

ILLOCUTIONARY ACTS FOUND IN THE MAIN CHARACTER IN BALLERINA MOVIE

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Abstract

Speech acts are a theory that examines the meaning of language based on the relationship between utterances and actions performed by speakers. Speech acts were formulated as three action events that took place simultaneously: locutionary act, illocutionary act, and perlocutionary act. The objectives of the study were to describe the types of illocutionary acts performed by the main character in the *Ballerina* movie and to describe the context underlying the illocutionary acts used by the main character in the *Ballerina* movie. The researcher used descriptive qualitative methods because problem-solving was based on real data. The results showed that in the utterances spoken by the main character, Felicie, four types of illocutionary acts were found. They were assertive with 14 utterances indicating assertive with 35%, directive with 16 utterances indicating 40%, commissive with 1 utterance indicating 2.5%, and expressive with 9 utterances indicating 22.5%. In this study, the researcher analyzed the context as one aspect of the conversational situation, which was important in pragmatic studies. The researcher analyzed the context of the situation as background knowledge to understand the utterances.

Keywords: Speech Acts, Illocutionary Acts, Context

Abstrak

Tindak tutur adalah teori yang mengkaji makna bahasa berdasarkan hubungan antara ujaran dan tindakan yang dilakukan oleh penutur. Tindak tutur dirumuskan sebagai tiga peristiwa tindakan yang terjadi secara bersamaan, yaitu tindak lokusi, tindak ilokusi, dan tindak perlokusi. Tujuan dari penelitian ini adalah untuk mendeskripsikan jenis-jenis tindak ilokusi yang dilakukan oleh karakter utama dalam film *Ballerina* dan untuk mendeskripsikan konteks yang mendasari tindak ilokusi yang digunakan oleh karakter utama dalam film *Ballerina*. Peneliti menggunakan metode kualitatif deskriptif karena pemecahan masalah didasarkan pada data yang nyata. Hasil penelitian menunjukkan bahwa dalam ujaran yang diucapkan oleh tokoh utama, Felicie, ditemukan empat jenis tindak ilokusi. Keempat jenis tindak ilokusi tersebut adalah asertif dengan 14 ujaran yang menunjukkan asertif sebanyak 35%, direktif dengan 16 ujaran yang menunjukkan 40%, komisif dengan 1 ujaran yang menunjukkan 2,5%, dan ekspresif dengan 9 ujaran yang menunjukkan 22,5%. Dalam penelitian ini, peneliti menganalisis konteks sebagai salah

satu aspek dari situasi percakapan yang penting dalam studi pragmatik. Peneliti menganalisis konteks situasi sebagai latar belakang pengetahuan untuk memahami ujaran.

Kata Kunci : *tindak tutur, tindak ilokusi, konteks.*

INTRODUCTION

Communication and language are closely related. Language plays a crucial social function in interpersonal communication (Adolf Hualai, 2017). Pragmatics is a scientific field within linguistics. The study of pragmatics focuses on the meaning that the speaker communicates to the addressee (Yule, 2014: 3). Rather than focusing on the meaning of the words or phrases utilized in the utterance, this study primarily analyzes the speaker's intention toward his speech. Furthermore, the study also has to do with the separation between speakers and hearers. Furthermore, the study of linguistics about situations is known as pragmatics. In other words, speakers must take into account the context in which they organize their thoughts and modify them to suit the listener. The context of issue pertains to the speaker, the topic being discussed, the audience, and the location of the conversation (Yule, 2011: 4). Speech acts are one of the many language-related pragmatics lessons taught.

Speech acts in language with pragmatics are related to each other. In pragmatic language, speech acts are connected. Speech acts, such as locutionary act, illocutionary act, and perlocutionary act, are defined as three simultaneous action events. Speech acts that represent anything by "saying" or by taking the shape of a coherent and intelligible sentence are referred to as locutionary speech acts. Illocutionary acts of speech typically

involve granting consent, expressing gratitude, making a request, making a promise, and asking for something. According to Widyawati, Aisyah, and Prasetya (p. 145, 2024).

Not all utterances contain these three types of speech acts. Several utterances do not affect or make the recipient act or do something, there may be a misunderstanding between the speaker and the recipient. Akhirbash (2016, p. 90) in the International Journal of English and Education states that prioritizing 'speaker intent' or 'illocutionary' is significantly successful rather than just focusing on meaning. For example, a teacher in a class says to students "It's so hot". Students don't do something because they don't understand the teacher's intention, namely the teacher wants students to open windows or turn on fans in the classroom. This example shows that the illocutionary act does not occur because the recipient does not understand the illocutionary act of the utterance. Of the various types of meaning in utterances, researchers only focus on illocutionary acts. According to Yule (1996:48), illocutionary acts are carried out through the communicative power of an utterance. Illocutionary acts are an important part of the three types of speech acts. This becomes the basis of analysis in pragmatic understanding. Illocutionary acts are interesting to analyse to understand the functions of speech and the meaning of utterances.

