



Directive Illocutionary Acts Found in Encanto Movie

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Abstract

Directive speech act refers to a verbal action that aims to convince other social actors to take certain actions. This study analyzed the directive speech act especially the types and meanings that found in Disney's movie entitled Encanto. Qualitative method was applied in conducting this research. Moreover, two theories that proposed by Yule (1996) and Leech (1981) were used in identifying the types and analyzing the meanings of directive speech act in Encanto movie. The findings regarding the types of directive speech act show that there are like request, orders, command, and suggestion used in the movie. On the other hand, the meanings of directive speech act were consisted of social, denotative, thematic, and connotative meanings. In addition, this research also used Halliday and Hassan's theory (1985) as supporting theory in analyzing the context of situation. The research data were collected through observation method and presented both formally and informally.

Keywords: *illocutionary act, directive, type, meaning*

Abstrak

Tindak tutur direktif merujuk pada suatu tindakan verbal yang bertujuan untuk meyakinkan penutur sosial lainnya untuk melakukan tindakan-tindakan tertentu. Penelitian ini menganalisis tindak tutur direktif terutama jenis dan makna yang ditemukan pada film Disney yang berjudul Encanto. Metode kualitatif diaplikasikan dalam melakukan penelitian ini. Selain itu, dua teori yang diusulkan oleh Yule (1996) dan Leech (1981) digunakan dalam mengidentifikasi jenis dan menganalisis makna dari tindak tutur direktif di dalam film Encanto. Penelitian ini menyajikan temuan mengenai jenis tindak tutur direktif seperti suruhan, permintaan, perintah, dan saran. Di sisi lain, makna dari tindak tutur direktif terdiri dari makna sosial, denotative, tematik, dan konotatif. Sebagai tambahan, penelitian ini juga menggunakan teori dari Halliday dan Hassan (1985) sebagai teori pendukung dalam menganalisis konteks situasi. Data penelitian dikumpulkan melalui metode observasi dan disajikan baik secara formal maupun informal.

Kata kunci: *tindak ilokusi, direktif, tipe, makna*

Introduction

Speech act can be defined as an utterance that develops the social communication itself which is affecting the meaning-making process, communication, and also the listener's goal (Austin, 1960). The speaker sometimes does not deliver their utterance literally, but it produces the hidden meaning which invites the listener to do something. This research focused on the analysis of illocutionary speech act especially the types and meaning of directives. Searle (1969:19) explained that illocutionary act is a complete form of phrase or sentence that can be delivered in particular conditions. As a result, the speaker may have several forms of utterance based on its emphasis in the conversation. Moreover, illocutionary act is not only delivered in the daily conversation but also in movie's dialogue or character's utterance.

According to Yule (1996), there are five types of illocutionary act such as expressive, declarative, commissive, directive, and assertive. Expressive act refers to the speaker's utterance that expresses the emotions, feelings, and thoughts in the conversation. Declarative act refers to the speaker's utterance that can influence their status or the reality. Commissive act refers to the speaker's utterance that describes the commitment regarding to the future plans. Directive act refers to the speaker's utterance that convinces others in conducting particular actions. Assertive or representative act refers to the speaker's utterance that agrees with the argument regarding to the fact or truth. These types of illocutionary act aimed to deliver the speaker's utterance that related to the meanings which were implicitly or indirectly expressed in the conversation.

The types of illocutionary act above were usually delivered in daily speech or movie's dialogue. Movie is defined as a series are produced by recording with sound and image that tell a story, sound at cinema from the world with cameras or using animation techniques or special effect (Hornby, 2006:950). The directive act frequently occurs as the dominant illocutionary act in the movies. This study identified the types of directive act that found in Encanto movie based on Yule's theory (1996). In addition, this study also used Leech's theory (1981) in analyzing the meanings that found in the selected movie. On the other hand, the meanings of directive act were also deeply analyzed based on the context of situation through Halliday and Hassan's theory (1985) which involved three aspects; field, tenor, and mode. The context of situation covered the movie's settings (time and place), the dialogue's participants, and the language's role.

This study aims to provide additional information and reference regarding to the use of illocutionary act especially the types of directive act which can be used to keep a conversation was continually going. On the other hand, the speaker can also convince the listener regarding to better understanding how to interpret the speaker's intention.

