

AN ANALYSIS OF ILLOCUTIONARY ACTS USED BY THE CHARACTERS FOUND IN *AFTER* MOVIE

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ABSTRACT

This research aimed about the types of illocutionary acts found in *After* movie. The researcher used the theory from Searle (1976) in order to find out the types of illocutionary acts. Meanwhile, to analyze the meaning based on the context of situation, the researcher used the theory from Halliday and Hassan (1985). The main data source of this study is *After* movie. Observation method and note taking technique are used in this study to collect the data. This study used descriptive qualitative method in analyzing the types of illocutionary acts and the meaning based on the context of situation. In this research there are 27 data were found in *After* movie. All the types of illocutionary acts were found in this research which are Assertive, Directive, Commissive, Expressive and Declarative. The meaning of illocutionary acts supported by the context of situation which are Field, Tenor and Mode.

Keywords: Illocutionary acts, Characters, Meaning, Movie

INTRODUCTION

In communication, a person has a specific purpose to convey some information or to express something to the hearer and the hearer can get information and understand about what exactly being said by the speaker. People communicate with every different the use of words, not only communicate to each other however sometimes to tell the hearers to do something as well. This refers to pragmatic theory, which is described as a study that focus on the relations between language and their users.

Pragmatics is concerned with the study of meaning communication by speaker and interpreted by listener. It has consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves (Yule,1996). One of the branches of Pragmatics is speech acts.

Speech acts is the actions performed in saying something. Speech acts is not only about how the way we deliver a message, but it how we say something and the hearer will understand what does the speaker say. Yule in Widyaningsih (2010:133) stated that people used the term speech acts to describe action such as requesting, commanding, questioning, or informing. People must be aware of

speech acts because this is the essential factor to maintain the relationship between the speaker and the hearer to reach the goal of communication. The concepts of speech acts proposed by Austin (1962) which mentioned there are three types of speech acts: Locutionary Act, Perlocutionary Act, and Illocutionary act.

Illocutionary acts, which is act sets a function to perform the intended meaning in utterances. Or it can be said that Illocutionary act is the intended meaning what the speaker intends to do with the utterances. According to Searle (1976) Illocutionary acts are into five types: assertive, directive, commissive, declaratives and expressive. This study is analyzed the types of illocutionary acts found in *After* movie.

Based on the phenomenon above, there are two problems of the study are formulated the first is what are types of Illocutionary acts found in *After* movie? And the second is what are the meanings of illocutionary acts found in *After* movie based on context situation?

DATA SOURCE

The data source of this research was taken from a movie entitled *After*. *After* is a 2019 American romantic drama movie directed by Jenny Gage. The movie stars Josephine Langford and Hero Fiennes Tiffin, and follows an inexperienced teenage girl who begins to romance a mysterious student during her first month in the college. This movie is chosen because there are some types of illocutionary acts in this movie and also the intended meaning.

METHODS

This study used descriptive qualitative method in analyzing the data found. There are some steps were conducted in analyzing the data, as follows:

1. Finding and note taking the utterances of the characters that contains illocutionary acts.
2. Identifying and classifying, the types of illocutionary acts and meanings that found in the character's utterances in the movie.
3. Analyzing what are the types of illocutionary acts were found in *After* movie: The researcher analyzed the conversation that contained the types of illocutionary acts were found in *After* movie by the theory proposed by Searle (1976).
4. Analyzing the meanings of Illocutionary were found in *After* movie: In analyzing data, the researcher analyzed the meanings of Illocutionary acts that found in *After* movie used the theory proposed by Halliday and Hassan (1985).

THEORETICAL REVIEW

In this study, to answer the first problem, the researcher used speech acts theory from Searle (1976: 23). The categorization of the five types of illocutionary acts develops as follows: Assertive (what the speaker believes in truth). Directive (The speaker wants the hearer to do something, like commanding), Commissive (the speaker commit to take an action in future, promising), Expressive (the speaker acts of apologizing, thanking), Declaratives (the speaker change the world by words).

