

## **Analyzing of Speech Act in the A Monster Calls movie**

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### **ABSTRACT**

Speech act is an utterance that contains action as a function of communication that considers aspects of the speech situation. The purpose of this study is to analyze the types of speech acts found in the film "A Monster Calls". This research uses qualitative research. There are some data containing speech acts in the movie "A Monster Calls". There are several types of speech acts found in this movie is namely locutionary speech acts, illocutionary speech acts, and perlocutionary speech acts. these speech acts have their own meaning in conveying sentences to give the response. but in this study it is more focused in illocutionary speech acts that contain the intent and function of speech power. These acts are identified as speech acts that are to inform something and do something, and contain the purpose and power of speech Each type of speech act conveys a different meaning. The results of this study are taken from the script of the main character named Conor and the actions with other characters through utterances that are in the dialogue.

**Keywords:** Pragmatic, Utterances, Speech Act, illocutionary, A Monster Calls Movie.

### **INTRODUCTION**

In seeing an adventure genre movie, we must see the plot of the story. in a movie there must be utterances from the characters who will play a role there. one of these movies must have a different act, especially from a main character who has more words and act. but of course we need to examine the meaning of the words spoken by the characters, especially in terms of speech acts. therefore in this article we will discuss about speech acts in a movie A monster calls. In this article, we will study a movie in terms of speech act. the purpose of this study is to examine the words spoken by the main character in the movie A Monster Calls using speech act theory and explore the meaning of dialog that will be used as evidence for this study.

The speech act theory was introduced by Oxford philosopher J.L. Austin (1955) in "How to Do Things With Words" and further developed by American philosopher John Searle. Austin pointed out that we use language to do things as well as to assert things, and that the utterance of a statement like "I promise to do so-and-so" is best understood as doing something—making a promise—rather than making an assertion about anything. Hence the title of one of his best-known works, *How to Do Things with Words*.

The action that is performed when a 'performative utterance' is issued belongs to what Austin later calls a speech-act (more particularly, the kind of action Austin has in mind is what he subsequently terms the illocutionary act). Illocutionary act refers to the intended meaning an utterance with the speaker aims to achieve by saying something in a particular context. It

goes beyond the mere literal meaning of words and focuses on the function of the speech. In illocutionary acts there are several types that can be analyzed, namely there are types of Assertives, Directives, Commissions, Expressives and Declarations. In this type contains meaning and context. Asking a question is an example of what Austin called an illocutionary act. Other examples would be making an assertion, giving an order, and promising to do something. To perform an illocutionary act is to use a locution with a certain force. It is an act performed in saying something, in contrast with a locution, the act of saying something.

Eliciting an answer is an example of what Austin calls a perlocutionary act, an act performed by saying something. Notice that if one successfully performs a perlocution, one also succeeds in performing both an illocution and a locution. In the theory of speech acts, attention has especially focused on the illocutionary act, much less on the locutionary and perlocutionary act, and only rarely on the subdivision of the locution into phone, peme and rheme.

*A Monster Calls* is a 2016 dark fantasy drama film directed by J. A. Bayona and starring Lewis MacDougall, Sigourney Weaver, Felicity Jones, Toby Kebbell, and Liam Neeson. Featuring a screenplay adapted by Patrick Ness from his own 2011 novel of the same name, the film follows a boy grappling with his mother's terminal illness who is visited and told stories by a giant anthropomorphic yew tree.

Futhermore, previous studies that have been discussed in previous article included (1) Putu Dinia Suryandani (2021) "An Analysis of directives speech acts produced by teachers in EFL Classroom". Akhmad Sofyan, Ali Badrudin, Defi Nur Fitriani, Muta'allim (2022) "Types and Functions of Illutionary Speech Acts on intercharacters dialouge in Tilik Short Film". and the last is (3) Rita Tanduk (2023) "Pragmatic aspects of speech acts : A cross Linguistic perspectives".

Most of the previous research in those article only focus on Speech act in personal character in literary works, while as far as my observations, scientific explanations of Speech act analysis in pragmatic works are still rarely researched. Therefore, this article aims to identify the speech act with the boy kids that has a sick mother, which will be focused on the male protagonists in an Movie by J. A. Bayona in 2016 . Besides that, this article will also discuss the socialization of Speech act in the novel, as well as the male protagonists.

## METHOD

Qualitative methods were used in analyzing data on film of *A Monster Calls*. Qualitative methods are considered relevant for analyzing this research because they can describe phenomena and dialouge from linguistic aspects in detail. The Pragmatic linguistic approach is used in this study because it is considered capable of analyzing in detail the Evidence contained in linguistic phenomena in *A Monster Calls* film. The analysis of stage is analyzed pragmatically, namely speech act theory.

