

Asking, Commanding, And Telling In “Over The Moon” Movie: A Study Of Directive Illocutionary Act

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Abstract – The study aims to answer the research problem, which includes: (1) determining the 3 types of directive illocutionary act used by the characters in Over the Moon movie, and (2) analyzing the context of the situation of selected utterances expressed by the characters in Over the Moon movie. This research only focused on 3 kinds of directive illocutionary act, namely asking, commanding, and telling. The descriptive qualitative method was used to analyze the data, and the quantitative method was used to determine the frequency of the type directive illocutionary act found in the movie. In analyzing directive illocutionary act, the writer used theory from Searle and Vanderveken (1985) and analyzing the context of situation, the writer used theory from Halliday and Hassan (1989). There were 90 utterances found in that 3 types of directive illocutionary act as the result of this study. Asking act becomes dominant directive illocutionary act occurred in this analysis, it took 39 utterances from 90 utterances. The second rank was commanding act, it took 27 utterances. Then the least occurrence act is telling act, it only appeared in 25 utterances. This study also focused to analyze the context of each utterance made by the characters in the movie, with the context of situation consisting of field, tenor, and mode.

Keywords: Illocutionary Act, Directive, Context Of Situation

Abstrak – Penelitian ini bertujuan untuk menjawab masalah penelitian, yang meliputi: (1) menentukan 3 jenis tindak ilokusi direktif yang digunakan oleh para tokoh dalam film Over the Moon, dan (2) menganalisis konteks situasi dari ujaran-ujaran yang diekspresikan oleh para tokoh dalam film Over the Moon. Penelitian ini hanya berfokus pada tiga jenis tindak ilokusi direktif, yaitu meminta, memerintah, dan menyuruh. Metode deskriptif kualitatif digunakan untuk menganalisis data, dan metode kuantitatif digunakan untuk menentukan frekuensi jenis tindak ilokusi direktif yang ditemukan dalam film. Dalam menganalisis tindak ilokusi direktif, penulis menggunakan teori dari Searle dan Vanderveken (1985) dan menganalisis konteks situasi, penulis menggunakan teori dari Halliday dan Hassan (1989). Terdapat 90 ujaran yang ditemukan dalam 3 jenis tindak ilokusi direktif sebagai hasil dari penelitian ini. Tindak meminta menjadi tindak ilokusi direktif yang paling dominan muncul dalam analisis ini, yaitu sebanyak 39 tuturan dari 90 tuturan. Peringkat kedua adalah tindak ilokusi memerintah, yaitu sebanyak 27 tuturan. Kemudian tindak ilokusi yang paling sedikit kemunculannya adalah tindak ilokusi memberitahukan, yang hanya muncul sebanyak 25 tuturan. Penelitian ini juga difokuskan untuk menganalisis konteks dari setiap ujaran yang diucapkan oleh para tokoh dalam film, dengan konteks situasi yang terdiri dari field, tenor, dan modus.

Kata Kunci: Tindak Ilokusi, Direktif, Konteks Situasi

1. INTRODUCTION

Communication is the process of transmitting information and common understanding from one person to another (Keyton, 2011). Every human being in this world has to communicate with other to convey their feeling and fulfill their needs (Septidiantari, 2019). They have to make the conversation easy to understand by the hearer thus, communication will run properly. Sometimes there are misunderstandings between the speaker and the listener. For example, there are times where the hearer does not comprehend what a speaker says because sometimes, what a speaker says is different from what she/he intends to mean. These problems show us that communication is not just about saying the group of words but also need to attentive in speech acts. Amongst many kinds of speech acts, illocutionary act are discuss mainly rather than the others.

A speech act is a fundamental unit of language that is used to convey meaning. Speech act are the act of communication that appeal in saying something according to Austin (1962). Austin (1962) distinguishes three different acts; (1) Locutionary act, (2) Illocutionary act, (3) Perlocutionary act. The speech act is then used not only to point something out, but also to do something. Thus, a

speech act is said to be successful if the listener understands what the speaker says. Aside from that, the speaker must choose the appropriate words to say in order to capture the listener's attention.

