Illocutionary Acts in Kung Fu Panda 3 Movie

A Thesis

*Submitted in Partial fulfillment of the Requirement for the Bachelor Degree of
Sarjana Humaniora in English and Literature Department of Adab and Humanities
Faculty of Alauddin State Islamic University of Makassar*

By:
Afnaimah Anwar
Reg. Number: 40300113170

ENGLISH AND LITERATURE DEPARTMENT
ADAB AND HUMANITIES FACULTY
ALAUDDIN STATE ISLAMIC UNIVERSITY OF MAKASSAR
2018

PERNYATAAN KEASLIAN SKRIPSI

Dengan penuh kesadaran, penulis yang bertanda tangan di bawah ini menyatakan bahwa skripsi ini benar-benar adalah hasil karya penulis sendiri. Jika di kemudian hari terbukti bahwa ia merupakan duplikat, tiruan, plagiat atau dibuat oleh orang lain, sebagian atau seluruhnya, maka skripsi ini dan gelar yang diperoleh karenanya batal demi hukum.

Romangpolong, 16 Januari 2018

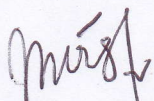Penyusun,

Afnaimah Anwar
NIM: 40300113170

PERSETUJUAN PEMBIMBING

Pembimbing penulisan skripsi Saudari **Afnaimah Anwar**, NIM: **40300113170**, Mahasiswi Jurusan Bahasa dan Sastra Inggris Fakultas Adab dan Humaniora UIN Alauddin Makassar, setelah dengan seksama meneliti dan mengoreksi skripsi bersangkutan dengan Judul **"Illocutionary Acts in Kung Fu Panda 3 Movie"**, Memandang bahwa skripsi ini telah memenuhi syarat-syarat ilmiah dan dapat disetujui untuk ke sidang *munaqasah*.

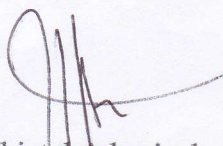Demikian Persetujuan ini diberikan untuk diproses lebih lanjut.

Romangpolong, 16 Januari 2018

Supervisor I

Supervisor II

<u>Dr. Hj. Nuri Emmiyati, M.Pd.</u>
NIP. 19960212200003 2 003

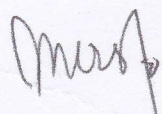<u>Rabiatul Adawiyah, S.Pd, M.Hum.</u>
NIP.

APPROVAL SHEET FOR THESIS

Title of thesis : *An Analysis of Illocutionary Acts of the Main Character in Kung Fu Panda 3 Movie.*

Name : **Afnaimah Anwar**

Reg. Number : 40300113170

Program : Bachelor of Degree

Date of Proposal
Examination : August 23th, 2017

Romangpolong, January 16th, 2018

Supervisors

Supervisor I

Dr. Hj. Nuri Emmiyati, M.Pd.
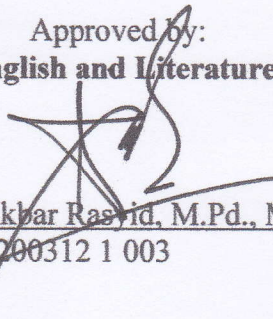NIP. 19960212 200003 2 003

Supervisor II

RabiatulAdawiyah, S.Pd., M.Hum.
NIP.

Approved by:
The Head of English and Literature Department

H. Muh. Nur Akbar Rasyid, M.Pd., M.Ed., Ph.D.
NIP. 19811106 200312 1 003

Acknowledged by:
The Dean of Adab and Humanities Faculty

Dr. H. Barsihannor, M.Ag.
NIP. 19691012 199603 1 003

PENGESAHAN SKRIPSI

Skripsi yang berjudul **Illocutionary Acts in Kung Fu Panda 3 Movie** , yang disusun oleh **Afnaimah Anwar, Nim: 40300113170**, Mahasiswi Jurusan Bahasa dan Sastra Inggris pada Fakultas Adab dan Humaniora UIN Alauddin Makassar, telah diuji dan dipertahankan dalam *Sidang Munaqasyah* yang diselenggarakan pada hari **Jumat, tanggal 9 Pebruari 2018 M.**, bertepatan dengan **23 Jumadil Awal 1439 H.**, dan dinyatakan telah dapat diterima sebagai salah satu syarat untuk memperoleh gelar Sarjana Humaniora (S.Hum.) dalam Ilmu Adab dan Humaniora, Jurusan Bahasa dan Sastra Inggris (dengan beberapa perbaikan).

Romangpolong, 9 Pebruari   2018 M.
23 Jumadil Awal 1439 H.

DEWAN PENGUJI:

Ketua   : Dr. Abd. Rahman R., M.Ag.   (   )

Sekretaris   : Helmi Syukur, S.Pd.I., M.Pd.   (   )
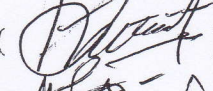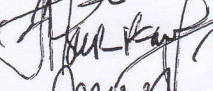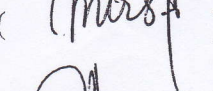
Munaqisy I : Dr. Umar Thamrin, S.Ag., M.Hum., MA.   (   )

Munaqisy II : Masykur Rauf, S.Hum., M.Pd.   (   )

Konsultan I : Dr. Hj. Nuri Emmiyati, M.Pd.   (   )

Konsultan II : Rabiatul Adawiah, S.Pd., M.Hum.   — (   )

Pelaksana   : Niswa   (   )

Diketahui oleh:
Dekan Fakultas Adab dan Humaniora
UIN Alauddin Makassar

Dr. H. Barsihannor, M.Ag.
NIP. 19691012 199603 1 003

ACKNOWLEDGEMENT

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيْمِ

Alhamdulillahi rabbil 'alamin, the researcher would like to express her confession and gratitude to the Most Perfection, Allah Swt, for the guidance, blessing and mercy in completing this thesis. *Shalawat* and *Salam* are always delivered to the Great Prophet Muhammad Saw., his family and followers till the end of the time.

The researcher realized that there were some problems faced by her in accomplishing this research. Those problems could not be solved without getting assistance, support, any helps, motivations, criticisms, encouragement and guidance from many people. Therefore, the researcher would like to express deepest gratitude to the following:

1. The researcher's beloved parents Anwar and Salma for all their prayers, supports and eternally affections as the biggest influence in her success and happy life and also to her beloved older sister Asmaul Husna for her happy and colorful life.

2. Prof. Dr. H. Musafir Pababbari, M.Si., as the Rector of Alauddin State Islamic University Makassar, who has given her chance to study in English and Literature Department so that she could finish her study.

3. Dr. H. Barsihannor, M. Ag., as the Dean of Adab dan Humanities Faculty, H.Muhammad Nur Akbar M.Pd., M.Ed., Ph.D., as the head of English and

Literature Department and Syahruni Junaid, S.S., M.Pd., as the secretary of English and Literature Department for their support, help, and encouragement.

4. Dr. Hj. Nuri Emmiyati, M.Pd., as her first supervisor and Rabiatul Adawiah, S.Pd., M.Hum., as the second supervisor who have made so much times guided, gave corrections, suggestions, and adviced her during completing this thesis.
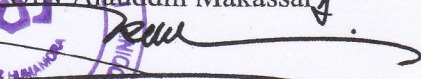
5. Dr. Umar Thamrin, S.Ag., M.Hum., MA. and Masykur Rauf, S.Hum., M.Pd., as her examiners for their advices, criticism, and suggestion.

6. The lecturers of Adab and Humanities Faculty, for their knowledge and enlightenment, also to the staffs of Adab and Humanities Faculty for their help and administrative support.

7. Her beloved friends Dien Afni, Andi Ika Sukarni, Adibah Munir, and Indah Megawati, who always listen to whatever she says, advice the best deal, forbid unimportant thing, hold her shoulders, and stand by her. Unforgettably her friends in English and Literature Department 2013, especially Ag3 and Ag4 with whom she shares experience and knowledge during her study and writing. They make their wonderful contributions.

In the deepest heart, the researcher realizes that this thesis is imperfect and still need suggestions and criticisms. Despite of its imperfection, she hopes that this thesis will be useful for the students, the lecturers and the readers in general who need it. May Allah swt always bless us in every single thing we do.

