

CHAPTER I

INTRODUCTION

1.1. Background of the Study

In everyday life, people use communication to convey their intentions, which means that our speech has intentions behind it that serve many purposes. These purposes can be to do something or to tell other people to do something. This phenomenon is a field of study in pragmatics, which is a speech act.

Speech act is a field of study that analyzes the use of utterances to perform actions. Austin (1962, p. 12) states that "... in which to say something is to do something; or in which by saying or in saying something we are doing something." Furthermore, there are three levels of acts in speech acts that are explained by Austin (1962), the locutionary act, the illocutionary act, and the perlocutionary act. Based on this theory, Searle (1979) expands the theory of illocutionary acts by refining the types of illocutionary acts that are proposed by Austin (1962). Therefore, the five categories of illocutionary acts are assertives, commissives, declarations, expressions, and directives. Among these, the directive illocutionary act is chosen as the primary theory used in this thesis because directive illocutionary acts directly influence the hearer's behaviour.

In communication, speakers also consider how the utterances are expressed, which are in direct or indirect forms. Searle (1979, p. 30) states, "The simplest cases of meaning are those in which the speaker utters a sentence and means exactly and literally what he says." However, there are some cases where the speaker uttered

something beyond the literal meaning of the sentence. The choice of expressing the utterance is related to the social factors of the speech event, which Hymes (1974, p. 54) states, “Since each of the components may sometimes be a factor, however, each has to be recognized in the general grid.” The speech event can be analyzed using the social factors, such as the SPEAKING mnemonic, which consists of setting and scene, participants, ends, act sequence, key, instrumentalities, norms, and genre.

In a speech event, there are rules and norms about how to use language in a certain event (Hymes, 2013). It can be understood that events require social rules that are understood by all participants of the speech event. However, norms in speech events are applied differently across different cultures (Wierzbicka, 1985). The interaction between different cultures might lead to different interpretations based on their own beliefs in norms and rules in communication (Hymes, 2013).

A romantic comedy movie that reflects the interaction between different cultures is *Leap Year* (2010). The plot of this movie centers around an American woman named Anna Brady. Anna is a Boston real estate stager who decides to travel to Ireland in hopes of proposing to her boyfriend on February 29th. Living in Boston her entire life has made Anna adapt to the American norms and rules of communication. However, the story about Anna when she travels to Ireland shows her struggle in adapting herself to an unfamiliar environment, where the norms of communication are different with American. Therefore, Anna’s story provides an interesting case in analyzing how directive speech acts may change when a speaker moves from a familiar context to an unfamiliar one.

Analyzing directive illocutionary acts in the movie *Leap Year* (2010) is both challenging and necessary. The challenge lies in understanding both American and Irish cultural norms in speech events. Therefore, understanding both cultural norms is important in analyzing Anna's language choices in Ireland. In addition, movies show dialogues that represent everyday communication that can be used by researchers to examine how language functions in communication.

1.2. Research Questions

Based on the background of the study, the research problems are:

1. What types of directive illocutionary acts are used by Anna Brady in the movie *Leap Year* (2010), and how are they realized in direct and indirect forms?
2. What are the social factors that influence the directness of directive illocutionary acts used by Anna Brady in the movie *Leap Year* (2010)?

1.3. Objectives of the Study

Following the problems above, the objectives of this study are to achieve:

1. To identify and categorize the types of directive illocutionary acts used by Anna Brady in the movie *Leap Year* (2010) and analyze how they are realized in direct and indirect forms.
2. To examine how social factors influence Anna Brady's use of direct and indirect directive illocutionary acts in the movie *Leap Year* (2010).

1.4. Previous Studies

I found nine previous studies that are related to this study. These nine studies are categorized into three groups. The first group consists of studies that have analyzed the movie *Leap Year* (2010), the second group consists of research on directive illocutionary acts, and the third group consists of a single study on SPEAKING components.

