

CHAPTER I INTRODUCTION

1.1 Background of the Study

Language is more than a tool for communication, it is a medium for people to express emotions, intentions, and identity. In the field of Pragmatics, speech is not merely seen as a combination of words, but as action. Pragmatics is the branch of linguistics that studies meaning in context and how language is used by speakers and interpreted by listeners depending on the situation, cultural background, and shared knowledge. Pragmatics focuses not only on what is said, but also on what is meant, implied, or intended. One key concept of Pragmatics is *illocutionary acts*, which refers to the actions performed via utterances. This concept was introduced by Austin and later refined by John Searle, who identified several categories of illocutionary acts and their roles in human interaction. According to Austin (1962), Illocutionary acts refer to the intention behind the utterance, such as what the speaker aims to accomplish by saying something. These acts are not about what is said on the surface, but what is intended by the speaker. Therefore, illocutionary acts play a crucial role in communication as they reveal the speaker's intent, which is essential for effective interaction. Understanding these acts allows us to analyse how people use language to achieve specific goals, such as persuading, commanding, or informing.

John Searle (1979) classified illocutionary acts into five types: *assertives*, *directives*, *commissives*, *expressives*, and *declarations*. Each of these types carries a specific communicative function. For example, assertives express beliefs or descriptions of the world, while directives are used to get the hearer to do something. Expressives reveal the speaker's psychological state, commissives commit the speaker to a future action, and declarations change the state of the world through speech itself. Additionally, Searle drew a distinction between *direct* and *indirect* illocutionary acts, depending on whether the literal form matches the intended function.

Building on this idea, film is a rich site for studying speech acts, especially illocutionary ones, because film dialogue is carefully constructed to reflect real-life communication while serving narrative and dramatic purposes. Unlike spontaneous conversation, film dialogue is scripted, which means that every word is intentional, making it an ideal corpus for linguistic analysis. Films often feature layers of meaning, with characters saying one thing but intending another. This complexity mirrors real-life interactions and provides fertile ground for exploring how language is used to do



ings.

ures this linguistic richness is *Rush Hour*, an action-comedy er. The film follows two protagonists, that is Chief Inspector Lee s Carter, as they navigate a series of chaotic, cross-cultural he two, Carter played by Chris Tucker, stands out as a fast-character whose dialogue is filled with humor, sarcasm, and

emotional outbursts. Although many of his lines are delivered for comedic effect, a deeper linguistic analysis reveals that they often perform complex illocutionary functions.

The researcher's interest in illocutionary acts was sparked during a linguistics course, where the concept was introduced as a way to explore not just *what* people say, but *what they do* with their words. It became evident that this framework could be applied to film dialogue, particularly in analyzing characters whose language drives the plot. Since Carter is the main character in *Rush Hour* and plays a central role in shaping the events of the story, his speech becomes a primary lens through which the narrative can be understood.

The researcher noticed this when watching the scene where Carter just picked up Inspector Lee at the airport and Carter said, "Do you understand the words that are coming out of my mouth?", the sentence is literally a question. However, Pragmatically, this utterance functions as a directive that implies frustration and a desire to control the situation. This is because Inspector Lee did not respond to Carter's previous question, and in Carter's mind, Inspector Lee is not fluent in English and Carter is forced to work with someone who does not speak the same language as him. He not only asks, but also demands attention, expresses irritation, and emphasizes his position in the interaction. This example shows that his utterance has Pragmatics power that goes beyond its literal meaning.

This kind of indirect communication is central to illocutionary theory. Speakers often rely on the hearer's ability to infer meaning, especially when cultural norms or power dynamics are at play. Carter frequently uses indirect speech, sarcasm, and emotionally charged language that complicates the listener's task of decoding intent. These characteristics make him an ideal subject for examining how language operates on both explicit and implicit levels, and how it contributes to character development and narrative progression.

By applying Searle's theory to Carter's utterances, this study seeks to identify the types of illocutionary acts he performs and to distinguish between his direct and indirect speech acts. This analysis is not only valuable in the field of Pragmatics but also contributes to a broader understanding of character construction in film. Understanding how Carter uses language to negotiate conflict, express personal beliefs, or build rapport can help reveal the deeper intentions behind his speech, which in turn affects audience perception and storyline direction.

