EXPLORING ILLOCUTIONARY ACTS IN "THE MENU" MOVIE: A CRITICAL ANAYLYSIS

Ida Bagus Brahmanda Indrasta Pratama[1], Desak Putu Eka Pratiwi [2]

Faculty of Foreign Languages
Universitas Mahasaraswati Denpasar
Denpasar, Indonesia
Email address: gustubrahmanda@gmail.com[1], desakekapratiwi@unmas.ac.id [2]

ABSTRACT

Communication holds significant importance in our daily lives, with language serving as a crucial tool for interaction among individuals. Through language, people engage in daily communication. However, language is not merely about the words spoken; it can also be an action in itself. Pragmatics, a field of study, allows us to understand the meaning of language expressions. Among its branches is speech acts, particularly illocutionary acts, which serve the purpose of conveying intended meanings in utterances. This research aims to analyze the types and meanings of illocutionary acts within the movie "The Menu," directed by Mark Mylod. Employing Searle's (1976) theory to categorize illocutionary acts and Leech's (1974) theory to interpret implied meanings, data for the analysis are collected through observation. The study findings are revealing that assertive acts occur most frequently, totaling 24 instances.

Keywords: *Illocutionary acts, type, meaning, The Menu movie*

Introduction

Communication is an important thing that we should do in our daily life. With a communication people can express their feeling what they want to speak and also to giving important information, opinion and idea. In having communication, it can be two ways, it's can be with direct and indirect ways. Communication among individuals is facilitated through the use of language in everyday life. Nevertheless, language extends beyond the simple expressions made by speakers; it also serves as a mechanism for carrying out actions. Pragmatics, a field of study, allows us to discern the meaning conveyed by someone's language expressions.

Pragmatics focuses on the examination of language use, specifically the connection between sentences and the context in which they are employed. As a result, it is more concerned with analyzing the intended meaning behind people's expressions rather than the literal words or phrases used in those expressions (Yule, 1996). Within the realm of Pragmatics, speech acts represent one of its branches.

Speech acts involve the actions individuals perform through their spoken sentences, as stated by Isnawati, Anam, and Diana (2015: 2). Paltridge (2000: 7) defines speech act as the exploration of how the language users utilize speech to accomplish tasks for listeners or recipient, encompassing actions like making requests, issuing orders, and providing warnings. The interaction between the speaker and the listener during a speech act, as emphasized by Birner (2013: 175). According to Mey (2001:94), the language employed by speakers in self-expression is shaped by the contextual conditions surrounding the acts. Yule (1996:47) asserts

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that speech acts encompass the actions carried out through verbal expressions, occurring when individuals make the explanation suggests that speech acts involve actions conveyed through words or utterances. Austin (1962:107) argues that the action carried out when a statement is made can be analyzed at three distinct levels: locutionary act, illocutionary act, and perlocutionary act. Leech (1983:199) further delineates these levels by stating that the locutionary act relates to the literal meaning of the sentence, the illocutionary act concerns the speaker's intentions in expressing a sentence or phrase, and the perlocutionary act involves the impact of the utterance or sentence on the listener,as perceived by the speaker.

Illocutionary acts, defined as actions that serve to convey the intended meaning in utterances, can also be described as the implicit meaning generated by the speaker (Austin, 1962). This research will delve into the discussion of these five categories of illocutionary acts.

In this study by Siahaan (2019) titled "An Analysis of Illocutionary Acts in the Utterances of the Main Characters in the Movie Queen of Katwe," an investigation was conducted into the classification and function of illocutionary acts within the dialogue of the main characters. The theoretical framework of the study was based on the theories of Searle (1976) and Yule (1996). Out of the identified illocutionary acts, 31 instances were categorized as representative illocutionary acts, 21 as directive illocutionary acts, an unspecified number as commissive illocutionary acts, 19 as expressive illocutionary acts, and only 1 as a declarative illocutionary act.