Romangpolong, January 31, 2018
Researcher,

Afnaimah Anwar
Reg Number, 40300113170

LIST OF CONTENTS

ABSTRACT

Name   : **Afnaimah Anwar**
Reg. Number   : 40300112170
Major   : English and Literature Department
Faculty   : Adab and Humanities
Title   : *Illocutionary Act in Kung Fu Panda 3 Movie*
Supervisor I   : Hj. Nuri Emmiyati
Supervisor II : Rabiatul Adawiyah

This research discussed about illocutionary act which aimed to describe the types of illocutionary acts that performed by characters in Kung Fu Panda 3 movie. The researcher applied descriptive qualitative method in revealing the data. The data included utterances from the characters' conversation that contained illocutionary acts in Kung Fu Panda 3 movie. This research used note taking as the instrument to get the valid data. The researcher applied Searle's speech act categories; assertive, directive, commissive, expressive and declaration. The researcher applied Searle's speech act categories; assertive, directive, commissive, expressive and declaration. The research revealed that all types of illocutionary acts were found in the Kung Fu Panda 3 movie, they were; Assertive (Informing, Asserting), Directive (Entreating, Inviting, Commanding, Asking), Commissive (Promising), Expressive (Praising, Thanking), and Declaration (Announcing).

Keywords: *Speech act, Illocutionary act, Kung Fu Panda 3, Movie.*
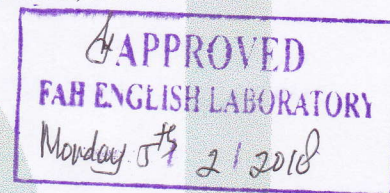
CHAPTER I

INTRODUCTION

This part starts with the background of illocutionary acts in Kung Fu Panda 3 movie. Then it presents research question, research objective, research significance and research scope.

A. Background

Language is one of the important things in communication. According to Brown and Yule (1988:1), language we use has two functions. They are transectional and intransectional. The transectional means that language serves the expression of content between the users, while the intransectional serves expression of social relations and personal attitudes between the users.

Searle (1969:16) states that the unit of linguistics communication is not the symbol, word or sentence, but rather the production or issuance of thesymbol or word or sentence in the performance of the speech acts. Doing speech acts, speaker tries to convey intention and understandable to hearer.

Communication is the action or process of communicating (Hornby 1995:230). Communication occurs in every aspect in life, such as economy, culture, social and politics. It is commonly described in some media, especially in the electronic media, like movie. Movie becomes the most influential media than any other media since as audio and visual, they work together to make the audience interested in watch.

In this research, the researcher focuses on illocutionary acts rather than locutionary acts and perlocutionary acts. According to Searle (1979: 12-17), illocutionary act is used to accomplish some communicative purposes, such as asking, ordering, suggesting, requesting, informing, advising and greeting. He said that there are five categories of utterance found in illocutionary act. They are assertive, directive, commissive, expressive and declaration. Furthermore, he explains that as assertive is an illocutionary act which influenced by the speaker's belief; directive is an illocutionary act where the speaker wants the hearer to do or not to do something; commissive is an illocutionary act which commits the speaker to do the action in the future; expressive is an illocutionary act that expresses his feeling about an event; and declaration is an illocutionary act which is uttered by the speaker to change the state of affair in the world. Declaration is a kind of speech act which may change the world through our utterances (Searle 1979:viii).

Therefore, it is interesting in study speech act because we can know how actually the utterances reflected actions. It is also an interesting research in analyze the speech act used in the literary work in Kung Fu panda 3 movie.

In this research, the researcher chooses the characters of Kung Fu Panda 3 movie to be analyzed as the main participants. Because, this movie is one of the great movie animation. There are many lessons about life that we can learn in this movie. The way they communicate, there is always something behind the word that they talk about. The way they are giving

instruction such burning the spirit of the kung Fu warriors. And there are many great and deepest meaning in every dialogue that showed in this movie.

In this research, the researcher discussed about the types of illocutionary acts used by the characters in Kung Fu Panda 3 movie. These data will be analyzed by using theory of Searle.

This research discussed about speech act specially illocutionary acts and there is correlation between this research and the verse in surah Al-Isra: 53, where in this verse also talk about how to speak with a good way, and that the key of interaction to people because good communication can make good understanding between the speaker and to the hearer.

Illocutionary acts strategie are included in the verse of surah Al-Isra: 53

وَقُل لِّعِبَادِى يَقُولُواْ ٱلَّتِى هِىَ أَحْسَنُ إِنَّ ٱلشَّيْطَٰنَ يَنزَغُ بَيْنَهُمْ إِنَّ ٱلشَّيْطَٰنَ كَانَ لِلْإِنسَٰنِ عَدُوًّا مُّبِينًا ۝

Translation:

"And tell My servants, the believers, to speak, to disbelievers, that, word, which is finer. For Satan indeed incites ill feeling, he makes trouble, between them, and Satan is indeed man's manifest enemy, his enmity is evident." (Al-Jalalayn in Hamza, 2007:302)

Speak with a good way here, signifies what is most appropriate from the view point of content, eloquence, and that which is best in terms of ethical

virtues and humanitarian methods, for, if one distances himself from what is best speech, and tends to rudeness and quarrelsomeness in his words, it recalls the Satan's interference and inciting corruption amongst them (Imani & A Group of Muslim Scholars, 2004:691-692).

Humans are social beings who communicate, interact and share information each other. In process of interaction humans will meet with people of different nature, mindset, culture even in speaking. In communication sometimes we encounter some people who say good or say bad or rude. Then, for control it Allah SWT. revealed a verse in Al-Qur'an about good saying in surah Al-Isra: 53

The word "Ahsan" in the verse have two meanings those are: first, good in terms of how to convey for example: gentle, polite, and clear. Second, good in terms of his words, the content of the speech is a good word.

B. Research Question

In this research, the researcher analyzes illocutionary acts in Kung Fu Panda 3 movie. So the researcher formulated the research question as followed:

How are the types of illocutionary acts performed in Kung Fu Panda 3 movie?

C. Research Objective

Based on the research question above, this research is aimed at describing the types of illocutionary acts performed in Kung Fu Panda 3 movie.

D. Research Significance

The researcher hopes this research will give readers, especially for English students, good understanding about speech acts, especially for illocutionary acts. This research gives the description about the type of illocutionary acts performed in Kung Fu Panda 3 movie.

E. Research Scope

In this research, the researcher discusses the types of illocutionary acts performed in Kung Fu Panda 3 movie. The dialogues in Kung Fu Panda 3 movie is used as the data. In this analysis, the researcher uses theory about types of illocutionary proposed by Searle (1979:12-17).

In this research, the researcher observes the illocutionary acts in Kung Fu Panda 3 movie. To limit the study, the researcher observes it based on Searle's speech act classification because Searle gave more detail speech act classification. The limitation here is used to make the result of the study be more specific.

CHAPTER II

LITERATURE REVIEW

This part explained about the review of related which dealed with some previous researches and some pertinent ideas.

A. Previous Researches

Learning about how people use language to share our idea to other people in particular ways is an interesting subject to study in order to improve our skill in communication. Here are some previous researches related to the researcher's study which is relevant with speech acts specially the illocutionary acts.

The first previous research related to "*An Analysis of Illocutionary Acts in Sherlock Holmes Movie*" (2011) is a research from Nugroho who tries to elaborate the types of illocutionary acts which are dominantly presented by Sherlock Holmes in the *Sherlock Holmes* movie through its script. In this research, the researcher uses descriptive qualitative method to describe and analyze the selected of illocutionary acts which are taken from the script, and classifies them based on Searle category of illocutionary acts. As the result, the researcher concludes that Sherlock Holmes in his utterances uses illocutionary acts of directive more often than other acts.

The next previous research was done by Ainurrohmah (2011) who studied about *the Use of Illocutionary Acts in Stephenie Meyer's New Moon.*

The aim of the research is to identify and analyze the use of illocutionary acts in Stephenie Mayer's New Moon based on Searle's speech act classification. The researcher used the qualitative method. The result of the study showed that there are 219 utterances containing the illocutionary acts.

The last previous is one research *Politeness Strategies Applied in Directive Speech Acts According to the Interpersonal Relationship in "the IT Crowd: Moss and the German* by Ciptaningrum (2011). The result of the research is: there are five directive speech acts (request, suggestion, comment, prohibition and invitation), four politeness strategies (off record, bald on record, positive and negative strategy), six types of interpersonal relationship among the characters (same-sex friendship, cross-sex friendship, friendship association, workplace mentoring relationship, networking workplace relationship and romantic workplace relationship).