Moreover, the significance of this study lies in its interdisciplinary nature. It bridges linguistics with film studies, showing how Pragmatics theories can illuminate the functions of dialogue in storytelling. While films are often appreciated for their visuals



s, the role of dialogue especially when examined through the story deserves equal attention. In a film like *Rush Hour*, where quick verbal exchanges are central, such an analysis becomes

As explained above, language in film is never accidental. It reflects relationships, and forms the plot. Carter's utterances in *Rush Hour* demonstrate how speech can function on multiple levels, making the

analysis of illocutionary acts not only interesting but essential. Based on these considerations, the researcher is motivated to conduct a study entitled "Illocutionary Acts Performed by the Main Character in *Rush Hour* Movie."

1.2 Identification of Problem

Based on the background above, the writer identifies several problems that occur in this research, those are:

1. It is difficult to understand the meaning implied of the utterances in Rush Hour Movie without knowing the context
2. A challenge in classifying and understanding the function of illocutionary acts in Rush Hour movie utterances
3. It is hard to find out the direct and the indirect illocutionary acts in Rush Hour movie utterances

1.3 Scope of Problem

Based on the identification of the problem, this research focuses on the analysis of illocutionary acts performed by the main character, Detective James Carter, in the film *Rush Hour*. The study limits its scope to Carter's spoken utterances throughout the movie, excluding gestures, background conversations, or other non-verbal communication. The analysis is based on John Searle's theory of speech acts, specifically focusing on the five categories of illocutionary acts: assertives, directives, commissives, expressives, and declaratives.

In addition, the research also identifies and categorizes Carter's utterances into direct and indirect illocutionary acts. However, the study does not attempt to analyze perlocutionary effects or responses from other characters in detail, nor does it examine illocutionary acts performed by supporting characters. By narrowing the focus to Carter's dialogue, the research aims to provide a more in-depth and manageable analysis of his speech patterns and how they contribute to meaning-making within the context of the film.

1.4 Research Question

Based on the background above, the writer identifies two problems as follows:

1. What are the types of Illocutionary acts performed by the main character in Rush Hour movie?
2. What is the meaning implied in the direct and indirect illocutionary acts performed by the main character in Rush Hour movie?



Study

is essential in understanding how language functions beyond the surface level to reflect the speaker's intent and purpose. In the context of Rush

Hour, the interactions between the main characters provide a rich ground for analyzing these speech acts. Therefore, this study aims to:

1. To identify the types of illocutionary acts performed by the main character in Rush Hour movie.
2. To explain the meaning implied in the kind of direct and indirect illocutionary acts performed by the main character in Rush Hour movie.

1.6 Significance of the Study

By analyzing speech act theory in Rush Hour movie, the writer expected to provide theoretical and practical benefits:

1. The theoretical benefit of this study is to enrich the body of knowledge in the field of linguistics, specifically within the study of speech acts. This research aims to provide linguistic students with fresh perspectives and ideas, thereby enhancing their comprehension and appreciation of illocutionary acts. By analyzing the Pragmatics aspects of dialogue in "Rush Hour", this study hopes to contribute to the theoretical frameworks used in the analysis of speech acts, offering new insights and methodologies that can be utilized in future linguistic research.
2. As a practical benefit, the writer hopes that this research can be a reference material for further research related to the illocutionary acts, especially in analysing a movie.

1.7 Previous Studies

This research presents a comparison with earlier studies that related to Pragmatics analysis and movie analysis.

The first research is from Sihombing et al., (2021), entitled "An Analysis of Illocutionary Act in Incredible 2 Movie". This research discusses the analysis of illocutionary speech acts found in the film. This research aims to determine the types of illocutionary speech acts found in the film and determine the dominant types of illocutionary speech acts. The researcher uses a qualitative method applying content or document analysis. Based on the data analysis carried out, researchers found 5 types of illocutionary speech acts according to Searle's theory, that is declarative, directive, commissive, expressive, and assertive. The total data found was 25 data. The grouping results show that the type of directive illocutionary speech act dominates with 8 data (32%), then followed by assertive 7 data (28%), expressive 7 data (28%), commissive 2 data (8%), and declarative 1 data (4%).



er is Irawan (2023), this research analyzed the illocutionary acts character in the Spiderman film No Way Home. The research scriptive qualitative, with the main data source being the ay Home dialogue. The theory used to analyze illocutionary acts he research results show four types of illocutionary acts spoken are assertive, directive, commissive, and expressive. The most

dominant type of illocutionary act is a directive that functions to command, prohibit, request, suggest, and ask.