Based on Astawan, Pratiwi, & Ariyaningsih's study (2022) titled "Illocutionary Acts in Cars 2 Movie," the research objectives are to identify the illocutionary act types and analyze their intended meanings in the Cars 2 movie. Yule's (1996) and Halliday's and Hasan's (1989) theories are the primary focus of this study. The initial aspect delves into recognizing various illocutionary act types in the movie, encompassing 9 instances of representative acts, 10 directive acts, 11 commisive acts, 5 expressive acts, and 12 declarative acts. Notably, declarations emerge as the most prevalent illocutionary acts in the movie. In terms of meaning analysis, it can be inferred that there are five distinct categories of illocutionary acts: representative acts emphasize conveying the truth, directive acts aim to establish orders or commands, commissive acts bind the speakers to future actions, expressive acts articulate the speaker's feelings about a specific situation, and declarative acts seek to bring about changes in the world.

In the study by Tutarima, Nurseningsh, & Rusia (2018) titled "Analysis of Speech Acts Used in the Movie 'London Has Fallen'," the article aims to identify the speech act types and categorize the illocutionary acts present in the film. The analysis of the data was conducted using theories proposed by Yule (1996), Austin (1969), and Searle (1975). The findings reveal that the writer identified 37 instances of illocutionary acts as the dominant category in speech acts, with 14 instances in other illocutionary acts and 25 in perlocutionary acts. In terms of illocutionary act classification, the writer observed a total of 99 utterances, consisting of 32 directives as the predominant type, 26 assertive statements, 23 expressive expressions, 12 commissive commitments, and 6 declarative statements.

Based on Fitriani, S. S., Achmad, D., & Rasmita, F. entitled "An Analysis of Illocutionary Acts in a Fantasy Movie". The objective of the research is to identify the prevalent types of illocutionary acts employed by the main character in the fantasy film, 'Harry Potter and the Chamber of Secrets.' The predominant illocutionary act is directive, constituting 47.64%, whereas the least utilized is commissive, accounting for 4.19%.

Based on Fitriani, Masrizal, and Chairing titled "An Analysis of Illocutionary Acts in the Movie 'Fantastic Beasts: The Crimes of Grindelwald,'" the objective is to examine the illocutionary acts expressed by the main character in the movie.In the current research, the

writer focused only on credibility, it has 78 acts representative, 26 of the directive, 18 of expressive, and 1 of declarative, with the total acts of 131 acts.

The results of this research is expected to give several contributions to advance the understanding of speech act theory, particularly focusing on illocutionary acts. The researcher anticipates that readers will enhance their comprehension of speech acts, specifically in illocutionary acts, through this exploration, thereby gaining additional knowledge on the subject.

Methods

This study utilized Searle's (1976) theory as outlined in "A Classification of Illocutionary Acts" and Leech's (1974) theory from "Semantics: The Study of Meaning, Second Edition" to assess the illocutionary acts within the film "THE MENU," directed by Mark Mylod and scripted by Seth Reiss and Will Tracy. The global premiere of the movie took place at the Toronto International Film Festival on September 10, 2022, followed by its release in the United States on November 18, 2022, through Searchlight Pictures. The decision to choose this film as the data source was driven by the diversity of illocutionary acts and their intended meanings. The study employed a qualitative approach for data analysis, utilizing Searle's (1976) framework for categorizing illocutionary acts and Leech's (1974) theory to examine implied meaning associated with these illocutionary acts.

Finding and Discussion

In this section, the author presents data gathered from the film "THE MENU." Two theories are applied to address the research questions: Searle's theory (1976) is utilized to examine the various types of illocutionary acts, and Leech's theory (1974) is employed to analyze the meaning conveyed through the characters' utterances in "THE MENU" movie.

According to Searle's classification in 1976, illocutionary acts can be categorized into five types: Assertive, Directive, Commissive, Expressive, and Declarative. The outcomes of the investigation are outlined in Table 1.

Table 1 Data Findings of Illocutionary Acts in THE MENU Movie

No	**Illocutionary Acts**	**Frequency**	**Percentage** %
1	Assertive	24	44%
2	Directive	20	37%
3	Commissive	4	08%
4	Expressive	6	11%
	Total	54	100%

Table 1 indicates the presence of 54 instances of illocutionary acts in "The Menu" movie. Among the five types of illocutionary acts, Assertive holds the highest frequency, accounting for 24 instances (44%). Conversely, Commissive has the lowest frequency, with only 4 instances (8%).