Based on the previous research above, the researcher finds out the similarity and the difference between previous research and this research. The similarity is on the theme, all of those research discussed about illocutionary act, so do with this research. While the differences in the objective of the research and the third previous research only focus on the directive illocutionary act. While in this research focuses on all the types of illocutionary acts. The next previous research use novel and instant massaging

express informal and entertainment communication goal as objects of those research while this research use movie as the object.

B. Pertinent ideas

Leech (in Nadar 2009:2) shows two types of the meaning. There are intended meaning and interpreted meaning. Intended meaning is the meaning that the speaker wants to achieve and interpreted meaning is the meaning that is interpreted by the hearer. Both of them depend on the context of utterance and use.

Action performed via utterances are called "speech acts". It means that you can use language to do thing, you can use language to make promises, lay bets, issue warnings, etc. By saying *I warn you that there is a sheepdog in the closet,* you not only say something, but also warn someone (Fromkin 2003:214).

1. Pragmatics

Yule (1996:3) states that pragmatics is concerned with the study of meaning as communicated by a speaker (or a writer) and interpreted by a listener (or a hearer). Another definition is porposed by Sari (1988:19) saying that pragmatics is the study of how language is used to communicate. It concerns itself with how people use language within a context and why they use language in particular ways. Context can be devided into physical context; that is, where conversation takes place, what objects are present and what

actions take place; epistemic context, background knowledge share by the spekers and hearers; linguistic context, utterences previous to the utterence under consideration; social context, the social relation and setting of the speakers and hearers.

Pragmatics is the study of the use of language in communication particularly the relationships between sentence and the context. The basic idea of pragmatics is that when we are speaking in certain context we also accomplish certain acts (Van Dijk 1977:218).

Pragmatics is the study of the relations of signs to interpreter (Levinson, 1983:1). Meanwhile, Yule (1996:3) states that there are four areas which pragmatic is concerned with:

a. Pragmatics is the study of speaker meaning. When it is concerned with the study of meaning as communicated by speaker ((or writer) and interpreted by listener (or reader). It is consequently, more to do with the analysis of what people mean by their utterances than what the words or the phrases in those utterances might mean themselves.

b. Pragmatics is the study of contextual meaning. This type of the study necessarily involves the interpretation of what people mean in particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in

accordance with who they are talking to where, when and under what circumstances.

c.   Pragmatics is the study of how to get more communicated than it is said. This approach also necessarily explores how listeners can make influences about what is said in order to arrive at an interpretation of the speaker's intended meaning. This type of the study explores how a great deal of what is unsaid is recognized as part of what is communicated. It is said that is the investigation of invisible meaning.

d.   Pragmatics is the study of the expression of relative distance. This perspective than raises the question of what determines the choice between the said and unsaid. The basic answer is tied to the notion of distance. Closeness, whether it is physical, social or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speaker determine how much needs to be said.

Leech and Short (1981:290) state that the pragmatic analysis of language can be broadly understood to be the investigation into that aspect of meaning, which is derived not from the formal properties of words and constructions, but from the way in which utterances are used and how they relate to the context in which they are uttered.

According to Levinson (1983:3) pragmatics is the study of aspect of language that requires references to the users of language then led to a very natural, further retraction of the term in analytical philosophy.

Pragmatics is the branch of study of language becoming popular nowadays. Linguists are aware that the effort to get the essence of language will not give the best result without understanding pragmatics. Pragmatics itself is the branch of linguistics learning about language structure in external way. It means how unite of language is used in communication (Wijana, 1996:1).

Leech (1983:76) views that language consists of grammar, vocabulary and pragmatics. Pragmatics as a set of strategies and principles for achieving success in communication by the case of grammar. Fasold (1990:119) states that pragmatics is the study of the use of context to make inferences about meaning. The context in which an utterance is made is also an important factor is sentence. Pragmatics relates to meaning in interaction since this take into account of the different contributions of both speaker and hearer as well as that of utterance and context to the making of meaning (Thomas 1995:23).

Levinson (1983:21) defines pragmatics as the study of the relation between language and context that is basic to an account of language understanding. It means that understanding an utterance of a language involves a lot morethan just knowing the meaning of the words utterd and the

grammatical relation between them. Above all, understanding an utterance involves the making of inferences that will connect what is said to what is mutually assumed or what has been said before. Levinson (1983:21) also states that pragmatics is the study of the ability of language users to pair sentences with the contexts in which they would be appropriate. It means that pragmatics cannot be separated from context and principles of language usage.

Tarigan (1990:25) states that pragmatics is the study of meaning dealing with the various situations of utterances. It means that it does not matter we use language in various, unconventional ways because as language user, we know what we are doing. The important thing is we have to know the context of situation of an utterance if we want to know its meaning truly.

In reality, how do we know we are dealing with pragmatic, rather than with semantic phenomena? Since pragmatics studies meaning in relation to speech situation reference to one or more of the following aspects of the speech situations will be criterion (Leech 1983:13-14). Then, Thomas (1995:23) defines pragmatics as meaning in interaction.

2. Speech Act

According to Austin in Mey (1993:110), speech act is words that do something. It implies that word can bring some action when the speaker utters it.

Austin (1962:2) distinguishes a speech act as a nonliteral utterencethat performs an act in saying something (e.g. thanking, apologizing, reporting).

Speech act is an action such as making a statement, giving orders, asking questions, making appointments, etc. This action is generally made possible by and conducted in accordance with certain rules for the use of linguistic elements (Searle, 1969:16).

All the utterance shows speech acts, consist of a locutionary act (the production of sounds and words with meanings), an illocutionary act (the issuing of an utterance with conventional communicative force achieved 'in saying'), and a perlocutionary act (the actual effect achieved 'by saying') (Schiffrin, 1994:51).

Searle (1975:10) says that smallest unit in communication is speech acts, such as asserting, questioning, ordering, explaining, apologizing, thanking, congratulating, etc. he develops hypothesis which basically says that every utterance contains an action, not just utterance which has performative verb. The first thing one should notice is that speech acts are actions happening in the world, that is, they bring about a change in the existing state of affair (May 1993:111).

Furthermore, almost any speech act is really the performance of several acts at once, distinguished by different aspects of the speaker's intention. Speech acts might be seen as a prototypically pragmatics

phenomenon in the sense that they challenge the notion that there is a one to one correspondence between a form and its function (Grundy 1995:105). Owens (2000:57) gives a statement relates to speech act. He states that a speech act is an unite of linguistic communication expressed according to linguistic rules that convey a speaker's conceptual representation and intention.

Searle (1977:16) states that the reason for concentrating on the study of speech acts is simply this: all linguistic communication involves linguistic acts.

Wijana (1996:33) maintained that literal speech acts are acts of speech in which the intention is same as the meaning of the structures that construct the utterance. In contrast, nonliteral speech acts have the intention which is different from the meaning of the structures which construct it. According to Searle (1977:16) the reason for concentrating on the study of speech act is because all linguistic communication involves linguistic acts. Speech act is the study dealing with the meaning so in order to make a good communication between the speaker and the addressee we have to be carefully in catching the meaning.

3.   Types of Speech Act

According to Austin (1962:108), there are three kinds of speech act that lies in the speaker's utterance. Those kinds of speech act are:

1. Locutionary Act

A locutionary act is the meaningful utterance which contains linguistic features. When the speaker makes a locutionary act, her/his utterance will refer a certain sense and reference. Yule (1996:48) states that locutionary act (prepositional meaning) is the basic act of utterance or producing a meaningful linguistic expression.

Austin (1967:99) states that locutionary act is performance of an act in saying something. Locution is an act of speaking that reveals something or expresses something.

2. Illocutionary Act

An illocutionary act is an act which appears by saying something. In the other word when the speaker utters a sentence, there is another meaning lying under it. The possible meanings that lay in the speaker's utterance are request, warning, ask, suggest, promise, question, etc. Yule (1996:48) states that illocutionary act is performed via communicative force of an utterance, such as promising, apologizing, offering, etc.

According to Searle (1979: 12-17), illocutionary act is used to accomplish some communicative purposes, such as asking, ordering, suggesting, requesting, informing, advising and greeting. He said that there are five categories of utterance found in illocutionary act. They are assertive, directive, commissive, expressive and declaration. Furthermore,

he explains that as assertive is an illocutionary act which influenced by the speaker's belief; directive is an illocutionary act where the speaker wants the hearer to do or not to do something; commissive is an illocutionary act which commits the speaker to do the action in the future; expressive is an illocutionary act that expresses his feeling about an event; and declaration is an illocutionary act which is uttered by the speaker to change the state of affair in the world.

