IDEAS

The Illocutionary Acts Found in Main Characters' Conversation of the Maleficent Movie

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Abstract

The purpose of this study is to explore the types of illocutionary acts and the context of situations in each utterance within the Maleficent movie. The study is grounded in Searle's (1979) theory on illocutionary act types and Halliday and Hasan's (1989) theory on situational context. The analysis was carried out using a descriptive qualitative approach. To gather the data, the researcher employed an observation method, which involved watching the Maleficent movie multiple times and taking notes on the main characters' utterances. After gathering the data, the researcher analysed it in a series of procedures, including categorising the illocutionary acts by kind and determining the context of each situation. The results of this investigation revealed 39 utterances that suggest illocutionary acts. The following is the result of this study: directives have the highest frequency of occurrence (30.8 %) with 12 utterances. It is followed by commissive (11 utterances, 28.2%), assertive (10 utterances, 25.6%), expressives (4 utterances, 10.3%), and declaratives (2 utterances, 5.1%).

Keywords: *Context of Situation, Illocutionary Acts, Movie, Types*

Introduction

Speech Acts is a subfield of language study that investigates the manner in which speakers employ language to accomplish their goals and the manner in which audiences interpret the messages they hear. There is a connection between a speaker's speech acts and the utterances they produce (Oktadistio & Aziz, 2018). As per Austin (1962), speech acts refer to the utterances made by a speaker that convey meaning and prompt listeners to carry out specific behaviors. The notion of Speech Acts posits that the essential component of human communication is not only a sentence or utterance, but the execution of particular actions.

In other words, a person can perform an action simply by saying something, without needing to physically carry out the act (Ramayanti & Marlina, 2018). According to Hutajulu and Herman (2019), stated that speech acts create a link between spoken words and actions, where the utterance itself is sufficient to perform an action. These acts are categorized into three types: locutionary acts, illocutionary acts, and perlocutionary acts.

Searle (1979) declared that Illocutionary Act refers to a concept in the field of linguistics and the philosophy of language, specifically related to speech act theory. The purpose of an illocutionary act is not just to convey a statement, but also to encourage the listener to take action. Searle (1979) categorizes illocutionary acts into five main types: assertive, directive, commissive, expressive, and declarative. Illocutionary acts involve phenomena such as ambiguity, context and situation, emotional involvement, changes in status or condition, and communication errors, all of which affect the meaning and purpose behind an utterance.

A movie is a valuable data source for analyzing illocutionary acts. The data utilized in this study by the writer consists of the movie Maleficent that is mostly viewed as a very interesting fantasy movie with great audiovisuals. This movie offers a reinterpretation of the classic characters and story of "Sleeping Beauty," touching on complex themes such as betrayal, revenge, redemption, and unconditional love, and featuring a strong and complex representation of gender. Its sophisticated cinematic and visual techniques support analysis in the field of film studies. Although the conversation and illocutionary events are to the fields of linguistics and pragmatics. Therefore, the various forms of illocutionary acts depicted in the movie are of particular interest to the writer for analysis.

Based on the background of the study provided, two main concerns have been identified by the researcher: the types of illocutionary acts that exist in the Maleficent movie according to Searle's (1979) theory and context of the situation that occurs in each utterance based on the theory proposed by Halliday and Hasan (1989) is combined with Searle's in this study by the researcher. It is anticipated that the findings will offer valuable insights into the illocutionary acts presented in the movie as well as providing assistance to other researchers conducting in-depth studies in the same field.

