CHAPTER II
REVIEW RELATED LITERATURE

2.1 Pragmatics

Pragmatics is a broad set of linguistic rules that explain why certain phrases are considered uncommon or impossible utterances. It adopts a functional approach, trying to explain linguistic structures with reference to non-linguistic effects and causes. Aspects of pragmatics include the context-dependent parts of language structure as well as the rules that guide language use and understanding, which often go beyond language structure. It investigates the grammatical relationship between language and context, providing critical insights for grammar making. Moreover, pragmatics studies aspects of language-context interaction that are important for the development of grammatical norms (Levinson, 1983). In short, pragmatics studies all the characteristics of meaning that are not fully captured in semantic theory, making it crucial for understanding language and its interaction with the surrounding context.

"The advantages of studying language through pragmatics are that it lets a person communicate about their intended meanings, their assumptions, their intentions or purposes, and the kinds of actions (e.g., requests) they perform when they speak. The big disadvantage is that all of these profoundly human concepts are difficult when it comes to being analyzed in a consistent and objective way. Two friends who have a conversation can imply some points and infer others without providing any clear linguistic evidence which could be pointed to as an explicit source of the meaning of 'what is being communicated'." (Yule, 1996). Thus, pragmatics is concerned with how language structures interact with their users, and it encompasses the inferences that may be drawn from structural or literal meanings.

As defined by Searle, Pragmatics does not merely focus on the conventional way of understanding language as a collection of symbols carrying fixed meanings. It is more concerned with language as a dynamic tool used by people

to perform actions and convey intentions in social relationships. He introduced the idea of "speech acts," where words not simply communicate information, but also act as concrete actions. This can include making promises, giving orders, or even just expressing an opinion. Pragmatics looks at how we use language to achieve certain goals in various social situations. When studying pragmatics, it tries to unravel the implied meaning behind words, including understanding the speaker's intention, the purpose of the utterance (what the speaker intends to do with his or her words), and the impact on the interlocutor or receiver of the message (Searle, 1969). As such, Searle makes a significant contribution to understanding how language is not just a means of communication, but also a tool for action in everyday human interactions.

2.2 Speech Act

Speech acts fall under the scope of pragmatics. The idea of speech acts was established to describe how utterances in natural language are used to accomplish certain communication activities such as making requests, conveying instructions, or asking for feedback. The phrase "speech act" is a combination of two words which emphasizes the performative character of language, where speaking goes beyond describing but also performing actions (Austin, 1962). The concept of speech acts covered in pragmatics establishes how language serves as more than just a descriptive medium, but also a medium of action in communicative interactions. An understanding of speech acts enriches the perspective on the functional richness of language in fulfilling various communicative needs.

Austin also said that "There are three types of actions performed in speech acts: locution, illocution, and perlocution. A locutionary speech act is basically comparable to saying something with a certain meaning and reference, which is also roughly equivalent to meaning in the conventional sense. Illocutionary acts are statements that have a certain (conventional) force, such as informing, demanding, warning, promising, and so on. Third, perlocutionary acts, are what one can do or achieve by saying something, such as persuading, seducing, dissuading, and even surprising or deceiving others." (Austin, 1962). The

complexity and diversity of communicative goals can be achieved through language. Each act opens up a sight into the dynamics of human expression, confirming that language use is beyond the mere exchange of words, but rather a form of engagement that contains a variety of potentials and implications.

2.2.1 Types of Speech Act

1. Locutionary

   First of all, there is locutionary act, which is the fundamental act of forming an utterance or a meaningful language statement. If it is difficult for speakers to produce sounds and words in a language, the locutionary act may have failed. (Yule, 1996). For example:

   Aramina : "<u>I cannot believe you bested Madame Helene.</u>"

   Corinne   : "Nothing can stop us."

   Based on the examples above, the conversation aims to provide what the speaker has seen or observed. In essence, these words help to convey personal experiences or impressions. The speaker intends to offer a personal narrative by describing what has been discovered or lived through, providing insights, facts, or perceptions on specific events or occurrences.

2. Illocutionary

   Illocutionary acts are performed through its communicative power. An utterance may be used to state, offer, and explain. This is known as the illocutionary force of an utterance. (Yule, 1996). Illocutionary acts are activities performed through speech that are tightly related to the speaker's identity, the interlocutor, time, and context. These activities indicate the speaker's intentions, with the interlocutor anticipating a reaction or actions.