For the second problem, the researcher used the theory of context of situation by Halliday and Hassan (1985: 12). According to Halliday and Hassan's theory, is a theoretical construct for describing how text interacts with of social processes in which it is situated is the context of situation. There are there of context of situation which are field, tenor and mode. The field of discourse refers to what is happening, the nature of social actions that is taking the place. The tenor discourse refers to who is taking a part, to the nature of the participants, their statues and roles. Mode discourse refers to what part the language is playing.

RESULTS AND DISCUSSION

Based on the objectives of this research, this section was discussed the types of illocutionary acts and the meaning of illocutionary acts based on the context of situation. In this research the researcher found 27 data in After movie

Data 1

Commissive Illocutionary Acts

Molly : Is there anything you want to tell Tessa?

Tessa : Yeah, like what's been going on between you and her

Hardin : Nothing's going on with me and her

Tessa : Well, I don't believe you

Hardin : What have you said? **Tessa, I swear.....**

Tessa : I saw the text that he sent

(After Movie 1.26.07 – 1.26.20)

In this conversation there will be context of situation that influenced the meaning. There are Field, Tenor, and Mode. The first is field, where is taking place and what happened of this context situation. This conversation happened when Tessa figured it out Hardin with Molly at the Bar, then Tessa wanted to know what the relationship between Hardin and Molly, because he saw when Molly texted Hardin, and Tessa felt strange and wanted to know the truth. After that Hardin try to make Tessa believe what he said by saying "**Tessa, I swear**". The Tenor, what are the participants taking part. The participants are Tessa, Hardin and Molly. In here they were at the Bar, when Tessa came to meet Hardin, but firstly he said Molly and Tessa asked Molly what is her relationship with Hardin, and Hardin just came up and wanted to explain to Tessa that nothing special between Hardin and Her, but Tessa insisted and did not believe to Hardin. The last one is Mode, what language is playing. The mode is spoken language, as Hardin swear in front of Tessa by saying it directly.

Based on Hardin's utterance **Tessa, I swear**, this utterance belongs to commissive illocutionary acts. This is categorized as commissive as swearing. In this conversation show that the speaker commits to take an action in the future which is swearing by saying sentence "**Tessa, I swear**", in here the speaker swear to the hearer that Hardin tell the truth what exactly happened. Because usually the word "swears" mostly used by the speaker when they tell the truth and want the hearer believe what they said.

The sentence “**Tessa, I swear**” in here Hardin means that please believe me, I don’t lie to you, and what is Molly says it’s not the truth. Hardin tell the truth what exactly happen between Hardin and Molly. There is nothing that Hardin want to let Tessa disappointed or mad with him. So, to persuade Tessa to believe with him, he says it with “swear”, so Tessa thinks that he is the right one not Molly.

Data 2

Assertive Illocutionary Acts

Tessa : “I hate myself for what I did to him.

Hardin : “Tessa, it’s not your fault.

Tessa : “Yeah, it is. **Noah is my best friend but you, you’re so much more.**

(After Movie 57.51 – 58.22)

Based on the conversation, there are three types context of situation based on the context of situation. The first one is Field, what is happening to nature of social action, what is taking place. This utterance began when Tessa just broke up with Noah because Noah already knew that Hardin and Tessa were together and they are fell in love. So, Noah just broke up to Tessa. In here Tessa felt regret and sad about her decision, what he did last time was wrong and make Noah disappointed. He felt sorry to Noah, because Noah was her best friend and always there when she felt alone, but in here she also declared her feeling between Noah and Hardin and tell the truth the Hardin what he means to Tessa. The second is Tenor, who is taking part, the relationship between the participants. The participants are Hardin and Tessa. When Tessa broke up with Noah, Tessa just disappeared and did not want to meet with Hardin, but finally Hardin met Tessa and asked why she ignored him. In here they already had a relationship, so Tessa can just directly tell Hardin what he felt and what is the reason she ignored him for several times. The last is Mode, what language is playing. The language used is spoken language because she just said it directly what she felt to Noah and Hardin.