Illocutionary acts are used to perform a function or convey the speaker's intention in communication. When someone speaks, they do more than just produce sounds or words; they are performing an action that has a particular force or purpose. By understanding illocutionary acts, we can become more effective communicators and be able to interpret other people's utterances more accurately, both in everyday interactions and in formal or professional contexts. Entirely categories of Illocutionary acts can be identified in different forms of

communication. ranging from everyday conversations to creative and professional contexts. In literature, theater, and films, characters use illocutionary acts shaping character interactions, advancing plots and develop relationships. In carrying out this study, relevant literature was used to gather supporting information. Several previous studies are relevant to this research. The first study is from Putra (2023), a study entitled Assertive Illocutionary Act Found in Rendall Park's Speech Video at UCLA 2023. To gather the data, the previous study employed a descriptive qualitative method. The findings revealed 46 utterances that demonstrated assertive illocutionary acts. The second previous study from Paramita (2022), a study entitled The Attitude Expressive Illocutionary Act Uttered by The Characters in Holidate Movie. The previous study employed a descriptive qualitative method and utilized Searle's (1985) theory on illocutionary acts and Halliday and Hasan's (1985) theory on the context of situation.

The findings revealed 19 instances of the character using expressive illocutionary acts related to attitudes. The third is from Tamang (2021), a study entitled Directive Illocutionary Acts in Best Health Podcast Entitled Talking to Your Kids About Coronavirus (Covid-19). This preceding investigation implemented qualitative descriptive methodology. The writer employed the theory of Searle and Vanderveken (1985). A total of 31 instances of directive illocutionary acts were identified in the podcast in order to conduct an analysis of their categories. The fourth study by Jayantha (2022), "Command Directive Illocutionary Act Found in 'Hobbs & Shaw' Movie," employed a descriptive qualitative approach to data analysis. This previous study used the theories by Kreidler (1998) and Halliday and Hasan (1985).

There are 31 data were found regarding illocutionary acts of directive orders. The fifth is from Cahyani (2024), a study entitled Exploring Directive Illocutionary Acts in "Avatar: The Way of Water" Movie. The study employed both descriptive qualitative and quantitative methods. The directive illocutionary acts in the movie were analyzed and explained using Searle's (1979) theory on illocutionary acts and Yule's (1996) theory on various types of directive illocutionary acts. A total of 153 utterances were identified.

The gap between the previous studies above and this study is that most of the previous studies Previous studies have concentrated on specific types of illocutionary acts, such as assertive, expressive, or directive, without offering a thorough analysis of all illocutionary act types (assertive, directive, commissive, expressive, and declarative) within a single piece of media. This study aims to provide a comprehensive analysis of all these illocutionary act types in the "Maleficent" film, offering a more complete perspective on the illocutionary dynamics in the movie.

Method

The data for this study were gathered from the key characters' statements in the Maleficent film. The data were collected by watching the film and reading the movie script, and then classified into five categories of illocutionary acts: assertive, directive, commissive, expressive, and declarative. The analysis was performed using a descriptive qualitative approach based on the two theories. The first theory, proposed by Searle (1979), was used to classify various sorts of illocutionary acts. Next, the second theory, proposed by Halliday and Hasan (1989), An analysis of the situation's context was conducted.

This study utilized both formal and informal methods to present the data. The formal method involved displaying the frequency of various types of illocutionary acts found in the movie through tables. The informal method was employed for interpretation purposes and explain the meanings embedded in the characters' utterances. Based on the issues explored, the objective of this study is to categorize the various types of illocutionary acts and to describe the situational context for each type found in the Maleficent movie.

Results

The findings of this study indicated that 39 instances of illocutionary acts were identified in the Maleficent movie. These instances encompass all five types of illocutionary acts as outlined by Searle (1979): assertive, directives, commissive, expressive, and declaratives. The researcher employed a descriptive qualitative method, utilizing three theories for the analysis. Searle's theory (1979) was utilized to categories the illocutionary actions, whilst Halliday and Hasan's theory (1989) was employed to examine the situational context of the utterances. The data were presented utilizing both formal and informal methodologies.

In the formal method, the data were organized into tables to display the frequency of different illocutionary acts identified in the film "Maleficent." The informal method was used to interpret the meanings behind the characters' utterances, with support from the situational context.   The findings are displayed in a table to illustrate the number of illocutionary acts identified in the Maleficent movie, along with the context of the situation implied in the main characters' utterances, as shown in Table 3.1 below.