The next study is from Suikkanen (2023) entitled “*Talking to a Friend or a K-pop Idol? Parasocial Relationships in K-pop Fandom Discourse on Twitter.*” This Research aims to analyze the types of sentences and speech acts used by K-pop fans when replying to their idols’ tweets on Twitter, as well as to examine the parasocial relationships formed in these interactions. This study uses Searle’s Speech Act theory (1979) and is combined with Horton and Wohl’s parasocial relationship theory (1956). Data were collected manually from 34 idol tweets and 204 fan replies on Twitter. The method used is a mixture of quantitative (descriptive statistics) and qualitative (discourse analysis). The results of the study indicate that there is a close parasocial relationship between idols and fans, which is characterized by the high use of expressive speech acts, especially in declarative and exclamatory forms, as well as the tendency of fans to express love, concern, and gratitude to their idols, even without direct reciprocity.

Lastly, the study entitled “Illocutionary Act in the Main Characters’ Utterance in Mirror Mirror Movie” was written by Rahayu, et al., (2018). This research aims to determine the types of illocutionary acts in the speech of the main characters of the film using John’s theory. R. Searle, as well as to find the context underlying the occurrence of illocutionary acts using the *SPEAKING* model by Hymes. This research is descriptive qualitative in nature with the research subject being the speeches of the main characters of the film Mirror Mirror, namely Queen and Snow White. The results of the study show that from 55 speech acts analyzed, the most dominant type of illocutionary act is directives (37 data), followed by expressives (12), representatives (4), and commissives (2), while declaratives were not found. This finding shows that the main character tends to deliver speech directly such as ordering, requesting, and asking. The communication context also greatly influences the type of illocutionary act used.

In the first study, the researcher analyzed the types of illocutionary acts in Incredibles 2. This study focused on finding out the types of illocutionary acts in the film and the types of illocutionary acts that dominate. John Searle’s classification of illocutionary acts is the theory applied in this study, and content or document analysis is the methodology.

The second study observed Spider-Man: No Way Home with a focus on the illocutionary acts carried out by the main character Peter Parker. In this study, the researcher used qualitative descriptive and used Searle’s theory as a classification of types of speech acts and to sort the most dominant types of speech acts, especially



the researcher conducted a study on parasocial relationships in discourse on Twitter. Unlike other studies that focus on illocutionary acts, the researcher combined Searle’s speech act theory analysis with parasocial theory, resulting in a different perspective.

Finally, Rahayu et al. (2019) focuses on illocutionary acts in *Mirror Mirror*, and classifies them based on Searles' theory and the context of speech that operates as the SPEAKING model.

Based on the explanation above, the researcher recognizes several significant differences between this study and previous research. These differences lie in the focus of the study, the selected objects, and the theoretical approach applied. This study offers several unique aspects that highlight existing research gaps and contribute to the field of Pragmatics.

First, in terms of film genre, *Rush Hour* is an action-comedy film characterized by rapid dialogue, humor, sarcasm, and cross-cultural dynamics. This presents its own complexity in analyzing speech acts, particularly the indirect ones that frequently emerge in the form of humor or satire. This genre differs significantly from those examined in previous studies, such as *Incredibles 2* (animation), *Spiderman* (superhero), or *Mirror Mirror* (fantasy fairy tale).

Second, this study not only identifies types of illocutionary acts based on Searle's classification, but also distinguishes between direct and indirect illocutionary acts. This specific focus has not been extensively addressed in earlier research, despite its importance in uncovering implicit meanings within utterances.

Third, regarding the theoretical framework, this study employs Searle's speech act theory in a consistent and unmodified manner to maintain the clarity and depth of Pragmatics analysis. This approach contrasts with that of Rahayu et al. (2018), who combine Searle's theory with the SPEAKING model, or Suikkanen (2023), who integrates two cross-disciplinary theoretical frameworks.

1.8 Theoretical Background

This sub-chapter explores the theoretical foundations of *Rush Hour* film analysis, focusing on the scope of the approach used and arranged systematically from the general to the specific.

1.8.1 Pragmatics

Pragmatics is a subfield of linguistics that examines how context influences the interpretation of meaning in communication. Mey (1993:6) states, "Pragmatics studies the use of language in human communication as determined by the conditions of society." It means that Pragmatics examines how society and culture influence the communicative rules and interpretations of language used in human



communications between people. The appropriate and effective use on the societal context.

ucial for understanding how language is used in real-life / meaning is negotiated between speakers and listeners. It s such as tone, body language, and shared knowledge impact understood. Pragmatics focuses on studying the practical use

and interpretation of language in real social settings based on societal-cultural factors surrounding the language users (Levinson, 1983:21).

