

CHAPTER I

INTRODUCTION

1.1 Background of The Study

Human communication highly depends on language, which is used to build connections, express feelings, and convey ideas. Lyons (1981) stated that language is a systematic written or spoken system of symbols that facilitates effective communication. Yule (1996) defines pragmatics as the study of meaning that is communicated by a speaker and interpreted by a listener. Beyond its structure, pragmatics focuses on how language is used in context, which is closely related to language. In pragmatic research, intended meanings may emerge from context or situation.

Pragmatics is a subfield of linguistics that examines how language operates in relation to its users and the specific contexts in which communication occurs. It explores how meaning is shaped by the interaction between speakers, listeners, and situational factors. Levinson (1983) defines pragmatics as the study of how speakers convey intended meanings and how listeners interpret those meanings beyond their literal expressions. In this sense, pragmatics focuses not merely on the structure of language, but on its functional use in real communicative situations, emphasizing how individuals use language to achieve particular purposes and understand one another within social interaction.

In Speech Act Theory, Searle (1979) classifies speech acts into five fundamental types. The first is assertive, which expresses the speaker's belief and

conveys information that the speaker commits to as true. The second is directive, which is intended to make the hearer perform an action, such as requesting, commanding, or advising. The third is commissive, in which the speaker commits themselves to a future course of action, including promising, offering, or vowing. The fourth is expressive, which reveals the speaker's psychological state or emotional attitude toward a situation. Finally, the declarative act brings about an immediate change in the social or institutional reality as a result of the utterance itself.

Illocutionary acts are widely present in everyday interactions as well as in fictional dialogues, including those in movies. In movies, they serve to advance the storyline, establish relationships among characters, and shape social dynamics. Despite their significance, research on illocutionary acts in animated movies remains limited, as most studies have focused on real-life conversations, live-action movies, or specific types of speech acts. Therefore, this study aims to explore how illocutionary acts are used in interactions between characters and how these illocutionary acts contribute to narrative development in the movie *Next Gen* (2018).

The selection of the movie *Next Gen* (2018) as the data source is based on several considerations. First, the movie presents a distinctive combination of human and technological interactions, providing a rich context for examining the functions of illocutionary acts in mediated dialogues. Second, the exchanges between Mai the main character and Project 7723, alongside other figures, illustrate a range of illocutionary acts that reflect shifting power relations, emotional connections, and

character growth. Finally, given the limited number of studies on illocutionary acts in animated movies, this research is expected to provide useful insights for the field of pragmatics, particularly in understanding how language functions within fictional narratives.

The study of illocutionary acts provides valuable insights into how meaning operates beyond the literal level of language. Given the absence of previous research focusing on animated movies, this study aims to fill this gap by analyzing the types and intended meaning of illocutionary acts when analysed within their context of situation in the movie *Next Gen* (2018). This study aims to contribute to a deeper understanding of how speech acts function in shaping communication, character development, and narrative progression in fictional dialogue.

1.2 Problems of the Study

The research problems are formulated as follows:

1. What types of illocutionary acts are found in the movie *Next Gen* (2018)?
2. What is the intended meaning of illocutionary acts when considered in the context of situation within the movie *Next Gen* (2018)?

1.3 Objectives of the Study

The objectives of the study are:

1. To identify the types of illocutionary acts found in the movie *Next Gen* (2018).

2. To examine the intended meaning of illocutionary acts within the context of situations represented in the movie *Next Gen* (2018).

1.4 Limitation of The Study

This study is limited to the analysis of the types of illocutionary acts produced by all characters in the movie *Next Gen* (2018) based on Searle's (1979) classification. Furthermore, the interpretation of the intended meanings of these illocutionary acts is restricted to the examination of the contextual factors using Halliday and Hasan (1989) Context of Situation framework. Therefore, the scope of this research does not extend beyond the identification and interpretation of illocutionary acts within the selected movie.

1.5 Significances of the study

This study is expected to contribute both theoretically and practically to the field of pragmatics, particularly in relation to speech act analysis.