Since the processes that lead to illocutionary act are expanding in variety, studying it can be incredibly fascinating on occasion. The fact that so many studies have been done illocutionary act is evidence of this. Illocutionary act is a topic that has been studied extensively, from a number of perspectives, using a wide variety of data sources. Data analysis techniques such as familiarization, organization, coding, reduction, interpretation, and representation were all employed by Petriandy & Marlina (2018) in their study of illocutionary act found in novel *The Never Girls Bell: Before the Bell* by Kiki Thorpe. The study occurred 28 data of Representative there are 14 data categorized informing, 6 data into asserting, 1 datum predicting, 7 data reporting. The second dominant is directive which used 21 data, there are 14 data categorized into asking, 2 data requesting, 5 data into stating, and third is expressive that occurred 6 data.

Another research is conducted by Balango (2022), the study is about Illocutionary act that usage by main character in "The Hobbit: An Unexpected Journey". In his study, there are four types of directive acts that the researcher found in the movie such as ordering act, requesting act, prohibition act, and suggesting act. The researcher has identified one of the types of illocutionary acts which is the directive acts. In fact, the requesting act becomes most popular types that used in the movie with 13 utterances.

Ramayanti & Marlina (2018) also created study analysis illocutionary act that showed in *Tangled Movie*. This research concerns with speech acts produced by the main character in *Shrek* movie script. The previous study shows that the dominant speech acts used is directives which 44% of percentage. It indicates that the characters of the movie "Tangled" use directives because some of them want the other character to do something.

Another study that analysis Illocutionary act is (Sesanti et al., 2021) in her article the study aim is to summarizing the most common illocutionary behaviors in Anies Baswedan's speech about COVID-19. Since the facts often convey the message by reporting, stating, and characterizing a phenomenon—Covid-19 as the problem that needs to be resolved—representative is dominating. Through his use of words, phrases, and sentences, Anies Baswedan is attempting to convey the significance of finding a solution to COVID-19 as quickly as feasible in this instance. The findings indicate that representatives were mostly used since the majority of the statements highlight the activity of informing the public by reporting, stating, and presenting Anies Baswedan and Jakarta's position to the meeting's audiences.

(Fitriani et al., 2020) This study aims to find out the types and the most dominant illocutionary acts used by the main character in a fantasy movie, 'Harry Potter and the Chamber of Secret'. The most frequently illocutionary act used is directive, the result shows us that the different types of illocutionary acts performed by the main character help viewers understand better his situation and feelings while interacting with other characters in the movie. His utterances support the movie come to life to viewers who watch it.

Movie is a form of media that depicts social life. According to Barsam (2009: 3), A movie is a motion picture that consists of a series of images made up of multiple individual shots linked together in an extended sequence. The dialogue between the characters is one of the most important aspects of the movie. The characters in the movie will converse with one another, as well as perform some sort of illocutionary act, that can be seen in the *Over the Moon* movie. This movie tells the story of Fei Fei, as the main character, who has extraordinary intelligence even she has an interest in science. Because of her intelligence, she built a rocket to be able to go to the moon. She believes in the myth of Chang'e, the Moon Goddess, and is separated from her partner after accidentally drinking a magical potion. This moment made Fei Fei interested in the Moon Goddess because her mother told her about Chang'e, the Moon Goddess who is waiting for her lover on the moon. She wishes to restore her father's faith in Chang'e, to convince him that true love exists, and to return to remember her late mother.

To understand the function of utterances and the intended meaning of utterances, it is interesting to analyze directive illocutionary acts in the *Over the Moon* movie. The directive

illocutionary act is commonly used in everyday conversation, particularly in this movie, because it is used to get the greatest attention from the listener in communication.

This study used the illocutionary act theory by John Searle (1979), directive illocutionary act theory by Searle and Vanderveken (1985), last theory of context situation proposed by Halliday and Hassan (1989).

Illocutionary Act

Every utterance consists of performing one or more illocutionary act. The utterances used in performing illocutionary act were said to have the illocutionary force or illocutionary point of a greeting, a statement, a prediction, a promise, or whatever (Allan, 1986: 164). John Searle, a British philosopher, divided illocutionary acts into five categories, which are as follows: (1) Assertives is an illocutionary act that states or expresses whether the speaker believes the case to be true or false. Because of this illocutionary act, the speaker's utterance contains both false and true conditions. (2) Directives are speech acts in which a speaker attempts to persuade another person to do something. A directive, in other words, is an illocutionary act used to persuade the listener to do something in the future. (3) Commissives are illocutionary acts used by speakers to commit themselves to a future action. In other words, commissives was used to state the speaker's future action. (4) Expressives is an illocutionary act that expresses the speaker's psychological state. Thank you, congratulate, apologize, condole, deplore, and welcome are the directions of fit in this type of illocutionary act (Searle, 1979: 15). (5) Declaratives is an illocutionary act that has the power to change the world through the utterance it produces. According to Searle in Yule (1996: 53), declarative speech acts change the world through their utterance. The term "change" in this context refers to any situation. It can affect a person's status or ownership of something.