Pragmatics studies how utterances are used and what they aim to accomplish based on the assumptions between speakers and listeners within a speech community. As Yule (1996:4) defined that Pragmatics analyzes the relationship between linguistic forms and the users of those forms by looking at how language users understand and interpret language based on the context of a conversation or text. It considers factors like social roles, settings, and the common background related to the topic of discussion between participants in an act of communication.

Based on the explanation above, the research concludes that Pragmatics is the study of human language use in the context of communication by considering the social factors that influence it. The main focus of Pragmatics is understanding the meaning implied in a statement or text based on the context in which it is spoken. Pragmatics look at how language users understand and interpret language by considering context and factors such as social roles, settings, and the shared knowledge of communication participants. These things are clues to find the true meaning of the implied words. By examining the relationship between linguistic expressions and how their users understand them, Pragmatics can explain how humans understand each other, even if not literally.

1.8.2 Speech act

Definition of speech act. Speech act is a linguistic concept first introduced by philosopher J.L. Austin in his seminal work "How to Do Things with Words" published in 1962. Through a series of lectures delivered at Harvard University, United States, Austin put forward the idea that language can be used not only to convey truth or falsity, but also to perform actions. In his book, Austin states that the language does not only serves to describe something literally, but it can be used to express other intentions or meanings of the utterance. Austin's insight was that language is conventionally designed not solely for descriptive statements but also for practical purposes in social interactions. By saying certain things, people can initiate actions in a socially recognized manner.

According to Yule (1996), speech act is concerned with the speaker's communicative intention in producing an utterance. It is defined by the purpose for which the speakers use language, for example to make a request, to apologize, or to report. This means that speech act is always used in daily life when speakers say something and hearers understand the purpose of the speaker's statement in the means that knowing the speaker's intention allows hearers to outcome of the communication.

Sperber (1969: 16) states that the production or issuance of a utterance under certain conditions is a speech act, and speech acts are the basic units of linguistic communication. The one importance of studying speech acts is that they make us comprehend what message is discovered in every



utterance. Speech acts are also influenced by the language ability of the speaker to convey the message in communication. When someone can understand the meaning of speech act, by seeing the context, the utterance would not be confusing.

Speech act focuses on why speakers use language and what they aim to achieve through their utterances. When people converse, they convey intentions through their statements. Listeners then discern these intentions, enabling effective communication as both parties understand each other's goals. Being cognizant of communication intention helps make meaning transfer successful between speakers and hearers. In summary, speech act emphasizes the importance of inferring the purpose behind utterances for successful linguistic exchanges.

Speech act classification. Austin (1962:102-103) distinguished speech acts into three types they are locutionary act, illocutionary act, and perlocutionary act.

Locutionary act. Locutionary act is the utterance of a sentence with determinate sense and reference. Austin (1962:108) stated "Locutionary acts is roughly equivalent to uttering a certain sentence with a certain sense and reference which again is roughly equivalent to meaning in the traditional sense. In other words, a locutionary act is performing the act of saying something. Locutionary acts refer to the physical aspects of a speech. It includes physical actions by uttering sounds, combining words, and forming phrases and sentences syntactically. Furthermore, Yule (1996: 480) stated that locutionary act is the basic act of utterance, or producing a meaningful linguistic expression. Locutionary act is a basic act of speaking, that is the literal pronunciation of a sentence that has a certain grammatical structure and meaning. Locutionary act is the act of pronouncing sounds, words, or sentences that form a meaning. For example:

- (1) The leaves are green.
- (2) The weather is very cold today.

In the first utterance, the speaker merely provides information about something. In the second utterance, the speaker refers to the current weather conditions, specifically highlighting the low temperature. Although the utterance may contain an implied request, such as asking to close the windows or turn off the fan, at the locutionary level, it only communicates information about the speaker's perception. Thus, a locutionary act is a basic act of producing a linguistically meaningful statement, without necessarily involving an implied intention or expected reaction.

Illocutionary acts. Illocutionary acts are a central concept in Speech Act Theory, referring to the communicative intent behind an utterance. When someone speaks, producing sounds or words, but they are also performing an action. This purpose is what is meant by the illocutionary act. Austin locutionary acts as an utterance that has a certain (conventional) (intentional) force refers to the illocutionary force or socio-linguistic (intentionally) attached to an utterance form. This means that in a social context, a particular utterance form has a certain function understood by the speakers of the language.



