

**ILLOCUTIONARY AND PERLOCUTIONARY ACTS PERFORMED BY
THE MAIN CHARACTERS OF LEVEL 16 MOVIE**

(A PRAGMATIC ANALYSIS)



**Submitted to the Faculty of Cultural Sciences Hasanuddin University in
Partial Fulfillment of the Requirements to Obtain a Bachelor's Degree in
English Literature Study Program**

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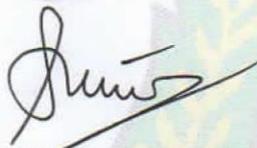
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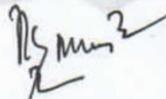


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CHARACTERS OF LEVEL 16 MOVIE

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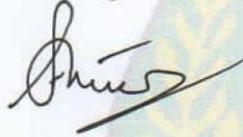
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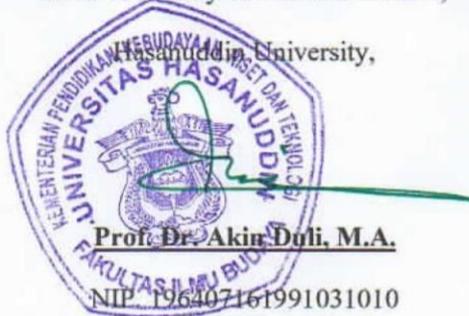
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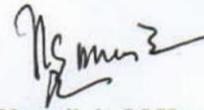


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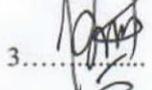
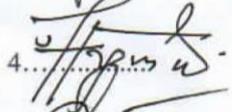
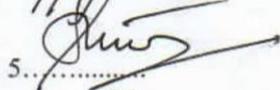
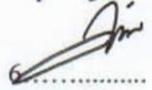
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ILLOCUTIONARY AND PERLOCUTIONARY ACTS PERFORMED BY THE MAIN CHARACTERS OF LEVEL 16 MOVIE

Submitted in fulfillment one of the requirements of undergraduate thesis examination to obtain Sarjana Degree at English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

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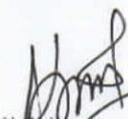
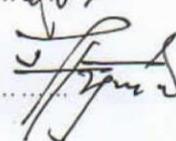
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This thesis by **REZKY IRIANITA (F041181036)** entitled, **ILLOCUTIONARY AND PERLOCUTIONARY ACTS PERFORMED BY THE MAIN CHARACTERS OF LEVEL 16 MOVIE** has been revised as advised during examination on 11th November 2022 and approved by The Board of Undergraduate

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Hereby, the writer declares that this thesis is written by herself. This thesis does not contain any materials which have been published by other people, and it does not cite other people's ideas except quotations and references.

Makassar, November 11th 2022



Rezky Irianita

ACKNOWLEDGEMENT

Alhamdulillahirobbil'alamin, all praises belongs to Allah SWT , the Most Gracious and the Most Merciful. There is no best word to express my gratitude until this thesis could be completely finished also I cannot finish it without help from Allah. Then, Sholawat and Salutation are always offered to the Prophet Muhammad shallallahu 'alaihi wasallam that is the last messenger from Allah and the most beloved Prophet of Allah. However, this research can be finished successfully without an effort, love, support, advice, guidance, and also encouragement from individuals, relatives, and institutions. Furthermore, I would like to show my great appreciation and enormous thanks to my beloved father and mother for their supports and prayer. The writer would like to express her enormous thanks for the intellectual and moral support to the following:

1. Dra. Nasmilah, M.Hum., Ph.D. as the head of English Department, and Sitti Syahraeny, S.S., M.Appling. as the secretary of English Department.
2. I thank to all lecturers of English Department for their good sciencies which they had taught for 4 years also for all staff of English Department for the help, services, and administrative support.
3. My honorable supervisor, Drs.Simon Sitoto, M.A. as my first supervisor and Ainun Fatimah, S.S., M.Hum. as my second supervisor. I would like to thank a million for their generous invaluable advice and positive direction and also their time through out the entire writing process, also for

their suggestion and guidance for this graduating paper from beginning until the end.

