

Illocutionary and Perlocutionary Acts in the Movie Script Entitled “CBGB”

I Gde Pasek Kamajaya^{1*}, Ni Kt. Alit Ida Setianingsih², Ni Made Suwari Antari³

^[123]English Department, Faculty of Arts, Udayana University

¹[kamajayapasek@gmail.com] ²[alit_ida@yahoo.com] ³[suwari2fs.unud.ac.id]

***Corresponding Author**

Abstrak

Judul skripsi ini adalah Tindak Ilokusi dan Perlokusi di dalam Naskah Film Berjudul “CBGB”. Penelitian ini difokuskan pada pembahasan tindakan ilokusi dan tindakan perlokusi, yang mana ada sebuah aksi dalam melakukan tindakan melalui ucapan dan reaksi terhadap tindakan tersebut.

Sumber data dari penelitian ini diambil dari ucapan-ucapan dalam film berjudul “CBGB”. Metode yang digunakan untuk mengumpulkan data adalah metode dokumentasi dengan mengamati dan menonton film kemudian menuliskan percakapan yang dianggap data yang cocok. Metode deskriptif kualitatif digunakan untuk menganalisis data dengan mengklasifikasikan data ke dalam lima jenis ilokusi beserta dengan penjelasan maknanya dan tindakan perlokusi yang terjadi berdasarkan ilokusi tersebut.

Ada dua teori utama yang digunakan dalam menganalisis data, yang pertama adalah teori jenis tindakan ilokusi oleh Searle (1976) dan didukung oleh Yule (1996). Teori ini digunakan untuk menganalisis jenis tindak ilokusi terhadap ucapan-ucapan di dalam film. Yang kedua adalah teori Prinsip kooperatif Perlokusi oleh Attardo (1997) untuk menganalisis tindakan perlokusi yang terjadi dalam penelitian ini dan di dukung oleh teori Etnografi untuk menentukan kebenaran dari penjelasan di atas melalui konteks situasi.

Hasil penelitian ini menunjukkan ada lima jenis tindakan ilokusi yang ditemukan dalam film, diantaranya adalah (1) representatif, (2) Direktif, (3) Comisif, (4) ekspresif, dan (5) Deklarasi. Contoh-contoh yang ditemukan mengenai jenis tersebut, ada yang membual, menyimpulkan, mengklaim, menyarankan, meminta, peringatan, menawarkan, menjanjikan, mengancam, memuji, memberisalamat, menyalahkan, dan pem berhentian. Tindakan perlocutionary yang ditemukan melibatkan tiga macam situasi. Pertama, tujuan pembicara benar-benar dipahami oleh pendengar dan tindakan dilakukan sesuai dengan tujuan ini. Kedua, tujuan dari pembicara tidak dipahami oleh pendengar dan secara alami tindak perlokusi yang dimaksud tidak muncul. Ketiga, tujuan dari pembicara dipahami oleh pendengar, tetapi tindak perlokusi yang dimaksud tidak muncul karena pendengar sengaja mencemooh prinsip komunikatifnya. Kemudian ilmu Etnografi benar-benar mempengaruhi hasil dari tindakan perlokusi.

Kata kunci: *ucapan, ilokusi, perlokusi, arti*

1. Background of the Study

Language has an important role in human daily life. In a social life, language is a tool for people to communicate to each other. Through language, people can communicate and share their feeling, emotion, intention, information, or learn about cultures of a certain region. There are two types of communication, the first is written

communication and the second is spoken communication. Both of them have a function based on the need of communication.

The purpose of communication itself is informative which means an appeal to the mind that is accomplished through language (Berlo 1963:8). In communication, there will be a speaker and listener, and each other have their own way to express their own mind. In this communication, the use of the utterances cannot be denied. When the speaker uttered something the listeners will fully understand if they hear it while they look at the speaker expression or body language. Therefore, it is not impossible that there will be a miscommunication between the speaker and the listener.

In communication, people use utterances to express their feeling and their purpose. The message is conveyed to obtain an understanding. In addition, the utterances show the relationship between speaker and listener that can be seen by speech act. According to Austin (1962:126), speech act is a theory of performative language, in which to say something is to do something. That means when someone wants to do something he/she might say something, when someone is uttering something it is not just an utterance, at the same time there is an act that has been performed.