Searle (1979:viii) also states that there are five general ways of using language, five general categories of illocutionary acts. We tell people how things are (Assertives), we try to get them to do things (Directives), we commit ourselves to doing things (Commissives), we express our feelings and attitudes (Expressives) and we bring about changes in the world through our utterances (Declaration).

According to Searle, there are five categories of illocutionary acts (1979:12). Those five categories are:

1. Assertive

    The assertive is an illocutionary act that is used to state what the speaker believes. This illocutionary act makes the speaker's utterance contain false and true condition. Assertive has words to world direction of fit (Searle, 1979:12).

For example, inform, assert, deny, correct, claim, etc.

Yule (1996:53) state that assertive or representative is a kind of speech acts that commits the speaker to state his/her belief about something. Acts of asserting, describing, explaining, concluding and making a statement are the examples of the speakers' intention in uttering his/her belief.

Example: the earth is flat.

2. Directive

Directive is an illocutionary act which is used to make the hearer to do something in the future. This kind of illocutionary act has world to words direction fit (Searle, 1979:13).

For example, request, command, ask, entreat, order, beg, plead, and invite.

Yule (1996:54) states that there is an interesting phenomenon to observe, i.e. the speaker's decision in choosing directive illocutionary acts. The chosen utterances of directive illocutionary acts show the speaker's way in fulfilling conversational principle and in using strategy in running communicative interaction with the hearer so that the hearer does the speaker's intention. The directive illocutionary acts are speech acts uttered by the speaker to get the hearer to do something. It includes commands, orders, requests and suggestion.

Example: Could you lend me a pen, please? (Yule, 1996:54).

Cruse in *Meaning in Language* (2000:342) states that there are several functions of directives, i.e. ordering, commanding, requesting begging, beseeching, advising, warning, recommending, asking and so forth.

3. Commissive

Commissive is an illocutionary act which is used to state the future action of the speaker. The direction of fit in this kind of illocutionary act is same with directive that is world to words direction of fit (Searle, 1979:14).

For example, commit, promise, vow, etc.

Yule (1996:54) states that commissive is kind of speech act that commits the speaker to some future action. Acts of promising, refusing, threatening and pledging can be classified into commissive. *Example: We will not do that.*

4. Expressive

Expressive is a kind of speech act that is used by the speaker to express their feeling that are either pain or pleasure. Acts of apologizing, congratulating and thanking can be classified into expressive.

Example: Congratulation! (Yule, 1996:54).

Expressive is an illocutionary act which is used to express the speaker's feeling. Searle in Yule (1996:55) states that in expressive the

speaker makes the words fit the world. For example, thank, apologize, blame, congratulate, condole, deplore, and praise.

Example: I apologize for stepping on your toe. (Searle, 1979:15)

5. Declaration

Yule (1996:53) defines that declarative is kind of speech act that is used by the speaker to change the reality in accordance with proposition content of the declaration. Act of naming and pronouncing are the example of declaration.

Declaration is an illocutionary act which is used to change the world by uttering some utterances to the hearer. Searle in Yule (1996:55) states that in the declaration the speaker's word will change the world.

For example, declaration, name, baptize, and announce.

3. Perlocutionary Act

The last classification of the speech act is perlocutionary act. A perlocutionary act is the effect when the speaker utters something. The effect for saying something will influence the speaker, and also the hearer. For example, when the speaker questions the hearer, it will make the hearer do something that is answer question.

CHAPTER III

RESEARCH METHODOLOGHY

This part consists of Research Method, Source of Data, Research Instrument, Data Collection Procedure, and Data Analysis Technique.

A. Research Method

In this research, the writer used descriptive qualitative methode. The researcher described and analyzed the selected illocutionary acts which were taken from the Kung Fu Panda's movie, and then classified them according to the types of illocutionary acts.

Miles and Huberman (1984:21) state that the qualitative research is essentially an investigating process: someone investigates a kind of social phenomenon by contrasting, comparing, replicating, cataloging or classifying the object.

The data in this research was taken from the movie entitled *Kung Fu Panda 3*. In analyzing the data, the researcher applied pragmatic identity method. Pragmatic identity method is used in analyzing the intensity of the use of the language (Sudaryanto, 1993:14). After collecting the data, the data was classified into types of illocutionary act based on the theory of speech act proposed by Searle (1979:12-17).

B. Source of Data

In this research, the researcher took data from *Kung Fu Panda 3* movie. The movie was released on January 2016 and produced by Dreamwork

Animation SKG. This movie is an American 3D computer-animated fantasy film. The length of the movie was about an hour and twenty minutes.

C. Research Instrument

In this research, the researcher used note taking as instrument to collect the data. Note taking is a process that involves writing or recording what you hear or read in a descriptive way. This is often the first stage of the process of producing effective notes (Neville, 2006). In order to find the data easily, the researcher wrote down on notes to classify the types of illocutionary acts.

D. Data Collection Procedure

Technique of collecting the data that applied in this study was using several steps:

1. Searched the Kung Fu Panda 3 movie

2. Watched the movie thoroughly

3. Transcribed the utterances

E. Data Analysis Technique

There were some steps to analyze the data in this research. First, the researcher determined all utterances which were categorized as illocutionary act in the Kung Fu Panda 3 conversation, which were found in the movie. Then, the utterences were classified into assertives, directives, commisives, expressive and declaratives based on Searle's theory.

In this analysis, the researcher used Searle's categories of illocutionary acts to analyze the utterances since Seale's categories has greater clarity and

force than Austin's. Austin categorized the illocutionary acts; verdictive, expositive, exercitive, behabitive and commissive. Searle (1979) classified illocutionary acts into five basic categorizes; assertives, directives, commissives, expressives and declarations.

CHAPTER IV

FINDINGS AND DISCUSSION

Finding and discussion describe the data which were collected after analyzing the result of the data. The first sud heading presents the result of the research.

A. Findings

This part, the researcher compiles, classifies and tabulates the collecting data into the following table according to Searle's categories of illocutionary acts. The data are grouped based on the words indicated as illocutionary acts. This table shows five types of illocutionary acts performed in Kung Fu Panda 3 movie, based on Searle's illocutionary acts' categories.

Table of illocutionary acts in *Kung Fu Panda 3* movie.

No	Types of illocutionary acts	Verbs	Total
1	Assertive	a. Informing (6) b. Asserting (2)	8
2	Directive	a. Entreating (1) b. Inviting (2) c. Commanding (5) d. Asking (1)	9
3	Commissive	a. Promising (6)	6
4	Expressive	a. Praising (5)	8

		b. Thanking (3)	
5	Declaration	a. Appointing (1)	2
		b. Announcing (1)	

This part, the writer analyzes data descriptions according to Searle's categories of illocutionary acts.

1. **Assertive**

According to Searle (1979:12), assertive is an illocutionary act that is used to state what the speaker believes. This illocutionary act makes the speaker's utterance contain false and true condition. Assertive has words to world direction of fit. As the first point of the theory, the researcher found out eight assertives in the movie based on the dialogue in Kung Fu Panda 3 movie. Six of assertives are informing, and two of assertives are asserting. The following extracts show the type of illocutionary acts of assertive.

Extract 1: Assertive (informing)

The Participants: Shooter 2, Shooter 3, and Po

>   **The Shooter 3:** That was a complete disaster

>   **The Shooter 2:** I'm glad we're not Po right now

>   **The Shooter 3:** what a loser

>   **The Shooter 2:** What was Oogway thinking?

>   [they find Po hides behind the stone]

>   **The Shooter 3:** I *think* he hear us

Po: I didn't hear anything

The Shooter 2: He said you're a loser

Setting: In the garden of Master Oogway's castle

Context: There are three shooters who work in the castle, they talked about the new teacher who teaching Kung Fu in the castle. The conversation talked the negative thing about Po that he did not look like a Kung Fu master in his first day. When Po hear the conversation, he diractly hides behind the stone but the shooters found him.

Based on the utterance, the shooter 3 uses illocutionary acts of the assertive (informing). Assertive is an illocutionary act which influence by the speaker's belief (Searle, 1979:12). In the utterance, he uses the word "think" to inform their friends that Po hear their conversation that talked the negative thing about Po as a master.

