

## **CHAPTER II**

### **THEORY & METHODS**

#### **2.1. Theoretical Framework**

##### **2.1.1. Speech Act Theory**

Speech Act Theory is a pragmatic that's developed by J.L. Austin and is then advanced by John Searle (1969), which shows an important role in the study of how the language is used in communication. According to Searle that's building on J.L. Austin, language is not only a tool that provides information but also to perform actions. When we speak, we do more than just describe the world; but also engage in activities that influence the world, other people, and ourselves. These activities are known as "speech acts." Every statement, according to this theory, can be analyzed through three main elements: locutionary, illocutionary, and perlocutionary acts:

Locutionary act shows the base action of producing a statement with clear meaning and correct grammar. The literal content only focuses on what is said, without reflecting on the speaker's intention or the listener's reaction. This act then provides the use of words, sentence structure, and pronunciation to form a meaningful statement. For example, when someone says, "the sky is blue," they are stating a fact about the colour of the sky. Another example such as, "the baby is crying," which describes the baby's action. In these cases, the only focus is on the information that's being delivered, therefore, not only the reason it was said or how it is received.

The illocutionary act relies on the speaker's intention behind the statement. The literal meaning focuses on what the speaker is trying to do through their words; such as making a promise, giving an order, offering an apology, or giving advice. For example, when someone says, "It is raining." the literal meaning behind it is to alert that outside is raining, but the real intention is to give an order to someone. Another example is, when a person says, "I am dead tired," the illocutionary act is that the speaker does not intentionally mean that he is dead, however, the speaker wants the listener to understand that he is just tired. The speaker's goal here is not just to give information but also to show a communicative function through language.

Lastly, perlocutionary act shows how the effect of statement has on the listener. It only focuses on how the listener understands, feels, or responds after hearing what was said. This act is not under the speaker's control, but it depends on how the listener interprets the message. For instance, "don't do that!" this act is to warn someone not to do so, their action shows the perlocutionary effect.

Searle (1976) has five main categories of illocutionary acts, they are assertives, also known as representatives as well as the other four categories are directives, commissives, expressives, and declarations. Assertives are speech acts in which the speaker commits to the truth of the expressed statement. Giving information, beliefs, or opinions is their main purpose. As an example, "It's raining outside," it is saying a fact what is believed to be true. This type of utterance aims to inform or describe what is actually happening on the speaker's perception.

Directives are speech acts when the speaker tries to get the hearer to do something. These include commands, requests, suggestions, and advice. For instance, "Please close the door." Although it may seem polite, it functions as a directive because the speaker wants the listener to perform an action. Directives are often used in daily life, everyday interactions to influence behavior.

Commissives involve the speaker committing to a future course of action. These include promises, offers, and threats. When a person says, "I will finish the report by Friday," they are making a commitment to do something in the future. This type of speech act builds responsibility and expectation between speakers and listeners.

Expressives are used to express the speaker's feelings, emotions, or psychological states. They do not give facts or obligations, but they reflect how the speaker feels. For example, in this sentence, "I'm really sorry for being late," this sentence expresses regret. Furthermore, Expressives as well can maintain social relationships and show empathy, gratitude, apology, or congratulations.

Lastly, declarations are speech acts that bring about a change in the external situation simply by being spoken. They are often used in institutional settings where the speaker has a certain authority. For instance, saying "You're fired" changes the employment status of the listener. In this case, the act of declaring itself enacts the change.

### **2.1.2. Types of Directive Acts**

Searle's theory of directive speech acts can be further broken down into several subtypes. Each type of directive varies in terms of the speaker's intention, the level of politeness, and the urgency of the request. The main subtypes of directive speech acts as follows

#### **2.1.2.1. Request**

Request is a form of directive act used for the speaker to ask the hearer to perform an act within a task, however the action is optional and can be declined. Request is often used as modal verbs such as, "can", "could", or "would", to soften the tone and make it more polite. As an example here, "Want you to pick some berries" (Muhartoyo & Kristani, 2013). This expresses a desire for a specific action to be taken by the listener without forcing.