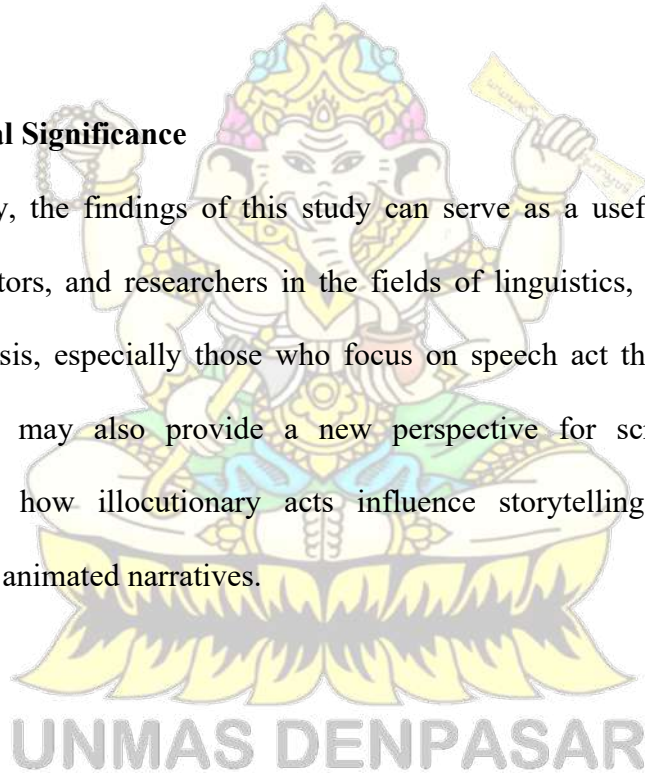
1.5.1 Theoretical Significance

Theoretically, this study contributes to the development of pragmatic theory by demonstrating how Searle's (1979) classification of illocutionary acts operates within the multimodal and dynamic context of an animated movie. By analyzing the types of illocutionary acts in a cinematic narrative, this research offers empirical insights that may refine and extend the applicability of Searle's taxonomy beyond traditional conversational or written data. In addition, by incorporating Halliday

and Hasan's (1989) Context of Situation framework, this study highlights how situational variables shape the intended meanings of illocutionary acts, thereby strengthening the theoretical link between speech act theory and contextual interpretation. The integration of these two frameworks provides a more comprehensive perspective on how illocutionary force is constructed and interpreted, contributing to the ongoing theoretical discussion on the interaction between linguistic actions and situational context.

1.5.2 Practical Significance

Practically, the findings of this study can serve as a useful reference for students, educators, and researchers in the fields of linguistics, pragmatics, and discourse analysis, especially those who focus on speech act theory in movies. These findings may also provide a new perspective for screenwriters and filmmakers on how illocutionary acts influence storytelling and character development in animated narratives.



CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

2.1 Review of Related Literature

In this part there are five previous research related to this study. The review of related literature was explained as follows:

The first related study was conducted by Sari (2023) in her thesis “An Analysis of Illocutionary Acts in the Script of Aladdin (2019)”. Her study aimed to identify the types of illocutionary acts and determine the most dominant category in the movie. Using a qualitative descriptive method, the movie script was analysed and it was found that all five types of illocutionary acts occurred, with assertive acts being the most dominant (48%). However, Sari's research was limited to classification and frequency analysis without exploring contextual meaning. In contrast, this study not only identifies the types of illocutionary acts in the movie *Next Gen* (2018) but also interprets the intended meaning in the situational context. This study is not only descriptive but also interpretive. The relevance of Sari's study to the present research lies in its contribution to the identification process of illocutionary acts in movie dialogue

The second study was conducted by Nuzula (2023) in her thesis “An Analysis of Illocutionary Acts in the Jane Eyre Movie and Its Contribution to English Language Teaching (ELT).” Her study classified types of illocutionary acts, identified dominant categories, and discussed their implications for English language teaching. Using a qualitative descriptive method, 19 utterances were

found that represented the five types of speech acts, with assertive utterances appearing most frequently (26%). Although Nuzula's research links illocutionary speech acts with pedagogical applications, her study did not examine the intended meaning within their situational context. This study addresses this gap by focusing on contextual interpretation, emphasizing the pragmatic dimension of illocutionary acts in the movie *Next Gen* (2018). The relevance of Nuzula's study to the present research lies in its contribution to understanding how illocutionary acts can be classified and analysed in cinematic interaction, which provides a methodological reference for the current study. Her work highlights the importance of identifying speech act types as a foundation for deeper analysis, supporting the need for the contextual interpretation applied in this research.

