1996: 54). The above utterance is classified as commissive because the speaker promises to do something in the future.

2.3.2.4 Expressive

According to Searle (1979: 15), expressive illocutionary is an illocutionary that aims to express how the speaker feels about the situation by using words like apologizing, thanking, welcoming or greeting, congratulating, wishing, and attitude.

For example: *I'm really sorry* (Yule, 1996: 53). In this utterance, the speaker makes an apology to address. It shows the speaker's feelings.

2.3.2.5 Declarative

According to Searle (1979: 16), declarative refers to an utterance that causes the speaker's state of affairs to immediately change the state of the world. The successful performance of an utterance ensures that the utterance's content corresponds to the world. As a result, if the speaker successfully performs the act of declaring independence, colonialism will come to an end. Declaring, defining, appointing, resigning, and nominating are common forms of declaration.

For example: *Priest: I now call you husband and wife* (Yule, 1996: 53)

The above utterance is classified as declarative because the speaker successfully declares that immediately changes the situation that corresponds to the utterance.

2.3.3 Types of Expressive Illocutionary Acts

Based on Searle (1979: 15) states that an expressive illocutionary act delivers to the listener the speaker's emotional conditions by using an expression.. The expression is thanking, congratulating, attitude, apologizing, greeting, and wishing.

- a. Apologizing: This expression can be characterized as a speech expressing regret. There exists a correlation between specific terms used for expressing apologies. Expressing regret, admitting fault, and asking for forgiveness are

common ways individuals aim apologize for their mistakes. For example: *I'm sorry for dropped your book*

- b. Thanking: The speaker conveys their appreciation to the recipient with this statement. For example: *Thanks for your help*
- c. Congratulation: This statement conveys joy at the unexpected situations experienced by the one who receives it. For example: *Congratulation for your job*
- d. Wishing: This statement conveys the speaker's aspirations to transform their desires into a reality. For example: *I wish you always happy.*
- e. Attitude: This statement pertains to expressing criticism, complaint, and depreciation, which conveys sentiments of disagreement or disapproval towards the recipient's attitude. For example: *That's not good.*
- f. Greeting: This statement functions as a salutation. Furthermore, it can be understood as extending a warm reception to the listener. For example: *Nice to meet you.*

2.3.4 Literal Meaning and Intended Meaning

Comprehending a speaker's utterance relies on the underlying significance of its literal meaning. Searle (1979) proposed a series of rules that facilitate the hearer's ability to deduce the intended meaning of a speaker's utterances employing metaphor, irony, idioms, and indirect speech acts. In summary, the process involves three main steps:

1. The hearer engages in the computation of the literal meaning of the sentence.
2. The hearer evaluates the appropriateness of the literal meaning in light of the surrounding context.
3. If the literal meaning is deemed unsuitable, the hearer proceeds to search for an alternative meaning that aligns with the principles of conversation and their understanding of speech acts, aiming to grasp the intended conveyed meaning of the speaker.

Firstly, examine the phenomenon of indirect speech acts, exemplified by utterances like *"Can you pass the salt?"* The phrase "meaning Pass the salt" can be interpreted as a request to have the salt passed. According to Searle (1979), the speaker intends to convey not just the literal meaning of their words but also an additional layer of meaning. Therefore, the denotative interpretation is a component of the communicator's intended message, although it does not encompass the entirety of their intended significance. The recipient initially ascertains the literal significance of the sentence, taking into account their preexisting preconceptions, resulting in an interpretation such as *"Are you able to pass the salt?"* The absence of a communication purpose in this query regarding the hearer's capacity prompts the hearer to search for an alternative interpretation. Given the hearer's familiarity with the principles governing speech acts, it is understood that the act of passing the salt is a need for the following speech act of requesting the hearer to perform said action. As a result, the recipient is able to infer that the inquiry on their capability is probably a courteous request to pass the salt.

2.3.5 Context of Situation

Halliday and Hasan (1985: 12) proposed a framework for analyzing context, which consists of three components: Field, Tenor, and Mode. The current research uses the theory of context of the event as an analytical framework to examine the second problem. These three components can contribute to a more specific answer to the problem.

2.3.5.1 Field

According to Halliday and Hasan (1985:12), field discourse relates to the ongoing events and the social context in which individuals participate in verbal actions. Moreover, language has a significant function. The supportive relationship between the situation and the statement is evident as they interact and complement each other.

2.3.5.2 Tenor

According to Halliday and Hasan (1985: 12), the concept of the tenor discourse deals with the individuals or entities that participate in the formation of the material being discussed. What are the identities, characteristics, positions, and responsibilities of the individuals involved in the being involved? What types of role connections exist among the participants? This includes both enduring and unpredictable positions in which they are actively engaged.

2.3.5.3 Mode

According to Halliday and Hasan (1985: 12), discourse mode pertains to the linguistic choices employed within a given communicative context. The status and role

of language in a given environment, including its mode (spoken or written) or a combination of one, are other significant factors that must be considered.