4. I thank to my examiners, Dr. Kamsinah, M.Hum. and Drs. Husain Hasyim, M. Hum. for their guidance to make my thesis perfect after the examination.
5. My sincere thanks to Dra. Nasmilah, M.Hum., Ph.D. as my Academic Advisor who guided the writer during her study.
6. Again and always, my beloved father and mother, Mr. Imran and Mrs. Suryani Jaya. Thanks for your attention, struggle, and your pray for me. I can't mention how much their kindness for me. May Allah grant you a lot of blessing.
7. Also for my beloved husband who always give me a good advice and support during writing this graduating paper.
8. All of my friend that I can't mention one by one in English Department for their caring and attention for me. Thanks for your support in my difficult situation.

Finally, the writer always expect that this research may be helpful for all. Aamiin.

Makassar, 13th August 2022

The Writer
Rezky Irianita

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ABSTRACT

REZKY IRIANITA. “Illocutionary and Perlocutionary Acts Performed by the Main Characters of Level 16 Movie: A Pragmatic Analysis” (supervised by **Simon Sitoto** and **Ainun Fatimah**)

The aim of this research is to determine the types of the illocutionary acts found in the main character of the Level 16 Movie and to reveal the effects of illocutionary acts to the hearers (perlocutionary acts).

This research used descriptive qualitative method. The data is obtained from the utterances that uttered by the main characters of Level 16 Movie randomly. They are classified into direct and indirect illocution. Then, the writer determined the type of illocutionary acts using the John R. Searle’s theory.

The results of this research shows that from 25 data, there are five types of illocutionary acts found in the main characters of level 16 movie. They are assertive, directive, expressive, commissive, and declarative. In direct illocution, there are three types of illocutionary acts found in the main characters of Level 16 Movie. They are assertive (14 asserting), directive (3 asking, 6 ordering, and 1 commanding), and expressive (1 apologizing). While in indirect illocution there are five types of illocutionary. They are assertive (of 1 predicting, 1 suggesting, 1 boasting, 1 insisting, 1 emphasizing, and 1 reminding), directive (2 directing, 2 requesting, 3 commanding, 1 advising, 3 entreating, and 1 recommending), commissive (1 disagreeing, 2 refusing, and 1 promising), expressive (1 disagreeing, 2 refusing, and 1 promising), and declarative (1 appointing). Additionally, the writer found that there are 25 kinds of perlocutionary effect. They are 1 responding, 3 obeying, 2 agreeing, 1 being afraid, 1 following the speaker’s decision, 1 following the speaker’s suggestion, 1 smiling, 3 helping, 1 refusing, 1 forgiving, 1 persuading, 1 giving up, 1 being silent, 1 being brave, 1 promising, 1 scaring, 1 ignoring, 1 running, 1 leaving, 1 getting up.

Keywords: Pragmatic, speech act, Illocutionary and perlocutionary act, level 16

ABSTRAK

REZKY IRIANITA. “Ilokusi dan Perlokusi Pemeran Utama Film Level 16: Analisis Pragmatik” (dibimbing oleh **Simon Sitoto** dan **Ainun Fatimah**)

Tujuan dari penelitian ini adalah untuk mengidentifikasi jenis-jenis tindak ilokusi yang terdapat pada tokoh utama Film Level 16 dan mengungkapkan pengaruh tindak ilokusi terhadap pendengarnya (tindak perlokusi).

Penelitian ini menggunakan metode deskriptif kualitatif. Data diperoleh dari ucapan-ucapan yang diucapkan oleh tokoh utama film level 16 secara acak. Mereka diklasifikasikan menjadi ilokusi langsung dan tidak langsung. Kemudian penulis menentukan jenis tindak ilokusi dengan menggunakan teori John R. Searle.

