ILLOCUTIONARY ACTS OF THE MAIN CHARACTER'S

UTTERANCES IN *SPIDER-MAN: NO WAY HOME* MOVIE

AN UNDERGRADUATE THESIS

Submitted to the Faculty of Cultural Sciences, Hasanuddin University,

as a Partial Requirement to Obtain Bachelor's Degree

in English Literature Study Program.

By:

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ENGLISH LITERATURE STUDY PROGRAM

FACULTY OF CULTURAL SCIENCES

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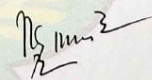
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On July 7th, 2023, the Board of Thesis Examination has kindly approved a thesis by Achmadina Mega Kartyka (F041191005) entitled *Illocutionary Acts of The Main Character's Utterances in Spider-Man: No Way Home Movie* submitted in fulfillment of one of the requirements to obtain Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

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The thesis by Achmadina Mega Kartyka (F041191005) entitled *Illocutionary Acts of The Main Character's Utterances in Spider-Man: No Way Home Movie* has been revised as advised during the examination on 7th July 2023 and is approved by the Board of Undergraduate Thesis Examiners:

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With reference to the letter of the dean of Faculty of Cultural Sciences Hasanuddin University No.1744/UN.4.9.1/KEP/2022 regarding supervision, we hereby confirm to approve the undergraduate thesis draft by Achmadina Mega Kartyka (F041191005) to be examined at the English Literature Study Program of Faculty of Cultural Sciences.

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STATEMENT OF ORIGINALITY

STATEMENT OF ORIGINALITY

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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's people ideas except the quotations and the reference.

Makassar, July 7th 2023

The Writer,

Achmadina Mega Kartyka

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Finally, the writer would thank and apologize to all other unnamed who helped the writer in various ways to accomplish this study.

Makassar, March 11th 2023

The Writer,

Achmadina Mega Kartyka

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ABSTRACT

Achmadina Mega Kartyka, 2023. *Illocutionary Acts of The Main Character's Utterances in "Spider-Man: No Way Home" Movie*. (Supervised by Kamsinah and Karmila Mokoginta)

This research aims to (1) determine the types of illocutionary acts used in the main character's utterances in *Spider-Man: No Way Home* movie by Jon Watts; and (2) describe the context of the illocutionary acts.

This study used a qualitative research method. The data were obtained from the movie *Spider-Man: No Way Home* by Jon Watts. The categories of illocutionary acts were determined based on the theory of John Searle, while the context of the illocutionary acts is elaborated based on the theory of Dell Hymes. The data analysis was conducted in several steps. First, the writer observed the utterances and the illocutionary acts found in the movie of *Spider-Man: No Way Home*. After that, the illocutionary act of each utterance was determined and analyzed. The context of each act was also analysed.

Based on the results of the analysis, five types of illocutionary acts were found, including directive, expressive, representative, commissive, and declarative. Furthermore, the utterance interpretation depends on situational context: setting, participants, ends, act sequence, key, instrumentalities, norm, and genre.

Keywords: movie, main characters, illocutionary acts, "Spider-Man: No Way Home"

ABSTRAK

Achmadina Mega Kartyka, 2023. *Tindak Tutur Ilokusi pada Ujaran Tokoh Utama dalam Film "Spider-Man: No Way Home"*. (Dibimbing oleh Kamsinah dan Karmila Mokoginta)

Penelitian ini bertujuan untuk (1) menentukan jenis-jenis tindak tutur ilokusi yang digunakan dalam ujaran tokoh utama dalam film *Spider-Man: No Way Home* karya Jon Watts; dan (2) mendeskripsikan konteks penggunaan tindak tutur ilokusi dalam ujaran tokoh utama dalam film *Spider-Man: No Way Home*.

Penelitian ini menggunakan metode penelitian kualitatif. Data diperoleh dari film *Spider-Man: No Way Home* karya Jon Watts. Kategori tindak tutur ilokusi ditentukan berdasarkan teori John Searle, sementara konteks tindak tutur ilokusi disimpulkan berdasarkan teori Dell Hymes. Analisis data dilakukan dalam beberapa tahap. Pertama, penulis mengamati ujaran dan tindak ilokusi yang terdapat dalam film *Spider-Man: No Way Home*. Setelah itu, tindak ilokusi dari setiap ujaran ditentukan dan dianalisis. Konteks setiap tindakan juga dianalisis.