   Related to the previous explanation is the notion of the consequences or effects caused by an illocutionary act on the actions, thoughts, beliefs, and so on of the interlocutor. Certain types of very simple illocutionary acts indeed can be done despite the use of any conventional device aloft, through merely having the interlocutor acknowledge one's intention at

behaving in a certain way. Searle said that "Types of illocutionary act are assertive, directive, commissive, expressive, and declarative." (Searle, 1979). Using the similar example:

Corinne : "Nothing can stop us."
Viveca : "<u>Let's celebrate.</u>"

Based on the example above, Viveca invited Corinne and her friends to celebrate their improvement in musketry training. The invitation expressed by Viveca can be considered an illocutionary speech act, which is identified as a directive speech act under the category of "inviting". Viveca didn't just intend to invite, but she also expressed a desire of sharing the joy with them. It reflects the illocutionary aspect of communication, where it highlights the interpersonal dimension and familiarity within their group.

3. Perlocutionary

Perlocutionary acts are effects or consequences of a speaker's utterance on the interlocutor. As opposed to illocutionary acts, which focus on the speaker's intention in performing speech acts, perlocutionary acts concern on the impact or response evoked from the interlocutor due to the utterance. Austin started distinguish from; saying something, is an act of locution. Second, speakers perform illocutionary acts such as informing, commanding, warning, promising, and so on, which are utterances that have certain powers. Third, speakers also perform perlocutionary acts. It refers to what is produced or achieved by the speaker by saying something, such as convincing, persuading, dissuading, and even misleading (Austin, 1962). For example:

Viveca : "Let's celebrate."
Renee : "<u>Yeah!</u>"

After the invitation from Viveca, Renee and others enthusiastically expressed their agreement. Renee and her colleagues' actions to approve and willingly fulfill Viveca's invitation is categorized as a perlocutionary speech act. It is a manifestation of communicative success which creates the action or reaction wanted by the speaker. Through their agreement,

they not only communicate an understanding of invitation, but also convey a readiness for taking the action needed.

2.3 Directive Speech Act

There are types of directive speech act classified by Searle (1979):

2.3.1 Ordering

Order is a directive given to instruct someone in carrying out a specific task or action. Order can be an oral or written communication, which is applicable to a wide range of contexts such as business environments, organizational structures, and so on. They are characterized by clarity and conciseness, thus minimizing opportunities for interpretation or negotiation. In general, the issuance of orders has the objective of ensuring the efficient and effective completion of tasks, contributing to the maintenance of order and discipline within the organization.

Time   : 00.50.50 - 00.51.06

Viveca   : "So we'll need costumes, so we're not recognized."
Corinne   : "That's right! It's a masquerade ball. No one will recognize us wearing these. We'll need four costumes. <u>Viveca, think you can handle it?</u>"
Viveca   : "*Mais oui*! They'll be the most beautiful gowns at the Ball."

The conversation happened when Corinne inspired her fellows to seize initiative in saving Prince Louis. However, they were confronted with a problem which can be dealt by adapting a disguise strategy only. At this point, Viveca, who excels in tailoring, suggested to coming up with a new clothing which could conceal their identities. Seeing a potential solution, Corinne agreed and requested Viveca's willingness to fabricate four sets needed.

2.3.2 Request

Request is a directive speech act, and the illocutionary intent is to ask the interlocutor to perform a certain action, especially in situations where the interlocutor may not completely understand they are supposed to perform it. According to Searle, when making a request, the speaker respects others'

authority and leaves the decision regarding compliance up to the interlocutor. (Searle, 1969).

Time **: 00.05.10 - 00.05.16**

Corrine : "<u>Mother? You can let me go now.</u>"
Mother : "Do I have to?"

The conversation happened between Corinne and her mother as she was about to go to Paris. Amidst their conversation, her mother embraced her with sincere warmth, wrapping her tightly. Eventually, when Corinne thought she had enough, she asked her mother to let her go.

2.3.3 Command

The illocutionary purpose of commands is aligned with requests, as both aim to make the interlocutor perform a specific action. However, it is essential to note that the illocutionary force of these communicative acts is clearly distinct. Despite sharing the same goal, the different variations of illocutionary force contribute to the unique characteristics and impact of requests and commands in the linguistic expression field (Searle, 1979).

Besides, the main difference between commands and orders is that orders do not require an institutional authority structure. A speaker can order others to do something simply by virtue of their position of power, regardless of whether that power is sanctioned or not. Without too much idealization, it can be said that an order requires for the speaker to hold a power position, whereas a command requires the speaker to hold a position of authority beyond just power. Directing someone using an authority or power leaves the interlocutor with no option to refuse (Searle & Vanderveken, 1985). That's where the difference in illocutionary force lies.