Directive Illocutionary Act

Directive illocutionary act is an illocutionary act that creates the addressee doing something. Directive Illocutionary act helps the addresser to vary things. When using directives, the speaker is trying to suit the world to the words. It means that the speaker tries to form the addressee as what the words he/ she utters. According to Searle and Vanderveken (1985), the illocutionary act of the directive includes direct, request, asking, urge, telling, requiring, demand, command, and order, forbid, prohibit, enjoin, permit, suggest, insist, warn, advice, recommend, beg, supplicate, entreat, beseech, implore, and pray. But the writer only used 3 types from twenty four acts which quite representative in analyzing the data. (1) Asking has two distinct directives uses. One can ask someone to do something or ask them question. To ask a question is to request the hearer to perform future speech act that would give the original speaker a correct answer to their question (Searle and Vanderveken, 1985: 199). (2) Commanding is an act where the speaker gives exertion authority over the hearers to do something as the speaker wants them to do with the intention to make the hearer do something with some force (Searle and Vanderveken, 1985: 201). (3) Telling is tell a hearer to do something is to direct him in a manner which does not give him the option of refusal. Tell does not enable the possibility of rejection (Searle and Vanderveken, 1985: 200).

Context of Situation

This study used Halliday and Hasan's (1989) theory of context situation to support the analysis of directive illocutionary act. According to Halliday and Hasan (1989: 45), language uses have contexts. In addition to analyzing the purpose of a directive illocutionary act, Using the context situation components, this study looks at the problem and the people who are involved. In their book *Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective* (1989:12), Halliday and Hasan talk about three aspects of context situation. The field, the tenor, and the mode are them. For example, "field" refers to what is happening in the social action that is happening, or what the people are interested in, and language plays a big part in that. That is, the field is one part of the situation that will be talked about in the chat, along with where, why, what is happening, and what the participant does. (2) Tenor is about the people who are involved, what kind of relationships they have with each other, their roles, and their responsibilities. It includes the types of permanent and temporary relationships that exist between the people involved, the speech roles they play in the dialogue, and the overall group of socially significant relationships they are a part of. (3) Mode: This

refers to what function the language is serving and what the person using it hopes it will do for them in that situation. It includes the way the text is organized symbolically, its status, and how it works in the situation. It also includes the channel (spoken, written, or a mix of the two).

2. METHOD

This study used a descriptive-qualitative method based on pragmatics and a discourse analysis approach to analyze the data. Some procedures were used to collect the data. The movie was downloaded from the internet with its English subtitle. First step was choosing the kinds of utterance that belongs to directive illocution in the movie script and underlined which can be included in directive illocutionary act. Then watched the movie to identify the data from the movie's script and also identified the video by breaking the dialogue up that were predicted to be a directive illocutionary acts. Next, started to classify the utterances according to the three kinds of directive illocutionary acts according to Searle and Vanderveken (1985) theory and analyzed the types and the context of situation of directive illocutionary acts using the theory from Halliday and Hassan (1989). The analysis is then presented in three sections, which are the description of the utterances that belong to three types of directive illocutionary act and the description of the context of the situation of the utterances of those three types of directive illocutionary act.

2.2. Sub Title 2

Tabel 1. Frequency of Directive Illocutionary Act in Over the Moon Movie

No	Types of Directive Illocutionary Act	Frequency	Percentage
1.	Asking	38	42%
2.	Commanding	27	30%
3.	Telling	25	28%
Total		90	100%

Based on the finding above, there were 90 utterances containing the 3 kinds of directive illocutionary act used by the characters. There are 70 utterances found in the movie. There were 38 utterances or 42% containing asking. The second type was commanding, there were 27 utterances (27%) found in the movie. The last type is telling, there were 25 (28%) utterances containing telling

3. RESULT AND DISCUSSION

3.1 Asking

Asking a question to hearer and want those to do something in the future that will give an answer to the question. As part of this study, 38 asking words were used by the characters in the movie Over the Moon. This is where 2 of 38 were described.