Berdasarkan hasil analisis, ditemukan lima jenis tindak tutur ilokusi, yaitu direktif, ekspresif, representatif, komisif, dan deklaratif. Selain itu, interpretasi ucapan tergantung pada konteks situasional, termasuk pengaturan, peserta, tujuan, urutan tindakan, kunci, instrumen, norma, dan genre.

Kata kunci: film, tokoh utama, tindak tutur ilokusi, "Spider-Man: No Way Home"

CHAPTER I

INTRODUCTION

A. Background of Study

People's daily lives rely heavily on communication. It is one method of interacting with others. When talking to another person, both the speaker and the listener have goals they want to achieve. According to Luntz (1980, p. 4), it is important to show individuals some courtesy and interest in what they have to say before passing judgment. It influences the listener's responding behavior to the speaker's utterance. As a result, communicating with others make both can share and gather knowledge.

Pragmatics is the study of how people convey meaningful communication through speech. It focuses on the meaning conveyed by speakers and how listeners interpret it. Pragmatics analyzes what people actually mean when they speak, rather than just the words or phrases they use. It also examines the relationship between speakers and listeners in terms of their communication dynamics and the importance of conveying the intended meaning.

Speech act is part of pragmatics studies that explores how people use their words to perform actions, encompassing locutionary, illocutionary, and perlocutionary acts. The writer researches speech acts, focusing on the illocutionary act as an example to analyze. Analyzing the Illocutionary activities is intriguing because they involve sentence and utterance meaning, which is essential in dialogues. Illocutionary acts can be studied to understand better the speaker's utterance in a particular circumstance or a movie. As in *Spider-Man: No Way*

Home, there are characters in the movie who always present a story that maintains the audience's interest in watching it.

In the context of character analysis in movie, examining utterances involves analyzing the spoken language of Peter Parker in Spider-Man: No Way Home. An utterance refers to a unit of speech or written expression that conveys meaning within a particular context. By scrutinizing the character's linguistic choices, including word selection, sentence structure, tone, and delivery, people can gain insight into their thoughts, emotions, intentions, and overall personality.

Spider-Man: No Way Home, a pivotal film in the Spider-Man franchise, offers a unique platform to investigate the intersection of multiverse narratives. Directed by Jon Watts, the movie brings together iconic Spider-Men played by Tom Holland, Tobey Maguire and Andrew Garfield, along with a diverse array of formidable villains. Through illocutionary acts and utterances, the character examines linguistic performances and communicative intentions amidst multiple realities. Drawing upon Hymes' Speaking Theory, it illuminates themes of identity, responsibility, and the consequences of heroism. *Spider-Man: No Way Home* offers a concise yet insightful case study on language in storytelling and character development within the superhero genre.

This research was conducted for several reasons. Firstly, *Spider-Man: No Way Home* is a popular and widely discussed film, which makes it relevant and engaging for readers and researchers. Secondly, the main character's utterances provide rich material for studying illocutionary acts, as he plays a central role in

the narrative and engages in various communicative acts throughout the movie. Thirdly, Hymes' speaking theory offers a framework for understanding the cultural and contextual aspects of communication, allowing for a comprehensive analysis of the main character's speech acts and their impact within the film's storyline. By examining the illocutionary acts and applying Hymes' speaking theory, the thesis aims to deepen our understanding of the main character's communication patterns, intentions, and the overall dynamics of language use in a popular cinematic context.

As an example, the writer presents one scene from the movie below:

Spider-Man, clutching MJ, SWINGS frantically.
MJ holds tight to Spider-Man.
MJ: I told you I never wanted to do this ever again!
Her hands cover part of his mask.
SPIDER-MAN: **MJ, I'm so sorry, but I can't see anything with your hand in my--**
MJ: I'm sorry. Sorry...

Spider-Man or Peter's utterance is a representative illocutionary act because he is expressing a difficulty or problem he is facing, which is the obstruction of his vision caused by MJ's hand. The sample aligns with Searle's theory, in which the speaker commits to believing something is true or not. In this case, the statement may prompt MJ to acknowledge the problem and potentially respond by removing her hand to alleviate the obstruction and help Spider-Man see clearly again.