Therefore, this study reviewed five previous studies that were taken from several journals as the comparison that was related to this research analysis.

First, the study that was written by Hidayat (2016) entitled “*Speech Acts: Force behind Words*”. This previous research classified the types of speech acts generally and also the types of illocutionary acts. The research findings consisted of perlocutionary, illocutionary, and locutionary acts. Moreover, it also presented the types of illocutionary act such as expressive, declarative, commissive, directive, and assertive.

Second, the study that was written by Al-Bantany (2013) entitled “*The Use of Commissive Speech Acts and It’s Politenes Implication: A Case of Banten Gubernatorial Candidate Debate*”. This previous research classified the types of speech act and also commissive illocutionary act. The results presented the types of speech act such as perlocutionary, illocutionary, and locutionary acts. Furthermore, it also consisted of the types of commissive act they are; offering, promising, guarantying, volunteering, refusing, and threatening. There were found 53.7% data of guarantying, 38.9% data of promising which were two dominant commissive speech acts (7.4%) based on the data analysis. Another finding is that all the contenders seem to act very similarly when it comes to manners. This appears to be the outcome of the candidates' consideration that the panelists and other candidates are simply media to a party that has the ultimate power, i.e. the people of Banten, and the weightiness that is not significantly different.

Third, the study that was written by Tutuarima (2018) entitled “*An Analysis of Speech Act in London Has Fallen Movie*”. Descriptive qualitative method was applied in conducting this previous research. It identified the types of speech act and also illocutionary act that found in the movie entitled “*London Has Fallen*”. The research findings presented that 37 data out of 76 total data prominently occurred as the illocutionary act as well as 32 data out of 99 total data were respectively categorized as directive and expressive acts.

Fourth, the study that was written by Prastio (2020) entitled “*The Use of Illocutionary Speech Acts in Colloquial by Anak Dalam Jambi Tribe*”. This previous study applied qualitative pragmatic research design. The data source were taken from the conversation of “*Anak Dalam Jambi Tribe or ADJT (a resident of Indonesia's Jambi Province's Merangin Regency)*” that were translated into text by excluding the conversational background. Regarding to the research findings, there were several types of illocutionary act that produced in the conversation based on its roles such as directive (asking, ordering, and forbidding), expressing (expressing gratitude), and commissive (denying). We can infer that ADJTA regularly use illocutionary to communicate with interlocutors. It is anticipated that this research will serve as a starting point for future studies, particularly those examining how language used in ADJT relates to indirect meaning.

Fifth, the study that was written by Meilantina (2020) entitled “*English Speech Acts of Directive in Class Interaction*”. Qualitative method was applied in conducting the research to be focused on the speakers’ statements. The originality and initial finding both indicated that the realization of the directing speech act had been the most predominate. This result demonstrated that commands have a greater social rank in an interaction than other illocutionary speech acts. The originality and initial finding both indicated that the realization of the directing speech act had been the most predominate. This result demonstrated that commands have a greater social rank in an interaction than other illocutionary speech acts.

Method

This study chose Disney’s movie entitled Encanto to be the data source since it contained some different types and meanings of directive act. In collecting the research data, this study applied observation method. There were several steps to collect the data namely; (1) searching and downloading the movie from the internet, (2) watching the movie frequently, (3) highlighting and noting the utterances that were related to the types and meanings of directive act, (4) classified the data collection, (5) identifying and analyzing the context of situation in Encanto movie. There were two theories that applied in analyzing the data in this study they are; Yule’s theory (1996), Leech’s theory (1981), and Halliday and Hassan’s theory (1985) were applied as the theories to analyze the directive act’s types, meanings, context of situation.

Result and Discussion

This findings presented the 20 research data regarding to directive act that found in Disney’s movie entitled Encanto. This sub-chapter focused on the analysis of types and meanings of directive act by applying Yule’s theory (1996) and Leech’s theory (1981).

Result

Table 3.1. Types of Directive Act in *Encanto* Movie

Types of Directive Acts in <i>Encanto</i> Movie	Occurrence	Percentage (100 %)
Command	13	65%
Order	3	15%
Request	3	15%
Suggestion	1	5%
Total	20	100%

Based on the formulated table above, it could be seen that there were four types of directive act that divided into 13 data (65%) of command, 3 data (15%) of order, 3 data (15%) of request, and 1 data (5%) of suggestion that produced by several characters in *Encanto* movie.

