

Illocutionary Acts Used by the Main Character in “The Menu” Movie

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Abstract--Movies serve as a media for examining illocutionary behaviors, that for instances where speaker intentions may lead to misunderstandings. Characters in movies convey their thoughts through dialogues, and given the diverse interpretations people have, it becomes crucial to discern the intended messages through the study of illocutionary acts. This study examines the types of illocutionary act and the context of situations underlying the meaning from the main character utterances in “*The Menu*” movie. Observation method and note – taking technique were used in order to collect the data while to analyze the data the descriptive qualitative method was applied. The data were analyzed with Searle’s illocutionary act theory and context of situation theory by Hallday and Hasan. The result showed that every types of illocutionary act are found in “*The Menu*” movie, they are assertive, directive, commissive, expressive and declarations and all of the three components of context of situation namely field, tenor and mode are found in each types of illocutionary acts in “*The Menu*” movie.

Keywords : *illocutionary act, main character, “The Menu”, utterance.*

Abstrak--Film berfungsi sebagai media untuk memeriksa perilaku ilokusi, yang untuk contoh di mana niat pembicara dapat menyebabkan kesalahpahaman. Karakter dalam film menyampaikan pemikiran mereka melalui dialog, dan mengingat beragam interpretasi yang dimiliki orang, menjadi penting untuk membedakan pesan yang dimaksudkan melalui studi tindakan ilokusi. Penelitian ini mengkaji jenis-jenis tindakan ilokusi dan konteks situasi yang mendasari makna dari ucapan karakter utama dalam film “*The Menu*”. Metode observasi dan teknik mencatat digunakan untuk mengumpulkan data sedangkan untuk menganalisis data diterapkan metode kualitatif deskriptif. Data dianalisis dengan teori tindakan ilokusi dari Searle dan konteks teori situasi oleh Hallday dan Hasan. Hasil penelitian menunjukkan bahwa setiap jenis tindakan ilokusi ditemukan dalam film “*The Menu*”, yaitu tegas, direktif, komisif, ekspresif dan deklarasi dan semua dari tiga komponen konteks situasi yaitu field, tenor dan mode terdapat dalam setiap data yang ditemukan.

Kata kunci : *film, karakter, tindakan ilokusi, “the menu”.*

1. Introduction

Language, a multifaceted system, stands as the primary tool employed by humans for communication, encompassing speech, gestures, and written forms. According to Halliday (1978), it is more than a mere collection of words; it is a dynamic system that adapts to diverse contexts. In the realm of linguistic activities, speech takes center stage. It serves as a pivotal means through which individuals communicate commands, express ideas, and engage in diverse forms of expression. Communication, especially in the form of conversation, involves a dynamic interplay between a speaker and a hearer. The speaker, with the primary objective of conveying a message or information, engages in a purposeful dialogue. On the other side, the hearer is tasked with comprehending and extracting meaningful insights from the speaker's utterances. Since the ability of the people in communicating are different, therefore it is important to be able to understand what the speaker conveyed to the hearer to understand the meaning. In terms of meaning in utterances of the speaker is classified as Pragmatic study. Pragmatic is one of the branch of linguistic study that studied about meaning. According to Yule (1996) stated that pragmatic concerned with the study of meaning which communicated by the speaker and interpreted by the hearer. Levinson (1983:5) states that Pragmatic studies how context influences the interpretation of meaning. It goes beyond the study of linguistic forms and structures to examine how language is used in real-world situations, taking into account the speaker's intentions, the context of the conversation, and the relationship between language and social factors. Furthermore, (Leech, 1983) defines pragmatics as the study of the correlation between language and context, simply pragmatics is studying the meaning of language based on its context. The action that is performed via utterances is called as speech act, according to Searle (1969:21) "the speech act is the basic unit of communication". It is the act of saying or doing something that concerned in meaning, use, and action.