Regarding the context, the setting based on the movie is when they are swinging around New York City using the spider webs. The participants are MJ

and Peter Parker as spider-man. The conversation ends with Spider-Man expressing his inability to see due to MJ's hand covering part of his mask. In the conversation, Spider-Man swings frantically while holding MJ. MJ expresses reluctance, and her hands cover part of Spider-Man's mask. Spider-Man tells MJ that her hand has impaired his vision, and MJ apologizes for obstructing him. Spider-Man's key tone can be characterized as tense or slightly frustrated. The conversation adheres to social norms of expressing preferences, apologizing for inconveniences caused, and acknowledging mistakes. The instrument of communication between Spider-Man and MJ is verbal. The genre is informal communication because the conversation happens between them as partners.

Therefore - based on the situation and circumstance of the spoken utterance, the participants, the aim and content of the utterance, voice tone, gesture, and social status of the speaker and hearer - context helps to interpret the proper meaning. Consequently, the entire scene and conversation convey two meanings. First, Spider-Man genuinely informs MJ that her hand is blocking his field of vision while they swing. Second, Spider-Man may earnestly request MJ to remove her hand from his eyes, explaining that he can't see anything with her hand covering his vision. Within this description, the writer will focus on finding the types and contexts behind the illocution utterances by the main characters in *Spider-Man: No Way Home* movie.

B. Identification of Problems

In the background of the study, the writer identifies several problems related to the use of illocutionary acts by the main character in *Spider-Man: No Way Home*. The identified problems are as follows:

1. Determining the specific type of illocutionary acts performed by the main character in *Spider-Man: No Way Home* movie.

2. Identifying the most frequently used types of illocutionary acts by the main character in *Spider-Man: No Way Home* movie.

3. Understanding the contextual factors influencing the illocutionary acts performed by the main character in *Spider-Man: No Way Home* movie.

4. Examining the functional aspects of illocutionary acts employed by the main character in *Spider-Man: No Way Home* movie.

C. Scope of Problem

The scope of the research focuses on analyzing the use of illocutionary acts by the main character in *Spider-Man: No Way Home*. The writer has decided to limit the scope of the problem only to:

1. Determine the types of illocutionary acts performed by the main character in *Spider-Man: No Way Home* movie.

2. Describe the context of illocutionary acts performed by the main character in *Spider-Man: No Way Home* movie.

D. Research Question

The following are the research questions formulated based on the background above:

1. What types of illocutionary acts are performed by the main character in *Spider-Man: No Way Home* movie?

2. How is the context of illocutionary acts performed by the main character in *Spider-Man: No Way Home* movie?

E. Objectives of Study

The objectives that are aimed to be achieved in this research are as follows:

1. To describe the types of illocutionary acts performed by the main character in *Spider-Man: No Way Home* movie.

2. To reveal the contexts of illocutionary acts performed by the main character in *Spider-Man: No Way Home* movie.

F. Significance of Study

After finishing this research, the writer hopes to make contributions and provide benefits to the academic and practical spheres with hopes such as:

1. Theoretical Benefit: The researcher hopes that this research can serve as a reference for readers to enhance their knowledge about the types and contextual meanings of illocutionary acts based on the theories proposed by Searle and Hymes.

2. Practical Benefit: In order to utilize utterances appropriately and effectively, the writer believes that readers will derive benefits from the results of this research's discussion on the types of illocutionary acts and SPEAKING contexts of real-world utterances. This research will also provide benefits by motivating other researchers to explore potential knowledge gaps that may necessitate further research.

CHAPTER II

LITERATURE REVIEW

A. Previous Study

The writer attempts to support this research with previous studies pertaining to illocutionary acts in *Spider-Man: No Way Home*, focusing on the main character. In addition to these prior studies, the writer has identified differences that will serve as the standpoint of this research and provide updates on illocutionary acts research. The following are some of the previous studies:

1. **Anak Agung Ratu Parasitha Wijayanti and Ni Made Ayu Widiastuti** (2021)**,** ***Direct and Indirect Expressive Illocutionary Acts in The Movie Onward***