Table 1. Types of Illocutionary Acts Found in Maleficent Movie.

No	Types of Illocutionary Acts	Frequency	Percentage
1.	Assertives	10	25,6%
2.	Directives	12	30,8%
3.	Commissives	11	28,2%
4.	Expressives	4	10,3%
5.	Declaratives	2	5,1%
	Total	39	100%

Based on Table 3.1, it is evident that assertive occur 10 times (25.6%), directives 12 times (30.8%), commissive 11 times (28.2%), expressive 4 times (10.3%), and declaratives 2 times (5.1%). The most prevalent type of illocutionary act found in the main characters' utterances in the Maleficent movie is directives. This means that the characters frequently engage in actions such as commanding, requesting, ordering, and asking, with the intention of getting others to act according to their words.

Discussion

In this section, the data analysis is presented by emphasizing dialogues between the main characters that include illocutionary acts. The analysis then continues with a detailed examination of the types of illocutionary acts identified in the utterances, along with the contextual situations in which they occur. Bold words are used to highlight the parts of the utterances that contain illocutionary acts. Only five examples have been selected to be shown in this study, representing the categories of assertive, directives, commissive, expressive, and declaratives. The analysis of these examples is presented below.

Assertive

Searle (1979) declared that an assertive is employed to commit the speaker to the truth of the proposition being expressed. They are used to convey information, describe states of affairs, or present facts. When making an assertive statement, the speaker expresses their belief about the world and asserts that this belief is true. This type encompasses actions such as describing, boasting, informing, and claiming. However, this study includes only one type of assertive, which is claiming. The analysis of this data is presented below.

Claiming

Maleficent : "Come out!"

Stefan : "**No! They mean to kill me**. And besides, they are hideous to look at."

Maleficent : "That's extremely rude!"

The field of the context of the situation above happened in a riverside cave in the land of the Moors, in the morning. The atmosphere is bright. At that moment, Stefan ventured into the land of the Moors with the intention of stealing jewels, but he was apprehended by Balthazar, one of the tree warriors in the Moors. Because he was afraid, he hid in a cave, then a little fairy with wings, the guardian of the country, named Maleficent, came. The tenor happened between Stefan, the Balthazar, and Maleficent. The mode from the bold utterance used declarative sentences to relay information. In this utterance, Stefan produces high voice with serious expression hoping Maleficent help him.

The sentence "No! They mean to kill me" it can be categorized into Claiming in the assertive illocutionary act since the speaker is expressing a belief about the intentions of others towards him. In the conversation above, Stefan claims to Maleficent that the soldiers from the Moors are threatening his life, conveying a sense of imminent danger. This assertion reflects Stefan's belief that he is in peril. However, it's important to note that Stefan's claim is strategically used; he is aware that Balthazar, one of the soldiers, would not actually harm him. By exaggerating the threat, Stefan aims to elicit Maleficent's help and seek protection. Thus, while the statement serves as an assertion of danger, it also functions as a rhetorical strategy to manipulate Maleficent into providing assistance.

Directive

Searle (1979) defined directive is a category of illocutionary acts where the speaker aims to get the listener to perform a specific action. In other words, directives involve the speaker's efforts to align reality with their words by influencing the listener's actions. These speech acts include commands, requests, suggestions, invitations, and advice. The primary purpose of a directive is to express the speaker's desire for the listener to carry out some action.

Commanding

Maleficent : "Who are you?"

Stefan : "I'm called Stefan. Who are you?"

Maleficent : "I'm Maleficent."

(Balthazar Say Something in His Own Language to Maleficent)

Maleficent : "Yes, right. (turn to Stefan) **You have to give it back!**"

Stefan : "Give what back?"

