CHAPTER II

REVUEW OF RELATED LITERATURE

2.1 Pragmatics

According to George Yule in his book titled "Pragmatics" (1996), pragmatics is a branch of linguistics that studies the meaning communicated by a speaker or writer and interpreted by a listener or reader. This field focuses on how people understand and produce meaning in actual communicative interactions, often involving more than just the literal meaning of words but also contextual meanings. This aspect is crucial because the meaning conveyed in conversations often depends on context, intonation, situation, and the relationship between the speaker and the listener. Studying pragmatics provides a deeper understanding of how humans communicate in situations where the same words can mean different things depending on who is speaking and under what conditions.

Additionally, the primary function of pragmatics is to understand the context of communication, which includes the situation, place, and time in which a conversation occurs. By understanding context, pragmatics helps us capture meanings that are not always explicitly stated in words. Pragmatics also serves to interpret the speaker's intent, including implicatures or implied meanings, as well as assumptions that cannot be directly expressed. For example, when someone says, "It's very hot outside," they may be implying a suggestion to close the window without directly stating it. This illustrates that pragmatics not only analyzes words but also how speakers convey their intentions in ways that are understood by listeners. Overall, through pragmatics, humans can understand how language is

used effectively in various situations, such as in daily conversations in the form of speech acts, which was explained in detail by Searle (1979) that speech acts are divided into three: acts of locution, illocution, and perlocution.

2.2 Speech Act

John Searle is known as one of the main figures who developed the theory of speech acts, which highlights how language is used not only to convey information, but also to perform various actions in social interaction. In his book "Expression and Meaning: Studies in the Theory of Speech Acts" (1979), John Searle explains that the concept of speech acts is not just about conveying information through words, but also involves certain actions performed through utterances. Searle argues that every utterance we make is an action that has a specific intention or purpose in a communication context. For example, when someone says "I promise to come tomorrow," the action not only conveys information about future attendance but also directly binds the speaker to fulfill the promise. Thus, the act of promising here is an act performed through speech.

In addition, Searle distinguishes speech acts into different types, based on the purpose or intent of the utterance. These types include actions such as stating a fact, requesting something, making a promise, expressing a feeling, or changing the status of something through speech (for example, in the context of marriage, a priest says "I declare you husband and wife"). In other words, according to Searle, speech acts are the way we use language to perform real actions in the social world, not just to convey information.

2.2.1 Illocutionary Acts

In this study, the illocutionary act is the main focus. In his book, Searle (1979) extends the concept of speech acts previously introduced by J.L. Austin, by providing a more structured and in-depth framework of the way language functions as a tool for performing actions through speech. Searle classifies speech acts into five main types called illocutionary acts, where each type has a specific function and purpose in communication. Through this classification, Searle shows how human speech can be used for a variety of purposes, from stating facts to changing social status through words. This explanation reveals the complexity of language as a tool that not only reflects reality, but also plays an active role in shaping it.

Additionally, Searle's theory of illocution acts has several advantages that make it more suitable for this study. One of the main strong points of Searle's (1979) concept of illocutionary acts is its focus on the performative nature of language. It means that Searle's theory not only considers language as a tool for conveying information, but also as an action performed through speech, such as making a promise, giving an order, or expressing a feeling. Therefore, it was chosen to identify and explore how the illocutionary acts used by "Ember" and "Wade" contribute to the development and resolution of conflict in their relationship and provide a deeper understanding of the use of performative language in animation.

2.2.1.1 Assertives

"The point or purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition" (Searle, 1979, p. 12). In other words, an assertive is a statement that conveys information and binds the speaker to the truth of the proposition expressed.

3

Example:

Datum: 02/00:07:07/EL/IA/AST (see appendix 1)

Context: At the counter, Ember is next to her dad making coal nuts. She surpassed him

in speed, as he's slowed down.

Dialog:

"Ember Lumen: "**Ashfa, Customer**.”

Bernie Lumen: “How about you take it today?”"

Ember's statement contains information that binds her to the truth of the proposition stated, namely that the customer ordered something called “Ashfa.” By saying this, Ember effectively takes over the lead role in serving the customer, which demonstrates her competence as well as her ability to act quickly and efficiently.

2.2.1.2 Directives

“The illocutionary point of these consists in the fact that they are attempts (of varying degrees, and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something” (Searle, 1979, p. 13).

Example:

Datum: 01/00:06:48/EL/IA/DIR (see Appendix 1)

Context: Ember help her dad to prepare the order, squeezing logs in their palms to make

bite size pieces of coal.

Dialog:

“Ember Lumen: “**Can shop be mine now?**”

Bernie Lumen: “When you are ready.””

This is an example of an illocutionary act categorized as directive, where Ember tries to influence Bernie's actions by asking a question that contains an implicit request. Although it sounds like a question, Ember's statement is effectively a request to be given responsibility for the store.

2.2.1.3 Commissives

"Commissive then are those illocutionary acts whose point is to commit the speaker (again in varying degrees) to some future course of action" (Searle, 1979, p. 14).

Example:

Datum: 10/00:14:03//EL/IA/CMM (see Appendix 1)

Context: Her dad holds the twigs with both hands and close his eyes. Then, he tosses it into the Blue Flame. Ember beams.

Dialog:

Ember Lumen: "**I won't let you down, I swear. You'll see**."

In this context, Ember promises her father that she will not disappoint, and she reinforces her promise by adding "I swear". Thus, this expression shows the intensity of her commitment, where Ember is trying to convince her father that she is really determined to fulfill the expectation.