    The first research is entitled *Direct and Indirect Expressive Illocutionary Acts in the Movie Onward* by Anak Agung Ratu Parasitha Wijayanti and Ni Made Ayu Widiastuti (2021). Their research aimed to demonstrate the direct and indirect expressive types of illocutionary acts and provide an explanation and analysis of the interpreted meaning of the utterances by the hearers. Data for their research were collected through the observation and documentation method, which involved watching the movie multiple times and reading the scripts to facilitate analysis based on the data. The data analysis method employed was descriptive qualitative since the research aimed to analyze social phenomena, such as speech acts. Two theories were utilized to analyze the problems. The first theory, proposed by Searle (1976), was employed to analyze the types of expressive illocutionary acts. The second

theory, proposed by Dell Hymes (1972), focused on the context of the situation (S-P-E-A-K-I-N-G model) to analyze how hearers interpret the meaning of expressive illocutionary acts. In the movie *Onward*, the researchers discovered six different types of direct and indirect expressive of illocutionary acts. The interpretation of the speech's meaning by the listeners was influenced by the context of the situation, which includes the setting and scene, participants, ends, act sequence, key, instrumentalities, norms, and genre.

2. Erni Hastuti, Hani Amalia Utami, and Teddy Oswari (2021)**, *Illocutionary Acts Uttered by The Main Character in Fear of Rain Movie: Pragmatic Approach***

The second study is entitled *Illocutionary Acts Uttered by The Main Character In Fear of Rain Movie: Pragmatic Approach* by Erni Hastuti, Hani Amalia Utami, and Teddy Oswari (2021). This research aims to find out the types and functions of illocutionary acts. This research used the descriptive qualitative method since the data form is utterances consisting of words or sentences produced by the main character in the movie. The analysis of the data involved categorizing the types of illocutionary acts based on Searle's theory (1979) as uttered by the movie's main character, and classifying the function of each illocutionary act. These functions include 1) Stating, 2) Informing, 3) Asserting, 4) Complaining, 5) Predicting, 6) Convincing, 7) Agreeing, 8) Asking, 9) Commanding, 10) Requesting, 11) Advising, 12) Warning, 13) Suggesting, 14) Inviting, 15) Promising, 16) Refusing, 17) Offering, 18) Thanking, 19) Apologizing, 20) Praising, 21) Greeting, 22) Blaming, and 23)

Expressing Anger. The most frequent type of illocutionary act in the movie is assertive because the utterance of the main character is believed to be accurate based on fact.

3. **Robiah AL Adawiyah, Irma Diani, and Azwandi** (2021)**,** *Illocutionary Acts Used in The Dead Poet Society Movie*

   The third research is entitled *Illocutionary Acts Used in The Dead Poet Society Movie* by Robiah AL Adawiyah, Irma Diani, and Azwandi (2021). The researchers aim to explore how to categorize illocutionary acts and analyze the reactions of interlocutors in response to the illocutionary acts expressed by the speaker in the movie. In order to support this research, the writers utilize Austin's theory of illocutionary acts. The research methodology employed is qualitative descriptive, specifically using observation methods to synchronize the original dialogues in the script with the dialogues spoken by the characters in the movie. The movie portrays several characters who express their thoughts through poetry and present them publicly. The audience's appreciation is shown through applause, while denial mainly occurs when conflicts or contradictions arise between the characters. The researchers observed that out of 72 utterances of illocutionary acts, Verdictives and Behabitives dominate, while the interlocutors' replies are mainly composed of Behabitives and Expositives.

4. *Khaerunisa Setia Wahidin* (2022) *Illocutionary Acts In "Spider-man: No Way Home" (2021)*

   The fourth research is entitled *Illocutionary Acts In "Spider-man: No Way Home (2021)"* by Khaerunisa Setia Wahidin (2022). This research aims to

identify the types of illocutionary acts manifested in the movie using the descriptive qualitative method. Data collection for this research were conducted through observational and non-participatory techniques. The theoretical framework employed in this research is based on Searle's theory of illocutionary acts. The findings of the research revealed a total of 20 data of illocutionary acts in the characters' utterances. These can be categorized as follows: four assertive acts, four commissive acts, four declarative acts, four directive acts, and four expressive acts.