Speech act is the action performed via utterances, or in the other hand It is the act of saying or doing something that concerned in meaning, use and action. The concept of speech acts, as theorized by Austin (1962), gains prominence. Speech acts are not just linguistic expressions; they are involve with purpose and intention. Speech act are divided into three types namely Locutionary acts, Illocutionary acts and Perlocutionary acts. The main focus of this study is discussing about illocutionary acts, illocutionary act is more beyond the literal meaning, this refers to the intention or purpose behind the utterance. It is the speaker's intended action, such as making a request, giving a command, or asking a question. According to Searle (1979) classified Illocutionary acts into five types : assertive, directive, commissive, expressive, and declarative. In pragmatic study context of situation is an important thing to be able to understand the proportional content of an utterance and interpretation of an utterance, context is a background knowledge shared by speaker and hearer which contributes to hearer's interpretation of what speaker means within by the given utterance. According to Halliday and Hasan (1989) context of situation focuses on how language is shaped by the situational context in which it occurs and it consists of three components namely field, tenor and mode. These three components help in analyzing the context of an particular utterance and text occurs. Therefore in understanding utterances there must be context of situation happened in the conversation or the communication in terms of Pragmatic study.

Several previous study that has the same topic but have different objects of research and problems have been conducted. In this research, the researcher uses two literature reviews from previous studies as a reference. The first research was entitled "Illocutionary acts on Martin Luther King Jr. "I Have a Dream" speech" by Satya Aridewi (2020). This research focuses on analyzing the types of illocutionary acts and the function of illocutionary act found in Martin

Luther King Jr speech on YouTube. This research used qualitative method to analyze the data and note – taking technique to collect the data, in analyzing the data the writer analyzed the data descriptively through data presentation and elaboration. The theory that used in this research was illocutionary acts theory proposed by Searle (1969). Furthermore, the result of this research are five classification of illocutionary act were found in the speech such as representative, directive, commissive, expressive and declarative. Furthermore there are also twelve functions of illocutionary act were found in the speech such as claiming, reporting, complaining, commanding, requesting, advising, recommending, promising, expressing pleasure, expressing dislikes, expressing sorrow and naming. The second research was entitled “Commissive Illocutionary Acts used in Turning Red Movie” written by Mahar, Ediwan and Netra (2023). The aim of this article is to identify the types of commissive illocutionary acts used by the character in the movie and explain the context of situation which supported the character utterances that classified as the commissive types of illocutionary acts. Descriptive qualitative method was applied in this study to analyze the data. This study used Searle and Vanderveken (1985) theory of commissive illocutionary acts and Holmes (2013) theory of context of situation. This research article shows that all types of commissive illocutionary acts proposed by Searle and Vanderveken (1985) were found in the data sources namely promise, threat, accept, refuse and offer. Promise is the most frequent types of commissive illocutionary acts used by the character in Turning Red movie and all of the elements of context of situation are found in the movie.

2. Method

In conducting this study, the writer used observation method and note – taking technique in order to collect the data and descriptive qualitative method in analyzing the types of Illocutionary acts and the meaning based on the context of situation.

The data were collected from the movie and the movie script that downloaded from Scriptslug.com, then the data were analyzed with Searle’s (1979) illocutionary act theory which consist of five types namely assertive, directive, commissive, expressive and declarations to classified the types of the utterances and to explain the context of situation which underlying the meaning of the utterance context of situation theory proposed by Halliday and Hasan (1989) consist of three components such as field, tenor and mode was used. The researcher presented the data that have been analyzed based on Searle (1979) Illocutionary acts theory and the context underlying illocutionary act used by the main character in “*The Menu*” movie by using Halliday and Hasan (1989) Context of Situation theory, the data were presented in paragraph narratively.

Results and Discussion

As a result of this research, the writer analyzed the illocutionary acts used by the main character in “*The Menu*” movie with Searle’s (1979) illocutionary act classification such as assertive, directive, commissives, expressives and declarations continued by explaining the context of situation with Halliday and Hasan (1989) theory consist of field, tenor and mode.

Assertive Illocutionary Acts

Data 1

(01.04)

Tyler : “Babe, please don’t smoke. It’ll kill your palate

Margot: “*Then my palate will die happy*”

This conversation based on the Margot’s utterance above considered as assertive illocutionary act. This conversation happened in the beginning of the movie when Margot smoking before going on board to the boat which heading to the remote island “Hawthorn” where the restaurant located. Tyler was not happy with that because it will ruin Margot’s ability to taste the delicateness of Hawthorn’s foods. This is categorized as assertive as boasting, this conversation shows that Margot was saying the truth about his feeling. The utterance “*Then my palate will die happy*” shows

that Margot thinks that Tyler is exaggerating towards her due to smoking, therefore in response to that Margot state his feeling which is boasting. The implied meaning from Margot's utterance "***Then my palate will die happy***" is to let Tyler know that he is overreacted towards Margot's due to smoking.

