

CHAPTER II

THEORY AND METHOD

2.1. Theoretical Framework

This subchapter consists of the theories employed to analyze and classify the utterance delivered by Alfred Borden.

2.1.1. Direct and Indirect Speech

Anna Trosborg states that cultural values influence speech acts in various subtle ways (1995, p. 42). Distinctions in cultural traditions and expectations primarily drive particular distinctions in the context of "indirect" words. In certain societies, objectivism is crucial, whereas in others, the function of "warmth" or connections is the highest priority. Western cultures would rather have indirect interaction. There is a tendency for inquiries like "Could you tell me what time it is?" or claims like "I am trying to figure out exactly what time it is,".

The obvious illustration of meaning occurs when the speaker utters a statement and implies precisely what he expresses. However, in many cases, a sentence uttered by someone frequently contains a meaning more than it explicitly conveys. Those cases could be analyzed through direct and indirect speech theory. According to Yule, a basic structural classification among three common kinds of illocutionary actions is given by the three main sentence kinds, which can be perceived as the connection between the structural forms and their function (1996, p. 54). They are declarative, which function to create statements; interrogative,

which have the responsibility to create inquiries; and imperative, which generate orders or inquiries.

Yule stated that a direct speech act is a speech that has a straight relation between function and structure (1996, p. 55). An indirect speech act, like its name, has an indirect relationship between function and structure. Therefore, an interrogative sentence is a direct illocutionary act, yet an interrogative sentence creates a command, which is an indirect illocutionary act. For instance, can you reach the salt? In English, indirect illocutionary acts are commonly linked to greater politeness than direct illocutionary acts, in favour of comprehending the question why, it is crucial to pay attention to a larger concept rather than only the smallest type of utterance representing a particular illocutionary act.

2.1.2. Speech Acts

According to Yule, people trying to communicate themselves make words and sentences with proper grammar and use those words and sentences to carry out activities (1996, p. 47). Speech acts refer to the broad term for acts implemented in sentences. In an English context, these acts are commonly mentioned by more specific names, including apologies, protests, compliments, invitations, promises, or inquiries. The concepts, which illustrate numerous illocutionary acts, relate to the communication motives of the person who speaks to create an utterance. Generally speaking, the person who speaks assumes that the listener will perceive what the speaker's utterances mean. The situation of the speech assists both the person who speaks and the listener.

Based on Austin's perspective, there are three types of acts performed when language is employed, which include locutionary, illocutionary, and perlocutionary acts, all of which are characteristic of most utterances and involve common uses of each of the performatives and the constatives (1962, p. 46). Acts of locution consist of acts which contribute in the development of speech, such as making specific sounds or as marks, employing particular words and using them in compliance to the grammatically incorrect requirements for a particular language, and employing specific awareness and the reference section as specified by the rules and regulations of the means of speech from which they were acquired. Austin's primary invention is illocutionary acts, which refer to activities done while saying things (and thus their name). The third type is the perlocutionary action, an unintentional consequence or by-product of utterance. Perlocutions, as the name indicates, are activities performed by speaking. Austin describes perlocutionary actions as the development of consequences on the thoughts, sentiments, or behaviours of the addressee(s), the person speaking, or other parties.

As stated by Searle, when speaking, there are fundamentally five sorts of activities that may be performed utilizing the five different kinds of utterances: representatives, directives, commissives, expressives, and declarations (1975, p. 354-358).

2.1.3. Directive Speech Acts

A directive illocutionary act is when the speaker attempts to persuade the person being addressed to perform one thing (Searle, 1979, p. 13). The illocutionary feature

of this is that they are attempted by the speaker attempts to induce the interlocutor to accomplish something.

Following Joan Cutting, this category covers actions in which the sentences are proposed to make the interlocutor perform an act, including commanding, inviting, requesting, forbidding, suggesting, and so on (2002, p. 17).