Table 3.2. Meanings of Directive Acts in *Encanto* Movie

Meanings of Directive Acts in <i>Encanto</i> Movie	Occurrence	Percentage (100 %)
Denotative Meaning	13	65%
Connotative Meaning	5	25%
Social Meaning	1	5%
Thematic Meaning	1	5%
Total	20	100%

From seven types of meaning based on Leech’s theory (1981), there were only found four types of meaning in *Encanto* movie. These data were divided into 13 data (65%) of conceptual meaning, 5 data (25%) of connotative meaning, 1 data (5%) of social and thematic meanings. Based on the table above, conceptual meaning dominantly occurred in the collected data which performed the directive act in *Encanto* movie. It showed that the characters commonly use the term “deliver” literally or extensionally to convey message and information.

Discussion

This sub-chapter presented the data analysis through the characters’ dialogue in *Encanto* movie including directive act and explained the meaning and context of situation. Moreover, the research data in the form of dialogue were presented in bold

and italics. And then, it was only the directive act was discussed in this study. The analysis of directive act can be seen in the explanation below.

Directives

According to Yule (1996) in his book entitled Pragmatics, directive act refers to the type of illocutionary act that used by the speaker to convince someone in taking certain actions. This type of directive act was divided into request, orders, command, and suggestion. The analysis of these type of directive act were explained in the data below.

Data 1

Abuela : “***Open your eyes***”
Mirabel : “This is where our magic comes from?”
Abuela : “Mm-hmm, this candle holds the miracle given to our family.”

(Minute 00:07:00)

The dialogue above occurred at Madrigal House. During waiting a miracle, Mirabel repeats multiple times “***Open your eyes***”. While Abuela was talking to Pedro, she says “***Open your eyes***”. Mirabel at the end says I can finally see, and even at the end of all you, Abuela says “open your eyes”. The participants were Mirabel and Abuela. The mode Abuela said it to Mirabel before letting her see the Miracle which is the candle. At the end, Abuela asks her to do it again, this time to took at herself. She is the miracle, she is the gift. In the end, all they both had to do was “open your eyes”.

Since this conversation can be recognized by the utterance “***Open your eyes***”, which meant this statement was considered as directive act in the form of commanding something. Abuela ordered Mirabel to open her eyes. In addition, the phrase “***open eyes***” literally has the meaning of telling Mirabel to open his eyes, so it belongs to the conceptual meaning based on the utterance “***open your eyes***”. Especially it was repeated several times at the beginning and the end. Mirabel is the only Blood Madrigal wearing her glasses. Her glasses symbolize her unique perspective.

Data 2

Osma : “***Luisa, can you re-route the river?***”
Luisa : “Will do.”

(Minute 17:39:00)

The dialogue above occurred at Madrigal House. Luisa sets out the table for the breakfast in the morning. Mirabel was wondering about the magical issue and

asking Luisa about it while her eye was twitching. She moved the church at the town, rerouted the river, and then brought the donkeys back to the barn. Osma and Luisa were the participants in this dialogue. The mode was when she moved the church at the town, rerouted the river, and then brought the donkeys back to the barn.

Based on the dialogue above, it was considered as directive act in the form of requesting something as seen in the utterance “*Luisa, can you re-route the river?*”. Osma gave a request to Luisa to re-route the river. In responding to Osma’s utterance, Luisa has the hearer answered by “Will do” which indicates she accepted Osma request to re-route the river. Moreover, this utterance was categorized as denotative meaning since the phrase above was literally described the Osma’s expression.

Data 3

Bruno : “*I need a big open space.*”
Mirabel : “We'll find one.”
Bruno : “Where?”
Antonio : “Use my room. The rats told me everything.”
(spotting Parce trying to eat the rats)

(Minute 10:16:00)

The dialogue above occurred in the magical room while Antonio went there for the first time. Parce was the first animal that he contacted with, ran to his side, and flipped onto his back. They decided to look around and explore the room. Bruno, Mirabel, and Antonio were participated in this dialogue. The mode was when Bruno needed bigger space to save the miracle by looking into the future. On the other hand, Antonio learned a lot of things from him and then lent his room to Bruno. He rode with Parce and gave his stuffed jaguar while Bruno was preparing for the vision circle.