Illocutionary acts refer to the intended social function or action performed indirectly through an utterance, beyond just its literal semantic meaning. It analyzes Pragmatics and contextual meaning. Illocutionary act is performing an act in saying something (Leech, 1983:199). For example:

- (1) Can you take out the garbage?
- (2) I promise I will return your book tomorrow.

In the first utterance, the speaker is not only asking about the hearer's ability to take out the garbage, but also requesting for the hearer to take out the garbage. In the Second utterance, the speaker is not merely stating a future action, but performing the act of promising, which carries a commitment to do something. These examples demonstrate that illocutionary acts serve to uncover the speaker's intended communicative function, which is crucial for interpreting meaning beyond the literal level. The ability to recognize such acts plays a vital role in Pragmatics analysis, as it facilitates a deeper understanding of how utterances are constructed to achieve specific purposes and how hearers interpret and respond to them within various contextual frameworks.

Perlocutionary acts. Perlocutionary acts refer to the effects or consequences that an utterance has on a listener. Based on Austin (1962:108) stated "Perlocutionary act: What we bring about or achieve by saying something." Perlocutionary acts refer to the actual outcomes and impacts that result from a speech act, intended or not, on the beliefs, actions, or feelings of the listener. Unlike illocutionary acts, which focus on the speaker's intention and the act performed by the utterance itself, perlocutionary acts are concerned with what happens because of the listener hearing and processing the utterance.

Perlocutionary acts are acts performed by means of language. In other words, perlocutionary acts use language as a tool. The elements which define the act are external to the locutionary act. Take the act of persuading someone to do something, or getting them to believe that something is the case (Cruse 2000:332). Perlocutionary acts are performing an act by saying something. According to Hurford, Heasley, & Smith (2007:271) example, if the speaker says "There's a hornet in your left ear", it may well cause the hearer to panic, scream, and scratch wildly at the hearer's ear. Causing these emotions and actions of the hearers is the perlocution of the speaker's utterance, or the perlocutionary act the speaker performs by making that utterance.

Type of illocutionary acts. Searle in his book "Expression and Meaning: *Studies*



Speech Acts" in 1979, classified the basic categories of Illocutionary act, directive, commissive, expressive, and declarative.

Assertive is one of the basic categories of Illocutionary act that aims to state the truth conditions of a statement. Searle (1979) stated, "The basic members of the assertive class is to commit the speaker (in saying something's being the case, to the truth of the expressed proposition) whose purpose is to convey information about some states of affairs of the

world from the speaker to the hearer, such as boast, assert, claim, characterize, state, diagnose, class, complain, and conclude. For example:

- (a) "The earth orbits the sun"
- (b) "I believe that climate change is the most pressing issue of our time"

In (a) example, it is a kind of statement from the speaker. Meanwhile, in (b) example, it can be called as claiming, the speaker expresses personal beliefs or views about an issue.

Directive. Directive aims to influence the listener to take an action according to the speaker's wishes. Searle (1979) states that the illocutionary point of directive consists in the fact that they are attempts by the speaker to get the hearer to do something. It is same as Hurford, Heasley, & Smith (2007:294) stated that "A Directive act is any illocutionary act which essentially involves the speaker trying to get the hearer to behave in some required way". The primary function of a directive is to cause the hearer to take a particular action. For example:

- (a) "Could you please pass the salt?"
- (b) "You should try the new Italian restaurant downtown."

In (a) example, the speaker is issuing a direct order for the listener to close the door. In (b) example, the speaker is recommending that the listener try the new restaurant.

Commissive. Searle (1979:14) stated that commissive is a type of illocutionary act that gives the speaker a commitment to do something in the future action. In contrast to directives which involve the listener, commissive only involve the speaker. According to Hurford, Heasley, & Smith (2007), a Commissive act is an illocutionary act that involves the speaker committing to do something in a certain way. These acts express the speaker's intentions and plans, and they create an obligation for the speaker to perform the specified action. For example:

- (a) "I promise to help you with your homework"
- (b) "I can drive you to the airport tomorrow"

In (a) example, the speaker is promising to help the listener with their homework in the future. Meanwhile, in (b) example, the speaker is offering to perform an action in the future, specifically driving the listener to the airport.

Expressive. The illocutionary point of expressive is to express the psychological state specified in the sincerity condition about a situation specified in the propositional content (Searle, 1979:15). According to Leech (1983:105) in his book "Principles of Pragmatics" stated that expressive have the main function of expressing, or making known, the speaker's psychological attitude towards a state of affairs which the illocution presupposes. Expressives do not change the world or involve commitments



they reveal the speaker's internal state. Speaker expresses how they feel about something/someone. The paradigms of the "thank", "congratulate", "apologize", "condole", "blame", etc. For example:

"Congratulations on your promotion!"
"Sorry for your loss."