Hasil penelitian menunjukkan bahwa dari 25 data, terdapat lima jenis tindak ilokusi yang ditemukan pada tokoh utama Film Level 16. Mereka adalah asertif, direktif, ekspresif, komisif, dan deklaratif. Dalam ilokusi langsung, terdapat tiga jenis tindak ilokusi yang terdapat pada tokoh utama Film Level 16. Mereka adalah asertif (14 menegaskan), direktif (3 bertanya, 6 memerintah, dan 1 memerintah), dan ekspresif (1 meminta maaf). Sedangkan pada ilokusi tidak langsung terdapat lima jenis ilokusi. Mereka adalah asertif (1 memprediksi, 1 menyarankan, 1 menyombongkan diri, 1 bersikeras, 1 menekankan, dan 1 mengingatkan), direktif (2 mengarahkan, 2 meminta, 3 memerintah, 1 menasehati, 3 memohon, dan 1 merekomendasikan), komisif (1 tidak setuju, 2 menolak, dan 1 menjanjikan), ekspresif (1 tidak setuju, 2 menolak, dan 1 menjanjikan), dan deklaratif (1 menunjuk). Selain itu, penulis menemukan bahwa ada 25 jenis efek perlokusi. Mereka adalah 1 menanggapi, 3 menurut, 2 setuju, 1 takut, 1 mengikuti keputusan pembicara, 1 mengikuti saran pembicara, 1 tersenyum, 3 membantu, 1 menolak, 1 memaafkan, 1 membujuk, 1 menyerah, 1 diam, 1 berani, 1 menjanjikan, 1 menakut-nakuti, 1 mengabaikan, 1 berlari, 1 pergi, 1 bangun.

Kata Kunci: Pragmatik, Tindak ilokusi dan perlokusi, level 16

CHAPTER I

INTRODUCTION

A. Background of the Study

Language is an important part of human life. As humans, people need language as a means of communication to interact with each other. People communicate by expressing what they want to say using words. In addition, they communicate through utterances in their conversation. Then, based on their conversation, the listeners can understand what the speakers mean through their expression and body language. Therefore, language is very useful for social interaction. There are two kinds of communication, they are verbal and nonverbal communication. Verbal communication is the approach to imparting messages by involving words as components while nonverbal communication is the approach to imparting messages by utilizing signal, body developments, eye to eye connection, facial expression, or general appearances as the components.

Communication occurs in all aspects of life, including society, politics, economics, and culture. It is commonly described in any media, particularly in electronic media, such as movies. The movie becomes the most influential medium than any other media because as audio and visual, working together to make the audience interested in watching.

In linguistics, communication is one of the pragmatic elements. Carnap (1956:3) states that a pure pragmatics are related to principles such as belief, utterance, intention and their logical inter-relation. Additionally, Jacob L. Mey (2001:6) states that pragmatics as the study of the ways human being use their

language in verbal exchanges, bases itself on a study of the premises and determines how it affects and effectual, human language use. Specifically, pragmatics is concerned with the use of language and what the speaker and hearer utter in communication.

One of the pragmatic studies related to communication and also the utterance are a speech act. A speech act is part of pragmatics and has specific goals that go beyond words and phrases when the speaker is saying something. People can take action by saying something. Through speech act, the speaker can convey physical action only through words and sentences. According to Searle, Kiefer, & Bierwisch (1960:viii), state that pragmatics is one of those words, along with sociological and cognitive, that, although occasionally implying something quite specialized and precise, frequently lacks any discernible meaning. In addition, Yule (1996:47) explains that speech act as the action performed by a speaker with an utterance. There are three categories or dimensions of speech act, namely locutionary acts (the making of a meaningful statement, saying something that a hearer understands), illocutionary (saying something with a purpose, such as to inform), and perlocutionary (saying something that causes someone to act).

Related to three elements theory above, the writer is interesting to analyse illocutionary and perlocutionary acts and the writer only focus on two elements in Level 16 Movie. The Level 16 Movie is a 2018 science fiction thriller by filmmaker Danishka Esterhazy. It follows a group of girls who live at a "school" , but actually the school is a prison for them, which educates them about how to be perfect young women for families that they are told will eventually adopt them.

The two girls work together to uncover the truth about their captivity and both of them are the main character of this movie, namely Katie Douglas as Vivien and Celina Martin as Sophia.

In this research, the writer chose Level 16 Movie to be analyzed because the main character in this movie has unique and various ways of doing the communication that can affects the audience. In addition, the utterances of the movie will ease the readers to know about what speech act is. Illocutionary acts become the main aspect in analysing the main characters in this movie since it concerns with what the speaker intends by uttering something. Additionally, the writer is interested to find the impact of the illocutionary act uttered by the main characters to the hearers.