Based on the conversation above, there are three types of context of situation. The first one is Field, what is happening to nature of social action or the communication and what is taking place. This utterance began when Margot and Tyler are waiting in the docks to board to the boat that heading to Hawthorn, in that waiting time Margot light up her cigarette and Tyler was not happy with that because it will ruin her ability to taste the food later. Therefore, Tyler begging Margot to stop smoking. The second is tenor, who is taking part and the relationship between the participants. The participants are Margot and Tyler, they are couple which has an exclusive occasion to have a dinner in Hawthorn. The last one is Mode, what language is playing. The language used is spoken language because Margot directly responses to Tyler's begging towards her.

Data 2

(01.31)

Tyler : "Oh, thank God"

Margot : "***Is it gonna fit everyone?***"

Tyler : "Easily. 12 customers total"

The conversation on data 2 between Margot and Tyler is considered as assertive illocutionary act. This conversation occurred in the docks right after the boat came, Margot and Tyler looking at the boat that just arrived, Margot was not sure about the boat's size and if that could load all of the passengers inside. The utterance "***Is it gonna fit everyone?***" is categorized as assertive asserting. It can be seen from the utterance uttered by Margot asserting the number of passengers inside the boat for 12 customers. The intended meaning behind the utterance is Margot tries to assert to Tyler the fact that if the boat could load them all to Hawthorn because she thinks the boat is too small.

This conversation between Margot and Tyler happened in the dock where they waited for the boat that going to take them to Hawthorn. After some moments of waiting, the boat finally arrived. But one thing Margot did not expect was the boat size she doubt it would fit everyone inside. Therefore, she asked Tyler about that to make sure about it. The tenor of the conversation is Margot and Tyler. They are a couple which invited to have an exclusive dinner in Hawthorn restaurant, both of them are waiting for the boat that takes them to the island. The mode between the participants in this conversation is spoken language, since both of them are talking directly and Margot directly asserts Tyler about the boat size.

Directive Illocutionary Acts

According to Searle (1979:13), the primary function of directive illocutionary act is the speaker's attempt to get the listener to perform a specific action. These acts, such as commands, orders, requests, and suggestions, are intended to influence the listener's behavior. The following provides a detailed explanation of the directive utterances used by the main character in the movie "The Menu".

Data 3

(03.08)

Margot : "***Oh wow, check it out! I love him when I was a kid***"

Tyler : " Oh yeah. Apparently he's a big foodie. Or you know – thinks he is"

Margot : "He looks kinda like an alien in person?"

The conversation on data 3 between Margot and Tyler represents a directive illocutionary act, where in Margot's statement categorized as an order prompting Tyler to take action. This incident unfolded while they were among other passengers on board. Margot's accidental sighting of a washed-up movie star, still clinging to his former glory, led her to exclaim, "***Oh wow, check it out! I love him when I was a kid.***" Through this utterance, Margot aims to direct Tyler's attention towards the celebrity she just noticed, believing he resembles an alien, reminiscent of her childhood admiration for him.

This conversation takes place inside the boat that takes them to Hawthorn, where Margot and Tyler are bound for a special dinner. With all passengers sharing the same deck, Margot's observation of the movie star with his mistress occurs within the collective space. Margot and Tyler, as a couple, are the central participants in this interaction, sharing an intimate relationship and exclusive plans for the dinner at Hawthorn. The language mode employed is spoken, characterized by Margot's direct instruction to Tyler to observe the movie star upon her discovery.

Data 4

(09.23)

Tyler : "Excuse me, Elsa. Who lives there?"

Elsa : "The Chef"

Tyler : "Are we seeing that?"

Elsa: "Even we are not allowed inside chef's cottage"

Margot : "*We musn't disturb the Lord High Emperor of Sustenance*"

Conversation shown in data 4 involving Margot and Tyler is identified as a directive illocutionary act. This conversation unfolded as Margot, Tyler, and the rest of the passengers reached the island en route to the restaurant, with Elsa, the restaurant's officer, guiding them around. Margot's remark, "**We musn't disturb the Lord**

Commissives illocutionary acts

High Emperor of Sustenance," in response to Tyler's inquiry to Elsa about a large house they passed, it is classified into the directive category as an order. Margot interjected in Tyler and Elsa's dialogue, aiming to dissuade Tyler from pursuing his interest in the chef's cottage due to its exclusivity, as Elsa mentioned that no one is permitted inside.