In (a) example, the speaker gives congratulations to the listeners and it can express joy and praise for the listener's achievement. In (b) example, it can be called as condoling, the speaker expresses sympathy and sorrow for the listener's misfortune.

Declarative. Declarative is a category of illocutionary acts that bring about a change in the external world simply by being uttered. Searle (1979:16) states that declarative is a kind of speech that changes the world by their utterance. These acts have the power to alter the status or condition of an object or situation. It is same as Yule (1996:53), she stated "Declaration is the kind of speech that change the world via words". The paradigm cases of declarative are excommunicating, declaring war, christening, and firing from employment. For example:

- (a) "I now pronounce you husband and wife."
- (b) "We hereby declare war on..."

In (a) example, a wedding officiant enacts the marriage of two people with his utterance. Meanwhile, in (b) example, it can be called as declaring war, a government official formally announces the state of war between nations.

Kind of illocutionary act. In speech act theory, illocutionary acts can be divided into two kinds, that is direct illocutionary act and indirect illocutionary act.

Direct illocutionary act. Direct illocutionary act is speech acts in which the speaker's intention or purpose is clear and explicit according to the form or structure of the sentence used. According to Hurford, et al., (2007:291), "the direct illocution of an utterance is the illocution most directly indicated by a literal reading of the grammatical form and vocabulary of the sentence uttered". In direct illocutionary acts, the relationship between the linguistic form and its communicative function is direct and not implied. This means that what the speaker says directly shows his true intentions without requiring additional interpretation from the listener. For example:

- (a) "What time is it?"
- (b) "Please pass the salt."

In (a) example, the form of the sentence is a question which directly shows that the speaker wants to know the time. In (b) example, the form of the sentence is a request with the word "please" clearly indicating that the speaker is asking the listener to provide salt.

Indirect illocutionary act. Indirect illocutionary acts are speech acts in which the speaker's intention or purpose is not explicitly stated through the linguistic form used. In indirect illocutionary acts, the relationship between the form of the sentence and action is implied or implicit, so the listener needs to interpret the utterance based on context (Hurford, et al., 2007:291). Indirect illocutionary acts does not directly help us understand the more subtle and implicit communicative function. It also reveals how context and shared knowledge between speaker and listener influence their understanding. For example:



"Are you doing this weekend?"

In (a) example, this sentence only states the condition of the room, but what it actually means is asking the listener to take action, that is to close the window or increase the room temperature. Meanwhile, in (b) example, this sentence asks about the listener's plans, but the real intent may be to invite the listener to do something together.