5. **Sekar Indah Ekajayanti** (2022)**, *The Illocutionary Acts Found In "Spider-Man No Way Home" (2021)***

The fifth research is entitled *The Illocutionary Acts Found In "Spider-Man No Way Home" (2021) Movie Script by Chris Mckenna* by Sekar Indah Ekajayanti (2022). This study aims to identify the types of illocutionary acts and analyze the perlocutionary acts, which refer to the impact of using illocutionary acts on the utterances spoken by the characters. Since this study examines social phenomena, such as speech acts, the data were analyzed using the descriptive qualitative technique. The findings of the study revealed a total of 45 data of illocutionary acts in the characters' dialogue. Based on the research findings, the writer identified eleven data of representative acts, ten data of directive acts, eight data of expressive acts, ten data of commissive acts, and six data of declarative acts.

As indicated by the above explanation, the writer's research differs from previous studies. In previous studies, the analysis of the characters' dialogue

tended to focus more on other aspects. The writer observed that most earlier studies did not incorporate Hymes' theory to delve deeper into the context of the dialogues in the movie. Additionally, the previous studies mainly overlooked the main character of the movie and only examined one of the five types of illocutionary acts. Furthermore, they did not analyze the speech's function in relation to its context. Therefore, in this research, the writer places emphasis on the types of illocutionary acts presents in the main character's utterances while utilizing Hymes' S-P-E-A-K-I-N-G theory to assess the context of the characters' dialogues.

B. Theoretical Background

1. Pragmatics

Linguistics has two main fields that study meaning, namely semantics and pragmatics. Semantics focuses on the real purpose or the literal meaning of words, phrases, and sentences. Meanwhile, pragmatics focuses more on using language and considers it with the situations. Pragmatics aims to explain that other factors outside the language influence both literal meaning and non-literal meaning in the communication using the language (Portner, 2006, p. 137).

The discussion of utterance's meaning is presented in the pragmatics study. Yule (1996, p. 3) states that the concern of pragmatics is on the study of meaning as a speaker communicates it to others, and then it is interpreted by the listeners. Based on the definition, it is better to understand the importance of meaning in communication. Listeners and readers will succeed in

communication if they know how to deal with the speaker or writer's words.

According to Mey (2001, pp. 4-5), the interest of pragmatics is in the process of producing language and in its producers, not only in the final product, which is language. Pragmatics focuses on more than just the sentences uttered by the speaker or written by the writer. It also pays attention to when, where, how, who the participants are, and why an utterance is stated.

2. Speech Acts Theory

One reason for focusing the research on speech acts is that all communication events involve linguistic acts. A speech act is a topic within pragmatics that explores the specific actions performed by particular utterances or sentences. Speech acts are expressions that convey certain attitudes in communication, such as making a statement as a belief.

According to Austin (1975, p. 108), speech acts can be categorized into three types: locutionary, illocutionary, and perlocutionary acts. A locutionary act refers to the act of saying something, conveying a statement or information when communicating with others. In this act, the utterance carries a single meaning without specific reference to the hearer. On the other hand, an illocutionary act refers to the act of doing something through speech. It is performed with the intention of conveying a particular meaning behind the utterance, such as making requests, asking questions, giving orders, offering advice, and so on. Lastly, a perlocutionary act refers to the act of influencing or affecting someone through speech. The effect of the utterance can lead someone else to act in accordance with the speaker's words. Speakers often use

perlocutionary acts to persuade or prompt others to carry out the intended meaning. These three levels of speech acts provide a framework for analyzing human utterances in communication.

3. Types of Illocutionary Acts

Austin (1975, p. 120) stated that an illocutionary act is characterized by having a specific force when expressing something. He classified the illocutionary act into five categories such as follows:

1) Verdictives

Verdictives involve giving a verdict, typically by a jury, arbitrator, or umpire. However, they don't have to be conclusive and can also be an estimate or appraisal (p. 150) Examples of this act are: describe, calculate, analyze, characterize, acquit, etc.

2) Exercitive

Exercitives, refers to the act of exercising powers, rights, or influence (p. 150). Some examples of this class are command, order, recommend, advise, beg, appoint, and dismiss.

3) Commissivess

Commissives involve promises or undertakings that commit you to doing something. They can also include declarations of intention and vague acts like espousals or siding with (p. 150-151). Examples of this promise, vowing, pledge, guarantee, swear, etc.