Extract 2: Assertive (informing)

The participants: Po and Mr. Ping

Mr. Ping: There, son, you tell your daddy all about it

Po: I *thought* I finally know who I was, if I'm not the dragon warrior.

Setting: Bathroom

Context: Po comes home, and he is found by his father taking a bath with the action figure of his friends. His father feels like there is something wrong with his son. Po tells him about his problem as a master in Kung Fu class because he does not know how to teach Kung Fu.

According to the utterance, Po uses illocutionary acts of the assertive (informing). Assertive is an illocutionary act which influence by the speaker's belief

(Searle, 1979:12). In the utterance, Po uses the word "thought" to convey his belief that finally he knows who he is. He believes that he is not the dragon warrior.

Extract 3: Assertive (informing)

The Participants: Po and Li Shan

   Po: I can't believe that you are a live

   Li Shan: I *thought* I'd lost you forever, little Lotus

Setting: Mr. Ping restaurant

Context: Li Shan is a panda who looking for his son for a long time of his life. Li Shan comes to Mr. Ping restaurant and meets with Po, after a couple minutes later, Li Shan and Po realize that they are a family and both of them hug each other.

   This utterance, Li Shan uses illocutionary acts of assertive (informing). Assertive is an illocutionary act which influence by the speaker's belief (Searle, 1979:12). In the utterance, he uses the word "thought" to inform about what he believe all the time. He never expects that he finally can meet with his son.

Extract 4: Assertive (asserting)

The participants: Po and Mr. Ping

   Po: Oh, dad. Come say hi to... I don't know what I'm supposed to call you

   Mr. Ping: I'm pretty *sure* he said his name is Li

   Li Shan: You... come here [hug Mr. Ping]

Setting: Mr. Ping restaurant

Context: After meet with his biological father (Mr. Li Shan), Po wants to introduce his biological father that he just met after a long time to his adoptive father (Mr.

Ping), but Mr. Ping is not really interested in that but Li Shan is still happy and hug Mr. Ping.

Mr. Ping, Po's adoptive father uses illocutionary acts of assertive (asserting). Assertive is an illocutionary act which influence by the speaker's belief (Searle, 1979:12). In the utterance, Mr. Ping uses the word "sure" to convey his opinion. He strongly belief about what he just heard that the man who just appear named Li Shan.

Extract 5: Assertive (informing)

The Participants: Mr. Ping and Li Shan

Mr. Ping: But I still don't understand.

I *thought* Po was the only panda left

Li Shan: No, there's a whole bunch of us

Setting: Mr. Ping restaurant

Context: After meet with Mr. Li Shan, Mr. Ping still confuse because he thought that Po was the last panda left and there is another panda appears in front of him now.

This utterance, Mr. Ping uses illocutionary acts of assertive (Informing). Assertive is an illocutionary act which influence by the speaker's belief (Searle, 1979:12). In the utterance, Mr. Ping uses the word "thought" to convey his opinion. He cannot believe that there is another panda in his restaurant. Because, in his opinion Po was the last panda left and he confuse about what just happened.

Extract 6: Assertive (asserting)

The Participants: Master Shifu and Po

Master Shifu: Perhaps your father would care to join us in the training hall.

Your son will be teaching the class

Po: I'm *sure* he is tired, I'm *sure* you are tired.

I'm gonna show him the chrysanthemums suit

Li Shan: What? Tired? No, I'm fine. I would love to watch you teach.

Setting: Training Hall

Context: Li Shan, Po's biological father meets with Master Shifu, Tigress, Mentis, Crane, Viper, and Monkey for the first time. Then, Master Shifu told him that Po will be in class today as a Master and ask him to join with them in the training hall, but Po does not want if his father watches him teaching in the class today, because the last time he thought, it was so terrible.

Based on the utterance, Po uses illocutionary acts of assertive (Asserting). Assertive is an illocutionary act which influence by the speaker's belief (Searle, 1979:12). In the utterance, Po uses the word "sure" to convey his belief about what his father condition and sure that his father need rest.

Extract 7: Assertive (informing)

The Participants: Po and Monkey

Po: Mr. Porcupine [surprise]

Monkey: I *thought* he died hundred years ago

Po: These guys are legend

Setting: Jade Palace

Context: The valley is under attack by Chi of the legend of Master Kung Fu. Po and Monkey are surprise, because they thought that Master Porcupine died hundred years ago, but he is in the jade palace and fight with them now.

Based on the utterance, Monkey uses illocutionary acts of assertive (Informing). Assertive is an illocutionary act which influence by the speaker's belief (Searle, 1979:12). In the utterance, he uses the word "thought" to inform Po about something that he believes about Master Porcupine died hundred years ago.

Extract 8: Assertive (informing)

The Participants: Big Panda and Little Panda

    Big Panda: They are both back

    Little Panda: He *found* his son

Setting: Secret Village of Panda

Context: Li Shan brings Po to the secret village of panda for the first time. All the pandas in the secret village are surprise, because finally Li Shan finds his son and brings him to the secret village.

According to the utterance, little panda uses illocutionary acts of assertive (Informing). Assertive is an illocutionary act which influence by the speaker's belief (Searle, 1979:12). In the utterance, he uses the word "found" to inform another panda that Li Shan finally finds his son.

    2. **Directive**

Directive is an illocutionary act which is used to make the hearer to do something in the future. This kind of illocutionary act has world to words direction fit

as stated by Searle (1979:13). As the second point of theory, the researcher found out nine directives based on the dialogue used in Kung Fu Panda 3 movie. One of directive is entreating, two of directives are inviting, five of directives are commanding, and one of directive is asking. The following extracts show the type of illocutionary acts of directive.

Extract 9: Directive (entreating)

The Participant: Po

> **Po:** We will have two justice platters, *please*.

Setting: Mr. Ping Restaurant

Context: Po and his friends; Tigress, Crane, Viper, Monkey, and Mentis come to Mr. Ping's restaurant. They want to order some foods after doing some dramatic pose when they lend in front of Mr. ping's restaurant.

The utterance in extract 9, Po uses illocutionary acts of directive (Entreating). Directive is an illocutionary act which is used to make the hearer to do something in the future. This kind of illocutionary act has world to words direction fit (Searle, 1979:13). In the utterance, Po uses the word "please" to entreat his father to makes some food for him and his friends.

Extract 10: Directive (inviting)

The Participant: Master Shifu

> **Master Shifu:** For instance, *let me* show you another move. The dramatic exit What's that?
>
> **Po:** Whoa! Are you kidding me? That… what? Where'd he go?

Setting: Training Hall

Context: Master Shifu announces that today will be his final class of teaching Kung Fu, because the rest of trainings will be in the hand of the dragon warrior now. Before Master Shifu ends the class, he wants to show another move (the dramatic exit). Then, he directly disappears and Po was so excited.

The utterance in extract 10, Master Shifu uses illocutionary acts of directive (Inviting). Directive is an illocutionary act which is used to make the hearer to do something in the future. This kind of illocutionary act has world to words direction fit (Searle, 1979:13). In the utterance, he uses the word "let" to invite his students to see another move that he wants to show the last time before he ends the class and the class will be in the hand of the dragon warrior (Po).

Extract 11: Directive (commanding)

The Participants: Po and Monkey

 Po: Okay, okay. ***Let's switch it up***. Monkey, immoveable mountain

 stance.

 Monkey: Yes, master.

Setting: Training Hall

Context: for the first time, Po becomes a trainer and gives some instructions to furious five (Tigress, Monkey, Mentis, Crain, and Viper) for doing some practice.

Based on the utterance, Po uses illocutionary acts of directive (Commanding). Directive is an illocutionary act which is used to make the hearer to do something in the future. This kind of illocutionary act has world to words direction fit (Searle,

1979:13). He uses phrase "switch it up" which indicates that Po wants his friends to do another move. He wants his friends to follow his instruction when he teachs the class.

Extract 12: Directive (commanding)

The Participant: Kai

> **Kai:** *Find* Oogway's students and ***bring*** them to me

Setting: Mortal Realm

Context: Kai arrives in the Mortal Realm and uses some of his Chi collection to create an army to hunt down Master Oogway's legacy and bring them to him. After hear Kai's instruction, all the Chi go to find Master Oogway's lagecy.