1. Commanding

Commanding refers to a directive that takes the form of an instruction and gives a duty to the interlocutor. It is employed when the speaker has authority over the interlocutor and the interlocutor has obligation to do the act (Trosborg, 1995, p. 19). Here is an example of a sentence for this category:

Young Maleficent: Who are you?

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

Young Maleficent: I'm Maleficent. Yes, right. **You have to give it back** (Biatrik et al., 2020, p. 466).

Young Maleficent's audacious statement above was classified as commanding category because, as the person who stated it, she required Stefan, her interlocutor, to give back the item he had stolen. This served as Stefan's responsibility. She gave Stefan an order to give her back the item he had taken from the jewelry pool.

2. Inviting

The spoken words of the speaker's endeavor to obtain the interlocutor's engagement in a given event or execute an act are called inviting in directive speech actions (Searle, 1979, p. 13). To make it possible for the person who speaks to invite the interlocutor to participate in their offer to be successful, the speaker must enable the situation where the listener will do the action. The example for inviting in

directive speech acts is as follows, Maleficent: **Come on.** That's funny (Biatrik et al., 2020, p. 467).

In this particular context, Maleficent's audacious statement was seen as welcoming. In her role as the speaker, she sought to include Diaval in a particular action, namely, laughing at her fellow faeries when they got into a fight over a practical joke that Maleficent had pulled off. Maleficent felt that it was humorous and that Diaval ought to laugh with her, so she tried to get him amused by the faeries.

3. Forbidding

Forbidding is employed when the person who speaks wants to prevent the interlocutor from performing a particular act by emphasizing the speaker's utterance (Searle, 1979, p. 14). The example for this category is as follows, Maleficent: **You will not have the Moors! Not now, nor ever!** (Biatrik et al., 2020, p. 468).

The aforementioned phrase was classified as forbidding of directive expression in this particular situation because Maleficent, speaking for the interlocutor, sought to prevent the human monarch from seizing the Moors to be his own. By emphasizing the aforementioned statement, Maleficent prevented the human ruler from seizing the Moors.

4. Requesting

The objective of the request is to persuade the interlocutor to perform a task under conditions when the speaker thinks the interlocutor would be capable of accomplishing the task (Trosborg, 1995, p. 187). Here is the example for directive speech acts requesting:

Maleficent: What do I call you?

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

Maleficent: Wings. **I need you to be my wings**
(Biatrik et al., 2020, p. 468).

In this instance, Maleficent's previous statement is recognized as a request made in a directive utterance. Because she, the person who speaks, wanted Diaval, her interlocutor, to give her wings, something she thought he could accomplish, he refused to comply with her request.

5. Suggesting

The suggestion is the attempt made by the speaker to provide the interlocutor a choice for performing an activity which relevant to the interlocutor (Searle, 1975, p. 369). Typically, the speaker implies the speech politely to minimize any misinterpretation that could negatively impact the interlocutor's feelings. This type of speech is advantageous for the speaker and the interlocutor (Anna Trosborg, 1995, p. 188). The following sentence is an example of a directive speech act suggesting:

Young Stefan: We'll see each other again.

Young Maleficent: **You really shouldn't come back here**, you know. It's not safe (Biatrik et al., 2020, p. 469).

The statement "You really shouldn't come back here," by Young Maleficent, was interpreted as suggestive in this circumstance. This was due to her attempt, as the speaker, to persuade Stefan, the listener, not to return to their Moors by stating that it is unsafe for him to do so in order to prevent any miscommunication that would hurt the interlocutor's feelings.

2.1.4. Illocutionary Force Indicating Device

Searle believes that the IFID (Illocutionary Force Indicating Device) in the expression functions on the content of propositional to show, among various objects, the direction of fit that exists between propositional content and the world (1979, p. 18). It describes an expression that starts with a space for an active verb, which refers explicitly to the illocutionary act that is being committed. This type of verb is known as a performative verb. IFIDs comprise performative verbs, sentence structure, tone, accent, specific adverbs, and verb mode (Renkenma, 2004, p. 16). This concept can be used as an approach to outline what is necessary to figure out the connections between function and form. Interestingly, IFID is not the sole essential component; additional background knowledge is required.