#### **2.1.2.2. Command**

Command is a directive that is typically issued with authority and expects immediate compliance. It is also forceful and fixed, frequently not leaving room for the hearer to decline. As for an example the sentence, "Seize that creature!" (Muhartoyo & Kristani, 2013). To show in control of the environment and enforce the speaker's will.

#### **2.1.2.3. Suggestion**

Suggestion is known to be less forceful directive that suggests an idea or course of action but leaves the choice to the hearer. Suggestion also often express in softer terms to avoid creating pressure. An example for a suggestion here is the sentence, "Well, perhaps if we reason with her" (Muhartoyo & Kristani, 2013). This shows the characters towards a solution in a softer tone to avoid conflict.

#### **2.1.2.4. Advice**

Advice is similar to a suggestion but typically comes from a position of experience or concern. It is often offered in situations where the speaker believes the hearer would benefit from their knowledge. For instance, "Don't despair, your majesties. Merryweather still has her gift to give" (Muhartoyo & Kristani, 2013). This is to give courage for the listeners, and emphasize the act.

#### **2.1.2.5. Invitation**

An invitation is another type of directive, often used to ask someone to participate in an event or activity. Invitations are usually phrased in a polite, open-ended manner, allowing the hearer to accept or decline. For example, "Alright, in here, dear" (Muhartoyo & Kristani, 2013). This shows a directive lead to the development of the scene.

#### **2.1.2.6. Offer**

An offer is a directive where the speaker proposes to do something helpful or beneficial for the hearer, typically made in a spirit of generosity or goodwill. For instance, "Want to see out grandchildren, don't we" (Muhartoyo & Kristani, 2013). This reflects a shared goodwill and relationship among the speakers.

#### **2.1.2.7. Warning**

A warning is a directive intended to alert the hearer to a potential danger or problem. Warnings often carry a sense of urgency or seriousness, reflecting the need to protect or inform

others. For example, "Even walls have ears" (Muhratoyo& Kristani, 2013). This shows that the characters to take risk of being overheard, urging them to change their behaviour for their own safety.

Each of these types of directives plays a distinct role in communication and narrative development in films. In this study, we examine how these directive speech acts influence character interactions and the progression of plot in various English-language movies.

### **2.1.3. Character Development**

Character development here shows the growth of a character's personal life and change throughout the story. However, this change can then happen in how they think, act, feel, or respond to situations. In both movies and stories, character development can as well help the audience to understand about who the character really is and how their experience can effect their growth along the events.

This research, character development is analyzed by using John Searle's Speech Act Theory (1976). Based on the theory of Searle, represents that language is not only just a tool used for communication but it is also a form of action. For instance when people speak, they do not tend to say words but they perform actions such as requesting, commanding, suggesting, or promising. Furthermore, these actions are known as speech acts, which they reveal much about the speaker's intentions, attitudes, and relationships with others.

Additionally, language can also be used to shows how a character grows. In particularly on how a character talks, the kind of words they use, and how confident or polite they are in their

speech can reveal changes within their personality. A quiet character at the beginning of the story might start using stronger, more direct speech later in the film, showing their growth.

Moreover, character development is an important part of the analysis because it helps to show how the main character changes over different stages of life, such as childhood, teenage years, and adulthood. By analyzing how their way of speaking or action changes in different scenes, therefore we have a better understanding on how their character grows over time.

## **2.2. Research Methods**

### **2.2.1. Types of the Research**

Research on speech acts consists, two main approaches: descriptive and analytical research. Furthermore, for descriptive research it focuses on identifying and describing the types of speech acts used in specific contexts, such as films or conversations. The goal of this approach is to observe the speech acts without making any judgments or evaluations. In this study, the descriptive aspect which involve examining the frequency and types of directive speech acts found in film dialogues used by the main character, offers a clear view of their use in various contexts.