According to utterance, Kai uses illocutionary acts of directive (Commanding). Directive is an illocutionary act which is used to make the hearer to do something in the future. This kind of illocutionary act has world to words direction fit (Searle, 1979:13). In the utterance, he uses words "find" and "bring" which indicates that he gives instruction to the Chi of master Kung Fu to find and bring Master Oogway's students to him.

Extract 13: Directive (commanding)

The Participant: Li Shan

> **Li Shan:** Well, don't just stand there!
>
> > *Give* your old men a hug!
>
> **Po:** I can't believe you're alive [very excited]

Setting: Mr. Ping Restaurant

Context: Li Shan meets with Po in the Mr. Ping's restaurant. After a moment, Li Shan realizes that Po is his son and asks Po to come closer and hug him.

This utterance, Li Shan uses illocutionary acts of directive (Commending). Directive is an illocutionary act which is used to make the hearer to do something in the future. This kind of illocutionary act has world to words direction fit (Searle, 1979:13). He uses the word "give" which indicate that he wants Po to come and give him a hug, because Po just stand without doing anything. Po was surprise and confuse because he just meets with his father.

Extract 14: Directive (commanding)

The Participant: Po

Po: *Follow* me!

Setting: Training Hall

Context: Po is asked by Master Shifu to start the Kung Fu class, but the bell is directly ringing, that means the valley is under attack and all of the students stop the Kung Fu class and go out of the training hall to save the valley. Po gives command for all students to fallow him and all students join with him for defent the valley.

Based on the utterance, Po uses illocutionary acts of directive (Commending). Directive is an illocutionary act which is used to make the hearer to do something in the future. This kind of illocutionary act has world to words direction fit (Searle, 1979:13). In the utterance, he uses the word "follow" which indicates that he wants his friends to joint with him to save the jade place because the valley is under attack.

Extract 15: Directive (inviting)

The Participants: Mr. Ping and Li Shan

    Mr. Ping: My son hates stairs. So *let's* go home

    Li Shan: We are pandas. We don't do stairs

Setting: Mountain side

Context: After a long journey looking for the secret village of panda, Li Shan, Po and Mr. Ping finally arrive in the mountain side. Mr. Ping is very glad, because Po cannot climb the mountain and that is just the only one way to get the secret village. Mr. Ping asks Po to come home, but Li Shan told them that they do not need stairs, because there is another way to reach the secret village.

    According to the utterance, Mr. Ping uses illocutionary acts of directive (Inviting). Directive is an illocutionary act which is used to make the hearer to do something in the future. This kind of illocutionary act has world to words direction fit (Searle, 1979:13). In the utterance, he uses the word "let's" to invite his son to come home because they are in the mountain said and he believes that his son cannot climb the mountain, but Li Shan explains to him that pandas do not do stairs there is another way to get the top of the mountain.

Extract 16: Directive (asking)

The Participants: Po and Baby panda

    Po: O, okay. Careful with that

    Baby Panda: *can* I keep her?

    Po: No problem. Of course, yeah that's why I brought her

Setting: Secret Village of Panda

Context: When Po attends the secret village, all pandas are gather around of him. Then, Li Shan introduces to all pandas that Po is his son. When they are introducing their selves, the baby panda finds Tigress' action figure in Po's stuff and she really like it, and wants to keep it of herself.

In the utterance, the baby panda uses illocutionary acts of directive (Asking). Directive is an illocutionary act which is used to make the hearer to do something in the future. This kind of illocutionary act has world to words direction fit (Searle, 1979:13). In the utterance, she uses the word "can" to bagging to Po that she wants to keep the Tigress' action figure. She really likes it and wants to save it for herself.

Extract 17: Directive (commanding)

The Participants: Tigress and Kai

> **Tigress:** Shifu

> **Kai:** *Bring* them to me!

Setting: Jade Palace

Context: Kai attacks the valley, and fights with Master Shifu, Tigress, Monkey and Viper. Then, Kai orders to the Chi to bring Monkey and Viper to him and finally Monkey and Viper change become Chi.

Based on the utterance, Kai uses illocutionary acts of directive (Commending). Directive is an illocutionary act which is used to make the hearer to do something in the future. This kind of illocutionary act has world to words direction

fit (Searle, 1979:13). In the utterance, he uses word "bring" to command the chi to carry Master Shifu's chi to him.

3. Commissive

Searle (1979:14) states that commissive is an illocutionary act which is used to state the future action of the speaker. The direction of fit in this kind of illocutionary act is same with directive that is world to words direction of fit. As a third point of theory, the researcher found out six commissives in the movie. Six of commissives are promising. The following extracts show the type of illocutionary acts of commissive.

Extract 18: Commissive (Promising)

The Participants: Kai and Master Oogway

> **Kai:**And soon I *will* have your power too
>
> **Master Oogway:**When will you realize.
>
> The more you take, the less you have

Setting: Spirit Realm

Context: Previously, Kai and Master Oogway are close friend, but the ambition of Kai who wants to be the only one who has the Chi and be the strongest warrior in China. So, Master Oogway has to stop his friend to save the world and they Fight in the spirit realm. Kai also wants to take the Chi of Master Oogway.

Based on the utterance, Kai uses illocutionary acts of commissive (promising). Commissive is that speaker commits to do something in the future. In the utterance,

he uses the word "will" to commit himself to take the power of Master Oogway. He will do that for make himself become the most powerful warrior in the mortal realm.

Extract 19: Commissive (Promising)

The Participants: Kai and Master Oogway

    Kai: And this time, you ***won't*** be there to stop me

    Master Oogway: Ah, it was never my destiny to stop you.

    I have set another on that path.

Setting: Spirit Realm

Context: Master Oogway is meditating peacefully when he is attacked by Kai in the spirit realm. After the fight between Kai and Master Oogway, Kai takes the Chi of Master Oogway.

    In the utterance, Kai uses the illocutionary acts of commissive (promising). Commissive is that speaker commits to do something in the future. In the utterance, he uses the word "won't" to promises Master Oogway that he will use the chi of Master Oogway to return to the mortal realm. And that time, Oogway cannot stop him and none can.

Extract 20: Commissive (Promising)

The Participant: Kai

    Kai: There ***will*** be no one left to who will even remember your name

Setting: Mortal Realm

Context: Kai comes back to the mortal realm and swear to Master Oogway's Chi that he will kill all Master Oogway's students until no one left even remember Master Oogway's name.

Based on the utterance, Kai uses the illocutionary acts of commissive (promising). Commissive is that speaker commits to do something in the future. In the utterance, he uses the word "will" to promises that he will destroy everything that Master Oogway has created until none left to who will even remember Master Oogway.

Extract 21: Commissive (Promising)

The Participant: Mr. Ping

> **Mr. Ping:** I *will* give you one massage from the universe.
>
> Stay away from my son.

Setting: Restaurant

Context: Mr. Ping is very upset because Li Shan, Po's biological father suddenly appears and claims that Po is his son.

According to the utterance, Mr. Ping uses the illocutionary acts of commissive (promising). Commissive is that speaker commits to do something in the future. In the utterance, he uses the word "will" to promises that he will send a massage from the universe to Li Shan, Po's biological father. Because, he is so upset to Li Shan who suddenly appears and claims that Po is his son.

Extract 22: Commissive (Promising)

The Participants: Kai, Po, and Tigress

Kai: Your Chi *will* soon be mine

Po: Is he talking to me?

Tigress: Which one? They are all talking.

Setting: Jade Palace

Context: Po and the Furious five fight with Chi the legend of Master Kung Fu. Then, Kai warns them that he wants to take Po and his friends' Chi.

According to the utterance, Kai uses the illocutionary acts of commissive (promising). Commissive is that speaker commits to do something in the future. In the utterance, he uses the word "will" to promises that he will take all the Chi of Master Oogway's students.

Extract 23: Commissive (Promising)

The Participants: Kai and Master Shifu

Kai: I *will* show you the true power of Chi, brother

Master Shifu: No

Setting: Jade Palace

Context: Kai destroys Master Oogway statue and everything that Master Oogway has created. He wants that everything about Master Oogway disappears so none of them can remember him.

The extract 23, Kai uses the illocutionary acts of commissive (promising). Commissive is that speaker commits to do something in the future. In the utterance, he uses the word "will" to promises that he will show the true power of Chi. And

then, Kai destroys Master Oogway statue and everything that Master Oogway has created to prove his power.