B. Identification of the Problem

The utterances produced by people have two meanings. They are literal and implied meaning. Commonly, the literal meaning is always easily understood by listener while the implied meaning sometimes difficult to understand because the implied meaning is often tied to the context. In addition, when people communicate to each other, sometimes the listeners are difficult to understand what the speakers meant or the speakers meant is different from what the listeners meant because of the context. With regard to this, the writer finds several problems which relate to her study in the Level 16 Movie, those are:

1. The audiences or listeners sometimes do not understand the meaning of the conversation in a Level 16 Movie especially with the main character.

2. The audiences or the listeners are difficult to classify what types of the acts occur in the main character's utterances.
3. The audiences or the listeners are hard to guess or identify what the meaning of the utterances of the main character of Level 16 Movie.
4. The perlocutionary act of the audience or the listener sometimes is different.

C. Scope of Problem

To avoid widespread discussion and provide better analysis of the subject in this research, the writer only focuses to discuss about two things:

1. The writer focuses the research on the types of illocutionary acts used by the main character, namely Katie Douglas as Vivien and Celina Martin as Sophia. So, the writer listens and analyse every utterances uttered by the main character and determine what types of illocutionary act occur in their utterances.
2. The effects of speech illocutionary acts on hearers.

D. Research Question

The writer has two problems to do the research, they are:

1. What types of illocutionary acts found in the main character of the Level 16 Movie?
2. To what extent does the speaker's illocutionary force affect the hearer (perlocutionary acts)?

E. Objective of the Study

1. To determine the types of the illocutionary acts found in the main character of the Level 16 Movie.
2. To reveal the effects of illocutionary acts to the hearers (perlocutionary acts).

F. Significance of the Study

The significance of this research is supposed to give valuable contributions, they are theoretically and practically.

1. Theoretically

The researcher hopes that this research present benefit for the readers especially to English Department students who are interested in learnig about illocutionary and perlocutionary acts and also be a reference to pragmatic material for the following researcher especially in giving explanation about illocutionary and perlocutionary acts.

2. Practically

It presents more information and more understanding of the further researchers about speech act and the classification of speech act especially the topics related to illocutionary force and perlocutionary effects in a movie or other aspects.

CHAPTER II

LITERATURE REVIEW

A. Previous Study

Speech act has already studied for years ago by linguists. Speech act theory is a subfield of pragmatics that studies how words are used not only to present information but also to carry out actions. Therefore, many philosophers and linguists studied speech act theory as a way to better understand human communication especially in illocutionary and perlocutionary acts. In order to avoid the research from similar explanation, the writer need to review some previous researches. There are some previous researches related to this research.

The first research is “*An Analysis of Illocutionary Acts in The Utterances of Detective Inspector Lestrade In Sherlock (BBC)*” by Iqbal Fatwa Resmana. In his research, he was dealing with the study of illocutionary act spoken by Detective Inspector Lestrade in Sherlock (BBC). In conducting his study, he used qualitative method to find the types of speech acts based on Searle’s theory in 1979, in the character’s utterances throughout the series. In presenting the data of the study, it is conducted by using descriptions. Based on the findings, four out of five types of illocutionary act expressed by Lestrade are found in his utterances. They are representatives, directives, commissives, and expressives. The findings also show that the representative speech act is the most dominant (53%) among the other three; meanwhile, expressive speech act is the least dominant (2.83%). Representative speech act, which functions for the speaker to state something they believe as the case or not reflects the role of Lestrade as a supporting character in

the series that often gives Sherlock Holmes a lot of information about the cases and the clues for the case, also this is to fulfill his role as a Detective Inspector which could gather information from many sources and inform them to other people.

The second research is “*An Analysis of Illocutionary Acts in the Sreenplay of Parasite Movie*” by Alfiyah Rahmah Juliani. The objective of this research are: (1) to identify the types of illocutionary acts found in the screenplay of Parasite movie, and (2) to analyze the function of illocutionary acts found in the screenplay of Parasite movie by applying Searle’s taxonomy of illocutionary acts and the varieties of illocutionary function theory proposed by Leech. The methodology of this research is mix-method with a pragmatic approach

The result of the analysis discovered 180 utterances that were included into illocutionary acts. There were four of five types of illocutionary acts found: directive, expressive, representative, and commissive. The most frequently used was directive with 57.22 percentages (103 utterances) and followed by expressive used in 50 utterances (27.78%), representative were 19 utterances (10.56), and commissive performed in 8 utterances (4.44%). And for the functions of the act, the 180 utterances were identified into 81 (45.00%) of competitive, 59 (32.78%) of convival, 36 (20.00% of collaborative, and 4 (2.22%) of conflictive.