The third study was conducted by Sukma et al. (2024) in their article entitled "An Analysis of Illocutionary Acts in Coco Movie." The study aimed to identify the types of illocutionary acts performed by the main character and to analyze their contextual meanings by applying Searle (1976) theory of speech acts and Hymes (1974) theory of context. The results showed that forty-six utterances containing five types of illocutionary acts were identified, consisting of representatives, directives, commissives, expressives, and declaratives. Among these, directives were found to be the most dominant type, indicating that the main character frequently attempted to influence the actions of others. Although the study by Sukma et al. also examined contextual aspects, its focus remained primarily descriptive, emphasizing the classification and frequency of speech acts rather than their deeper pragmatic interpretation. In contrast, the present study expands upon

this approach by interpreting the intended meaning of illocutionary acts through their situational context, aiming to achieve a more comprehensive pragmatic understanding in the analysis of the movie *Next Gen* (2018). The relevance of Sukma et al.'s study to the present research lies in its demonstration of how illocutionary acts can be analyzed in animated movie dialogue, providing a useful comparative foundation for this study. Their work also reinforces the importance of considering context in speech act analysis, which supports the need for the more interpretive, context-based approach applied in the current research.

The fourth study was conducted by Zaenurdin and Cahyati (2024) in their article "An Analysis of Illocutionary Act in Joe Biden's Victory Speech Regarding United States Election". This research aimed to classify the types of illocutionary acts and identify the dominant category used in a political discourse. Using Searle's (1979) theory and a descriptive qualitative method, the authors analyzed 59 utterances and found that expressive acts were the most dominant (42%), reflecting the persuasive and celebratory tone of Biden's speech. In contrast to their study, which examined actual political communication, the present research focuses on fictional and animated interactions, wherein illocutionary acts function narratively and emotionally rather than persuasively. The relevance of Zaenurdin and Cahyati's study to the present research lies in its methodological contribution, particularly in demonstrating how Searle's taxonomy can be applied to different discourse types. Their findings support the importance of identifying dominant illocutionary categories as a basis for further analysis, which aligns with the current study's approach before extending it into contextual interpretation. However, their study

did not examine the intended meaning of the illocutionary acts through a contextual framework. The present research addresses this gap by incorporating Halliday and Hasan's theory of the Context of Situation to interpret how field, tenor, and mode shape the intended meaning of the illocutionary acts in the movie *Next Gen* (2018), providing a deeper pragmatic understanding beyond classification.

The fifth study was conducted by Pramudita et al. (2025) in their article entitled "An Analysis of Directive Speech Act in the 'A Man Called Otto' Movie." This research aimed to identify the types of directive speech acts used in the movie and employed a qualitative descriptive method based on Yule's (1976) four categories of directive speech acts: ordering, requesting, commanding, and suggesting. The findings indicated that all four types were present, with commanding occurring most frequently (30 occurrences), followed by requesting (28), suggesting (22), and ordering (21). While their study concentrated exclusively on directive speech acts and relied solely on Yule's categorization, the present research differs in both theoretical scope and analytical depth by examining all types of illocutionary acts using Searle's (1979) taxonomy and interpreting their intended meanings through Halliday and Hasan's (1989) Context of Situation. The relevance of Pramudita et al.'s study to the current research lies in its demonstration of how directive meanings function in movie dialogue, which provides a comparative foundation for understanding speech acts in cinematic dialogue.

Review of the five previous studies indicates that their contributions remain largely at the level of classifying illocutionary types and reporting their frequencies, with insufficient attention to how utterances perform intended meaning within the

context of situation. None of the studies systematically interprets illocutionary acts by integrating the field, participant relationships and roles, and the mode of delivery. The present study addresses this gap by offering a contextually grounded pragmatic analysis of the movie *Next Gen* (2018), in which intended meaning is examined as inseparable from its situational parameters, thereby yielding a more comprehensive account of how speech acts operate in the movie dialogue.

2.2 Concepts

This section explains important terms from illocutionary act, movie, and the movie *Next Gen* (2018) Movie. The concepts in this study analysis are taken from various sources, as follows:

2.2.1 Speech Act

This study is grounded in Speech Act Theory, first introduced by J. L. Austin (1962) in his influential work *How to Do Things with Words*. Austin proposed that language functions not only as a medium for conveying information but also as a means of performing actions through utterances. In this sense, speaking is not merely describing or reporting facts but also accomplishing social actions such as promising, commanding, or apologizing. The theory emphasizes the performative aspect of language, suggesting that utterances can produce real effects when delivered under appropriate conditions. Austin divided speech acts into three interrelated components: locutionary, illocutionary, and perlocutionary acts.