On the other hand, objective research explores deeper in understanding the reasons behind the use of speech acts. It explores why the speaker chooses a particular speech act, the context in which it is used, and its impact on the listener or the situation. This approach not only focuses on the description of speech acts but also on the analysis of how they influence character relationships and the development of the plot. For this study, both descriptive and objective

methods were applied to examine how directive speech acts function in films, especially in terms of their effect on character interactions and narrative progression.

### 2.2.2. Data and Data Source

In this current study, I mainly focused on analyzing how directive speech is used by the main character, Beth Harmon, in the film *The Queen's Gambit* (2020), which is directed by Scott Frank. In addition, the analysis as well covers different stages of Beth's life: her childhood, teenage years, and adulthood. In here I paid attention to several forms of directive speech acts, which are commands, requests, suggestions, advice, invitations, offers, and warnings used by the main character, Beth Harmon.

The main source of data was the film's script and transcripts, which gave me a clear and accurate record of the dialogue used in the movie. In addition to that, I observed the film scenes directly to catch important aspects of how Beth delivered her directives and how they might be interpreted by others in the scene.

Because the movie shows Beth's growth and her changing relationships with others, it presents a wide range of rich and varied examples of how her way of giving directives developed over time, depending on her emotional state and social environment.

The population of this study consists of all the utterances that is spoken by Beth Harmon which contains directive speech acts. This research gathered the total sample as the sampling method, which means that every utterance is then identified as a directive act was included as

part of the sample. In other words, the entire population was analyzed without selecting only specific parts but ensuring that all relevant data were fully examined in this study.

### 2.3.3. Method of Collecting Data

To gather the data, I watched *The Queen's Gambit* several times with a focus on identifying scenes where Beth used directive speech acts. I paid attention to parts where she told others what to do, made polite or firm requests, offered, suggestions, gave warnings or advice. Each of these was then marked for further analysis. After noting and listing those moments, I transcribed the dialogues carefully. I then also described the context carefully, such as who she was talking to and what kind of relationship they had. Was she trying to help, to take control, to warn someone, or to express care? This gave me a better idea of how directive language reflected her character.

I also considered the situation around each directive; the setting, the tone of the conversation, and the status or closeness between the characters. I noted whether the speech was direct or more polite and indirect. For example, when Beth becomes more mature, her speech became more confident and clear, reflecting her character development growth.

### 2.4. Method of Analyzing Data

The analysis was carried out by breaking down the directive speech acts into specific categories, like requests, offers, suggestions, advice, invitations, warnings, and commands. This categorization followed Searle's Speech Act Theory, which provide a useful outline to identify

the types and functions of each directive. By collecting the various data, I was then able to see the patterns in the speech used by Beth Harmon's across different stages of her life: childhood, teenage years, and adulthood. I also examined the purpose behind each directive to understand why Beth chose to use certain expressions in particular situations. This method allowed me to see how the directive speech acts not only shaped Beth's character development but also played an important role in driving the storyline throughout *The Queen's Gambit*.

I focus on how each sentence is formed; whether it is a question, a command, or a statement and look at the situation where the character says it. Moreover, I look on what the speaker is trying to do and how the other person responds. As well as analyzing the speech acts by looking at three different stages in Beth Harmon's life: when she is a child, a teenager, and an adult. This helps me see how her way of speaking changes as she grows up and faces new challenges.

More than just putting the data into categories, I also explain how these speech acts affect the plot and Beth's character. Some of the data that is collected help move the story line forward, while others show Beth's emotions, thoughts, or relationships. For example, her early requests reflect her curiosity, and her later commands show her growing confidence.

This method helps me understand how directive speech acts are not just about asking or telling, but also about expressing personality, emotions, and character growth in *The Queen's Gambit*.