The context of this conversation occurred as Margot, Tyler, Elsa, and the other guests proceeded towards the restaurant, walking hand in hand. Margot and Tyler were positioned at the forefront alongside Elsa. Initially, Tyler inquired about a wooden house they passed, which Elsa identified as the Chef's cottage, off-limits to visitors. Given the chef's renowned status and exclusivity, Margot inferred that Tyler's desire to explore the cottage would be fruitless and advised him against disturbing the chef. Participants in this interaction include Margot, Tyler, and Elsa, with Margot and Tyler being a couple attending an exclusive dinner at the Hawthorn restaurant, and Elsa serving as the restaurant's officer escorting them. The language mode utilized is spoken, as Margot directly instructs Tyler to understand that his curiosity regarding the cottage will not be fulfilled.

Searle (1979:14) defines commissives as speech acts in which the speaker commits themselves, to some extent, to a future course of action. In simpler terms, commissives are types of speech acts where speakers pledge or commit themselves to doing something in the future. Examples of commissives include agreeing, guaranteeing, inviting, offering, promising, swearing, threatening, pledging, and volunteering. The detailed use of commissive illocutionary act can be seen below.

Data 5

Margot : “What did you just call me?”

Tyler : “ I called you a child because that’s what you’re fucing acting like”

Margot : “***Tyler, you need to apologize to me now! You can’t talk to me like that***”

This conversation in data 5 is classified as a commissive illocutionary act. This conversation happened when Margot and Tyler are served with one of the menus in Hawthorn restaurant it’s the Taco. The tacos that they served were really annoying for Tyler and Margot because in the taco’s tortilla it featured a photo of Tyler photographing Chef Slowik’s foot at Hawthorn restaurant which is prohibited. In reaction to that, Margot tried to send it back to the kitchen but Tyler was not happy because he thinks that is not polite and thinks Margor act like a child. The utterance “***Tyler, you need to apologize to me now! You can’t talk to me like that***” is categorized as commissive as threatening to shows Margot’s commitment to future action which make Tyler apologizing. It also shows Margot’s discomfort with Tyler’s words that said she act like a kid.

The conversation above occurred when both Tyler and Margot are served with tacos menu as part of one of the menu in Hawthorn restaurant. Both of them are having an argument because Margot seems not happy with the food looks. The tacos’s tortilla contains a picture of Tyler when he photographing other food in the restaurant. Margot tried to send it back to the kitchen, but Tyler considered that as a crazy gesture and said that Margot is acting like a kid. The situation between Margot and Taylor during that time is heated

because of Tyler’s words to Margot. The participants of this interaction are Margot and Tyler, they are a couple that has an exclusive occasion to have a dinner in Hawthorn. But in that moment, both of them are yelling to each other because of the situation that happened at that time. The language used is spoken language because Margot directly threatens Tyler to apologize to her because of his word which makes Margot stunned and angry at him.

Data 6

Chef Slowik : “ You had a date. Not the young woman here tonight. What happened to her?”

Tyler : “She broke up with me, Chef.”

Chef Slowik : “And so you brought Margot. Why?”

Tyler : “Be—Because you don’t offer seatings f-for one”

Chef Slowik : “You hired her knowing she’d die?”

Tyler : “Yes, Chef”

Margot : “***You entitled piece of shit, im gonna kill you Tyler!***”

The dialogue in data 6 above between Margot, Chef Slowik and Tyler is classified as a commissive illocutionary act since it shows that Margot as speaker commits to a future action which is killing Tyler. This conversation occurred at the dining table when Chef Slowik asked some questions to Tyler about why he brought Margot to the event. The utterance “***You entitled piece of shit, I’m gonna kill you Tyler!***” is categorized as commissive as threatening, the intended meaning behind the utterance is showing Margot is really upset with Tyler, he brought Margot even though he knows she is going to die. Therefore, as a reaction towards Tyler Margot threatening him that she will kill him.