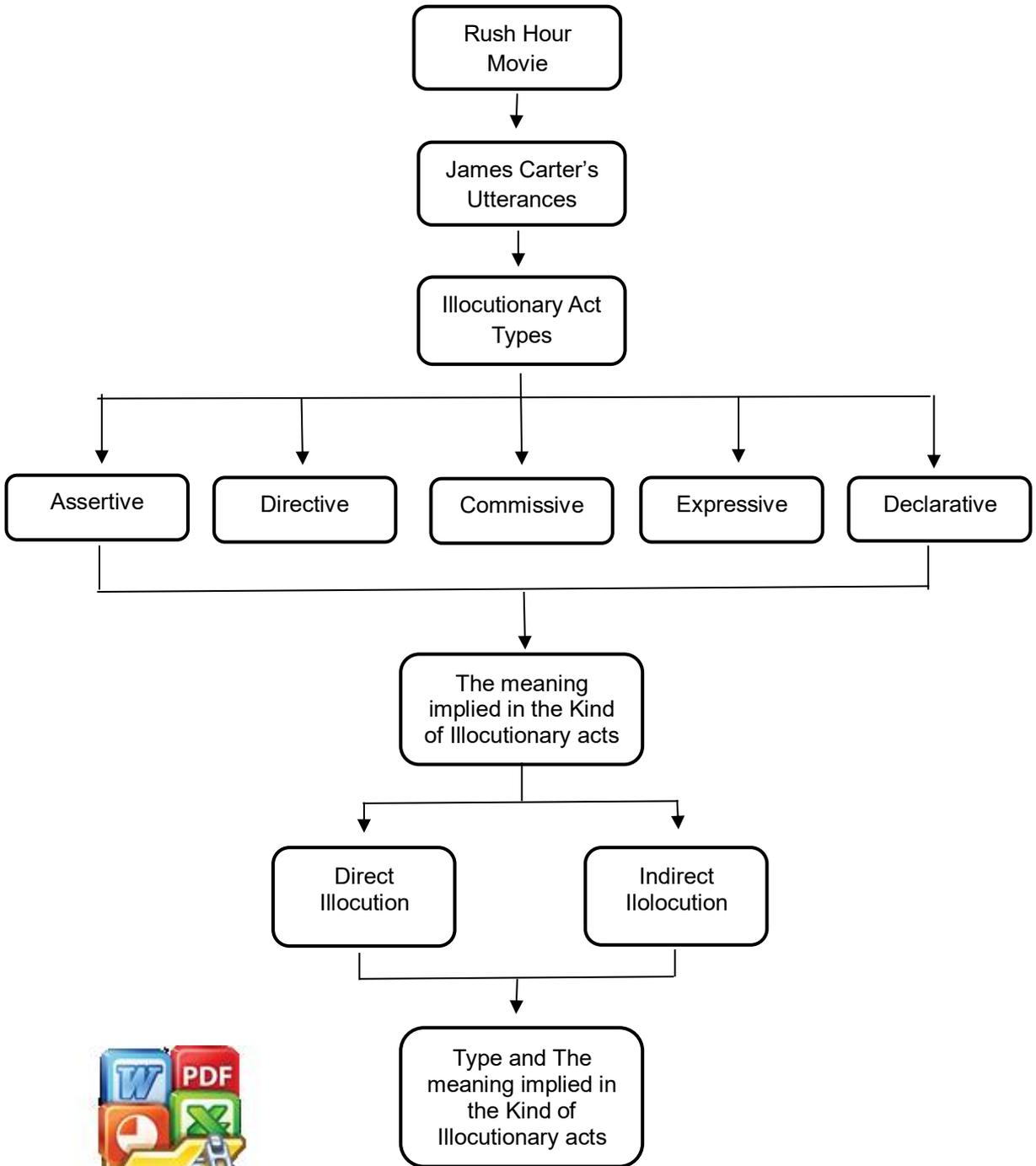
1.8.3 Movie

Movie is a visual medium that uses moving images and sound to tell a story or convey information. Movies can be in the form of various genres such as drama, comedy, action, documentary, and others. According to Oktavianus (2015), Movie is one of the most popular art forms and has the unique ability to tell stories in depth and entertain audiences. In the context of a movie, dialogue between characters not only conveys information but also performs various speech acts that function to move the plot, develop characters, build relationships, and create atmosphere.

A movie as a narrative medium uses dialogue to do more than convey information. Dialogue also functions as action through speech acts. By understanding speech acts, we can gain deeper insight into how characters interact, how plots develop, and how various emotions and relationships are expressed in movies (Frاندika & Idawati, 2020).



1.9 Conceptual Framework



CHAPTER II RESEARCH METHODOLOGY

2.1 Research Design

In this research, the writer used a mixed-method approach, combining both qualitative descriptive and quantitative method to collect and analyse the data. The descriptive qualitative method is a research approach that aims to describe and understand social phenomena or human behavior in depth and detail. In this case, the phenomenon under investigation was the use of illocutionary acts performed by characters in the movie *Rush Hour*. The qualitative design was suitable in this research because it aimed to study the utterances and the functions of the communication in natural context, specifically in film dialogues that represent real conversation. This research design enabled the researcher to identify, classify, and interpret the illocutionary act types and functions according to Pragmatics theories.

The primary objective of using this design was to provide an in-depth analysis of the illocutionary acts based on Searle's classification (1979), which includes five categories: representatives, directives, commissives, expressives, and declaratives. This study also analysed the direct and indirect meanings of the main characters in the film. The researcher examined the utterances contextually, considering both linguistic and situational aspects to understand how meaning is constructed and intended by the speakers (characters).

In addition to the qualitative analysis, this research also applied a simple quantitative technique to support the findings. The researcher counted the frequency of each type of illocutionary act and calculated which categories were most dominant. This numerical data helped provide a clearer picture of speech act distribution and added measurable support to the descriptive interpretation.

Overall, this research was not solely focused on numerical measurement; rather, it relied primarily on verbal data, which were collected, classified, and interpreted using content analysis. The focus was not only on what was said, but also on how it was said, and what it means in a particular context, making the descriptive qualitative method and complemented by quantitative data suitable for this type of Pragmatics study.