4) Expositives

Expositives are challenging to define. They clarify how our

statements contribute to an argument or conversation, how we employ words, or simply provide exposition (p. 151). The examples of this category are: emphasize, affirm, deny, answer, illustrate, report, accept, etc.

5) Behabitives

Behabitives encompass a wide range of attitudes and social behaviors (p. 151). Examples include apologizing, congratulating, commending, condoling, cursing, and challenging. Among the examples are apologies, thanks, deplore, congratulate, welcome, applaud, etc.

Then, according to Searle (1976, p. 1), the illocutionary act is divided into five categories. They are representative, directive, commissive, declarative, and expressive. Here are Searle in Yule's (1996, pp. 53-54) explanations and examples of the types of illocutionary acts.

1) Representative

Representative acts are illocutionary acts in which the speaker commits to believing that something is true or not. Some performative verbs, such as state, tell, assert, correct, predict, report, recall, described, assure, agree, guess, claim, believe, conclude, and so on, can represent this type of illocutionary conduct.

2) Directive

Directives are illocutionary acts in which the speaker aims to persuade the listener to do something. They tell the listener exactly what they want. The prominent examples are requesting, demanding, inquiring, asking, proposing, advising, recommending, interrogating, urging,

encouraging, inviting, pleading, ordering, and other performative verbs.

3) Commissive

Commissive is an illocutionary act in which the speaker commits to a future course of action. This illocutionary act widely uses performative verbs like beg, plead, pray, implore, invite, permit, advise, dare, defy, and challenge. In the case of commissive, the world adapts to the words through the speaker himself.

4) Declarative

Declarative is an illocutionary act in which speakers transform the world with their words. In a particular situation, the speaker must perform a specific institutional function, such as pronounce, declare, baptize, or sentence. A curse, an announcement, a declaration, a definition, an appointment, a call, a blessing, a nomination, and an authorization are words used in this category.

5) Expressive

Expressive speech is an illocutionary act where the speaker expresses their feelings. They can express pleasure, pain, likes, dislikes, joy, or sorrow and can be expressed in various ways. The speaker adapts words to the world by employing an expressive (feeling). It can be recognized with some performative verbs when performing an expressive: meet, surprise, like, fear, apology, thank you, regret, and praise.

4. Context

Context is an assumption of background knowledge that the speaker and

listener will share. The context contributes to the listener's interpretation of the speaker's meaning by delivering the utterances (Leech, 2016, p. 13). Contexts have essential roles in helping the listener interpret the utterances since they have the intended meaning inside all the utterances spoken by the speaker. Context also means the situation and condition when the utterances are produced. The listener can easily catch and guess the meaning of the speaker's utterances by understanding the situation or condition when the utterances are delivered.

Hymes (1974, pp. 53-54) developed an excellent way to help people find and label parts of linguistic interaction. He thought that to speak a language well, you need to know its vocabulary and grammar and how words are used in the context in which they are used. Hymes in Wardhaugh (2006, pp. 247-248) proposes a set of factors to describe the situational context in a communication event, under the acronym SPEAKING.

1. S (Setting and Scene): Setting refers to the time and place. The scene refers to the abstract psychological setting or the cultural definition of the occasion.

2. P (Participants): The Participants include various combinations of speaker-listener, addresser-addressee, or sender-receiver.

3. E (Ends): Ends can be said to the participants' purpose or goal in speech events.

4. A (Act Sequence): Act sequence refers to the actual form and content of

what is said: the precise words used, how they are used, and the relationship of what is said to the actual topic.

5. K (Key): Key refers to the tone, manner, or spirit in which a particular message is conveyed: light-hearted, serious, precise, pedantic, mocking, sarcastic, etc.

6. I (Instrumentalities): Instrumentalities refer to the choice of channel, e.g., oral, written, or telegraphic, and to the primary forms of speech employed, such as the language, dialect, code, or register that is chosen.

7. N (Norms): Norms of interaction and interpretation refer to the specific behaviors and properties attached to speaking and how they may be viewed by someone who does not share them, e.g., loudness, silence, gaze return, and so on.

8. G (Genre): Genre refers to clearly demarcated types of utterances, such as poems, proverbs, riddles, sermons, prayers, lectures, and editorials