The utterance “**Noah is my best friend but you, you’re so much more**” can be categorized as Assertive illocutionary act because in here Tessa saying the truth about her feeling, what is she feel between Noah and Hardin. No one know about her feeling before, even that she had relationship before with Noah, but she felt different with Hardin. So, this utterance “**Noah is my best friend but you, you’re so much more**” in here Tessa declare that her feeling is different when she with Noah and when with Hardin, in here Tessa tell the truth and Hardin will know what exactly Tessa’s feeling with him.

The implied meaning from Tessa’s utterance “**Noah is my best friend but you, you’re so much more**”, in here Tessa wants Hardin know, that her feeling to Hardin is bigger than Noah. No one can change her feeling to Hardin, he is so special to Tessa. She wants Hardin know the truth about her feeling.

Data 3**Directive Illocutionary Acts**

Hardin : “Tessa.

Tessa : “**Go home, Hardin!**”

(After Movie. 54.53 - 54.55)

The sentence above can be specified based on its context of situation. The field in this conversation is in the university, when Tessa and Noah just broke up, because Noah just knew that Hardin and Tessa were together last night. When Noah left Tessa alone, Hardin was there and want talked to Tessa, but Tessa refused to talk and told Hardin to go home because she felt regret and felt what he did to Noah before. At the moment she did not want to explain anything. The tenor are Hardin and Tessa. In here Tessa felt sorry with Noah and realized that what she did to him was wrong. So, she did not want talked to Hardin at the moment and need time for herself. She wanted Hardin to go home and did not ask anything first. The mode in this utterance used spoken language as the speaker and hearer say it directly to each other about their feeling or want.

The sentence “**Go home, Hardin**” is performed by Tessa is belongs to one of type of illocutionary act which is Directive illocutionary acts of command. In this conversation the speaker command to the hearer what they want to do. Command is a way to someone to tell the hearer what the speaker want. The utterance above expresses the speaker desire to tell the hearer what the speaker need from the hearer. When the speaker said “**Go home, Hardin**” she actually intends to tell the hearer to leave her alone and don’t want to talk. This sentence clearly implied by the speaker that indicates a command to the hearer. He mad and disappointed with herself because what he did to Noah and give command to Hardin just go home and please leave her alone because she need time to thinking.

The sentence “**Go home, Hardin!**” by Tessa means, please don’t disturb me or talk to me now, I feel sad and want to think about this problem alone. Please leave me alone and give me time to solve this problem. Tessa knows that she hurt Noah’s feeling by cheating him, so to know what is the way to asking for apologize and how to make their relationship back again, Tessa don’t want to meet or talk to Hardin at the moment.

Data 4**Commissive Illocutionary Acts**

Hardin : “You, okay?

Tessa : “Yeah, where have you been?”

Hardin : “**Jump in, I’ll show you.**”

(After Movie 1.05.55 – 1.06.02)

In this conservation there will be the meaning of illocutionary acts based on the context of situation. There are Field, Tenor, and Mode. The first is field, where is taking place and what happened of this context situation. This conversation happened at the Bar, Tessa and London just had

a lunch, and Hardin come to pick it up Tessa. In here, Tessa asked Hardin where he have been, because he not show up in the morning and Hardin make Tessa curious so he wanted Tessa to come to his car and show Tessa something. The Tenor, what are the participants taking part. The participants are Tessa and Hardin. In here they were in front of the Bar, when Tessa came to meet Hardin. Hardin wanted to show something to Tessa, so he wants Tessa to follow him. The last one is Mode, what language is playing. The mode is spoken language, as Hardin said it in front of Tessa by saying it directly.