2.1.5. Felicity Conditions

Amongst the appealing illocution difficulties, one has received particular interest: the topic that produces successful illocutions. Particular minimum specifications must be fulfilled for a particular illocution to be considered successful. There are particular expected or relevant situational conditions, known as felicity conditions, for the portrayal of an illocutionary act to be perceived as proposed (Yule, 1996, p. 50). It is employed to prove the illocutions' validity. It can also support the classification of the illocutionary act by analysing the form and the function of speech, which means a form of speech can merely have a credible function in specific conditions. Renkenma stated that at least four kinds of felicity conditions exist to ensure the speech act theory is true or false, namely (1) the preparatory

conditions, (2) the propositional content, (3) the essential condition, and (4) the sincerity condition (2004, p. 14).

In a directive context, the propositional content refers to the speaker's utterances concerning the upcoming event to be carried by the interlocutor. For instance, in the request context, the speaker's speech is interpreted as a demand for the interlocutor to perform in the upcoming event.

Second, the preparatory conditions are situations where the interlocutor can perform the act. As an illustration, in a directive illocutionary act, especially a request, the speaker certainly believes that the interlocutor has the ability to execute the demanded act. Yet, it is unclear if the interlocutor will do the act voluntarily. In terms of suggesting, the speaker believes his words would benefit the interlocutor and relate to the interlocutor's condition. Yet, it is not apparent if the interlocutor will perform the act without being told.

Third, the sincerity condition is when the speaker wants the interlocutor to complete a future act. In the inviting case, the speaker demands that the interlocutor approach the speaker. In the forbidding case, the speaker prohibits the interlocutor from executing an act.

And the last condition is the essential condition. It is the circumstance where the speaker utters his intention for the interlocutor to perform a future act. In the interest of felicitous speech act can be aptly executed, the essential condition has to be combined with other specification such as utterance content, the intention of the speaker, as well as the context (Yule, 1996, p. 51). As illustration in request, the speaker utters his intention that she/he wants the interlocutor to perform the

demanded act. In the context of forbidding, the speaker intends to prohibit the interlocutor from performing an act.

2.1.6. Social Relations

Referring to Brown & Levinson's notion, social distance refers to the symmetric social aspect of similarity or difference that the speaker and interlocutor represent for the intention of their action (1987, p. 76). In many circumstances, it depends on evaluating the occurrence of conversations and the types of non-material or material products transferred between speaker and interlocutor. Power serves as an unequal social factor that reflects the position of relative power. Power is defined as the interlocutor's ability to force their strategies and self-assessment on the speaker's goals and self-examination. In broad terms, there certainly are two types of power, which may be considered authorized or unauthorized (Brown & Levinson, 1987, p. 77).

Furthermore, the imposition rating is a cultural perspective and contextually determined assessment of impositions based on their perceived interference with the representative's desire for decision-making or acceptance (Brown & Levinson, 1987, p. 77). Interestingly, the sequence of ranks is affected by a set of activities that reorganize the impositions based on the possibility that individuals have unique rights or duties to carry out the act, if they are granted particular motivations (ritual or physical) for not executing it. To do so, actors have a reputation for being imposed upon in some manner.

Our societal dimensions, social distance, power, and the assessment of impositions can all be interpreted from various perspectives. Considering power as an illustration, we may contend that people obtain a precise measurement of this aspect that evaluates their power compared to everyone else. Consequently, a bank manager may receive a superior rating while a lower-level employee receives an inferior one. Yet, if the worker draws a pistol, serves on a jury investigating the manager, or represents his union, the power may be flipped. To maintain the belief that it contains absolute responsibilities to power, we must be able to provide space for situational reclassifications that modify the assigned roles in particular situations (Brown & Levinson, 1987, p. 78).