The field of this conversation between Tyler, Margot and Chef Slowik occurred in their dining table. Chef Slowik came to the table to asked Tyler about his reason to brought Margot to the event even he knows that she is going to die. Chef Slowik is already suspicious, because previously he planned to invite Tyler and his ex – date which Ms. Westervelt. Since Margot is not the

part of the plan, therefore Chef Slowik tried to intimidate Tyler to tell the truth about it in front of Margot. The participants of this conversation are Margot, Tyler, and Chef Slowik., Tyler and Margot is a couple that are invited to have dinner in Hawthorn, which the truth is Margot is a substitution for Tyler ex – date Ms. Westervelt. While Chef Slowik is the head chef of the Hawthorn restaurant where all of the invited guests during that day are part of his plan to kill them all in the end of “the menu”. The language used to shape up the mode is spoken language because Margot directly threatens Tyler to kill him because she knows the truth about the reason Tyler brought him to the restaurant.

Expressive illocutionary act

According to Searle (1979:12) “the illocutionary point of this class is to express the psychological state specified in the sincerity condition about a state of affairs in the propositional content”. In simple words, expressive illocutionary act is a speech act that aim to convey the speaker's emotions or attitudes about a situation, like apologies, praising, thanking, pleasure, pain, likes, dislikes, joy and sorrow. The detailed use of expressive types is shown below.

Data 7

(01.50)

Tyler : “Come on, let’s not ruin this by talking price yeah? Just go with the flow let it be magical”

Margot : “**Hey, its your dime**”

The dialogue in data 7 between Margot and Tyler is classified as expressive type of illocutionary act. This particular conversation between Margot and Tyler happened when both of them are in the dock some moments after the boat just arrived. The utterance “**Hey, its your dime**” indicates the expressive illocutionary act as praising , it can be seen from the utterance that Margot uttered which expressing her psychological state towards Tyler. The intended meaning from the utterance is Margot impressed with Tyler that willing to pay so much for both of them to have an exclusive dinner.

The conversation above between Margot and Tyler takes place in the dock some moments after the boat arrived to take them to Hawthorn. After Margot know the price that Tyler have to pay for them to have a dinner in Hawthorn, Margot was impressed and praised Tyler for his willingness. But Tyler did not want to talk about the price, he told Margot to just enjoy the moment. The participant of this conversation is Margot and Tyler is they are a couple which have an exclusive occasion to come and have a dinner in expensive Hawthorn restaurant. The mode between the participants in this conversation are spoken language, since both of them are talking directly and Margot directly expressing his psychological state to Tyler which is praising him for his willingness.

Data 8

Data [3-16] (04.03)

Margot : “ **Mmm. It’s good. I’d be happy with just the oyster, though. I love oysters.** ”

Tyler : “ No, no, it’s the balance of the products. You need mouthfeel of the mignonette”

Margot : “ Please don’t say ‘mouthfeel’ “

Tyler : “Too late”

The interaction in data 8 between Margot and Tyler is categorized as expressive type of illocutionary act. This conversation between Margot and Tyler happened when both of them are serve with the welcoming dish which is a raw local oyster with lemon caviar and oyster leaf.. The utterance “ **Mmm. It’s good. I’d be happy with just the oyster, though. I love oysters.** ” indicates the expressive illocutionary act as expressing likes, it can be seen from the utterance that Margot uttered which expressing her likes towards the food after she tasted it. The intended meaning from the utterance is Margot impressed with the food taste, eventhough before she thinks the food is unusual by the look.

The scene unfolds as Margot and Tyler are served Chef Slowik’s welcome dish: a raw local oyster with lemon caviar and oyster leaf. As the waiters depart, Margot stares at her tray, perplexed by the unusual appearance and ingredients of the

dish. Despite her initial confusion, Margot observes Tyler's positive reaction after he tastes the dish. Encouraged by his response, Margot cautiously tries it herself and nods in approval, indicating her enjoyment. In terms of tenor, the participants in this moment are Margot and Tyler, a couple on their way to an exclusive dinner at Hawthorn. They find themselves on the boat, where they are served the welcome dish. The language utilized is spoken, as Margot directly shares her thoughts on the dish with Tyler.