The locutionary act refers to the production of a meaningful utterance, the illocutionary act concerns the speaker's intended function behind the utterance such as requesting, asserting, or ordering, and the perlocutionary act relates to the effect the utterance has on the listener, such as persuading, frightening, or entertaining.

Among these three, this research specifically focuses on the illocutionary act, as it reveals the speaker's communicative intention beyond literal meaning and demonstrates how language operates as an intentional act within a specific situational context. Through analyzing illocutionary acts, this study aims to uncover how speakers perform actions through words and how meaning is constructed pragmatically in the context of interaction.

2.2.2 Illocutionary acts

According to Austin (1962), illocutionary acts are not merely the act of producing words, but acts that are inseparable from the speaker's intentions and purposes. This shows that when someone performs an illocutionary act, they are not merely conveying information, but also performing a social act with pragmatic power. In this study, the concept of illocutionary speech acts is applied to understand how the characters in the movie *Next Gen* (2018) use language to perform actions, express intentions, and negotiate relationships. This concept provides a basis for identifying the pragmatic power behind each utterance, which analyzed using Searle's theoretical classification of illocutionary acts.

2.2.3 Movies

Movie is a visual medium that combines moving images, sound, and dialogue to communicate stories, ideas, and emotions. Movie not only functions as a form of artistic expression, but also as a medium of communication, in which language and interaction play a key role in constructing meaning (Bordwell & Thompson, 2010). In a pragmatic context, movie dialogue provides examples of authentic and contextual language use, making it suitable data for analyzing speech acts and other pragmatic phenomena. In this study, the movie *Next Gen* (2018) provides identifiable and interpretable illocutionary speech acts through the interactions between its characters.

2.3 Theories

This study applies two main theoretical frameworks to answer the research questions. The first theoretical framework is the Speech Act Theory proposed by Austin (1962) and further developed by Searle (1979), which is used to identify and classify the types of illocutionary acts found in movies. The second theoretical framework is Halliday and Hasan's (1989) Contextual Theory, which is used to interpret the intended meaning of these illocutionary acts based on the situational context in which they occur. These two theories complement each other in explaining the structural and functional dimensions of pragmatic meaning. This study only focused on analyzing illocutionary speech acts based on Searle (1979) classifications.

2.3.1 Speech Act

According to Austin (1962), a speech act can both convey information and perform actions. In other words, when someone speaks, they are not merely transmitting messages but also engaging in a form of social action that can influence the thoughts and behaviours of others. This understanding highlights that language functions not only as a medium of communication but also as a tool for performing actions within a social context. Based on this view, Austin categorizes speech acts into three types, namely locutionary act, illocutionary act, and perlocutionary act.

2.3.1.1 Locutionary Act

According to Austin (1962), a locutionary act refers to the act of producing a meaningful utterance, which involves the articulation of sounds, the construction of words and sentences, and the expression of their literal meaning. In this sense, the locutionary act provides the basic propositional content that the hearer receives, forming the essential foundation for interpreting the speaker's illocutionary force. It represents what Austin describes as "the act of saying something," and aligns with the traditional notion of meaning.

2.3.1.2 Illocutionary Act

According to Austin (1962), the concept of an illocutionary act refers to the idea that "by saying something, we do something". Within this framework, an utterance is not merely a linguistic form but an action that carries a conventional force, such as asserting, commanding, questioning, or promising. Building on

Austin's foundational work, Searle (1979) systematized the study of illocutionary acts by proposing a more detailed classification, which categorizes them into assertive, directive, commissive, expressive, and declarative.

2.3.1.2.1 Assertive

Searle (1979: 12) stated that purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition. All the members of the assertive class are assessable on the dimension of assessment which includes true or false such as assert, claim, and inform.

2.3.1.2.2 Directive

According to Searle (1979:13), directive speech acts are characterized by the speaker's intention to influence the listener to perform a particular action. These acts represent an attempt, in varying degrees of force, to get the hearer to do something. The level of the attempt may range from a gentle invitation or suggestion to a more forceful command. Directive acts cover a range of expressions through which speakers aim to guide, persuade, or compel the listener's behavior in accordance with their communicative purpose. Example of directive speech act such as command, order, and forbid.

