

An Analysis Of Illocutionary Acts Used In The Movie Entitled “A Tourist’s Guide To Love”

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Abstract. *This research aimed about the types of illocutionary acts found in A Tourist’s Guide To Love movie. The researcher used the theory from Searle (1976) in order to find out the types of illocutionary acts. Meanwhile, to analyze the meaning based on the context of situation, the researcher used the theory from Halliday and Hassan (1985). The main data source of this study is A Tourist’s Guide To Love movie. Observation method and note taking technique are used in this study to collect the data. This study used descriptive qualitative method in analyzing the types of illocutionary acts and the meaning based on the context of situation. In this research there were found in A Tourist’s Guide To Love movie. All the types of illocutionary acts were found in this research which are Assertive, Directive, Commissive, Expressive and Declarative. The meaning of illocutionary acts supported by the context of situation which are Field, Tenor and Mode.*

Keywords: *Illocutionary acts, Characters, Meaning, Movie*

INTRODUCTION

Language becomes a social connection when communication is taking place in society. It manages human Expression, including emotions, thoughts, attitudes, and behaviors from person to person. As a result, an individual can provide any number of different information depending on their context.

In the realm of linguistics and communication studies, illocutionary acts have emerged as a fundamental concept in understanding the intentions behind spoken language. Illocutionary acts, as proposed by philosopher J.L. Austin and later expanded upon by John Searle, refer to the various communicative functions that utterances perform beyond their literal meanings. These functions encompass speech acts such as asserting, questioning, requesting, commanding, and suggesting, among others. Movies, as a significant medium of communication, offer a rich terrain for exploring how illocutionary acts are employed to convey emotions, relationships, and intricacies of human interaction. This analysis delves into the illocutionary acts employed in the movie "A Tourist's Guide to Love," examining how these acts contribute to character development, narrative progression, and the overall thematic elements of the film.

Before delving into the movie analysis, it's essential to establish a foundational understanding of illocutionary acts. Austin's theory of speech acts posits that when people communicate, they do more than merely convey information – they perform actions. Searle further classified illocutionary acts into five categories: assertives, directives, commissives, expressives, and declaratives. Assertives involve stating facts or expressing beliefs, directives involve getting the listener to do something, commissives involve committing to a future course of action, expressives involve expressing the speaker's emotional state, and declaratives involve changing the world via the act of speaking.

"A Tourist's Guide to Love" is a romantic drama that follows the journey of two strangers, Alice and David, who cross paths in a picturesque European city. As they explore the city's landmarks, a connection blossoms between them. However, both are harboring personal secrets and emotional baggage that threaten their budding romance. The movie navigates their emotional highs and lows, addressing themes of vulnerability, trust, and the complexity of human emotions.

METODE PENELITIAN

This study used descriptive qualitative method in analyzing the data found.

There are some steps were conducted in analyzing the data, as follows:

1. Finding and note taking the utterances of the characters that contains illocutionary acts.
2. Identifying and classifying, the types of illocutionary acts and meanings that found in the character's utterances in the movie.
3. Analyzing what are the types of illocutionary acts were found in A Tourist's Guide To Love movie: The researcher analyzed the conversation that contained the types of illocutionary acts were found in A Tourist's Guide To Love movie by the theory proposed by Searle (1976).
4. Analyzing the meanings of Illocutionary were found in A Tourist's Guide To Love movie: In analyzing data, the researcher analyzed the meanings of Illocutionary acts that found in A Tourist's Guide To Love movie used the theory proposed by Halliday and Hassan (1985).

RESEARCH FINDING AND DISCUSSION

| No. | Type | Frequency | Percentage (%) |
|-------|-------------|-----------|----------------|
| 1. | Assertive | 4 | 16% |
| 2. | Directive | 8 | 32% |
| 3. | Commissive | 4 | 16% |
| 4. | Expressive | 6 | 24% |
| 5. | Declarative | 3 | 12% |
| Total | | 25 | 100% |

According to the data of Illocutionary acts in this article were taken from A Tourist's Guide To Love Movie with duration 96 minutes, and analyzed according to Searle's theory. The researcher found 25 utterances of Illocutionary acts. This article shows types Directive of illocutionary act is used the most in A Tourist's Guide To Love Movie, it is about 32% or 8 utterances. Then, followed by Expressive illocutionary act with 24% or 6 utterances, Assertive and Commissive with 16% or 4 utterances. For the last Declarative of illocutionary acts with 12% or 3 utterances in this movie.

DISCUSSION

Commissive Illocutionary Acts Data 1

Amanda : so I will have hopefully, planned and executed the ideal honeymoon

Waiter : Oh my God, Did you decide on a color yet?