Based on the dialogue above, it was considered as directive act in the form of requesting something as seen in the utterance “*I need*” which shows the expression of requesting something to others. This apart from that, the conversation above was categorized as denotative meaning since the phrase above was literally described the Mirabel and Antonio’s request to provide a big open space.

Data 4

Felix : “Mirabel! The House is gonna fall!”
Pepa : “*Mirabel! Get out!*”

(Minute 22:22:00)

The dialogue above occurred at Madrigal House. Mirabel was seeing Bruno at the side of house who was safe and raced to the candle. Abuela went away from the front door and saw Mirabel was climbing across the roof. She was trying to get the

candle but could not reach it. The House supported herself by giving back up on time. There were Mirabel, Felix, and Pepa who participated in this dialogue. The mode was when Mirabel was trying to reach the candle. She finally grabbed the candle and then Bruno fell down from the roof. The house pushed Mirabel to get off from the balcony and then she landed, but there was no time to escape. After that, Mirabel was instantly saved by the House and she looked down to see the candle.

Based on the data above, it was considered as directive act in the form of commanding something. It could be seen from the phrase “*Mirabel! Get out!*” which was uttered by Pepa to Mirabel. He told Mirabel to get out of the house because there are some cracks in every wall. Meanwhile, the data above was categorized as denotative meaning since it was commanding something to Mirabel to get out of the house because there are some cracks in every wall.

Data 5

Mirabel : “Luisa’s super strong. The beauty and the brawn do no wrooong!”
Abuela : “*Family, let’s get ready!*”
Luisa : “Coming Abuela!”

(Minute 20:44:00)

The dialogue above was happened in Madrigal House. When the town’s bell rang, everyone was starting to go home. Mirabel impassionedly greeted the children and then went back to her home. In this conversation, the participants were Abuela and Luisa. Moreover, this dialogue was a spoken monologue in commanding something to others. The mode was that’s life in the family madrigal!. Now you know the family madrigal. Where all the people are Fantastical and magical That’s who we are in the family...Madrigal! Adios! Mirabel impassionedly greeted the children and then went back to her home.

Based on the data above, it was classified as directive act in the form of commanding something to others. It can be seen through the phrase “*Family, let’s get ready!*” which was uttered by Abuela to Madrigal’s family. On the other hand, this statement was considered as connotative meaning since the phrase above delivered a command personally to Madrigal’s family.

Data 6

Bruno : “*We need a door-knob.*”
Antonio : “We made this one for you.”

(Minute 41:16:00)

The dialogue above occurred in the middle of the forest while Antonio was giving a new doorknob with “M” on it. She saw the family’s gathering there. Antonio grabbed her hand and walked into the front of them. Bruno and Antonio were participated in this dialogue. They returned to the House together where each member of the family did not have the magic power anymore and tried to fix the house back. Love could make them together again and power did not. When it already fixed, they gave Mirabel “M” doorknob.

Based on the data above, the dialogue that was uttered by Bruno that could be seen in the sentence “**We need a door-knob**” was categorized into directive act in the form of ordering something to others. The sentence above refers to the Antonio’s expression when Bruno wanted Antonio give a doorknob. It was placed on the front door by him and the house returned for its magical glory.

Conclusion

This study investigated the types and meanings of directive act that found through the characters’ dialogue in Disney’s movie entitled Encanto. The characters used several forms of directive act such as requesting, commanding, suggesting, and ordering. The most frequently directive act that occurred in the movie was the form of commanding with 13 data (65%) out of 20 total data since it was an animated movie with numerous act of convincing someone to do something. On the other hand, denotative meaning has the most dominant occurrence in this study with 13 data (65%) out of 20 total data. Moreover, there were 5 data (25%) of connotative meaning, and 1 data (5%) of thematic and social meanings. Thus, the film has a target or reach aimed at children, it is easier to assume when the characters are conveyed messages with literal meaning. Therefore, in order for the conversation to continue smoothly, it is necessary to understand the context of the situation before assuming the meaning of the speech made by the speaker.

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