Every utterance that is spoken must be based on context. Context refers to the presumptive common background information between the speaker and the hearer, which influences the hearer's understanding of the speaker's meaning in a specific speech. All the outside factors that influence how a communication is understood, such as the person speaking, the place, the time, and the circumstance, are collectively referred to as the context. This study aims to describe the types of illocutionary acts performed by the main

characters in the *Ballerina* movie, and to describe the context underlying the illocutionary acts used by the main characters in the *Ballerina* movie.

RESEARCH METHOD

In this research, researchers used a qualitative descriptive method, qualitative descriptive research is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behaviour. In this research, the researcher used utterances containing illocutionary acts used by the main character in the movie script "*Ballerina*". In this research, researcher used two instruments as data to complete it. Namely primary instruments and secondary instruments. The main instrument in this research is the researcher herself because everything is related to this research, getting data sources, analysing data, describing results, and so on. Secondary instruments or supporting instruments used by researchers are documents. Documentation comes from the word "document" which means a written letter or printed letter that can be used as evidence, the researcher used the script of the main character in the movie *Ballerina* as a secondary instrument to collect data.

FINDING & DISCUSSION

The results showed that in the utterances spoken by the main character Felicie, four types of illocutionary acts were found.

No.	Illocutionary Acts	Types of Illocutionary Acts	Frequencies	Percentage
1.	Assertives	a. Stating b. Asserting c. Informing	a. 9 b. 1 c. 4	35%
2.	Directives	a. Requesting b. Forbidding c. Asking d. Inviting	a. 4 b. 1 c. 6 d. 5	40%
3.	Commissives	a. Promising	a. 1	2,5%
4.	Expressives	a. Thanking b. Apologizing c. Complimenting	a. 4 b. 4 c. 1	22,5%
		Total	40	100%

The researcher presents the frequency of the dominance of illocutionary acts in Felicie's conversation. The first type of illocutionary act is assertive. In Felicie's conversations there is a percentage of 35%. Stating is Felicie's most frequent utterance, telling comes second and finally affirmation appears once in Felicie's utterances. The second type of illocutionary acts is directives. This utterance is most often uttered by Felicie with a percentage of 40%. In this utterance Felicie most often uses questions to her interlocutors, second is invitation and request and the last is forbidding Felicie occasionally utters it.

The third type of illocutionary acts is commissives, which account for only 2.5% of Felicie's utterances. This is the least spoken type of utterance. Promise is the type of utterance Felicie utters and it only appears once in her conversation. And the last one is expressive, with a percentage of 22.5%. Thanking is the most frequent type of utterance uttered by Felicie. Apologizing is also a fairly frequent utterance while and complimenting occasionally appear and the researcher only found one utterance each. The researcher did not find any type of declaratives illocutionary acts in Felicie's conversation.

Context is an important aspect of language as it helps to understand the utterance produced by the speaker. Therefore, understanding the background information of what was said can help explore Felicie's reasons for performing the illocutionary act. The description is presented by the researcher below.

1. Assertives (Stating)

Felicie: "Victor, we actually did it! (Victor lights lamp)"

Victor: "Yes, we actually did!"

(Ballerina movie, dialogue in minutes 09.27)

The context underlying, the scene takes place inside the train. Felicie tells Victor that they managed to escape and will finally get to Paris.

2. Assertives(Asserting)

Odette: " Get out of here!"

Felicie: "You need me. I can clean. In fact, 'Squeaky Clean' is my middle name. I'm young. My legs work. Yours don't. Uh, it's gonna feel so much easier with me helping."

(Ballerina movie, dialogue in minutes 18.07)

The context underlying, the conversation took place between Felicie and Odette. This scene takes place at night in a house. Regina Le Haut told Odette to clean the stairs because the next day Regina Le Haut would have guests. Felicie confirms to Odette that she needs Felicie's help.

3. Assertives(Informing)

Felicie: "There's this boy, Rudolph, who, it turns out, is a real Russian prince with a castle and peacocks and cheekbones! And he took me on the roof of the Opera, and he was looking at me like this. Then like this. And then once like this."

Victor: "Wait! Uh, a boy? What type of boy? Peacocks? What type of cheekbones? And Rudolph?"

(Ballerina movie, dialogue in minutes 40.53)

The context underlying, the conversation takes place between Felicie and Victor. The scene takes place on the street and Felicie meets Victor again she tells Victor about Rudolph.

4. Directives (Requesting)

Felicie: "Victor! Can you help me?"

Victor: "Ha!"