In the movie "A Tourist's Guide to Love," various characters employ commissive illocutionary acts, which are linguistic expressions used to commit oneself to a certain course of action or to express a future intention. One instance of a commissive illocutionary act can be observed in the dialogue involving Amanda. She states, "so I will have hopefully, planned and executed the ideal honeymoon." In this sentence, Amanda commits herself to a future action (planning and executing the ideal honeymoon) with a sense of hopefulness. This falls under the category of commissive illocutionary acts, as Amanda is expressing her intention to carry out the mentioned action. Commissive illocutionary acts often indicate a speaker's willingness or commitment to fulfill a promise or obligation, shaping the relationships and expectations within the movie's narrative.



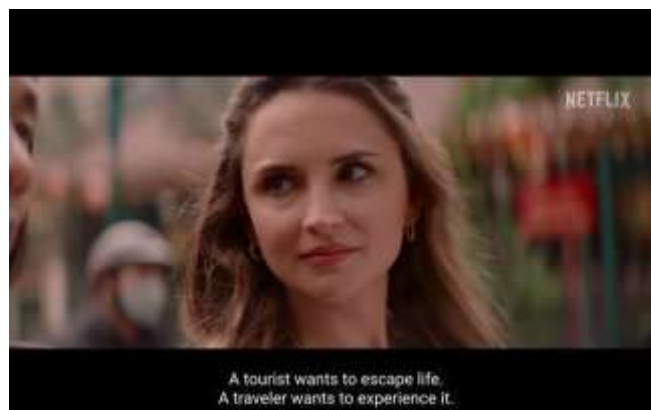
The context of situation in linguistic analysis encompasses three interrelated aspects: field, tenor, and mode. The field refers to the subject matter or the domain of the discourse. In the context of the movie, the field primarily revolves around romantic relationships, personal experiences, and travel. The characters engage in conversations related to love, relationships, and the journeys they embark upon. Amanda's statement about planning the ideal honeymoon falls within this field, as it directly addresses her intentions and actions regarding her romantic endeavor.

Assertive Illocutionary Acts

Data 2

Amanda : What's the difference?

Sinh : A tourist wants to escape life. A traveler wants to experience it



The provided excerpt sheds light on the application of Assertive illocutionary acts. This category involves conveying propositions, information, or opinions. Amanda's inquiry, "What's the difference?" encapsulates an Assertive act as she seeks information and clarification. This demonstrates her intent to acquire knowledge and understanding through her question. Sinh's subsequent response further exemplifies Assertive acts, as he imparts his perspective on the difference between a tourist and a traveler. Through these interactions, the movie employs Assertive acts to facilitate information exchange and character development.

The contextual dimensions of Field, Tenor, and Mode intricately weave into the fabric of illocutionary acts, enhancing their significance. Within this data, the Field centers on the concept of travel and its deeper implications, reflecting the characters' attitudes toward life and experiences. The Tenor encompasses the relationship between Amanda and Sinh, revealing their differing viewpoints on travel. The Mode, as observed through their conversational exchange, showcases their use of language to convey opinions and engage in meaningful dialogue. This confluence of context and illocutionary acts offers audiences an immersive experience, anchoring the characters' expressions within a rich narrative tapestry.

In summation, "A Tourist's Guide to Love" adeptly employs an array of illocutionary act types to infuse depth into characters' interactions and narrative dynamics. These acts, including Assertive acts, synergize with the context of situation to foster engaging dialogues and character-driven plot advancement. By seamlessly integrating illocutionary acts and context, the movie crafts a compelling linguistic landscape that enriches character relationships and the overall storytelling experience.

Declarative Illocutionary Acts

Data 3

Sinh : You know, village life has changed since I was kid.

Amanda : Definitely



Declarative illocutionary acts involve linguistic expressions used to convey information, make statements, or express beliefs. In the dialogue from "A Tourist's Guide to Love," Sinh's statement, "You know, village life has changed since I was a kid," exemplifies a declarative illocutionary act. In this case, Sinh is providing information about the changes he has observed in village life over time. The statement does not issue a direct command, make a request, or express an intention, but rather presents a fact or observation. Declarative illocutionary acts contribute to the narrative by providing insight into characters' perspectives, experiences, and the world they inhabit.