According to Brown and Levinson, power is not attached to the specific individual but to the roles (1987, p. 78). For illustration, the varied power is incorporated into the roles of manager-employee and parent-child. One person may play multiple roles, and those with more power influence the behaviour of others. A further viewpoint suggests that established social assessments, especially related to individuals or positions, are simply one factor in determining power. Other contextual factors that create influence may add to, modify, or completely override such established social values. Momentary limitations in negotiating power, personality traits, or relationships may all factor into power assessments.

2.2. Research Method

This subchapter encompasses the method of the research in analysing and classifying the utterances spoken by Alfred Borden.

2.2.1. Types of Research

This research employs descriptive qualitative approach. The researcher conducted this research to learn more about a subject that has already been explored from different perspectives. The primary objective is to obtain a comprehensive understanding and an extensive viewpoint of Alfred Borden's connection with other characters through directive illocutionary acts.

2.2.2. Data, Population, and Samples

The primary data in this research are spoken utterances by Alfred Borden. The data category is spoken data, in words, phrases, and clauses. The population of data is the dialogues between Alfred Borden to other characters. The data sample was employed using purposive sampling, a non-probability technique chosen because it allows for the selection of cases directly relevant to the research's objectives of identifying the types of directive speech acts used by Alfred Borden and analyzing how social factors influence these acts to depict his relationships with other characters. In choosing the characters that used to portray Borden's relationship with others, the researcher considered five characters that represent a diverse and critical range of relationships with Borden. The five other characters are:

1. Robert Angier: He is Borden's rival and they have equal position in professional matters.
2. Sarah: She is Borden's wife. Sarah portrays Borden's closest personal relationship.

3. Bernard Fallon: He is Borden's engineer and a close friend. Fallon illustrates professional connection established through teamwork and considerable trust.
4. Jess: She is Borden's daughter. Jess portrays a family connection and hierarchical connection where Borden possesses strong power as a father.
5. Cutter: He is a superior professional engineer who provides Borden's job.

By focusing on specific figures, the research can provide a thorough and multifaceted comprehension of how Alfred Borden utilizes directive illocutionary acts to draw how diverse social contexts, encompassing familial intimacy, professional matters, and rivalry.

2.2.3. Method of Collecting Data

The researcher employed a non-participant observation method. The data collected is Alfred Borden's utterances. The researcher watched the movie "The Prestige" (2006) repeatedly and employed the note-taking technique. Subsequently, the researcher compiled all the utterances uttered by Alfred Borden and categorized them based on Searle's directive speech acts theory

2.2.4. Method of Analyzing Data

The researcher employed the distributional method for data analysis. There were several organized steps to this method. First, each utterance produced by Alfred Borden was identified and transcribed from the movie. These utterances were then

categorized according to Joan Cutting's (2002) directive speech act classifications: commanding, inviting, forbidding, requesting, and suggesting.

The research specifically employed two theories which are Felicity Conditions and Illocutionary Force Indicating Devices (IFIDs). The two theories were employed to verify the reliability and correctness of the previous categories. To evaluate each utterance's illocutionary power, the researcher look into its IFIDs, which comprised performative verbs, sentence structure, tone, and specific adverbs. Moreover, the felicity specifications were used to verify if the words effectively implemented the suggested directive act in its specific context. Each directive illocutionary act was able to be thoroughly classified according to this combination technique. The researcher selected utterances that best represented the traits of each type of directive speech act after the first classification.

Finally, to address the influence of social factors on Alfred Borden's directive speech acts and their depiction of his relationships, the analysis extended beyond mere classification. For each significant interaction, the categorized directive utterances were re-examined in light of Brown and Levinson's (1987) social factors: relative power, social distance, and rank of imposition. The researcher examined how these events influenced Borden's choice of directive illocutionary act and the directness or indirectness to demonstrate the flow of his interactions with figures such as Robert Angier, Sarah, Fallon, Jess, and Cutter. This thorough examination procedure provided findings on the complex social interactions demonstrated through directive speech produced by Alfred Borden.