The third research is “*An Analysis of Illocutionary Acts in Abunawas and His Impossible Mission Short Stories By Sugeng Hariyanto*” by Eka Dwi Putri. The aims of this research were (1) to find out the context of illocutionary acts used in Abunawas and His Impossible Missions short stories; (2) to seek out the

types of illocutionary acts; and (3) to seek the dominant type of illocutionary acts in Abunawas and His Impossible Missions short stories. This research used descriptive qualitative method. The data were collected from Abunawas and His Impossible Missions short stories book by Sugeng Hariyanto, the context and classification of illocutionary acts were described. Based on theories provided, the data were analyzed one by one to know the context and types of illocutionary acts used. To test the credibility investigator triangulation was used.

The result of this research showed that there were four types of illocutionary acts used by King Aaron and Abunawas in Abunawas and His Impossible Missions short stories book by Sugeng Hariyanto. The directives serve dominant frequency of all five types of illocutionary acts. There are 24 data (48,98%) containing directives acts. The representative there are 10 data (20,40%). The commissive there are 14 data (28,58%). The lowest rank frequency of illocutionary acts are the expressive with only 1 data (2,04%). The type of declaration was not found in this research.

The fourth research is *“An Analysis of Illocutionary Acts in Sherlock Holmes Movie”* by Agung Suryo Nugroho. This study aims to know the types of illocutionary act which are uttered by Sherlock Holmes as the main character in the movie through its script. Sherlock Holmes as main character in this movie plays as a consulting detective who has unique way in doing communication to the participants. When he utters something, he also doing something. It is called ‘speech act’. The writer uses descriptive qualitative method to describe and analyze theselected of illocutionary acts which are taken from the script, and then

classifies them according to the John R. Searle's concept of types of illocutionary acts.

The findings showed that Sherlock Holmes uses all types of illocutionary acts: assertives (arguing, asserting, informing, telling), directives (advising, asking, commanding, entreating, insisting, inviting, ordering, requesting), commissive (promising, refusal), expressive (congratulating, praising, welcoming, thanking), declarations (appointing), and the most dominant of those illocutionary act of directive.

In conclusion, those studies above present good references of how to do the writer's research use pragmatic analysis. However, those previous studies are different from the study that the writer conducts. The difference of those previous studies above is the object of the research. Additionally, those previous study concerns with illocutionary acts while this research concern with illocutionary and perlocutionary acts in the main characters of level 16 movie.

B. Theoretical Framework

1. Pragmatics

The basic concept of this study is pragmatic. Pragmatics is one of the branches of linguistics which studies the contribution of context to mean. The concern of pragmatic analysis is the meaning of a word or utterance. In other words, pragmatics is about contextual meaning. In this case, the speaker must think about how he will organize what he wants to say in relation to the listener, as well as where, when, and how he will say it. Pragmatics refers to how more is contributed than is expressed. This guy digs how much something that is not said

is part of the submission. Pragmatics also about the expression of relational distance. This view creates a problem about what determines the choice between what is subject and what is not.

Pragmatics has always been thought of as part of a triangle alongside syntax and semantics (a partition originally ascribed to Charles Morris, and inspired by ideas from the philosopher Charles S. Peirce). The syntax is defined as the study of the formal relationships between signs, whereas semantics is defined as the study of the relationships between signs and objects in the real world. Finally, pragmatics is defined as the relationship between signs and individuals who interpret them, or language users (Morris,1938:6).

The word “pragmatics” comes from Greek which the meaning refers to the activity or event. After Morris, Austin (1962:94) continues his pragmatic research. When someone says anything, she or he usually does something, he says. It's known as speech acts. For instance, when somebody says “*Pardon me, I come late today*”. In this sentence, the speaker not only says the literal word, but also do an action (apologizing).