(Ballerina movie, dialogue in minutes 01.28)

The context underlying the dialogue the conversation took place between Felicie and Victor. The scene takes place in the morning. Felicie asked Victor for help because Felicie was about to escape from the orphanage through the roof and accidentally Felicie almost fell and slipped off the roof.

5. Directives (Forbidding)

Felicie: "Stop! Stop doing your grumpy face!"

Victor: "I'm not, I'm just a little bit hurt that you were... (sighs) ..I don't know, escaping without ME!"

(Ballerina movie, dialogue in minutes 01.31)

The context underlying the conversation between Felicie and Victor. This scene took place in the dining room when they were caught trying to escape and were sentenced to wash the dishes, after which Victor showed an annoyed face, and Felicie forbade him from showing a grumpy face.

6. Directives (Asking)

Victor: "No, but if you escape with me tonight, you have my word. I will take you to this dance school, and you will become the greatest dancer, and I will become the greatest inventor ever!"

Felicie: "Do you have a plan?"

(Ballerina movie, dialogue in minutes 04.07)

The context underlying the conversation is still going on between Felicie and Victor. The scene takes place on the rooftop of the orphanage. Felicie asks if if the two of them run away whether Victor has a plan after they leave the orphanage.

7. Directives (Inviting)

Greasy Guard: "Yeah! Ha-ha! Now I've got you! I see you! (distorted roaring)

(tyres screech)"

Felicie: "(hurrying through tunnel) This way! Let's go!"

(Ballerina movie, dialogue in minutes 08.45)

The context underlying, the scene takes place at night in the forest when they are about to be captured by the Greasy guard. finally Felicie invites Victor to hide behind a large rock.

8. Commisives (Promising)

Felicie: "We arrived at the same time, and we'll escape at the same time. I promise!"

Victor: " OK!" (grunts)

(Ballerina movie, dialogue in minutes 01.58)

The context underlying the conversation is still going on between Felicie and Victor. The scene is still happening in the dining room, because Victor is still upset with her Felicie finally promised him to run away together. Felicie promised that since she and Victor went to the orphanage together, they would run away together.

9. Expressives(Thanking)

Odette: "I have nothing to steal! (Shoves Felicie, her cane on her neck)"

Felicie: "I-I can't sp... I can't speak! I just wanted to say thank you for saving me!"

(Ballerina movie, dialogue in minutes 16.36)

The context underlying, the conversation took place between Felicie and Odette. The scene took place at night, when Odette left the dance school Felicie followed Odette out secretly, but was caught by Odette finally Felicie thanked Odette.

10. Expressives (Apologizing)

Felicie: "I'm sorry! Triple sorry. If there was a bigger word for 'sorry', I'd say it."

Odette: "I let you into my life, and you lied to me. I don't like lies. I could lose my job because of you."

(Ballerina movie, dialogue in minutes 34.41)

The context underlying, the conversation took place between Felicie and Odette. The scene occurs when Felicie returns home and heads to Odette's house while at dance school Felicie is caught by Odette that she has stolen Camilie's identity. Felicie really apologises to Odette.

11. Expressives (Complimenting)

Merante: "She even makes sweeping look graceful."

Felicie: "She was a good dancer."

(Ballerina movie, dialogue in minutes 52.23)

The context underlying, the conversation took place between Felicie and Merante. The scene took place inside the dance school where they were watching Odette sweeping while dancing. Felicie praised Odette for being a good dancer.

CONCLUSION

The researcher comes to the following conclusions based on the information presented in the findings and discussion section. The four categories of nonverbal communication are expressive, directive, assertive, and commissive. There were four counts of illocutionary acts. The directive acts in the asking section and the illocutionary acts in the context are the most frequent types of illocutionary acts in the speech. In Felicie's interactions, the directive illocutionary acts occur most frequently during the asking portion, while the speech contains the least amount of these types of illocutionary acts. The speech is persuasive because the promise is made only once. The study discovered that there were three different sorts of assertiveness in the section: saying, which appeared nine times, asserting once, and informing four times. The researcher discovered four different sorts of directives: six instances of asking, four instances of requesting, five instances of inviting, and one instance of forbidding. The researcher discovered one variety in the commissive section, which was promising. In the utterance, the researcher found that promising appeared once. Next is expressive which was found by the researcher nine times. Four times to thank, four time apologize, and one time complement.

SUGGESTION

For teachers, the researcher hopes that this research can be a reference that can be used by teachers to give lessons using speech as a medium of teaching speech acts, especially illocutionary acts.

For the students, the researcher hopes that this research can make the students more interested in learning illocutionary acts that can be analysed in speech or even in daily conversations that can make the students' understanding deeper than before.

For future researchers, the researcher hopes that this study can be one of the references for other researchers who want to conduct similar research. In addition, future researchers can also examine other aspects besides the types of illocutions that are not discussed in this study. learning that is in accordance with this study.

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