The action performed by producing an utterance will consist of three related acts. Austin (1962) proposed three levels of speech acts: locutionary act, illocutionary act, and perlocutionary act. Locutionary act is the content of the utterance itself or the real meaning that the listeners understand from what the speaker says, while the illocutionary act is the meaning intended by the speaker, and perlocutionary act is the interpretation of the message by the listeners. This research is interesting to be analyzed regarding illocutionary and perlocutionary acts used by the actors in the movie entitled "CBGB", because there are many expressions that have intended meaning or illocutionary act. Besides, currently the terms of speech act, illocutionary, pragmatic force or even just force, are all used to mean the same thing. At the same time, the research of perlocutionary act seems like gradually ignored. In reality, perlocutionary act is also an important part in pragmatic study.

Therefore, the complexity of the meaning of the utterances in the movie is interesting to be discussed. It is about the former New York music venue CBGB, which stands for country, bluegrass, and blues. The story involves many characters that most

of them were teenagers and the rest were adults. Based on that situation, the illocutionary acts and the perlocutionary acts might be vary. The purpose of the study is to know more about the types of illocutionary act and the perlocutionaryact used in this movie based on Searle's theory and Attardo's theory. This topic is important to be conducted because in this movie, there are many dialogues that contain various illocutionary acts and the viewer might be confused to understand clearly about the story line especially for the beginners of English Learners.

Based on the description above, this research is relevant to be discussed whether the theory of pragmatics can be analyzed in this movie like our daily utterances.

2. Problem of the Study

Based on the background, there are two problems appearing to be discussed.

1. What are the types and meaning of the illocutionary act found in the movie entitled *CBGB*?
2. How does the perlocutionary act work based on each illocutionary act found in the movie entitled *CBGB*?

3. Aims of the Study

Based on the problems above the purpose of this study can be formulated as follows:

1. To analyze the types and the intended meaning of the illocutionary acts found in the movie entitled *CBGB*.
2. To find out and analyze the perlocutionary acts that occur in the movie *CBGB*

4. Research Method

Documentation method was used to collect the data in this study, which means that the data were taken from the written material, which is the movie script from the movie entitled *CBGB*. Meanwhile, the descriptive qualitative method was used to analyzthe data in this study, which means that the information gathered is not in numerical form.The qualitative method was applied to give adeep explanation descriptivelyin analyzing the data. There were two major theories used to analyze the

data. The first was the theory of types of illocutionary acts by Searle (1976) and supported by Yule (1996) used to analyze the types of illocutionary acts toward the utterances in the movie. The second was the theory of Perlocutionary Cooperative Principle by Attardo (1997) to analyze the perlocutionary acts that occurred in this research and supported by the theory of Ethnography by (Hymes) to determine the truthfulness of the explanation through the context of situation.

5. Findings and Discussions

The discussions present the analysis of types and meaning of illocutionary acts found in CBGB movie using the theory proposed by Searle (1976) supported by Yule (1996) and also the analysis of perlocutionary acts using the theory proposed Attardo (1997) supported by Hymes (1969)

5.1. Data 1

According to the Merriam Webster dictionaries, the word *offer* has a meaning to say that you are willing to do something. The characteristic of offering is to make something available and to supply or provide something.

00:36:49 --> 00:37:13

Hilly : Stan... I'd like to invite you into the club to hear a band...

I think you will appreciate.

Stan : Hmm... I'm working here, Kristal.

Hilly : *How 'bout if I buy you a beer?*

Stan : *looking at his watch* *Uh, look at that. Off duty. Two beers.*

a. The analysis of illocutionary act

The utterance “*How 'bout if I buy you a beer?*” is identified as the commissive illocutionary act since the speaker uses it to commit himself to some future actions. Commisives commit to some future actions that the speaker undertakes to make the worlds fit the words. In other words, the speaker, in this case, Hilly is holding his words that it would happen in the future. The utterances performed the action of offering since the speaker commits something to the hearer that he would treat the

hearer a beer if the hearer accepted his invitation. The utterances using indirect speech act since the structural forms of sentence and the general communication function are not in the same line. While the interrogative sentence usually has a function to make a question, in this case, the interrogative sentence is used to make an offering.

The real meaning of Hilly's utterance is illocutionary because the implicit meaning of the speaker's utterance is offering a beer for Stan as the hearer so that he would come into the bar to hear a band. When Hilly uttered "***How 'bout if I buy you a beer?***" the intention that he wanted was not the answer of "yes" or "no" but behind that, there is other intended meaning which required the hearer to do an action based on the speaker's offer. Hilly may think that if he treats Stan a beer in the bar, Stan might be accepted his invitation to come into his bar and hear a band. It can be seen in the previous utterance that at first Hilly was inviting Stan into the bar, but indirectly Stan rejected his request by saying "Hmm... I'm working here, Kristal". Right after Hilly was aware about Stan intention, he finally uttered his offers hopefully Stan would change his mind.