Assertive

Searle's classification (1976: 23), an assertive or representative speech act is one in which the speaker, to varying extents, commits to the truth of a stated proposition. It involves expressing the speaker's belief in the veracity of something. A straightforward way to identify an assertive act is to assess its literal truth or falsehood. Various performative verbs associated with assertive acts include state, assert, boast, complain, conclude, deduce, claim, predict, describe, call, diagnose, classify, identify, accuse, characterize, suggest, insist, swear, and others.

Data 1

Tyler   : do you know how long I've been trying to get a reservation here?

Margot: no, and I don't really care.

Tyler   : you do not send shit back to this kitchen, you child! You thank them for even letting you in the door.

Margot: what did you call me?

Tyler   : **I called you a child because you're fucking acting like it**

In this situation, Margot told Tyler that people working in restaurants should not take pictures of Tyler without permission. However Tyler asked Margot to stop talking and would remedy the situation. However, Margot instead shouted for the waiter at the restaurant and annoyed Tyler about Margot's treatment. Tyler said that Margot was a child for his behavior. In the sentence I called you child because you're fucking acting like it. Can be included as an assertive action. Because in this sentence Tyler who is the speaker describes Margot as a child because of Margot's arbitrary behavior which makes Tyler say Margot is a child. Margot doesn't know that Tyler has been trying to get to the restaurant for a very long time and Margot's behavior can cause them to be unable to return to the place.

In this statement Tyler expresses an expression based on a reference where Margot acts like a child. Which makes Tyler say I call you a child because you act like that so it falls into a type of connotative meaning which includes attributes related to psychological traits.

Data 2

Margot: I saw all his movie when i was a kid

Tyler   : Apparently, he's a big foodie. You know, thinks he is.

 Chef : **Chef Slowik would like to welcome you with a raw local oyster in a mignonette emulsion, with lemon caviar and an oyster leaf.**

Tyler   : beautiful thank you

Margot: thank you

In this situation Tyler and Margot are on a ship that will take them to the island where the restaurant they want to go to. The waiter extended a welcoming gesture by serving them a meal. They were served raw local oysters in mignonette emulsion, accompanied by lemon

caviar and oyster leaf. The waiter mentioned that the Slowik chef personally prepared and sent out these dishes as a warm welcome. The sentence "Chef Slowik would like to welcome you with a raw local oyster in a mignonette emulsion, with lemon caviar and an oyster leaf" includes an assertive speech act. Speakers give welcoming remarks to listeners and express sentences whose pronunciation binds speakers to what they say to listeners. The chef here stated to Margot and Tyler as listeners chef Slowik gave them a welcome with the dishes served to them. So this sentence is categorized as assertive with one example of a performative verb stating.

According to Leech (1974) Thematic meaning is concerned with how a message is conveyed through the organization of language. Thematic meaning can be understood as the message conveyed by words, which includes denotative and connotative aspects. Thematic Meaning can be ascribed to this data since the speaker is conveying a message.

Directive

According to Searle (1976: 23), the essential aspect of directive illocutionary acts lies in the speaker's attempts, varying in degree, to prompt the hearer into performing an action. This involves a direct correspondence of words to actions, wherein a wish is conveyed, and a statement indicates an upcoming task to be carried out by the listener. Verbs linked with directive illocutionary acts include ask, order, command, request, beg, plead, pray, entreat, as well as invite, permit, advise, dare, defy, and challenge.

Data 3

Tyler   : **Babe, please don't smoke. It'll kill your palate**

Margot: then my palate will die happy.

Tyler   : Margot tonight is huge, okay? The flavor profiles, it's all super delicate. When you smoke, you ruin your ability to be able to appreciate them

Margot: oh come on

Tyler   : please.

Margot: fine.

In this situation Tyler and Margot are on the dock. There Margot lit a cigarette but Tyler forbade Margot to smoke because it could spoil her taste. But instead Margot told Tyler his taste would die happy. Tyler also said that tonight's event was an important night. Where all the food is very delicious with that Tyler forbids Margot to smoke because it will make it difficult for Margot to appreciate the food. In the sentence "Babe, please don't smoke. It'll kill your palate" can be categorized as a directive action. Where Tyler orders Margot not to smoke because it's an important night. Tyler has another intention so that Margot can enjoy the taste of food properly, this is a directive where the speaker tells the listener to do something according to the speaker's wishes.