Yule (1996:4) states that the study of how llinguistic forms interact with their users is known as pragmatics. It focuses on characteristics of meaning that are not just influenced by language information, but also by physical and social knowledge. As a result, Pragmatics offers several advantages, such as allowing students to explore people's intended meanings, assumptions, purposes, and the kind of actions individuals take when they communicate.

According to the Crystal (1987:120), pragmatics is concerned with the elements that control language for what we want to choose from a pool of language that will affect others. As a result, pragmatics elements such as sound pattern and the meaning that people are making by presenting vocabulary through the planned procedure as a way to communicate influence their choice of grammatical construction. Based on that, pragmatics are related to the purpose of the speech delivered study. This is commonly used by people who are in actual social situations.

From those statements above, the writer can deduce from the foregoing statements that pragmatics is the study of contextual meaning which also considers the process of producing an utterance.

2. Context

Context belongs to an important aspect in pragmatic since pragmatic deal with the meaning of words in context or interaction and how the persons involved in the interaction. Leech (1983:13) describes context as “any background knowledge assumed to be shared by speaker and hearer and which contributes to the hearer’s interpretation of what the speaker means by a given utterance”. Therefore, language serves so many purposes as a medium of communication, pragmatic validate the diversity of languages. People can employ a pattern of language for a variety of purposes, such as directing others by asking questions, commanding, offering, or simply proclaiming a statement.

In refer to context as an important aspect to interpret meaning, Fillmore (1977:119) says that “The task is to determine what we can know about the

meaning and context of an utterance given only the knowledge that the utterance has occurred. I find that whenever I notice some sentences in context, I immediately find myself asking what the effect would have been if the context (who speaks, to whom, what purpose, how a speaker says, when, and where aspects) had been slightly different". The statement describes how context affects meaning and how meaning can shift as a result of changes in context. Below the writer gives the example.

"What time is it?"

The statement above may have different meanings as it relates to different contexts, as follows:

- (1) The speaker asks the listener for the time in an interrogative statement. The speakers or interlocutors are most likely friends who are getting ready to leave for campus.
- (2) The speaker communicates displeasure with a listener, who is most likely late for an appointment.
- (3) The speaker is reminded that it is time to return home.

It can be concluded that in expressing the meaning of a statement, it does not only focus on the speakers and listeners, but people also need to know the situation when the utterance produced.

3. Speech Acts

Speech act is an action that a speaker performs in uttering speech. On the other hand, a speech act can be interpreted as an action that is delivered through speech. Someone performs the speech act in her/his everyday life by greeting,

apologising, requesting, complaining, and so on. According to Leech (1993:19-20), there are five factors to take into account when considering speech situations: the speakers and speech partners, the context of the speech, the goal of the speech, the speech acts as an action or activity, and the speech as a result of verbal actions.

Furthermore, Austin introduces a kind of utterances namely performatives and constatives in the book *Speech Acts Theory* by Peter Wilfred Heselwood Smith (1991:2), he argues that performatives are used to undertake an action which is rather felicitous or infelicitous. For example, *I bequeath my car to my brother*. The speaker is not stating a fact about the world, rather he/she is performing the act of bequeathing while constatives are used to make just a statement which can be either true or false. For example, *she is my sister*. One can assess the truth or falsity of this sentence in reference to the information in the world.

4. Types of Speech Acts

Austin states in the book *The Hand Book of Pragmatic* that speech acts are distinguished into three types, namely locutionary, illocutionary, and perlocutionary acts. The types of speech acts will be explained below:

a. Locutionary acts

According to Austin, locutionary act is an act of speaking and act involved in the construction of speech, such as uttering certain sounds or making certain marks, using particular words and using them in conformity with the grammatical rules of a particular language and with certain senses and certain references as determined by the rules of the language from which they are drawn. In addition,

locutionary acts also called speaker's utterance or an act to describe something. So, it can be concluded that locutionary acts only an act that utter for informing something without any effect to the hearer.