Time **: 01.09.01 - 01.09.08**

Corrine : "Apparently, the big boys could use a little help. <u>You untie them</u>. I'll keep looking for the Prince."
Renee : "Believe us now?"

The conversation happened when Corinne and her friends broke into a secret room with the noble mission to save Prince Louis. However, on their way, they encountered a number of captive palace soldiers. Therefore,

Corinne, as the leader, instructed her teammates to free the captives, while she chooses to move forward. The four of Corinne's friends showed their willingness to do her order. This decision reflects aspects of leadership and team coordination that are crucial in making decisions in the midst of challenges.

2.3.4 Begging

Begging is a genuine way of communication where the speaker implores, pleads, or asks the interlocutor for a favor. There is a strong sense of desperation or urgency in this speech act, the speaker is trying to gain sympathy, pity, or support from the interlocutor by highlighting their needs or difficulties. Unlike regular requests, the emotional nature of begging requires the expression of deep emotion in order to gain the expected favor. In general, "begging" can cover a wide range of situations where someone asks for something, be it money, food, or support, often due to a need or limitation faced by the requesting party. The term can be applied in a variety of contexts, including daily life, charity, or emergency situations.

Time : **00.13.43 - 00.14.13**

Monsieur Traville : "And it requires years of experience. Every musketeer must first serve his country and perform brave and noble acts before becoming a musketeer."

Corinne : "I know I can do it. Please give me a chance."

This conversation happened when Corinne gave her letter of introduction to Monsieur Traville. When Corinne expressed her intention to become a musketeer, Monsieur Traville refused with subtle language. She begged, but it did not seem to sway Monsieur Traville's decision that Corinne, who is basically a woman, was indeed not ready to become a musketeer.

2.3.5 Inviting

By classifying speech acts, Searle stated that invitation has the illocutionary purpose of encouraging the interlocutor to carry out an action in the future. In the specific context of invitations, anticipated actions are often related to the interlocutor's participation in a particular event. Exploring its meaning further, an invitation can also be conceptualized as a

form of persuasion, such as an appeal to attend an event or involve oneself in an activity. When extending an invitation, the speaker's goal lies not merely in communicating information about an upcoming event, but also in encouraging the other person to attend and participate. Thus, an invitation becomes more than just a call to present; it is a persuasive effort that invites the interlocutor to engage in a meaningful experience (Searle, 1979).

Time   : 00.43.58 - 00.44.10

Aramina : "I cannot believe you bested Madame Helene."
Corinne   : "Nothing can stop us."
Viveca   : "Let's celebrate."
Renee   : "Yeah!"

After the completion of the training session, the four of them engaged in a pleasant conversation. On that night, Corinne won the admiration of her colleagues as she defeated Helen in a sword match. To express her appreciation and gratitude, Viveca invited everyone to celebrate. This decision became a moment of solidarity which reinforced their bonds of friendship.

2.3.6 Permitting

Permitting as in term means when the speaker agrees to the interlocutor's statement or something related with it. Permitting also refers to the act of giving consent for something to occur or be undertaken. When someone permits something, they give approval, acknowledging that the specified activity or request is permissible within certain boundaries or regulations. By permitting something, individuals grant the necessary authority for the activity to proceed, affirming that it is acceptable, sanctioned, or allowed within the applicable context.

Time   : 00.59.04 - 00.59.10

Louis   : "May I have the honor?"
Corinne   : "Uh ... Sure."

The conversation happened when Corinne and her friends managed to sneak themselves into the masquerade ball by deceiving the guards. Halfway through the ball, Prince Louis asked Corinne to dance along with him. Despite her doubts, Corinne eventually gave her consent to Prince Louis'

invitation. This moment reflects a subtle social interaction in which Corinne, while reluctant, upholds the norms of manners and welcomes the opportunity to participate in more formal social activities.

2.3.7 Advising

The act of advising within directive speech, under John Searle's categorization of illocutionary acts, is composed of the speaker attempting to persuade the hearer into performing a prospective action by providing guidance, counsel, or suggestion. When advising, the speaker gives advice or guidance with the aim of influencing the interlocutor's behavior or decision-making (Searle, 1969).

Time : 00.20.25 - 00.20.38

Corinne : "I'm so sorry. Really. If there's anything I can do to make it up to you ...."