The speech produced by Tyler can be categorized into Affective meaning. This falls under the category of Affective since Tyler is expressing emotions and conveying personal sentiments. Tyler instructs Margot not to smoke, emphasizing the significance of the evening. Tyler has additional motives to ensure that Margot fully appreciates the flavors of the food

Data 4

Margot: what did you call me?

Tyler : I called you a child because you're fucking acting like it

Margot: **Tyler, you need to apologize to me right now!** You cannot speak to me that way.

Tyler   : actually, i can because, ding dong, I'm the one who's paying. So maybe, shut up and
           eat.

In this situation, Margot ordered Tyler to apologize to Margot for saying Margot's childish behavior. However, Tyler refuted the idea that he couldn't, emphasizing that he was the one covering the expenses. He also instructed Margot to remain silent and carry on with her meal. Tyler told Margot to try the food Tyler was eating but Margot refused. Margot immediately left Tyler to the bathroom. In the sentence "Tyler you need to apologize to me right now" can be categorized as a Directive action. In which Margot tells Tyler to apologize for the words suggesting the speaker behaved like a child. Margot didn't think it was right for Tyler to say that. It is a type of directive command.

The utterance that produced by Margot can be categorized into Affective meaning. this can be Affective because Margot reflects her feeling, Margot tells Tyler to apologize. Margot didn't think it was right for Tyler to say that.

Commisive

According to Searle (1976: 23), commissive illocutionary acts involve the speaker committing, to of different extents, leading towards a subsequent course of action. Comparable to directives, commissive acts bring about a changed in the world by establishing an obligation, with the distinction that, in this scenario, the speaker is the one creating the obligation. Performative verbs associated with commissive acts include promise, offer, commit, reject, swear, and others.

Data 5

Anne   : Oh, look at the view. Want to take a picture?

Richard: You should have the better view.

Anne   : **Well, i don't need a better view**

Richard: No, I'm going to look at the kitchen. The rose, we'll get first.

In this situation Anne and Richard had arrived at the restaurant however, the restaurant's view did not appeal to Richard. Richard told Anne that Anne should have a better view but Anne said no. Anne said to Richard there was no need for a better view. In the sentence "I don't need a better view" Anne as the speaker expressed her refusal to Richard. Anne rejected what Richard said, where Richard said Anne should have had a better view. Anne's statement falls under the commissive speech act category as her speech serves the function of repudiation, exemplifying one of the performative verbs associated with commissive acts. As per Leech (1974), affective meaning involves the representation of the speaker's individual emotions, encompassing their stance towards the listener. This data falls under the category of affective

meaning, as the speaker conveys their emotions by expressing a feeling of rejection towards the listener.

Data 6

Waiter : Welcome Mr. Tyler and Miss Westervelt.

Tyler   : Sorry, that was... That not miss... She had change of plans, so Miss Westervelt couldn't... This is miss...

Margot: I'm Margot, hi nice to meet you.

Waiter : **Margot, welcome. We'll endeavor to make your evening as pleasant as possible**

Tyler   : Thank

Waiter : Right this way

Margot: Thank

In this situation the waiter welcomes guests by checking their names according to the reservation made beforehand. Yet, Tyler used his ex-girlfriend's name for the reservation, causing the waitress to mistakenly address Margot by Tyler's ex-boyfriend's name. Tyler immediately explained to the waiter that the woman he had invited was not Westervelt but Margot. The maid also greeted Margot and promised that she would try to make Margot as comfortable as possible that night. The line "We will try to make your night as pleasant as possible" is included in the commissive. Here the maid promised to try to make Margot as comfortable as possible that night. There are illocutionary acts shown to involve the speaker (again to varying degrees) in some future action. So the sentence we will try to make your night as comfortable as possible is a commissive speech act where in that sentence there is an example of a performative verb from a commissive namely promise.