For instance: 'I made a cake', what someone means by locutionary act is the literal meaning of the utterance itself.

b. Illocutionary act

Illocutionary act is Austin's central innovation, he said that illocutionary acts are acts done in speaking (hence illocutionary), including and especially that sort of act that is the apparent purpose for using a performative sentence: christening, marrying, and so forth. Austin called attention to the fact that acts of stating or asserting, which are presumably illocutionary acts, are characteristic of the use of canonical constatives, and such sentences are, by assumption, not performatives. Furthermore, acts of ordering or requesting are typically accomplished by using imperative sentences, and acts of asking whether something is the case are properly accomplished by using interrogative sentences, though such forms are at best very dubious examples of performative sentences. In Lecture XXI of Austin (1962:147), the conclusion was drawn that the locutionary aspect of speaking is what we attend to most in the case of constatives, while in the case of the standard examples of performative sentences, people attend as much as possible to the illocution.

For instance: "it's very hot here". This statement has the intention that the speaker is requesting to the hearer to open the door or window immediately, or it also can intend to ask the hearer to turn on the fan or air conditioner.

c. Perlocutionary acts

Perlocutionary act is a consequence or by-product of speaking, whether intended or not. As the name is designed to suggest, perlocution are acts performed by speaking. According to Austin, perlocutionary acts consist in the production of effects upon the thoughts, feelings, or actions of the addressee(s), speaker, or other parties, such as causing people to refer to a certain ship as the Joseph Stalin, producing the belief that Sam and Mary should be considered man and wife, convincing an addressee of the truth of a statement, causing an addressee to feel a requirement to do something, and so on.

5. Sentence Type of Illocutionary Act

The writer puts this section because before analyzing about illocutionary act, it is necessary to know about sentence type weather it is an interrogative, declarative, or imperative sentence in order to find out what is the direct and indirect illocution of an utterance. Hurford and Heasley (1983:241) summarized the types in the table below:

Sentence Types	Typical linguistic acts performed by uttering a sentence of this type
Declarative	Asserting
Interrogative	Asking
Imperative	Ordering

6. Classification of Illocutionary Act

Austin (1962: 150-162) classified the illocutionary act in five categories, as below:

1. Verdictive

These consist in the delivering of a finding, official or unofficial, upon evidence or reasons as to value or fact so far as these are distinguishable. Examples of verbs in this class are: acquit, hold, calculate, describe, analyze, estimate, date, rank, assess, characterize, and describe.

2. Exercitive

One of these is the giving of a decision in favor of or against a certain course of action or advocacy of it, "a decision that something is to be so, as distinct from a judgment that it is so." Some examples are: order, command, direct, plead, beg, recommend, entreat, and advice. Request is also an obvious example, but Austin does not list it. As well as the above, Austin also lists: appoint, dismiss, nominate, veto, declare closed, declare open, as well as announce, warn, proclaim, and give.

3. Commissive

The whole point of a commissive is to commit the speaker to a certain course of action. Some of the obvious examples are: promise, vow, pledge, covenant, contract, guarantee, embrace, and swear.

4. Expositive

Expositive are used in acts of exposition involving the expounding of views, the conducting of arguments and the clarifying of usages and references. Austin gives many examples of these; among them are: affirm, deny, emphasize, illustrate, answer, report, accept, object to, concede, describe, class, identify, and call.

5. Behabitive

This class, with which Austin was very dissatisfied ("a shocker," he called it) includes the notion of reaction to other people's behavior and fortunes and of the attitudes and expressions of attitudes to someone else's past conduct or imminent conduct.

Different from Austin's taxonomy, Searle (1976:10-13) developed and presented an alternative taxonomy of the basic categories of illocutionary acts. It is classified into five types and discuss below:

1. Assertive

The assertive class commits the speaker to something's being the case, to the truth of the expressed proposition. Examples include asserting, predicting, insisting, suggesting, boasting, complaining, claiming, and reporting.

For instance: Islam is a beautiful religion. This sentence illustrates the speaker who represents the world as he/she believes it is. The speaker states his/her belief that the Islam is a beautiful religion, even though there are a lot of religion the world.

2. Directive

This speech act attempts by the speaker to get the hearer to do something. Examples include directing, ordering, entreating, commanding, requesting, advising, and recommending.

For instance: Sit down, please!. This example shows the direction to the hearer to do what the speaker said that is to ask the hearer to sit. This embodies an effort to direct the hearer towards the speaker's goal.

