

AN ANALYSIS DIRECTIVE ILLOCUTIONARY ACT FOUND IN “TINKERBELL AND THE LEGEND OF THE NEVERBEAST” MOVIE

Ni Made Putri Dwi Lestari¹, I Wayan Juniarta²

^{1,2}Mahasaraswati Denpasar University
putridwilestari944@gmail.com

ABSTRACT

This study aims to know and identify the meaning, types of directive illocutionary act dominantly used and also identify the conflict that found in “Tinkerbell and The Legend of The Neverbeast” movie. This analysis use descriptive qualitative method to collecting data. The data source is taken from the directive illocutionary act that used in the conversation of this movie. In collecting the data, observational method is used by conduct several technique watching the movie, identify the dialogue, identify the caterogies of directive illocutionary act by using the theory of Searle and Vanderveken (1985). It is found there are some types of directive illocutionary act found the Tinker Bell and The Legend of The Neverbeast conversation. Based on the data analysis, there are some types of directive illocutionary act found in this movie. This study shows that the dominant types of directive illocutionary act found in this movie is asking, followed by telling and ordering.

Keywords: Directive, Illocutionary Act, Movie

INTRODUCTION

Illocutionary acts, a concept from speech act theory, refer to the intention behind a speaker's words. In literature, authors often utilize illocutionary acts to convey deeper meaning, subtext, and to develop the characterization and themes of their work. In literary theory, the work of Austin, J. L. (1962) and his concept of speech acts has been influential in understanding the use of illocutionary acts in literature. Additionally, the contributions of scholars like John Searle, who further developed Austin's speech act theory, have helped in comprehending the role of illocutionary acts in literary analysis. Illocutionary act often used in literary because illocutionary acts can reveal the motivies, desires and inner conflicts of characters. Illocutionary acts allow authors to convey underlying messages, themes and emotions that may not be explicitly stated in the text. Illocutionary acts can be used to reflect societal norms, values and cultural expectation. By corporating illocutionary acts, authors encourage readers to actively interpret and analyze text.

Illocutionary acts are widely used in literary works because they add depth, complexity, and nuance to the portrayal of characters, their interactions, and the overall storytelling. According to Austin, J. L. (1962) these are some reasons why illocutionary acts are prevalent in literature. Illocutionary acts can reveal a character's personality, intentions, and motivations. Literature often relies on subtext and irony to convey meaning and create layers of interpretation. Literary works frequently explore social and cultural dynamics, and illocutionary acts can be used to reflect the norms, values, and power structures of the society depicted in the text. The choice of illocutionary acts can define the narrative voice of a text. Dialogues in literature often involve illocutionary acts, which can drive the plot and conflict. Illocutionary acts can be used symbolically to represent broader themes in literature. Authors use illocutionary acts as a creative tool to craft their narratives and engage readers. Illocutionary acts can invite readers to engage with the text on a deeper level. In conclusion illocutionary acts in literature go beyond the surface of words and delve into the complexities of human communication, psychology, and society. Their presence in literary works enriches the storytelling, character development, and thematic exploration, making them an essential tool for authors to convey meaning and engage readers on multiple levels.

J.L. Austin's influential work "How to Do Things with Words" (1962) laid the foundation for the study of speech act theory, emphasizing the performative nature of language

and how utterances can enact actions. While Austin focused on language's performative aspects, his ideas extend to the understanding of illocutionary acts in literature, particularly in relation to conflict. Although Austin didn't explicitly address the connection between illocutionary acts and literary conflict, his concepts provide a theoretical basis for how speech acts, including illocutionary acts, contribute to portraying conflicts in literary works. Austin contends that speech acts have the power to bring about changes in the social context, and in literature, characters' performance of specific illocutionary acts can lead to conflicts by altering power dynamics, challenging social norms, or inciting confrontations. Austin also discusses the potential for misfires or infelicities in illocutionary acts, where intended forces of utterances may not be successfully achieved. In literature, such misfires can result in misunderstandings, conflicts, or dramatic tensions between characters, highlighting the repercussions of failed communication. Austin's introduction of perlocutionary acts, or the effects of speech acts on listeners' attitudes and behaviors, further contributes to conflicts in literary works, leading to emotional reactions, ideological clashes, or shifts in character relationships. Although Austin's direct exploration of conflicts in literature is limited, his insights into language's performative nature and the complexities of speech acts offer a theoretical framework for understanding how illocutionary acts contribute to conflict portrayal in literature. Examining language's performative functions allows authors to effectively depict the tensions, misunderstandings, and confrontations that drive conflicts within their literary works.