4. Expressive

Expressive is an illocutionary act which is used to express the speaker's feeling. Searle in Yule (1996:55) states that in expressive the speaker makes the words fit the world. As a fourth point of theory, the researcher found out eight expressives in Kung Fu Panda 3 movie. Five of expressives are praising, and three of expressives are thanking. The following extracts show the type of illocutionary acts of expressive.

Extract 24: Expressive (Praising)

The Participants: Tigress and Po

 Tigress: *Good job*, Po

 Po: Did you at least learning a little something?

 Tigress: Yes, that you can't teach

Setting: Restaurant

Context: When Po's first class of teaching Kung Fu dismiss, all his friends stand in front of him with bad condition.

According to the extract 24, Tigress uses the illocutionary acts of expressive (praising). Expressive is something that speaker shows based on her feeling. In the utterance, she uses the phrase "good job" to praising Po's first teaching kung fu. Actually the way Po teaches the class that was so worse and in this utterance Tigress

pretending to appreciate Po because she is in the terrible condition after joint the class.

Extract 25: Expressive (Thanking)

The Participants: Po and Li Shan

      Po: I lost my father

      Li Shan: Very sorry

      Po: *Thank you*

Setting: Restaurant

Context: Li Shan meets with Po. He tells that he lost his son. Po also tells that he lost his father. Li Shan express his sorry and Po feels thank for that.

Based on the extract 25, Po uses the illocutionary acts of expressive (thanking). Expressive is something that speaker shows based on his feeling. In the utterance, He uses the phrase "thank you" to express his thank to Li Shan, cause Li Shan shows his respect when Po tells him that he lost his father when he was a baby.

Extract 26: Expressive (Praising)

The Participant: Po

      Po: I can't believe it. After all these years and you are really here?

      This is *amazing*

Setting: Restaurant

Context: Po is very surprise because he finally meets with his father. He thought that his parents are death and it is unbelievable thing for him.

The extract 26, Po uses the illocutionary acts of expressive (praising).

Expressive is something that speaker shows based on his feeling. In the utterance, he uses the word "amazing" to express his feeling,there is unexpected thing just happent, his biological father appears after a long time. He thought that he just the only panda left and his parent has death.

Extract 27: Expressive (Thanking)

The Participants: Li Shan and Mr. Ping

> **Li Shan:** *Thank you, thank* you for taking such a good care of my son
>
> **Mr. Ping:** Your son? No, hold on just a minute.

Setting: Restaurant

Context: Li Shan hugs Mr. Ping. He feels very thankful, because taking such a good care of his son.

Based on the extract 27, Li Shan uses the illocutionary acts of expressive (thanking). Expressive is something that speaker shows based on his feeling. In the utterance, he uses the phrase "thank you" to express his thank to Mr. Ping since Mr. Ping taking such good care to his son. Li Shan has lost his son named Po when his son was a baby and after that time he always looking for in every place. Po was found by Mr. Ping and takes care of him like his own baby.

Extract 28: Expressive (Praising)

The Participant: Po

> **Po:** Dad, you are going to *love* this. It is like the coolest thing ever

Setting: Hall of Heroes' Home

Context: Po wants to show the hall of heroes' home to his father. The most priceless Kung Fu artifacts in all of China.

According to the extract 28, Po uses the illocutionary acts of expressive (praising). Expressive is something that the speaker shows based on his feeling. In the utterance, he uses the word "love" to express something that he is really interest and he wants to show it to his biological father and hopes that his father will love it too.

Extract 29: Expressive (Praising)

The Participants: Po and Li Shan

Po: How does it feel? Do the hinges hinge? Does it smell like Rhino?

Does it feel like you're impenetrable?

Does it feel like you can take on a thousand warriors and emerge unscathed?

Li Shan: Yes, it's *pretty cool*.

Setting: Hall of Heroes' Home

Context: While Po introduces about some hero stuffs to his father. Li Shan wears the Master Flying Phino's battle Armor that surprised Po and he is so excited.

Based on the extract 29, Li Shan uses the illocutionary acts of expressive (praising). Expressive is something that the speaker shows based on his feeling. In the utterance, he uses the phrase "pretty cool" to express his feeling about something that Po shows to him. Po bring his father to the hall of heroes' home and Li Shan was so surprised when see all the heroes stuff.

Extract 30: Expressive (Praising)

The Participants: Baby Panda and Mr. Ping

Baby Pandas: We *love* noodle!

Mr. Ping: Oh, just like my Po

Setting: Kitchen

Context: All the baby pandas come to the kitchen, and touch every single thing in the kitchen.

Based on the utterance, the baby pandas use the illocutionary acts of expressive (praising). Expressive is something that speaker shows based on their feeling. In the utterance, the baby pandas use the word "love" in "*we love noodle*" to express something that they like.

Extract 31: Expressive (Thanking)

The Participants: Li Shan and Po

Li Shan: Much better

Po: *thanks* dad

Li Shan: For what?

Po: You know, just for you know, showing me what it feels like…

To be a panda

Setting: Secret Village of Panda

Context: Po tries to act like a panda and his father teaches him how to be a real panda. Li Shan appreciates his work, and Po is very happy for that.

Based on the utterance, Po uses the illocutionary acts of expressive (thanking). Expressive is something that the speaker shows based on his feeling. In the utterance,

he uses the word "thank" to express his thank to his father cause showing him what it feels like a panda.

5. Declaration

Declaration is an illocutionary act which is used to change the world by uttering some utterances to the hearer. Searle in Yule (1996:55) states that in the declaration the speaker's word will change the world. For example, declaration, name, baptize, etc. As a fifth point of theory, the researcher found out two declarations in the dialogue performed in the Kung Fu Panda 3 movie. One of declaration is appointing, and one of declaration is announcing. The following extracts show the type of illocutionary acts of declaration.

Extract 32: Declaration (Appointing)

The Participants: Po and Master Shifu

> **Po:** Whoa, nice dramatic entrance. What's the occasion?
>
> **Master Shifu:** Today will be my final class
>
> [everyone looks surprise]
>
> Because from now…
>
> Your training will be in ***the hand*** of the dragon warrior

Setting: Training Hall

Context: Po and Furious five come to the training hall. They want to join Master Shifu class. When they meet with Master Shifu, he announces that today will be his final class and point out Po to be the next master.

According to extract 32, Master Shifu uses the illocutionary acts of declaration (announcing). Declaration is an illocutionary act which is used to change the world by uttering some utterances to the hearer. In the utterance, he uses the phrase "the hand" which means he announces that the new teacher who will teach the next kung fu class change his position.

Extract 33: Declaration (Announcing)

The Participant: Kai

Kai: The mortal realm. You hear that Oogway?

I'm back, Kai has *returned*

Setting: Mortal Realm

Context: Kai returns to the mortal realm. He is in the Mr. Rabbit's brother's farm. There are Mr. Rabbit and Goose in farm. They look very afraid of Kai. Then, Kai announces about his return in the mortal realm, but Mr. Rabbit and Goose are wonder because they never hear about Kai before.

Based on the extract 33, Kai uses the illocutionary act of declaration (announcing). Declaration is an illocutionary act which is used to change the world by uttering some utterances to the hearer. In the utterance, he uses the word "return" to tell everyone about his existence and he has come back in the mortal realm after a long time he locked in the spirit realm.

B. Discussion

This part discusses the analysis of illocutionary acts in Kung Fu panda 3 movie. The researcher analyzed the types of illocutionary acts based on the problem

statement. The researcher discusses the types of illocutionary acts that performed in Kung Fu panda 3 movie.

After analyzing the data, contain the five categories of illocutionary acts based on Searle's category (1979: 12-17) the researcher found 33 data from all types of illocutionary acts in Kung Fu Panda 3 movie. They were: eight data of **assertive**, consists of six informing in extract1, extract 2, extract 3, extract 5, extract 7, and extract 8, two asserting in extract 4 and extract 6, nine data of **directive**, consists of one entreating in extract 9, two inviting in extract 10 and extract 15, five commanding in extract 11, extract 12, extract 13, extract 14 and extract 17, one asking in extract 16, six data of **commissive**, consists of six promising in extract 18, extract 19, extract 20, extract 21, extract 22 and extract 23, eight data of **expressive**, consists of five praising in extract 24, extract 26, extract 28, extract 29 and extract 30, three thanking in extract 25, extract 27 and extract 31, two data of **declaration**, consists of one appointing in extract 32 and one announcing in extract 33.