Declarations illocutionary acts

According to Searle (1979) defines declarations as a type of speech act that brings about a change in the state of affairs or the world through utterances. In simpler terms, declarations are verbal statements that have immediate and tangible real-world effects, altering institutional circumstances. Examples of declarations include blessings, firings, baptisms, bids, declarations of war, ship namings, and resignations from jobs. The detailed use of declarations is shown below.

Data 9

(27.29)

Chef Slowik : "You haven't touch your food"

Margot : "Yeah, sorry. A lot of food coming, right? Don't want to fill up"

Chef Slowik : "That would not be possible. I've precisely designed the portions to account for that. Please eat, the menu only makes sense if you eat"

Margot : "But you told us not to eat"

Chef Slowik : "That's not what I meant, madam. And you know it"

Margot : "***Well, thanks for your concern but iam perfectly capable deciding when I eat and what***"

Conversation based on data [3-23] above are considered as declarations types of illocutionary act. This conversation happened some moments after the restaurant just served Margot and Tyler with one of the menu in Hawthorn restaurant it's the breadless bread plate. Margot didn't eat the food because she fed up with food that was too conceptual. Then the chef came and asked Margot why she didn't eat her food and forced her to eat. In reaction to that, Margot feels

discomfort with the chef's request to her. The utterance "***Well, thanks for your concern but iam perfectly capable of deciding when I eat and what***" is categorized as a declaration because it brings about Margot's state of affairs which alters the circumstances, It can be seen in Margot's utterances to tell the chef that she is capable to decide what she eats and when.

This conversation occurred when both Tyler and Margot are served with breadless bread plate menu as part of one of the menu in Hawthorn restaurant. The food came with a unique and unusual appearance since it's called as breadless bread plate. Tyler really likes the dish but not Margot, she didn't even touch the food because of it's unusual looks. From the distance Chef Slowik saw it and came to the Margot's table. The chef asked her and force her to eat the food, but Margot insisted not to eat the food and feels discomfort with the chef's request to her. Therefore Margot try to declaring it to the chef that she is capable to decide what she eats. The participants in this interaction are Margot and Chef Slowik, Margot is one of the guest in the Hawthorn restaurant that came with Tyler. Chef Slowik is the headchef and the owner of the Hawthorn restaurant as well, in that moment, both of them are having a conversation to each other because of the situation happened in that time. The language played in the interaction is spoken language because Margot directly declaring to Chef Slowik that she is capable to decide what to eat and when.

Data 10

(01.04.48)

Lilian Bloom : "Anyone have a cigarette?"

Margot : "***I know that you guys not give a single flying fuck but my name is not Margot, its Erin im from Brockton, Massachusetts. So that's it.***"

Katherine : "Party's over"

The utterance in data [3-24] above from Margot above is classified as declarations type of illocutionary act. This conversation between Margot, Lilian Bloom and Katherine happened in the dining table. The utterance "***I know that you guys not give a single flying fuck but my name is***

not Margot, its Erin im from Brockton, Massachusetts. So that's it." indicates the declarations type of illocutionary since it brings about state of affairs and the change of the world via her utterance during that time which declaring about her other identity.

The field of the conversation above happened in the restaurant dining table. During that time every female guest is gathered inside the restaurant. Female guests feel hopeless after they realize that every one of them are going to die. Therefore everyone gives up on the situation, then Margot tries to convince everyone of her other identity even though she knows nobody will care about that. The participants of this conversation are Margot, Lilian Bloom, and Katherine. Margot and Lilian are the restaurant guest, Margot is Tyler's couple while Lilian is a famous food critic who came with her editor. Katherine is one of Chef Slowik's co – chefs that made up "the menu" plan. The mode between the participants in this conversation are spoken language, since Margot directly declaring his other identity to the other females guests.

4. Conclusion

Based on the analysis before, the researcher is able to conclude that every types of illocutionary act are found in "The Menu" movie, they are assertive, directive, commissive, expressive and declarations. Each type of illocutionary acts types findings has different type of actions categories for example in assertive type (asserting, boasting, complaining, stating) directive type (ordering) commissive type (threatening, promising) in expressive type (praising, expressing likes, expressing dislikes, and expressing pleasure) and declarations. Meanwhile, the three components of context of situation namely field, tenor and mode are found in each types of illocutionary acts in "The Menu" movie.

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