Viveca : "<u>She should wash all the draperies in the ballroom.</u>"

The conversation happened when Corinne confronted her coworkers at the castle, namely Renee, Viveca, and Aramina, who were previously having trouble with Corinne. Seeking to mend their relationship, Corinne regretfully expressed her willingness to do everything necessary in favor of establishing good relations. Therefore, Viveca suggested an idea which Corinne could do to make amends. This reflects Corinne's commitment to take concrete steps as a form of apology.

2.3.8 Challenging

The phrase "challenge" often refers to the speaker who asks or dares the interlocutor to do something. As such, the speaker delivers a challenge, which can be interpreted as a direct or indirect call for the interlocutor to engage in a specific action or activity. Challenging can imply putting the interlocutor's competence, resolve, or desire to do an activity to the test. This type of directive speech act is frequently employed to motivate or stimulate the interlocutor to complete a task or meet a challenge.

Time : 00.46.51 - 00.47.00

Renee : "<u>We are not leaving without seeing the Prince.</u>"

Madam de Bosse : "I forbid you from entering the castle. Now if you

know what's best you'll ..."

The conversation happened as the four girls were attempting to access the castle in order to reach Prince Louis. However, their actions are stopped by Madam de Bosse, who holds a position of authority as their superior. Nonetheless, in the midst of the conversation, Renee decided to challenge Madam de Bosse by insisting that they would not leave before meeting Prince Louis. This interaction creates tension and conflict in the scene, illustrating the intense dynamic between the characters' intentions and constraints they are up against.

2.3.9 Prohibiting

Prohibiting is an illocutionary act which the speaker tries to prevent or forbid the interlocutor from doing action. The speaker sends a command or instruction meant to restrict the interlocutor's behavior while applying the directive speech act of prohibiting, specifically indicating that an action in question should not be done. This may involve imperative language or other verbal terms that convey a feeling of restriction or prohibition.

Time   : 00.40.54 - 00.41.03

Corrine   : "We must tell Monsieur Treville!"
Aramina   : "Or the Regent."
Helene   : "No! Until we have proof of a plot against the Prince, we trust no one."

The conversation happened when Corinne was late for the training. She explains that her absence was because she had rescued Prince Louis out of a bad situation. But as she reflected more, Corinne began to notice anomalies within the menacing incident, which happened twice as well. Along with her colleagues, they began to assuming. Eventually, Corinne and Aramina proposed to report it to the royal court. However, Helene firmly prohibits them, considering that there was no proof to support their allegations. This conversation reflected the tensions and conflicts within the group.

2.4 *Barbie and The Three Musketeers* Movie

Barbie films consistently highlight the girl power of each character, giving young audiences positive messages about female strength and courage. For

example, the film *Barbie and the Three Musketeers*, which is the focus of this study, adds a new dimension to the narrative by bringing themes of adventure and bravery in the context of the story of the four musketeers. Although the first Barbie film, *Barbie in the Nutcracker*, marked the beginning of Barbie's cinematic explorations in 2001, films such as *Barbie as The Princess and The Pauper, Barbie in the 12 Dancing Princesses,* and *Barbie and The Diamond Castle* remain widely recognized works within the Barbie canon.

Barbie and the Three Musketeers is the 16th film from the Barbie franchise, released on September 15, 2009, and premiered on Nickelodeon on November 22, 2009. Interestingly, it also marked the finale to Barbie's series to adapt plots from classical literature, ballet or fairy tales. In *Barbie and the Three Musketeers*, Corinne and her friends are involved in an adventurous journey as musketeers who have the duty to protect the kingdom from threats. In this study, the focus is on directive speech acts embodied in verbal interactions between characters. Corinne and her friends use directive speech acts to communicate with each other, both in daily situations and when facing challenges given by opposing characters. In contrary situations, Corinne frequently gives instructions to her friends, while the others are more likely to provide advice, support and help for Corinne. This concept is also reflected in interactions with antagonistic characters, where language is used to influence the behavior of the opposing party. Moreover, directive speech acts also appear in the coordination among the four girls to achieve a common goal.

The analysis of directive speech act in this movie provides valuable insights into the communicative dynamics that motivate the characters' actions and development, while summarizing the role of language in building the storyline and achieving the collective goals of the main characters.In this movie, the main focus is on five characters, namely Corinne, Aramina, Viveca, Renee, and Helene. Corinne, Aramina, Viveca, and Renee are four girls who share the same dream of becoming a musketeer. Additionally, there is Helene, an old woman who works as a servant in the kingdom. Despite her job, Helene apparently has extraordinary musketering skills. Seeing the potential, she

became the musket coach for the girls. Helene's skills and knowledge didn't just affect the story, but it creates a compelling character as well. Helene proves that talent and skill do not depend on age or social background.