A directive functions as an utterance with the intention of encouraging the recipient to perform a future action. This specific form of speech act involves bringing the spoken words in line with the actual world, pushing the listener to carry out a specific action in the times ahead. According to Searle (1979) in his work titled "Expression and Meaning," there exist five classifications of speech acts: assertive or representative, directive, commissive, expressive, and declarative. Within this investigation, the researcher concentrated on directive speech acts. The variations of directive speech acts encompass guiding, requesting, inquiring, encouraging, informing, necessitating, demanding, instructing, commanding, prohibiting, mandating, permitting, suggesting, insisting, cautioning, advising, recommending, imploring, supplicating, entreating, and praying.

Searle (1976) defined a directive as an attempt by the speaker to persuade the listener to do something or to lead him or her toward something. There were some reasons why the researcher studied this directive illocutionary act, the first is because this act refers to the function of language, which is often used in daily conversation. The second is because, with the directive illocutionary act, people can find out how the speaker intends to desire his wishes for others. The directive illocutionary act is not only found in daily life but also in a movie. One form of media that captures society's daily existence is the movie. The dialogue that the characters exchange with one another is a key component of the film. Illocutionary acts are frequently used in the talks between the movie's characters. This study used the theory by Searle and Vanderveken (1985) in their book entitled *Foundation of Illocutionary logic*. This study used a qualitative method in collecting the data.

The research of Illocutionary acts have been done before by many people. It shows that Illocutionary acts is an interesting object to be studied. Reviewing some previously study that have similarity with this research to help the author for finishing this study. There are four types of illocutionary acts based on the Searle theories. They are Directives, Representative, Expressive and commissive according to research by Ramayanti (2018). It is evident from the findings above that Situmorang (2020) and Hastuti (2021) also reached similar conclusions. Sembiring (2019) and Setiani (2018) both came different result. According to Sembiring's research, there are 30 utterances with directives (10), assertive (5), declarative (2), commissive (4), expressive (9) and Setiani's result is most dominant types of illocutionary act that found is representative. The next research belongs to Muhartoyo (2013) and Yuniati (2018) both came

to different result. Muhartoyo's research found the most frequently used types of directives is ordering and Yuniati's research found that the most dominant directives is commanding. From all of this aforementioned this study will analyze types of directives illocutionary acts that have similarity with Muhartoyo (2013) and Yuniati (2018).

METHOD

The data source is taken from the movie entitled "Tinkerbell and The Legend of The Neverbeast". Fawn, the animal fairy has several times brought dangerous animals to the fairy's home, Pixie Hollow. Fawn is the main character in this series movie of Tinkerbell. This movie with a duration 1 hour 19 minutes. There are some reasons why the researcher studied about this directive illocutionary act, the first is because this act refers to the function of language, which is often used in the daily conversation. The second is because with the directive illocutionary act, people can find out how the speaker intends to desire his wishes for others. In the daily life, directive illocutionary act always happened because misunderstanding. For example, the speaker makes a request for the listener to do something, but the listener catches it as a comment, not an utterance of to do something. The propositional content constantly requires the listener to take action in the future, whether verbal or nonverbal. The directive illocutionary act not only found in the daily life but also in a movie. Data source is taken from the directive illocutionary act used in the dialogue of this movie. In collecting the data, the researcher used observational by watching the movie, identify the dialogue, identify the categories of directive illocutionary act using the theory of Searle and Vanderveken (1985). The presentation of the study is presented in both formal and informal methods. The formal method was the method of presentation that presented the result of types of directive illocutionary acts appear in the movie, and which data appear most frequently in the research. The informal method is presented in narrative form to explain the meanings of the directive illocutionary acts in the movie entitled Tinkerbell and The Legend Of The Neverbeast.

RESULT AND DISCUSSION

In this part, the researcher offers data collected from "Tinkerbell and The Legend of The Neverbeast" movie. This study analyze directive illocutionary act that found in "Tinkerbell and The Legend of The Neverbeast" movie by using theory of Searle and Vanderveken (1985). There are 22 types of directive illocutionary act directing, requesting, asking, urging, telling, requiring, demanding, commanding, ordering, forbidding, enjoining, permitting, suggesting, insisting, warning, advising, recommending, begging, supplicating, entreat, imploring and praying. In this study the researcher found several types of directives illocutionary act in this movie there are, directing, asking, telling, requiring, ordering, forbidding, enjoining, permitting, suggesting, warning and praying.

The researcher explain and presented the result by using the table to reader to know which one of types directives illocutionary act most commonly used in Tinker Bell and The Legend of The Neverbeast.