2.3.1.2.3 Commissive

According to Searle (1979: 14), commissive speech acts refer to utterances in which the speaker commits themselves to performing a specific action in the future. These acts convey the speaker's promise, offer, or determination to undertake a course of action, thereby creating an obligation toward the listener. Searle emphasizes that the defining characteristic of commissive acts lies in the speaker's intention and responsibility to carry out what has been stated, marking a clear commitment to future behaviour. Example of commissive speech act such as commit, promise, swear, and offer.

2.3.1.2.4 Expressive

According to Searle (1979: 15), expressive speech acts are utterances through which the speaker conveys their psychological state or emotional response toward a particular situation or event. In expressive acts, there is no direction of fit between words and the world, since the truth of the expressed proposition is already presupposed. The function of expressive lies in communicating the speaker's feelings or attitudes rather than describing or altering external reality, highlighting language as a medium for expressing personal emotion and social evaluation. Example of expressive speech act such as thanking, congratulating, apologizing, condoling, deploring, and welcoming.

2.3.1.2.5 Declarative

According to Searle (1979: 17), declarative speech acts are utterances that bring about a change in the status or condition of a person, object, or situation simply by being spoken under the right circumstances. What distinguishes this type from other illocutionary acts is its capacity to create a new social or institutional reality once the declaration is successfully made. Expressions such as declaring, approve, and confirm function not only to describe events but to make them real. In this way, declarative acts demonstrate how language can serve as an instrument of action, capable of transforming reality through the authority of the speaker and the conventions of the context.

2.3.1.3 Perlocutionary Act

Austin (1962) stated that a perlocutionary act is a speech act that focuses on its psychological consequences, such as threatening, advising, encouraging, or persuading someone to take action. When a speaker causes an effect on the hearer through an utterance, they are performing a perlocutionary act. This contrasts with locutionary and illocutionary acts because the perlocutionary act depends on the listener's response.

2.3.2 Context of Situation

To solve the second problem of the study, namely interpret the intended meaning of illocutionary acts, the Context of Situation theory proposed by Halliday and Hasan (1989) was applied. They stated that language cannot be separated from

the context in which it is used. Every utterance contains a specific intended meaning, which is shaped by situational factors at the time of communication.

2.3.2.1 Field

The Field refers to the aspect of language that is tied to the situation, focusing on what is going on and the type of activity people are taking part in. According to Halliday and Hasan (1989: 14), it covers the subject matter, the actions taking place, and the purposes behind them. In this sense, language is not just a medium of expression but also a tool that helps carry out the activity itself. Looking at the field allows researchers to see how language choices are influenced by context, how meanings are built in relation to particular events, and how discourse functions in organizing and achieving social interaction. In the context of this study, the field helps to determine what situations or activities trigger the illocutionary acts performed by the characters in the movie *Next Gen* (2018).

2.3.2.2 Tenor

The Tenor focuses on the people involved in communication, describing who they are, the roles they play, and the relationships that connect them. Halliday and Hasan (1989:14) explain that tenor includes both long-term and temporary relationships, such as differences in social status, power, or familiarity. It also covers the roles participants take during interaction, for example as speaker, listener, questioner, or responder. More broadly, tenor draws attention to the social bonds and role relationships that shape the way language is used in a particular

context. In the movie *Next Gen* (2018) analysis, tenor helps identify how differences in status, for example between humans and AI, or between children and adults, can influence the use of illocutionary acts.

2.3.2.3 Mode

The Mode refers to the role language plays within a situation and what participants expect it to accomplish. Halliday and Hasan (1989:14) describe mode as the symbolic organization of a text, which includes its status and function in context. It considers whether the communication takes place through spoken, written, or mixed channels, as well as the rhetorical purpose of the text, such as whether it is intended to persuade, explain, instruct, or perform another function. In this way, mode highlights how the form and channel of language are shaped by the purpose of communication. In the context of the movie *Next Gen* (2018), the analysis of mode can reveal how the spoken interactions between humans and robots, delivered with expressive, emotional, and sometimes instructive tones, reflect the dynamics of power, emotional connection, and communicative intentions that shape the relationship between technology and humanity throughout the storyline.