Data 1



Figure 1. Fei Fei asked Ba Ba a question about Chang'e

Fei Fei: **Ba Ba, do you think Chang'e is real?**

(Fei Fei: 00: 03: 39)

Based on the theory of directive illocutionary act, Fei Fei's utterance belongs to Asking since the utterance produced by Fei Fei when she said "Ba Ba, do you think Chang'e is real?" uttered to ask someone a question which is asked to her father. Fei Fei as the speaker asked to her father, Ba Ba about his beliefs about Chang'e.

Context of Situation

From the bold statement above, there are aspects of context of situation explained as follows:

Field : In the conversation above, the field took place at the riverside. At that time, Fei Fei's mother told her about a Chinese mythology of Chang'e, the Moon Goddess who waited her lover in the moon. Then Fei Fei immediately asked her father if Chang'e really exist, and her father think Chang'e is really exist if her mother said so.

Tenor : The participants of the conversation above were Fei Fei and Ba ba. Ba ba is Fei Fei's Father.

Mode : The mode of Fei Fei's utterance towards her father used the interrogative sentence. That means to ask her father does Chang'e really exist or not. In delivering this utterance, the speaker used a rising tone for asking the question.

Data 2



Figure 1. Fei Fei Asked To Ba Ba To Buy Some Things For Her Project

Fei Fei: **Is it ok if I buy some things for this science project?**

(Fei Fei: 00: 25: 06)

Fei Fei's statement was characterised as an act of asking, based on the notion of directing illocutionary acts. The statement in question pertains to an inquiry, as it was articulated by Fei Fei in the form of a question: "Is it ok if I buy some things for this science project?" The speaker inquires whether it is permissible for Fei Fei to get certain items for her project, directed at her father.

Context of Situation

Field : The field in this conversation happened at the Fei Fei's house. She wanted to prove if Chang'e really exists by assembling a rocket to the moon. And she started designing his own rocket and then asked her father to buy some of the items she needed to assemble the rocket. And her father agreed to get those things for Fei Fei.

Tenor : In the conversation above, the tenor or the participants were Fei Fei and her father, Ba Ba.

Mode : The mode of Fei Fei towards her father used interrogative sentence to ask her father is it ok if she buy some things for her project. In delivering her utterance, Fei Fei used a rising tone with hopeful expression in her face

3. 2. Commanding

Commanding is a communicative act wherein the speaker exercises a position of power over the listener, compelling them to perform a certain action in accordance with the speaker's desires, with the explicit aim of forcing compliance from the listener. The character in the film "Over the Moon" was observed to produce a total of 27 instances of authoritative remarks. Two out of the twenty-seven data points were elucidated.

Data 3



Figure 2. Chang'e command Fei Fei and the lunarians to find the gift

Chang'e: **Find it!**

(Chang'e: 00: 40: 12)

Based on the directive illocutionary act theory, the utterance by Chang'e above refers to a Commanding since the speaker uses his authority to make the hearer do something as the speaker wants.

Context of Situation

Field : The field in this conversation happened at the moon, in Change's palace. Change announced a competition, she gave command to Lunarians and Fei Fei to find and bring her a gift for bring Houyi (her lover) back and will get their wish granted before the last moon dust fall. That's why Chang'e gave command to find the gift immediately.

Tenor : In the conversation above, the tenor or the participants were Chang'e, Fei Fei, Chin, and the Lunarians. Chang'e is the speaker and the rest are the hearer.

Mode : The mode of Chang'e utterance towards the Lunarians and Fei Fei used an imperative sentence that means to command them to find the gift. In delivering her utterance, Chang'e used high tone with serious expression

Data 4



Figure 3. Gobi Command Fei Fei to grab the amulet

Gobi: **Fei Fei, get it!**

(Gobi: 01: 07: 37)

Based on the theory of illocutionary act, the utterance by Gobi above refers to a Commanding since the speaker uses his authority to make the hearer do something as the speaker wants. Gobi wanted Fei Fei to grab the amulet that was taken by the Lunarians.