2.5 Previous Study

The following are some relevant previous studies, which are used as the reference to gauge the originality of this study. The first previous study was taken from Moh. Badrul Munir (2019). The title of their study is *An Analysis on Directive Speech Act in English Translation of Al-Qur'an Surah Luqman*. The purpose of this study was to identify the many forms of directive speech acts, as well as the dominant types that exist in Abdullah Yusuf Ali's English translation of Surah Luqman of the Qur'an. The research method used is descriptive qualitative and the analysis is done by referring to the theory of directive speech acts developed by Jucker. As supporting data, Tafsir Jalalain is included to interpret the verses. The findings revealed 6 various forms of directive speech acts, namely commanding, ordering, suggesting, prohibiting, questioning, and apprising. In between, it is found that the most dominant type is apprising with 14 utterances. The further data are commanding (11 utterances), prohibiting (7 utterances) questioning (4 utterances), ordering (3 utterances). and suggesting (3 utterances) (Munir, 2019).

The second previous study was taken from Asa Syakila Fitrie, Senowarsito, and Dyah Nugrahani (2021). The title of their study is *An Analysis of Directive Speech Act Used In "Among Us" Short Movie by Jay & Arya*. The purpose of this study was to identify the types, to describe the most frequently type used, and to describe the meaning of directive speech acts used on *Among Us* short movie produced by Jay Samuelz and Arya Lee. This study used descriptive qualitative as a method and applied Searle's theory of directive speech act. The findings had 58 number of data, those are 16 utterances of request (26%), 30 utterances of question (53%), 4 utterances of command (7%), 2 utterances of permission (4%), and 6 utterances of prohibition (10%). It can be seen that question being the most directive speech acts used in *Among Us* short movie (Fitrie, et al., 2021).

The third previous study was taken from Feky Ega Elfiany Situmorang (2020). The title of their study is *An Analysis of Directive Speech Act in "Jimmy Kimmel Live" Talkshow: Pragmatics Approach*. The purpose of this study was to identify the sorts of directive speech acts and directive functions that appear on Jimmy Kimmel's talk show. This study looked at data from talk shows that aired from August 26, 2020 to December 10, 2020. The approach used is qualitative method, with the observed people providing descriptive information in both written and spoken forms. The study yielded 31 data points. The data has shown multiple types of directive speech acts. Furthermore, the data analysis reveals that the most common sort of directive speech acts is a request. Besides, when the four functions of directive acts, namely competitive, collaborative, convivial, and conflictive functions, were discussed, it was discovered that the competitive function featured frequently in the talk show (Situmorang, 2020).

The fourth study was taken from Firzadika Syaufa Yardha and Ambalegin (2022). The title of their study is *Directive Speech Act in Cruella 2021 Movie*. This study aimed to finding out the different types of directive speech act that appear in Cruella 2021 movie. This study used qualitative method to analysis and collecting the data, as well applied theory by Searle. Based on the analysis, this study found 5 types of directive speech act among 15 utterances. Those are command (3 data), request (3 data), permission (3 data), prohibition (3 data), and question (3 data) (Yardha & Ambalegin, 2022).

The fifth study was taken from Anis Kurnia Sari (2022). The title of their study is *An Analysis of Directive Speech Acts in "Up" Movie*. This study aimed to identify the types of directive speech acts as well as the dominant types that appear in the *Up* movie. This study used qualitative method to analysis and collecting the data, as well using theory presented by George Yule. The results found four types of directive speech acts, namely command (52 utterances), order (19 utterances), request (18 utterances), and the smallest data was suggestion (17 utterances) (Sari, 2022).

The sixth previous study was taken from Hindriyani Gafur, Taib Latif, and Sri Ayu Budi Lestari (2023). The title of their study is *Directive Speech Act in the Cartoon Movie of Raya and the Last Dragon*. The purpose of this study was to identify the sorts of directive speech acts and directive functions that appear on *Raya and the Last Dragon* movie using Searle's theory. The approach used is descriptive qualitative method, and data collection involved reading the scripts and watching the movie to analyze each character's body movements, gestures, and dialogues. With a total of 115 utterances, the data analysis find that the most directive speech acts used is a question (Gafur, et al., 2023).