Based on the bold utterance that produce by Maleficent above the context of the situation took place one morning in a cave by the edge of a river. The atmosphere is bright. At that time, Maleficent received information from a tree soldier named Balthazar that a boy named Stefan stole a jewel and hid it in a small bag on his waist. Stefan intrudes into the land of the Moors, while Balthazar acts as the guardian of the land. Maleficent, on the other hand, is the Fairy Queen of the Moors. The mode of the bold utterance used exclamatory sentence because Maleficent expressed her strong emotion while uttering the words.

The phrase "give it back" indicates that Stefan possesses something that originally did not belong to him, and Maleficent is commanding its return. Specifically, it can be categorized as directive illocutionary acts refers to commanding since Maleficent is commanding Stefan to return something. The intention is to exert her authority and compel Stefan to take a specific action, which is to return the jewels he has taken because the jewels taken are river lighting gems that illuminate the bottom of the river. These gems likely hold special importance or possess magical properties, further emphasizing Maleficent's urgency and authority in demanding their return. By commanding Stefan to "give it back," Maleficent is not only addressing the immediate issue of the missing gems but also reinforcing her role and power in the situation.

Commissive

Searle (1979) stated that commissive is a category of illocutionary acts where the speaker pledges to undertake a future course of action. In other words, when performing a commissive act, the speaker expresses their intention to do something. This category includes promises, offers, vows, and pledges. The main purpose of a commissive is to commit the speaker to a specific action, thereby aligning reality with the speaker's own behavior.

Commiting

Maleficent   : What do I call you?

Diaval   : Diaval. and in return for saving my life, I am your servant. Whatever you need.

Maleficent   : Wings. **You will be my wings**.

(As they walk off, Diaval turns back into a bird and flies off to spy for maleficent)

Based on the context of the situation, the event occurred at dawn, in a morning, in a large rice field. The atmosphere is cloudy and a little dark. At that moment, Maleficent walked through the rice fields, feeling frustrated over the loss of her wings. She then noticed Diaval, in his bird form, trapped in a net by a farmer, struggling to break free. Maleficent who saw it then used her powers to change Diaval's form from a bird to a human and Diaval was able to free himself from the net that ensnared him. Because he owed a favor, Diaval offered himself to become a servant and Maleficent committed to making Diaval a wing for her. The tenor happened between Maleficent and Diaval. The mode from the bold utterance used declarative sentences to relay information and emphasize her wishes.

Based on the Maleficent's utterance, this is likely a metaphorical statement indicating that Diaval will provide her with mobility, surveillance, or some form of assistance similar to the function of wings. The bold utterance above can be categorized into committing as Maleficent is assigning a role to Diaval. By saying "You will be my wings," she is directing him to fulfill a specific function for her. This involves serving as her means of mobility or extending her reach, possibly through his ability to transform and fly. This commitment not only establishes Diaval's role but also signifies a mutual agreement based on his prior pledge to be her servant in exchange for saving his life. Maleficent's directive thus encapsulates a broader promise of utility and support, highlighting Diaval's importance in her plans and his responsibilities.

Expressive

Searle (1979) stated that an expressive is a category of illocutionary acts in which the speaker conveys their psychological state or attitude toward a specific situation or event. These speech acts include apologizing, thanking, congratulating, condoling, and welcoming. The primary function of an expressive is to convey the speaker's feelings or emotions regarding a particular situation, thus aligning the words with the speaker's internal state.

Expressing

Diaval   : Child, king Steffan and the queen have had child.
Maleficent   : Oh.
Diaval   : There will be a Christening. They say it's to be a grand celebration.
Maleficent   : A grand celebration for a baby. **How wonderful.**

The field based on the theory of the context of the situation occurred in the near waterfall in the land of the Moors, during the day. The atmosphere is cloudy and a little dark. At that time, Diaval, Maleficent's messenger bird peeked and got information that there would be a big christening in the kingdom of Ulstead. Diaval

straightly meet Maleficent and says there will be a Grand Celebration for Stefan and the Queen's baby. Hearing that, Maleficent grinned and said "How Wonderful". Although the words "How wonderful" appear positive but in the context of the film, Maleficent uses them sarcastically.