Based Hardin's utterance on the conversation above "**Jump in, I'll show you**". This conversation belongs to commissive illocutionary acts. This is categorized as commissive as promising. In this conversation show that the speaker commits to take an action in the future which is promising by saying sentence "**Jump in, I'll show you** ", in here the speaker promise to the hearer that Hardin will show something if Tessa wants to come with him. In here also persuade someone to follow the instruction and follow what the speaker want.

When Hardin Says "**Jump in, I'll show you**" it means please follow me and listen what I want you to do which is go in the car and let me show you something. To make Tessa stop asking he many questions and curios about Hardin, so he asking Tessa to come with him.

Data 5

Directive Illocutionary Acts

Hardin : "What's wrong?"

Tessa : "What's all this about? What didn't you tell me?"

Hardin : "Nothing. I don't know what she's talking about."

Tessa : "You don't know what she's talking about?"

Hardin : "I mean, I don't know."

Tessa : "What didn't you tell me?"

Hardin : "Nothing. I need to go."

Tessa : "**What, now? Hardin, answer me!** Where are you going?"

Hardin : "Out."

(After Movie, 1.22.26- 1.22.50)

In this conversation between the characters there will be the meaning of illocutionary acts based on the context of situation. There are Field, Tenor and Mode. First one is Filed, where is taking place and what is happened. This conversation happened in the room when Hardin in the toilet then there are some notifications from Hardin's phone because Tessa was there, she read all the chats. When Hardin come back from the toilet Tessa asked question to Hardin but Hardin refused, he didn't want to tell Tessa about what was happening. Because Tessa still curious about what was happening then she gives a command to Hardin to answer her question but Hardin still do not tell anything and he just left Tessa. The second one is Tenor, who are the participants taking part. The participants are Tessa and Hardin. Tessa read all the chats from Hardin's phone because there are some notifications from his phone and after Hardin come back from the toilet Tessa asked Hardin questions but Hardin

refused, he didn't tell anything. The third is Mode, what language is playing. The mode is spoken language as Tessa said directly to Hardin and give a command to Hardin to answer her question.

Based on the Tessa's utterance on the conversation above **"What, now? Hardin answer my question"**. This utterance belongs to Directive Illocutionary acts. This categorized as Directive illocutionary acts as command. In this conversation show that the speaker wanted the hearer to do something as she commands by saying **"What, now? Hardin answer my question"**. In here the speaker give a command to the hearer which is the speaker wanted the hearer to do something, Tessa wanted Hardin to answer her question because she is curious about what was happening.

When Tessa saying **"What, now? Hardin answer my question"**. It means Tessa don't want Hardin left her and she wants Hardin cancel his plan to go out. He supposed to talk to Tessa or explain to Tessa nicely what happens She gives a command to Hardin to answer her question, which is she wanted Hardin to answer her question because she really curious about what was happening and what is he hide to Tessa. But he still didn't tell anything to Tessa and he just left Tessa by didn't tell where is he going.

CONCLUSION

Based on the finding in previous chapter, it can be concluded that there were 27 data found in After movie. The aims of this study are to find out the types of illocutionary acts and what are the meaning based on the context situation in After movie. The researcher found 5 types of illocutionary acts proposed by the theory of Searle (1976) which are Assertive, Directive, Commissive, Expressive, and Declarative. Among the five types of illocutionary acts, the most frequently used by the characters of this movie is expressive illocutionary acts which found 10 data, the second followed by directive illocutionary acts which found 6 data for each type, the third is assertive which found 5 data, followed by commissive illocutionary acts which 4 data and the last is declarative illocutionary acts found 2 data. In every conversation there are implied meanings from the utterances. So, to know what is the implied meaning from the speaker, we need to understand about the meaning based on context of situation that happened in that conversation. The meaning of illocutionary acts based on the context of situation (field, tenor, mode) were found in the movie. To find out the implied meaning from the utterances the researcher used the theory proposed by Halliday and Hassan (1985).

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