The utterance that produced by waiter can be categorized into connotative meaning because the speakers promises make Margot as pleasant as possible that evening. Here the connotative meaning is brought in accordance with the reference where the speaker refers to social characteristics.

Expressive

As per Searle (1976: 23), expressive illocutionary acts are mainly defined by the external manifestation of a particular psychological state. This involves the speaker expressing their inner emotions related to a specific subject. Expressive acts lack a specific direction of fit; in engaging in an expressive act, the speaker is not trying to match the words with the world or vice versa. Instead, the implicit truth of the expressed proposition is assumed. Essentially, expressive acts use language to convey emotions and attitudes. Performatives linked to expressive acts include conveying gratitude, extending congratulations, offering apologies, expressing condolences, extending welcomes, and giving greetings.

Data 7

Waiter : Margot, welcome. We'll endeavor to make your evening as pleasant as possible

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Tyler   : thank

Waiter : Right this way

Tyler   **: Oh my god**, **I'm sorry that was really awkward**

Margot: No, no fine don't worry about it.

Tyler   : Sorry.

In this situation the waiter welcomes Tyler and Margot by checking the name according to the reservation made by Tyler. But here the name that is recorded is not Margot's name but the name of Tyler's former lover. Tyler here feels bad for Margot because the waitress didn't say Margot's name. Tyler also apologized for making the atmosphere awkward and Margot didn't mind that. The sentence "Oh my god, I'm sorry that was really awkward" is categorized as an expressive speech act. In the utterances spoken there are expressive speech acts with performative verbs. The speaker felt that it made the atmosphere awkward because the waiter greeted Margot and Tyler not with the name Margot but Tyler's ex-girlfriend. So this sentence is categorized as an expressive speech act, the factor of the speaker apologizing, where apologizing is one example of an expressive verb.

This information falls within the realm of affective meaning as it pertains to how the spoken language mirrors the emotions and feelings of the speaker regarding an uncomfortable situation resulting from their actions, leading to an apology.

Data 8

Chef Slowik: **good evening, welcome to Hawthorn. I am julion slowik and tonight it'll be our pleasure to feed you**

: The curtain rises

Chef Slowik: Over the next few hours you will ingest fat, salt, sugar, protein, bacteria, fungi, various plants and animals, and at the times antire ecosystems. But I have to beg you one thing, do not eat

Richard   : Is he serious

Chef Slowik: Taste, savor, relish consider every morsel that you place inside your mouth.

In this scenario, the Slowik chef presents himself to the guests, extending a warm welcome with introductory greetings and providing guidance on how to appreciate the forthcoming dishes. Richard found the Slowik chef's communication confusing. The Slowik chef emphasizes savoring over consuming, urging guests to taste the food. The statement "good evening, welcome to Hawthorn. I am Julion Slowik, and tonight it'll be our pleasure to feed you" embodies expressive speech acts. In this instance, the speaker greets the guests, introduces themselves, and expresses welcoming sentiments, using language to convey emotions and attitudes. Therefore, the sentence "good evening, welcome to Hawthorn. I am Julion Slowik, and tonight it'll be our pleasure to feed you" qualifies as an expressive speech, with "welcome" exemplifying an expressive performative verb.

According to Leech (1974) Affective meaning involves how language mirrors the speaker's personal sentiments, encompassing their stance towards the listener. This information falls under affective meaning as the speaker utilizes language to convey emotions and attitudes to the listeners.

Conclusion

Examining the illocutionary acts in the dialogues of characters in "The Menu" movie leads to several relevant conclusions for the addressed study concerns. Firstly, the distribution of illocutionary act types in the film is as follows: 24 instances of Assertive acts, 20 Directive acts, 4 Commissive acts, 6 Expressive acts, and no instances of Declarative acts. Notably, Assertive acts are the most prevalent in "The Menu." Secondly, the examination of data from the film reveals that all illocutionary act meanings can be categorized into five distinct illocutionary act types: Assertive, where the speech binds the speaker to an ongoing event. Directive, where the speaker endeavors to prompt a specific action aligning with their intentions. Commissive, involving the speaker in a forthcoming action. Expressive, where the speaker doesn't seek to align words with the world. and Declarative, which utilizes language to effect changes in the world.

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