The tenor happened between Maleficent and Diaval. The mode from the bold utterance used an imperative sentence and in delivering her utterance, she spoke in a low tone with a grin on her face. In particular, the bold utterance above shows that the sentence is very clearly categorized as expressing anger. The intent behind the statement, which is to use sarcasm or irony to express disdain or mockery about the celebration. Maleficent is likely communicating her negative feelings towards the event, masking them with a superficially positive statement.

In this context, "How wonderful." serves as a sarcastic comment, where Maleficent uses irony to convey her true feelings of disdain or contempt for the grand celebration being planned for the baby's christening. Besides, by saying that, she had plans to disrupt the blessing event. Additionally, the statement subtly hints at her intention to disrupt the christening, as her scornful tone suggests that she views the celebration as something deserving of interference rather than genuine joy. This dual layer of irony and disdain effectively communicates her contempt and foreshadows her potential actions against the event.

Declarative

Searle (1979) explained that declaratives are a category of illocutionary acts where the speaker brings about a change in the external world through their utterance. Declaratives achieve their intended effect by the mere act of being spoken, provided the speaker has the appropriate authority and the context is suitable. Examples include pronouncing someone married, christening a ship, resigning from a position, and declaring a meeting open. The primary function of a declarative is to alter the status or condition of the subject being referred to through the declaration.

Declaration

Maleficent   : "Our kingdoms have been unified."
Maleficent   : "**You have your queen**."

The context of situation which is field happened in the land of the Moors which was shining again, on a bright and happy day. At that time, the land of the Moors is shine and beautiful because Maleficent got her wings back. Princess Aurora walked along the beautiful Moors surrounded by native Moors creatures with happy cheers. Maleficent and Diaval welcome Aurora by holding a crown. Because the kingdom was free from evil, Maleficent immediately declared Aurora

to be Queen of the Moors. Maleficent said "You have your queen" in front of all the Moors creatures. With this statement, Maleficent declares to all creatures that from now on, the Moors have their Queen who they will serve. The tenor happened between Maleficent, Aurora, and all the Creatures of the Moors. The mode of the **bold** utterance used spoken language, within a formal and ceremonial context. A declarative sentence is used to make a statement or provide information. In this context, Maleficent is making a formal statement that Aurora is now the queen of the Moors.

Based on the conversation above, the sentence "You have your queen" can be classified as a declarative illocutionary act since the speaker's utterance is clearly a declaration. Maleficent is officially announcing and affirming Aurora's new role as queen to the creatures of the Moors. The purpose is to declare the unity of the kingdoms and to establish Aurora's authority and position as their ruler. The declarative act is significant because it marks a pivotal moment in the narrative, where Maleficent is not only celebrating the unification of the kingdoms but also legitimizing Aurora's rule and solidifying her leadership in the eyes of her subjects. The statement functions to both validate and consolidate Aurora's role, thereby signaling a new era of governance and harmony.

Conclusion

This study examined the types of illocutionary acts and the context of the situation in the Maleficent movie. A total of 39 illocutionary acts were identified, including 12 directives, 11 commissive, 10 assertive, 4 expressive, and 2 declaratives. Directives emerged as the most frequent type of illocutionary acts in the movie because the directive illocutionary act reflects the characters' need to control and command in various situations, the genre of the movie is fantasy, adventure, drama, and family. This movie tells about Maleficent's quest for vengeance against King Stefan, who betrayed her and stole her wings, leading her to curse his daughter, Aurora. As Aurora grows, Maleficent struggles with her guilt and the unintended consequences of her curse.

Furthermore, the context of the situation is crucial in analyzing illocutionary acts because it clarifies the speaker's intentions, emotions, and relationships, influencing how utterances are interpreted. It provides the necessary background to understand the true meaning and force of each statement, ensuring accurate analysis of the speaker's purpose, the social dynamics at play, and the specific circumstances surrounding the communication. Without context, the analysis of illocutionary acts would be incomplete and potentially misleading.

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