Table 1. types of directives illocutionary act found in Tinkerbell and The Legend Of The Neverbeast.

No	Types of Directive Illocutionary Act	Total data
1	Directing	1
2	Requesting	3
3	Asking	58
4	Telling	30

5	Requiring	2
6	Ordering	25
7	Forbidding	1
8	Enjoining	1
9	Permitting	1
10	Suggesting	5
11	Insisting	2
12	Warning	5
13	Praying	1
	Total	134

Based on the table the total of the data of directive illocutionary act is 134 data. 1 directing, 3 requesting, 58 asking, 30 telling, 2 requiring, 25 ordering, 1 forbidding, 1 enjoining, 1 permitting, 5 suggesting, 2 insisting, 5 warning, and 1 praying. The most commonly types of directives illocutionary act that found in Tinker Bell and The Legend of The Neverbeast movie is asking with 58 data.

Directing

According to Searle and Vanderveken (1985: 198) “Direct” is the fundamental English directive verb, which refer to the entire collection of directives. In english, the most of directions have a distinctive way of expressing their illocutionary purpose
Data 1 (Tinker Bell and The Legend of The Neverbeast, 2014 : 04.45-04.45)

Fawn : *“We just have to get Hannah out to where she belongs without causing, you know...widespread panic.”*

In this part, Fawn talk to tinker bell that she need to get Hannah out to where she belongs. This conversation happened when Fawn bring Tink to meet Hannah. Fawn just want to help Hannah with the broke wings and help Hannah out without widespread panic. This conversation is classified into directing because Fawn direct Hannah go out without the Widespread panic.

Requesting

According to Searle and Vanderveken (1985: 199) Request is a directive illocutionary acts that permit the choice of refusal. A request can be granted or refused by the hearer. This is different from “direct” it is conveyed in a slightly politer manner expressed in English by the modifier “please”.

Data 2 (Tinker Bell and The Legend of The Neverbeast, 2014 : 37.38 – 37.40)

Queen Clarion : *“Nyx, let's not do anything rash until we know more.”*

In this conversation, Nyx, Fawn and also Queen Clarion discus about the legend of the Neverbeast. Fawn who wants the neverbeast keep safe from Nyx always diverting the question from nyx about that animal. This conversation is classified into requesting because the Queen Calrion Request to Nyx that don’t do anything rash until they know the truth.

Asking

According to Searle and Vanderveken (1985: 1999) “Ask” has two separate purposes. The concept of asking a question comes first, followed by the concept of requesting someone to do some action.

Data 3 (Tinker Bell and The Legend of The Neverbeast, 2014 : 06.00 – 06.02)

Vidia : *“Don’t berries come from the forest?”*

In this conversation, vidia ask Fawn and Tink why they bring back the berries that come from the forest to the forest. This conversation classified asking because vidia asking about the berries to Fawn.

Telling

According to Searle and Vanderveken (1985: 200) Telling a listener to do something is directing him in a way that removes him ability to refuse. Tell (to) different between “request” or “ask” this is much more forceful and less courteous, and the distinction comes from the fact that “request” and “ask allow for the potential of rejection, whereas “tell (to)” does not.

Data 4 (Tinker Bell and The Legend of The Neverbeast, 2014 : 05.40 – 05.42)

Fawn : *“See Tink? I told you this would work.*

In this conversation Fawn felt proud because of her plan to move Hannah the Hawk out almost successful. This conversation is classified into telling because Fawn told that her plan almost successful to Tink.

Requiring

Searle and Vanderveken (1985: 200) state that Requiring has a Further Criterion of needing to be completed. Normally, the act must be required for a specified purpose.

Data 5 (Tinker Bell and The Legend of The Neverbeast, 2014 : 50.01 – 50.03)

The fairy : *“Everyone get inside. Hurry!”*

In this conversation the speaker is requiring everyone to move indoors quickly for safety.

Ordering

According to Searle and Vanderveken (1985: 201) Order does not necessitate a hierarchical authority system. Whether or not one’s power is institutionally sanctioned, one can force someone to do anything merely because of one’s position of power.

Data 6 (Tinker Bell and The Legend of The Neverbeast, 2014 : 51.27 – 51.30)

Nyx : *“Stop this! I order you, stop this now”*

In this conversation Nyx told Gruff the Neverbeast to stop the storm, but the neverbeast can’t hear nyx because of the nightshade powder make the neverbeast sleep for a moment. This conversation classified into ordering because Nyx order the Neverbeast to stop the storm.