There are three studies that have analyzed the movie *Leap Year* (2010). These studies examined the movie by focusing on the theory of language styles, characterization, and cross-cultural communication. The first study is a thesis by Novarisa (2016) who examined the differences in male and female language styles in the main characters of the movie. She found that the male character, Declan, uses more direct forms, while the female character, Anna, uses more indirect forms. In contrast, Nargis and Hanim (2018) analyzed the cross-cultural communication in this movie, and found that Anna and Declan tend to use a direct communication style which reflects the American and Irish communication style. In addition, Virtianti and Yuliasari (2021) analyzed the characterization and cultural aspects of the movie. They found that Anna and Declan mostly used the concept of character's reaction to an event and character's reaction to another character. Furthermore, they also found that two out of seven cultural aspects appeared mostly in the movie, which are the belief system and the arts. Among these studies, two studies mention contradictory results. Novarisa (2016) found that Anna Brady leans toward the indirect language style. However, Nargis and Hanim (2018) stated that Anna's communication style aligns with the American communication style, which is

direct. These findings create a gap for further analysis, particularly in the fields of speech acts. The gap is to find out whether Anna Brady's directives are realized in direct or indirect form.

The second group is a group of research on directive illocutionary acts in movies and real-life interaction. The studies by Septiani (2017) examined the *The Miracle Worker* movie and Biatrik et al. (2020) studied *Maleficent* movie by using Searle's (1979) theory of directive illocutionary acts. Both studies found that command and request are the dominant type of directives from both movies. However, Septiani (2017) uses different method of collecting data, does not conduct a deeper analysis of her data, and does not mention the parameter of deciding the types of directive illocutionary acts. On the other hand, Biatrik et al. (2020) use the IFIDs theory and relates the directive speech acts with speech functions.

In addition, a study by Sari (2013) studied the directive illocutionary acts on a real-life interaction in *Winarno Family*. She found that the family members use several directives such as request, tell, command, ask, question, pray, insist, alarm, forbid, advice, warning, and interrogative. These directives are also realized in direct and indirect forms. However, Sari (2013) uses different approach in collecting the data, which is by using *Teknik Simak Libat Cakap* and *Teknik Rekam*. On the other hand, Pertiwi (2019) analyzed the series titled *13 Reasons Why* with Searle's (1979) theory and found that requests are used frequently in the series. However, Pertiwi (2019) does not specify which theory is used and does not analyze

the data with felicity conditions. Furthermore, the analysis is only descriptive without connecting the context with the analysis to get a wider analysis.

Lastly, a study by Putri and Tustiawati (2023) examined the movie *M3GAN* with Yule's (1996) theory. They found that asking is the most used type of directive, while suggesting is the least used type of directive that appeared in the movie. However, Putri and Tustiawati (2023) conducted the research using a different theory and presented less discussion on the data that was being analyzed. Therefore, these studies create gaps in the method of collecting data, the method of analyzing data, the theories being used, and the depth of the analysis.

Finally, the last group consists of a study on speech events using the SPEAKING tool for analysis. A study by Nurfridayanti et al. (2022) analyzed the SPEAKING components in the movie *Luca*. They found that there are 141 data with various topics. However, this study uses SPEAKING as an independent analytical tool without connecting it with speech events and speech acts within it. This study only labels each data with the SPEAKING components, which made it misleading because the SPEAKING mnemonic is only a tool for analyzing the speech acts.

After reviewing nine studies, I found a gap that has not been filled by the studies on the movie *Leap Year* (2010), which is analyzing Anna Brady's directness in the field of directive speech acts. In addition, the studies on directive speech acts use different theories, methods, and depths of analysis. Furthermore, a study on SPEAKING components conducts shallow and misleading research in using the SPEAKING components to analyze the speech events. Therefore, the present study

examines Anna Brady's directive illocutionary acts, realizations in direct and indirect forms, and the reasons for her choices. In doing so, this study uses Searle's (1979) theory of directive illocutionary acts and direct and indirect speech acts, and Hymes's (1974) SPEAKING components.

1.5. Significance of the Study

This study presents its significance theoretically and practically. Theoretically, this study helps in the development of pragmatic studies by focusing on the field of directive illocutionary acts. Furthermore, this study uses Searle's theory of directive illocutionary acts and direct and indirect speech acts with Dell Hymes's theory of SPEAKING. This combination broadens the analysis of directive speech acts by also analyzing the realization in direct and indirect forms and the social factors that influence the directness.

In practical significance, this study is expected to be useful for those who are interested in the analysis of pragmatics. Therefore, this study can serve as a reference for students and researchers on directive speech acts and the analysis of movie dialogues. This study also helps English learners understand how directives can be expressed in different forms depending on the social factors.

1.6. Scope of the Study

This study analyzes the use of directive illocutionary acts in *Leap Year* (2010) on the character Anna Brady. This study focuses on analyzing the types of directive

illocutionary acts that Anna uses, the realization of those directives in direct or indirect forms, and the social factors that influence the form of realizations