b. The analysis of perlocutionary act

Based on the perlocutionary act that occurred by the utterance "***Uh, look at that. Off duty. Two beers***" there were some points that be analyzed. The first thing that should be analyzed is the situation of perlocutionary act in those utterances. The situation of the perlocutionary act of those utterances can be concluded that the purpose of the speaker is completely understood by hearers and performs according to this purpose, i.e. produce the intended perlocutionary act of the speaker. In this case, the intended perlocutionary act based on the speaker expectation was generated with the factual effect. In this conversation, after Hilly uttered "***How 'bout if I buy you a beer?***", the hearer here finally accepted the speaker offers. Hilly's utterance has an intended meaning to offer Stan a beer so that he would come into the bar. Stan as the hearer here felt that there was an advantageous moment, that he would get a free beer if he accepted Hilly's offer. Right after he realized that, later on he performed an act to look at his watch, then uttered "***Uh, look at that. Off duty. Two beers***".

To determine the certainty or the truth of this proposition in utterances, certain context of situation of the utterance should be well considered. From the conversation, the setting and scene happened at night in the front of Hilly's bar. The

participants here were two men that had a relationship as a friend. The psychological scene brought by the speaker and the hearer was in an informal situation, since the place is not in a formal situation, which is in a bar. The ends or the purpose of the conversation is to make the hearer accept the speaker request.

The act sequence could be seen in the form and content of what is said. The conversation happened when the main character was finding some people to be invited to the bar, so that they could increase the amount of visitors inside the bar. While Hilly was looking for some people, later on he met Stan outside the bar. Outside the bar, they had a little chitchat and Hilly later on inviting Stan to the bar. Stan as the hearer responded the keys in this dialog, firstly he rejected Hilly's invitation, but after Hilly offered something interesting to Stan, he finally changed his mind and accepted Hilly's invitation. Keys refer to the tone and manner in using the language. The instrumentalities were brought in a verbal way. The norms here did not affect the perlocutionary act, since there was no such a cultural or social status that had a huge impact and so did the category of textual utterances.

6. Conclusion

Based on the data analysis that is previously presented, there were two points that can be concluded related to the problem in the previous chapter, formulated as follows.

Firstly, just like the communication in daily life, the conversation performed by the characters based on the movie entitled *CBGB* has a complex way in conveying their purpose through the utterances. Some of them used direct form to express their purpose, while the other prefer to speak by means of something else or indirectly. Based on the findings and discussions, the illocutionary acts found in the movie involved all the types of the illocutionary acts based on Searle's theory in 1976. They were including representatives, directives, commissives, expressives, and declarations. There were three representatives of utterances (boasting, concluding, claiming), three directive utterances (suggesting, requesting, warning), three commissive utterances (offering, promising, threatening), three expressive utterances (complimenting, congratulating, blaming), and one declaration utterance (dismissing). Based on all the data, most of them were performed in indirect form. There were eight data in indirect form while the other five were performed in direct form.

Secondly, the analysis of the perlocutionary acts used the theory of Perlocutionary Cooperative Principle by Attardo in 1997 and was supported by the theory of Ethnography by Hymes in 1972. Based on the findings and discussions, there were some situations of perlocutionary acts found in the conversations. Among the five kinds of situations, there were only three situations found based on the data. The first is the purpose of the speaker was completely understood by hearers and performed according to this purpose, i.e. producing the intended perlocutionary act of the speaker. The second is the purpose of the speaker was understood by hearers, but the intended perlocutionary act did not appear because the hearers deliberately flout the communicative principle. Moreover, the third was the purpose of the speaker was not understood by hearers and naturally the intended perlocutionary act could appear. This situation certainly could not achieve the illocutionary force that the speaker had expected. Then, the study of ethnography really affected the result of the perlocutionary act and could give a lot of explanation to support the truthfulness of the situation above.

7. Bibliography

Attardo, S. 1997. Locutionary and Perlocutionary Cooperation: The Perlocutionary Cooperative Principle. *Journal of Pragmatics*, (27), 753- 779.

Austin, J.L. 1962. *How to Do Things with Words*. New York: Oxford University Press

Berlo, D. K. 1963. *Process of Communication: Introduction to Theory and Practice*. Holt, Rinschart and Winstone

Hymes, D. 1974. *Foundation of Sociolinguistic: An Ethnographic Approach*. Philadelphia: University of Pennsylvania

Searle, J. R. 1979. *The Classification of Illocutionary Acts. Language in Societ*. Cambridge: Cambridge University Press

Yule, G. 1996. *Pragmatics*. Oxford University Press: New York