Context of Situation

Field : The field in this conversation happened in the Change's palace. When Fei Fei, Gobi and Chin almost managed to give Chang'e the amulet gift, suddenly the Lunarians pulled Gobi's body and grabbed the amulet from Fei Fei's hand. Gobi gave command to Fei Fei to quickly grab the amulet back.

Tenor : In the conversation above, the tenor or the participants were Gobi, Fei Fei, the Lunarians and Chin. Gobi is the speaker who gave the command and the rest are the hearer.

Mode : The mode of Gobi's utterance towards Fei Fei used imperative sentence that means to command Fei Fei grabbed the amulet quickly from the Lunarians. In delivering his utterance, Gobi used a high tone and panic expression

3.3 Telling

Telling someone to do something means to direct them by not giving them the choice to refuse what the speaker said. In the movie *Over the Moon*, the actors said 25 pieces of telling speech. 2 of the 25 data were discussed here.

Data 5



Figure 4. Auntie Ling tell Fei Fei, Chang'e is a silly myth

Auntie Ling: **It's just a silly myth.**

(Auntie Ling: 00: 17: 00)

Based on the theory of directive illocutionary act, the utterance by Auntie Ling above refers to the Telling since she uttered “it’s just a silly myth”. Her utterance means telling Fei Fei that Chang’e Goddess does not exist and just a myth.

Context of Situation

Field : This conversation happened at Fei Fei’s house, in the dining room. Fei Fei, Auntie Ling and the other family members celebrating the moon festival while eating mooncakes together. While eating, Fei Fei talked about goddess Chang’e who waiting for her lover on the moon, but Auntie Ling dismissed Fei Fei’s words that it was just a silly myth

Tenor : The tenor or the participants in the conversation above were Auntie Ling and Fei Fei. Auntie Ling is Ba Ba’s sister as the speaker and Fei Fei as the hearer.

Mode : The mode of Auntie Ling utterance towards Fei Fei used a declarative sentence that means to give a statement to Fei Fei that she didn’t believe in Chang’e moon Goddess myth. In delivering her utterance, Auntie Ling used a low tone with non-serious expression.

Data 6



Figure 5. Fei Fei tell Chang’e, she found the gift

Fei Fei: **I think this is the gift you are looking for!**

(Fei Fei: 01: 07: 57)

Based on the theory of directive illocutionary act, the utterance by Fei Fei above refers to Telling since the utterance means telling Gobi to do something, in this case Fei Fei just found the amulet which Chang’e looking for.

Context of Situation

Field : This conversation happened in the moon surface when Fei Fei and Gobi talked about the gift for Chang’e. When Fei Fei ate a piece of mooncake that she brought for a mission to the moon, she accidentally took a bite of something inside the mooncake. It turned out to be a piece of amulet that Chang’e was looking for to meet her lover, Houyi.

Tenor : In the conversation above, the tenor or the participants were Gobi and Fei Fei. Gobi is the Lunarians who just returned from a thousand years in exile.

Mode : The mode of Fei Fei toward Gobi used an exclamatory sentence that means to tell Gobi what Fei Fei have found, was the amulet which Chang’e looking for. In delivering her utterance, Fei Fei used a low tone with serious expression on her face.

4. CONCLUSION

People may have a way to express their wishes, which may lead to a directive illocutionary act. The directive illocutionary act has several subcategories that are used differently depending on

the speaker's needs. After analyzing the *Over the Moon* movie, three categories of directive illocutionary act were discovered: asking (38 utterances), commanding (27 utterances), and telling (25 utterances). From those three types of directive illocutionary acts, asking was the most prevalent, accounting for 38 utterances in the movie *Over the Moon*. The plot of the movie revolves primarily around someone posing questions about the movie's central conflict. This research also aimed at analysing the context of situation of each utterances that expressed by the characters in *Over the Moon* movie. The relationship between the utterance and context of situation is indispensable. Every types of utterance that found in the movie bears a specific context. The specific context can be depicted by identifying the three elements of the context of situations such as, field, tenor, and mode. In line with this, the field refers to what is happening to the nature of the social action that is taking place. The tenor is refers to analyze the participants in a conversation, and the mode refers to what part the language is playing. According to the findings of this study, people not only produce utterances to communicate with others, but they also convey something.

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