Forbidding

According to Searle and Vanderveken (1985) Forbidding is the propositional negotiation of ordering. This forbidding a listener to do something is actually telling the listener not to it.

Data 7 (Tinker Bell and The Legend of The Neverbeast, 2014 : 28.08 – 28.10)

Fawn : *“Gruff! No time for rock collecting!”*

This conversation Fawn talk to Gruff that she Forbid him to collect the rock. This conversation classified into forbidding because Fawn forbid Gruff to stop collecting the rock.

Enjoining

Searle and Vanderveken (1985: 202) Enjoin means to forbid or prohibit by certain authorize method, which is why the idea of an injunction, which is a legal limitation, exist. The sole distinction between enjoin and forbid is that enjoin is used in a formal or official context.

Data 8 (Tinker Bell and The Legend of The Neverbeast, 2014 : 51.48 – 51.50)

Tinkerbelle : *“Do you need anything else?”*

This conversation is an invitation or offer for someone to express if they require additional assistance or items.

Permitting

According to Searle and Vanderveken (1985:202) permitting someone to do something is equivalent to performing an illocutionary denegation of preventing him from doing it.

Data 9 (Tinker Bell and The Legend of The Neverbeast, 2014 : 39.12 – 39.16)

Fawn : “*Come on, guys. You don't really think any of that stuff is true.*”

In this conversation Fawn is permitting or allowing the expression of doubt regarding the truth of certain information.

Suggesting

According to Searle and Vanderveken (1985) Suggesting and insisting are respectively weak and strong directives. Suggest differs from insist only by the fact that it has a special mode of achievement of its illocutionary point, namely persistence.

Data 10 (Tinker Bell and The Legend of The Neverbeast, 2014 : 06.22 – 06.24)

Rosetta : “*A simple “thank you” would suffice*”

In this conversation Rosetta as a garden fairy wants to help Fawn bring the berries to the forest with the easier way but Fawn says no and Rosetta told Fawn that a simple thank you would suffice. This is classified into suggesting because of the way Rosetta told Fawn to say thank to her.

Insisting

According to Searle and Vanderveken (1985: 203) Insist contrasts from direct simply in that it employs a unique method of achieving its illocutionary goal, namely persistence.

Data 11 (Tinker Bell and The Legend of The Neverbeast, 2014 : 54.07 – 54.09)

Fawn : “*We're getting you out of here*”

In this conversation Fawn tries to help gruff from the nightshade effect and help gruff to go out of there. This is classified into insisting because of Fawn's desperate desire to get the gruff out of there.

Warning

Searle and Vanderveken (1985:203) when I warn you that something is the situation, I generally do something in order to urge you to do some act about it. Normally, the purpose of providing a warning is to persuade you to take some evasive action.

Data 12 (Tinker Bell and The Legend of The Neverbeast, 2014 : 04.12 – 04.15)

Tink : “*Fawn, hawks eat fairies!*”

In this conversation Tink is shocked because Fawn is hiding a baby hawk and says if hawk eats the fairies. This is classified into warning because Tink is warning Fawn that hawk will eat the fairies.

Praying

Searle and Vanderveken (1985: 205) state that to pray is to ask for permission to God (or some other sacred person or entity). There seems to be an archaic meaning of “pray” that shake speared and that is still used in the law, which simply means “request”, generally from a superior.

Data 13 (Tinker Bell and The Legend of The Neverbeast, 2014 : 37.47 – 37.50)

Fawn : “*I just don't want innocent animals to get hurt.*”

In this conversation, Nyx explain that she will find about the legend animal and Fawn trying to explain to Nyx and Queen Qlarion if Nyx's plan would hurt the animal. This classified into praying because fawn hope that nyx's plan would never hurt the animal.

CONCLUSION

In conclusion, this study delved into the realm of illocutionary acts, specifically focusing on the directive illocutionary acts within the context of the movie "Tinkerbell and The Legend of The Neverbeast." Directives represent a category of illocutionary acts aimed at influencing the recipient's future actions. This study explored illocutionary acts, focusing on directive ones in the movie "Tinkerbell and The Legend of The Neverbeast." Directives aim to influence future actions and fall within Searle's five illocutionary categories. The research was motivated by the wide use of directive acts in daily communication and media. The main character, Fawn, employed various directive types like directing, asking, telling, ordering, forbidding, suggesting, and warning. Using qualitative methods, 134 instances of directives were identified in the movie. Asking dominated with 58 occurrences, followed by telling 30 and ordering 25. Overall, the study highlighted the role of directive illocutionary acts in communication dynamics, leveraging Searle's framework to underscore their prevalence and impact on character interactions and the narrative.

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