3. Commissives

Commissive is a speech act that commits the speaker to some future course of action. Examples include committing, promising, threatening, vowing, and offering.

For instance: I will buy it for you later. The speaker in this example is committed to the future action that she will buy something for the hearer in the future.

4. Expressive

Expressive is the speech act that expresses the psychological state specified in the sincerity condition; acts of this kind express the speaker's own feelings. Examples include apologizing, thanking, praising, congratulating, pardoning, blaming, and condoling.

For instance: Your dress looks so elegant. This example shows the speaker's psychological state of praising. The speaker makes words fit the world (of feeling) by uttering an expressive.

5. Declarative

Declarative is an act which brings about a corresponding change in the world. Example: resigning, dismissing, christening, naming, excommunicating, appointing, and sentencing. In this, these actions are, as Searle says (18-19) 'a very special category of speech acts': they are performed, normally speaking, by someone who is specially authorized to do so within some institutional framework. (Classical examples are judges sentencing offenders, ministers of religion christening babies, dignitaries naming ships). As institutional rather than personal acts, they can scarcely be said to involve politeness. For example,

although sentencing a person is an unpleasant thing to do, the judge has complete authority in doing so, and can scarcely be said to sentence someone 'impolitely'.

7. Types of Illocutionary Act

a. Direct Illocution

Direct illocution is the act that occur when speaker utter an utterance according to her/his intention. Additionally, this act is directly interpreted literally. Searle said that a speaker using a direct illocution wants to communicate the literal meaning that the words conventionally express; there is a direct relationship between the form and the function. Thus, a declarative form (not to be confused with declaration speech acts) such as 'I was going to get another one' has the function of a statement or assertion; an interrogative form such as 'Do you like the tuna and sweetcorn ones?' has the function of a question; and an imperative form such as 'Get me one' has the function of a request or order.

b. Indirect Illocution

Indirect illocution is an utterance which is different with the purpose of its sentence. Searle explained that someone using an indirect speech act wants to communicate a different meaning from the apparent surface meaning; the form and function are not directly related. There is an underlying pragmatic meaning, and one speech act is performed through another speech act. Thus, a declarative form such as 'I was going to get another one', or 'You could get me a tuna and sweetcorn one' might have the function of a request or order, meaning 'Get me one'. Similarly, an interrogative form such as 'Could you get me a tuna and sweetcorn one?' or 'Would you mind getting me one?' has the function of a

request or order, and 'Can I get you one while I'm there?' can be taken as an offer. Furthermore, an imperative form such as 'Enjoy your bun' functions as a statement meaning 'I hope you enjoy your bun'; 'Here, take this one' can have the function of an offer, and 'Come for a walk with me after the lunch' serves as an invitation.

8. Level 16 Movie

The trafficking commercial enterprise disguised as a boarding college have become the tale featured withinside the movie "Level 16". This Canadian movie become produced with the aid of using director Danishka Esterhazy and screened in theaters for approximately 104 mins in 2019, with Level 16 is receiving nice critiques at the IMDb and Rotten Tomatoes websites. It is the tale of a boarding college wherein all college students are younger girls. They come from the road and are then trained, nourished and raised with an excessive diploma of discipline. Additionally, they had been promised to be employed with the aid of using the wealthy if they might attain the best stage, stage sixteen but the college regulations had been very strict. Then, they can't go away the dormitory and have to hold postures, cleanliness and order. Additionally, they have to take a unique nutrient each day to hold the younger girls's pores and skin easy and healthy.

The college gadget goes properly at first, however a pupil named Sophia (Celina Martin) suspects that there is something wrong. She stopped taking nutrients from stage 13. Then she stocks her suspicions together along with her pal, Vivian (Katie Douglas). Vivian denied this, however, proof of irregularity

step by step emerged after she determined the frame of her pal, Rita (Amaria Williamson), who were formerly employed. Rita`s organs seem to have been harvested for a splendor commercial enterprise run with the aid of using the principal, Miss Brixil (Sara Canning), together along with her doctor, Miro (Peter Outerbridge). Vivian and Sophia need to forestall Miss Brixil`s plans earlier than she and her buddies come to be the subsequent victims.