2.2.1.4 Expressives

"The illocutionary point of this class is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content".(Searle, 1979, p. 15). In other words, it expresses the speaker's psychological state or attitude about a certain situation.

Example:

Datum: 07/00:10:35/EL/IA/EXP (see Appendix 1)

Context: Ember suddenly walks into his mother's workspace and startled her.

Dialog:

"Cinder Lumen: "Ember! I'm doing a reading!"

Ember Lumen: "**Sorry, gotta grab some stuff. Going for a Dad's record**.""

Ember's expression is an example of an expressive speech act where Ember apologizes with the word "Sorry" which indicates regret for disturbing her mother. However, this regret is immediately followed by the reason behind her action, which is her desire to grab some stuff because she is trying to break a record held by her father.

2.2.1.5 Declarations

"It is the defining characteristic of this class that the successful performance of one of its members brings about the correspondence between the propositional content and reality, successful performance guarantees that the propositional content corresponds to the world" (Searle, 1979, p. 16). It means that in a declaration, the speaker has the authority or social standing to bring about a change in the world or social facts.

Example:

Datum: 08/00:12:54/EL/IA/DEC

Context: The shop's sign is turned inward. Ember rushes in and celebrating.

Dialog:

Ember Lumen: "**Ha-ha. Winner winner, charcoal dinner. . .**"

Ember Lumen's declaration, "Ha-ha. Winner winner, charcoal dinner," signals a celebratory change. The shop's sign being turned inward indicates Ember's success, and their

declaration reflects this change by marking their victory. The statement aligns with the reality that Ember's achievement is now acknowledged and celebrated.

2.3 The Elemental Movie

This explanation is based on watching this movie several times. The story was centered on Ember Lumen, a bold and ambitious fire elemental, and Wade Ripple, a gentle and empathetic water elemental. They lived in a city called Element City, where various elements such as fire, water, air, and earth lived together, albeit with tense relationships and strict rules. The two main characters came from different backgrounds and had unique perspectives, but when they met unexpectedly, their conversations began to form a deep bond. The first meeting between Ember and Wade happened when a plumbing accident at the shop owned by Ember's father, Bernie Lumen, caused Wade, a water inspector, to fall into the shop. From here began the meaningful interactions between the two characters who had different perspectives and communication styles. Ember often expressed her strong preferences and future plans in an assertive manner, while Wade was more expressive and often expressed his feelings honestly. Each dialog between them not only reflected their personalities, but also portrayed the dynamics of their feelings and the challenges they faced.

As time passed, the tension between them became more and more apparent as they tried to understand each other. In Element City, social norms prohibited different elements from coming together, and this became a major obstacle in their relationship. However, conversation after conversation revealed their efforts to bridge the differences, both between the two of them and between their very different families. Their dialogue, often rich with nuanced emotions and hidden intentions, illustrated how difficult it was to create understanding amidst differences. When a crisis hits Element City, Ember and Wade found themselves in a situation that required them to work together and trust each other. Their conversation turned from a mere

exchange of opinions into a deep collaboration, where they learned to listen to each other and find new ways to communicate that could overcome the differences between them. In the process, they realized that the love that grew between them was not just about feelings, but also about how they used their words to support and strengthen each other.

At the height of the conflict, when danger threatened the safety of the entire city, Ember and Wade used their communication powers to overcome their differences and work together for the good of all. They showed that by choosing the right words and speaking from the heart, differences could be overcome, and peace could be achieved. The ending showed that through meaningful dialog and communication, Ember and Wade not only managed to save Element City but also brought all elements together in harmony. The story ended with them staying together, symbolizing that love and understanding could connect the different elements in this world full of differences. In this way, "Elemental" is not only a touching love story, but also a journey of how words and communication can be the bridge that connects different worlds.

2.4 Previous Studies

There are three previous studies in this study. The first study was written by "Shifa Tri Andani", in 2023, entitled "Directive utterances of Doctor Strange in the Multiverse of Madness movie (Pragmatic Approach)". The study was to find out the types of directive speech act by the main character in "Doctor Strange: The Multiverse of Madness" movie script. Based on the theory that proposed by Yule theory, she analyzed the types of directive speech act that most frequently use in the movie script and the possible reason for it. The result of the study showed that the types of directive speech acts were command, request, permission, prohibition, and question. In addition, the types of directive speech act that most frequently use were command types.

The second previous study was conducted by "Zilvie Jamielah" in 2020, entitled "An expressive illocutionary act on Matilda in MATILDA novel by Roald Dahl". This study was to analyze expressive illocutionary acts contained in the main character in the novel "Matilda." As a result, "the data were taken from Matilda's utterances that showed the type of expressive illocutionary acts. There were 34 data found based on Matilda's utterances. There were 5 expressions of pleasure, 7 expressions of pain, 10 expressions of joy, 4 expressions of dislike, 1 expression of joy, sorrow and apology, and 5 expressions of gratitude."

The third previous study was conducted by "Maya Fitriana Devi and Agwin Degaf" in 2023, entitled "An analysis of commissive speech acts used by the main character of "Knives Out"." This study aimed to find out what forms and functions of commissive speech acts that perform by the main character in "Knives Out" movie using two theories by Searle (1985), and Austin (1969). The results showed that "there were 13 data found in the movie Knives Out. The most used function by the characters in the movie is illocutionary act. In contrast, out of 13 data, the researcher found 6 types of commissive speech acts found in Knives Out, namely 2 utterances to guarantee, 2 utterances to promise, 2 utterances to offer, 3 utterances to refuse, 2 utterances to threaten, and 2 utterances to volunteer. Then, the most commissive speech act produced by the characters is refusal" (Devi & Degaf, 2021, p. 43).