2.2 Data Sources

This research used both primary and secondary data sources. The primary data consisted of utterances spoken by the main character, Detective James Carter, in the movie *Rush Hour* (1997), which was directed by Brett Ratner and produced by Roger S. Arthur, Sarkissian Productions, and Unlike Film Productions. The duration of approximately 91 minutes. The utterances were taken from the movie and supported by the film's script and subtitles obtained from Netflix. These utterances were transcribed and analyzed by the researcher in relation to the context in which they occur in the film. The analysis included identifying and classifying illocutionary acts based on John Searle's



(1979) theory, which included five categories: representative, directive, commissive, expressive, and declarative. Meanwhile, the secondary data comprised supporting literature, such as books, journal articles, and previous studies related to Pragmatics and speech act theory. Searle's framework served as the main theoretical foundation for interpreting the data in this study.

2.3 Methods and Techniques of Data Collection

The writer used documentation method to collect the data. A documentation method is to find the data that is related by using books, transcripts, newspapers, magazines, notes of meetings, ancient inscriptions, and agendas. There are some steps to collect data in this research:

1. The writer downloaded "Rush Hour" movie and Script from the internet. The writer downloaded the movie through *Netflix*. Then, the writer downloaded the script from *www.scripts.com* to help the writer in selecting the data according to the conversation in the movie.
2. The writer watched the "Rush Hour" movie carefully and read the dialogue in the script that had been downloaded. While watching the movie, the writer marked the script and selected the utterances that were likely to be included in the illocutionary acts based on the writer's observation.
3. The writer identified the type of illocutionary act of each utterance in the movie. After the writer marked the utterances in the printed script, the writer determined which utterances could be categorized into assertive, directive, commissive, expressive and declaration. Also, the writer identified the direct and indirect illocutionary acts of each utterance.

2.4 Methods of Data Analysis

In this study, the researcher used an interactive data analysis model proposed by Miles and Huberman (1994), which consists of three main components that is data reduction, data display, and conclusion/verification.

2.4.1 Data reduction

Data reduction is the process of selecting, simplifying, and focusing raw data obtained from the Rush Hour 3 film. At this stage, the researcher began by transcribing all verbal utterances spoken by the main character throughout the film. These transcriptions were carefully examined to identify which utterances contain potential illocutionary acts. The selection process involved filtering out non-verbal elements,



irrelevant utterances that did not contribute to the analysis of identified, the relevant utterances were categorized based on classification of illocutionary acts, which includes five categories: commissive, expressive, and declarative. Each utterance was unitive function and matched with the appropriate category. to ensure the research stays focused and only analyses data search objectives. Any dialogue that lacks illocutionary force or atics function in the interaction will be excluded. This systematic

reduction helped the researcher manage the volume of data, enhances clarity, and ensures that only meaningful linguistic elements were retained for further analysis in the next stages of interpretation and conclusion drawing.

2.4.2 Data display

After the data had been reduced, the next stage is data display, where the selected data was presented clearly and systematically to facilitate analysis and interpretation. In this research, the data was organized into a table format to make it easier for readers to follow the analysis conducted by the researcher. The table included the utterances that have been identified to contain illocutionary acts, along with their classification according to Searle's (1979) taxonomy, assertive, directive, commissive, expressive, declarative, and also their direct and indirect illocutionary functions. Each utterance was labelled sequentially as *datum 1*, *datum 2*, and so on, to maintain order and clarity throughout the discussion. This numbering system helped the researcher keep track of the data systematically and refer to specific examples consistently during the analysis. By presenting the data in this structured way, the researcher was competent to provide focused explanations and interpretations for each datum, allowing for a more detailed and organized analysis of how illocutionary acts are used by the main character in the film. Moreover, this format enhanced transparency and made the research findings more accessible for readers and future researchers.

2.4.3 Drawing conclusion

Furthermore, after the analysis stage had been completed, the researcher proceeded to the final step, which was drawing conclusions based on the findings of the study. This conclusion was formulated by carefully reviewing and synthesizing all the data that had been previously collected, reduced, and analyzed. The purpose of this stage was to summarize the key insights gained from the study concerning to the research questions and objectives. It highlighted the types and kinds of illocutionary acts performed by the main character and reflects on the significance of these findings within the context of Pragmatics analysis. By providing a clear and concise conclusion, the researcher ensured that the outcomes of the study are well understood, contributing both to the field of Pragmatics and future research on speech acts in film dialogue.