From several studies conducted, the source of data of this research is the main character in *A Monster Calls* movie. The utterances of the main character that contain types of speech act is

categorized as data. One of elements analysis is sound analysis because involves breaking down the film's sound elements, such as dialogue and sound. By analyzing these elements, can understand how the filmmaker uses them to create a specific mood or atmosphere and to convey their message. The data analysis required is the utterance and dialogue of main character. When analyzing dialogue, should pay attention to the different types of dialogue, such as direct dialogue, indirect dialogue, and subtext. The researchers always watch the film at least once, but ideally, more than once. The first viewing is for general understanding, and subsequent viewings allow you to focus on specific aspects. Take notes during the screenings.

Data collection uses the documentation method. This documentation method is carried out by observing and noting techniques. The listening technique is related to the text in film. In addition to listening techniques, note-taking techniques are also used in data collection with this documentation method. This note-taking technique is applied to write down the points contained in the data, making it easier to analyzing. Method of data analysis use in this research is content analysis.

## FINDINGS AND DISCUSSION

The results of the analysis conducted in act in location that Conor O'Malley a young boy struggling with his mother's terminal illness. Throughout the film, Conor's use of language, both in direct speech and in moments of silence, reflects his internal turmoil. His interactions with others especially his mother, his grandmother, and his schoolmates show his reluctance to articulate his true emotions. His locution in these scenes is often terse, defensive, or even hostile, which aligns with his emotional repression

Illocutionary acts (saying something with a purpose, such as to inform)

Data evidence	Type of Illocutionary acts
The Monster: <b>"Stories are important. They can be more important than anything. If they carry the truth."</b>	(Assertive) To commit the speaker to the truth of the expressed proposition
When Conor says to his grandmother, <b>"You do not write your life with words. You write it with actions. What you think is not important. It is only important what you do."</b>	(Assertive) To commit the speaker to the truth of the expressed proposition
Conor: <b>"I knew it. I knew she wasn't going to make it."</b>	(Assertive) To commit the speaker to the truth of the expressed proposition
When Conor angrily exclaims, <b>"I hate you!"</b> to his mother.	(Expressives) To express the speaker's psychological state with angry emotions

Conor's breakdown in the final scene, where he screams, <b>"I didn't want to be the one to let her go,"</b>	(Expressives) To express the speaker's psychological state with affraid emotions
His statement <b>"I'm not afraid of you"</b> to the Monster is a representation of his belief	(Assertives) To commit the speaker to the truth of the expressed proposition with belief
Conor says to his grandmother, <b>"I don't want to go there,"</b>	(Directives) To get the hearer to do something and do the request
Conor speaks to his mother, <b>"I don't want you to leave,"</b>	(Directives) To get the hearer to do something and do the request
The Monster says, <b>"Stories are the wildest things of all. Stories chase and bite and hunt."</b>	(Assertives) To commit the speaker to the truth of the expressed proposition with belief
The Monster: <b>"Tell the truth."</b>	(Directives) To get the hearer to do something and do the request
Conor promises his mother: <b>"I'll be fine."</b>	(Commissives) To commit the speaker to a future action with promise
Conor, during his outburst: <b>"I want it to be over!"</b>	(Expressives) To express the speaker's psychological state with angry emotions
The Monster: <b>"I will tell you three stories. And when I have finished, you will tell me the fourth."</b>	(Directive) To get the hearer to do something and do the request
The Monster: <b>"You were merely wishing for the pain to end. Your own pain. It is the most human wish of all."</b>	(Assertive) To commit the speaker to the truth of the expressed proposition
Conor: <b>"I'm sorry! I'm so sorry!"</b>	(Expressive) To express the speaker's psychological state with guilty emotions
The Monster: <b>"You must speak the truth."</b>	(Directive) To get the hearer to do something and do the command

In the finding analysis, it has been found that each utterance found has a different type. Each type also describes the meaning of the utterances because it has a context that contains the meaning of a dialog. In this movie, the most type is the assertive type because to commit the

main character (as Conor) to the truth of the expressed proposition from another character. In contrast to other types, not so many utterances can be found.

## CONCLUSION

From the table above, it can be seen that the most type of illocutionary speech acts in the movie *A Monster Calls* is the Assertive type with 6 utterances. Second is the Directive type with 5 utterances. Next is the Expressive type with 4 utterances. Last is the Commissive and Declarative type with only 1 utterance. This shows that the characters in this movie represent a situation. Given that this movie is an action movie with adventure genre. While the most type of locutionary speech act is the Assertive type which has the highest number of utterances in this movie. The sentences that appear in the related character's conversation are mostly in the form of the speaker's commitment to the truth of the proposition expressed, because this film has a low fantasy theme, and the related character is a boy with the people around him including monsters. the next type is the Expressive and Directive type where this type does not seem to appear too often. the last appearance of this type is the Commissives and Declarations type which is the least frequent type in the speech. The most frequent scene in this movie is the character's journey, which is the journey of a boy who is depressed because of his mother's illness that does not go away.

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