From the data analyzes of the dialogue performed in Kung Fu Panda 3 movie above the researcher found five types of illocutionary act based on Searle's category, they were; Assertive, directive, commissive, expressive and declaration. All categories showed in the dialogue of the movie. The researcher concluded that the producing of illocutionary act in Kung Fu Panda 3 movie has some purposes, that are; informing the hearer, asking the hearer to do something, state the future action of the speaker, express the speaker feeling and changing the world by uttering some utterance to the hearer. Illocutionary act of asserting in extract 1 indicates informing

the hearer because the conversation shows the way the Shooter 3 give information to his friends about something that he believes. Illocutionary act of directive in extract 9 indicates asking the hearer to do something, because the dialogue showed in this part Po order some foods to Mr. Ping, it means after the conversation Mr. Ping will do some activity based on Po's conversation. Illocutionary act of commissive in extract 18 indicates the future action of the speaker because Kai promise to take the power of master Oogway, it means Kai will try to do some act to take master Oogway's power. Illocutionary act of expressive in extract 24 indicates express the speaker feeling because the conversation Tigrees wants to praise Po's works by saying good job when Po's first class teaching Kung Fu dismiss. Illocutionary act of declaration in extract 32 indicates changing the world by uttering some utterance to the hearer because Master Shifu points out Po to be the next master who will be teaching Kung Fu in the jade palace and replace him become a master Kung Fu.

Related to the previous study was conducted by Nugroho (2011) who tries to know the types of illocutionary acts which are dominantly presented by Sherlock Holmes in the *Sherlock Holmes* movie. There is similar finding with this research. Among them, the most frequent used directive illocutionary act in their conversation. Directive is the speaker who wants to get the hearer to do something. Nugroho found out that the reason of Sherlock Holmes to produce the directive conversation is to show the power and the dominant of the speaker.

Ainurrohmah (2011) who tries to identify and analyze the use of illocutionary acts in Stephenie Mayer's *New Moon* based on Searle's speech act classification. In

finding, the researcher found that the most frequent used assertive illocutionary act than other acts, and the common speech act verbs used are; curse, announce, declare and define.

The last previous findings by Ciptaningrum (2011) about *Politeness Strategies Applied in Directive Speech Acts According to the Interpersonal Relationship in "The IT Crowd: Moss and the German.* The result of the research is: there are five directive speech acts, four politeness strategies, and six types of interpersonal relationship among the characters.

From those previous findings, all of them use the same theory of Searle's speech act classification. The difference was on the dominant of classification that performed in the objective of each research. In this research itself, the researcher found the most frequent of directive illocutionary acts, because this movie present about Kung Fu means that there is a Master and student. Master sometimes shows the dominant and the power of the leader and potentially used directive illocutionary act to give commanding and instruction to his student.

CHAPTER V

CONCLUTION AND SUGGESTION

A. Conclusion

In this chapter the writer makes conclusion clearly from the analysis of illocutionary acts in *Kung Fu Panda 3* movie. The purpose of this research is to know the types of illocutionary acts performed in Kung Fu Panda 3 movie.

Based on the findings, there are five types of illocutionary acts that performed in Kung Fu Panda 3 movie utterances. They are assertive, directive, commissive, expressive and declaration. In this utterances, the dialogue in the movie presents more illocutionary acts of directive than other acts.

The illocutionary act of directive is often used by master Kung Fu, Kai, and the dragon warrior in their utterances. Directive potentially represents the power and the dominance of the speaker. Directive is the speaker who wants to get the hearer to do something. In the directive, those utterances commonly occur between dragon warrior (Po) and his friends, Tigress, Monkey, Mentis, Crane and Viper, because in that movie they have much time together to spend, especially when they have to save the Jade Place.

B. Suggestion

The researcher hopes that this research will be useful for the readers and researchers to get better understanding about speech act, especially illocutionary acts. The researcher is also expected can be referable for further researchers to analyze

illocutionary acts or other acts in speech act with the different object, such as novel, magazine, comic, etc.

Finally, the researcher hopes that this research will benefit for the English and Literature Department students who want to do the similar research.

BIBLIOGRAPHY

Ainurrohmah. 2011. *The Use of Illocutionary Acts in Stephenie Meyer's New Moon.* Final Project. Semarang State University: Unpublished.

Austin J.L. 1962. *How to Do Thing with Words.* Cambridge: Harvard University Press.

Brown, G. & Yule, G. 1988. *Discourse Analysis.* Cambridge: Cambridge University Press.

Ciptaningrum, V. N. 2011. *Politeness Strategies Applied in Directive Speech Acts According to the Interpersonal Relationships in "the IT Crowd: Moss and the German.* Thesis. Yogyakarta: Sanata Dharma University.

Creswell, J. W. 1994. *Research Design: Qualitative and Quantitative Approaches.* California: SAGE Publications, Inc.

Fasold, R. 1990. *The Sociolinguistics of Language.* Oxford: Basil Blackwell.

Fromkin, V. 2003. *An Introduction to Language.* USA: Heinle.

Grundy, P. 1995. *Doing Pragmatics.* New York: Edward Arnold.

Hamza, Feras. 2007. *Tafsir Al-jalalayn.* Royal Aal al-Bayt Institute for Islamic Thought Amman. Jordan.

Hornby, A.S. 1995. *Oxford Advanced Learner Dictionary.* Oxford: Oxford University Press.

Imani F.K & A Group of Muslim Scholars. 2004. An Enlightening Commentary into the Light of the Holy Qur'an Parts 13 & 14. Iran: The Scientific and Religious Research Center.

Leech, G.1983. *The Principles of Pragmatics.* New York: Longman Group Ltd.

Levinson, S.C. 1983. *Pragmatics.* Cambridge: Cambridge University Press.

Mey, J. L. 1993. *Pragmatics: An Introduction.* Oxford: Blackwell.

Miles, M.B & Huberman A.M. 1984. *Qualitative Data Analysis: A Source of New Methods.* Beverly Hills: Sage Publication.

Nadar, F.X. 2009. *Pragmatik dan Penelitian Pragmatik.* Yogyakarta: Graha Ilmu.

Neville. 2006. *Note Taking or Note Making?*. London: University of Leeds.

Nugroho, A. S. 2011. *An Analysis of Illocutionary Acts in Sherlock Holmes Movie.* Final Project. State Islamic University Syarif Hidayatullah Jakarta: Unpublished.

Owens, Jr. Robert E. 2000. *Language Development: An Introduction.* Fifth Edition. New York: State University of New York Genesco.

Sari, N. 1988. *An Introduction to Linguistics.* Jakarta: Department Pendidikan dan Kebudayaan.

Schiffrin, D. 1994. *Approaches to Discourse.* Cambridge: Blackwell.

Searle, J.R. 1969. *Speech Acts.* Cambridge: Cambridge University Press.

Searle, J. R. 1977. *Speech Acts: An Essay in the Philosophy of Language.* California: Cambridge University Press.

Searle, J.R. 1979. *Expression and Meaning: Studies in the Theory of Speech Act.* New York: Cambridge University Press.

Searle, J. R. 1980. *Speech Acts Theory and Pragmatics.* Holland: D. Reidel Publishing Company Dordrecht.

Tarigan, H. G. 1990. *Pengantar Pengajaran Pragmatik.* Bandung: Penerbit ANGKASA.

Tarigan, H. G. 2009. *Pengajaran Pragmatik.* Bandung: penerbit ANGKASA.

Thomas, J. 1995. *Meaning in Interaction: An introduction to Pragmatics.* England: Longman.

Van Dijk, T. A. 1977. *Text and Context: Exploration in the Semantic and Pragmatics of Discourse.* London: Longman.

Wijana, D. P. 1996. *Dasar-Dasar Pragmatik.* Yogyakarta: Andi Offiset.

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

BIOGRAPHY

Afnaimah Anwar was born in North Kolaka, Southeast Sulawesi, on December 6, 1995. She is the second child of her family. She has an older sister. She began her school at Elementary School in SDN 03 Watunohu graduated in 2007. In the same year, she continued her study to Junior High School in MTS.S Al-Islam and graduated in 2010. Then, she continued her study to Senior High School in Sekolah Putri Darul Istiqamah and graduated in 2013. After she graduated her senior high school, then she enrolled at the University in Alauddin State Islamic University Makassar in 2013 and took English and Literature Department of Adab and Humanities Faculty. She can be connected via email: Afnaimah.anwar06@gmail.com