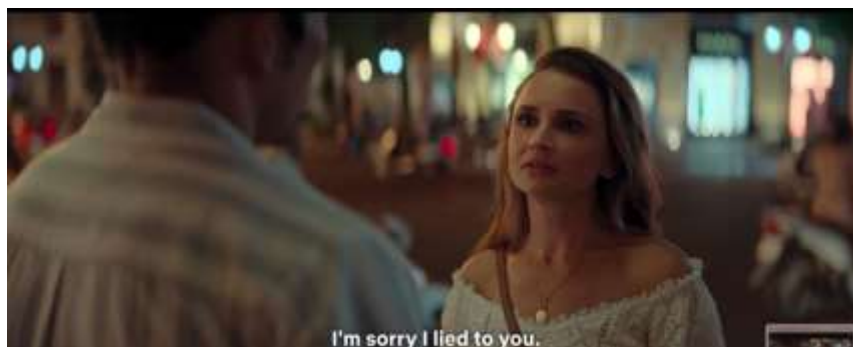
Analyzing the context of situation surrounding Sinh's declarative illocutionary act offers a deeper understanding of how this type of communication functions within the movie. Tenor relates to the relationships between the participants in the communication event. Sinh is the speaker delivering the declarative illocutionary act, while the listener's identity is not explicitly provided in the given data. The nature of the tenor could vary based on who Sinh is addressing. If he is speaking to someone familiar, the tenor might reflect a casual or intimate relationship. Alternatively, if he is addressing a more formal setting or someone of authority, the tenor could be more restrained.

Expressive Illocutionary Acts

Data 4

Sinh : To be the person that I should be

Amanda : I'm sorry I lied to you



In the provided dialogue exchange between Sinh and Amanda, the illocutionary acts primarily involve expressing intentions and admitting to actions, reflecting expressive and assertive speech acts. Sinh's statement, "To be the person that I should be," indicates an expressive speech act. He is sharing his personal desire and intention to improve himself. Amanda's response, "I'm sorry I lied to you," represents an assertive speech act. She is admitting to her action of lying and expressing remorse for it.

Considering the contextual situation, we can focus on the field, which pertains to the subject matter of the communication. In this dialogue, the field revolves around personal intentions and interpersonal dynamics. Sinh's expression of his aspiration to become a better person and Amanda's admission of her lie highlight the emotional and personal nature of the interaction. The field underscores the characters' inner thoughts and the impact of their actions on each other.

Expressive acts playing a significant role in enriching character interactions and narrative complexity. The seamless integration of these acts with the context of situation creates an immersive communication landscape that heightens both character-driven moments

and the overarching storytelling journey. By intertwining illocutionary acts and context, the film creates a powerful linguistic experience that resonates with audiences and elevates the emotional depth of the narrative.

Directive Illocutionary Acts

Data 5

Moana : I think we should just leave it to the airplane professionals

Sinh : Okay

Directive illocutionary acts emerge prominently within the tapestry of the narrative. Directive acts involve a speaker's attempt to influence or elicit a response from their interlocutor. In the presented data, Moana's statement, "I think we should just leave it to the airplane professionals," encapsulates a Directive act as she suggests a course of action and implies that they should trust the expertise of professionals. Sinh's response, "Okay," symbolizes compliance with Moana's suggestion, portraying a simple and direct reaction that characterizes a Directive act. This exchange exemplifies how Directive acts contribute to shaping characters' choices and interactions.

The context of situation encompassing Field, Tenor, and Mode deeply influences the interpretation and resonance of illocutionary acts. In this specific data instance, the Field revolves around decisions and practical considerations related to air travel, shedding light on characters' thoughts regarding their actions. The Tenor encapsulates the relationship between Moana and Sinh, revealing their willingness to collaborate and make joint decisions. The Mode, evident in their concise exchange, underscores language as a medium for suggesting actions and generating cooperation. The interplay of context and illocutionary acts creates a layered narrative, embedding characters' expressions within a broader thematic context.



Strategically deploys various illocutionary act types, with Directive acts taking a prominent role in enhancing character interactions and narrative depth. The amalgamation of these acts with the context of situation results in a dynamic communication landscape that enhances character dynamics and advances the storytelling process. By seamlessly blending

illocutionary acts and context, the film crafts an immersive linguistic experience that elevates both character-driven moments and the overarching narrative journey.

CONCLUSION AND SUGGESTIONS

In conclusion, the movie "A Tourist's Guide to Love" intricately weaves the fabric of communication through a diverse array of illocutionary acts, ranging from Assertive, Directive, Commissive, Expressive, and Declarative acts. Directive is the most dominant type of illocutionary act in A Tourist's Guide To Love Movie. These linguistic tools serve as the undercurrent of character interactions and narrative development, offering insights into characters' intentions, emotions, and exchanges. Through the skilled integration of illocutionary acts, the film not only enriches dialogue but also shapes the thematic depth of the story. Moreover, the seamless fusion of these acts with the context of situation including Field, Tenor, and Mode further amplifies the authenticity and resonance of characters' expressions. The dynamic interplay between illocutionary acts and context crafts a communication landscape that enhances both the intimate character-driven moments and the overarching narrative journey. From this article, the researcher hopes that it will be useful for those who are doing the same research, namely about Illocutionary act. The researcher also hopes that this article will provide a good understanding for future researchers and learn more deeply about illocutionary act because this research is very interesting to study.

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