

**THE ANALYSIS OF ILLOCUTIONARY ACT AND  
PERLOCUTIONARY ACT PERFORMED  
BY THE MAIN CHARACTERS IN  
22 jump street MOVIE**

**THESIS**



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THE ANALYSIS OF ILLOCUTIONARY ACT AND PERLOCUTIONARY  
ACT PERFORMED BY THE MAIN CHARACTERS

IN *22 jump street* MOVIE

By

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Approved to be examined by the Board of Examiners, English Department,  
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Surabaya, November 29<sup>th</sup>, 2022

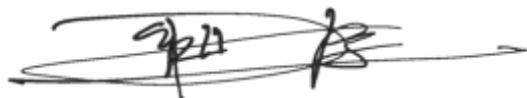
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## ABSTRACT

Maspeke, A. P. (2022). The Analysis of Illocutionary Act and Perlocutionary Act Performed By The Main Characters English in *22 jump street* Movie Department. Faculty of Arts and Humanity. UIN Sunan Ampel Surabaya. Advisor: Dr. A. Dzo'ul Milal, M.Pd.

Keywords: speech act, illocutionary act, perlocutionary act.

This thesis aims to examine the illocutionary and perlocutionary acts employed by the main characters in the movie *22 jump street*. This study was using descriptive qualitative to analyzed the data. The researcher attempts to characterize, understand, and explain the situation of the conversations from the main characters based on the movie transcript. The researcher performs an analysis of the illocutionary and perlocutionary utterances of the main characters by using a movie transcript. The data were evaluated using Searle's (1979) theory of illocutionary act and Austin's (1962) theory of perlocutionary act (1962).

In this study, the researcher found 6 data of commissive type of illocutionary act, 19 data from representative type, 21 from directive type, 10 from expressive type, and 2 data from declaration, The researcher found the total from illocutionary act is 58 data. From the entire data found, it can be concluded that the main characters use the directive type of illocutionary act more often. This is because the main characters in the movie tend to do more act-out comedy as the tool to transfer the sense of humor to the viewer rather than conversation comedy. In addition, since an act out comedy requires more order or command.

From the theory of perlocutionary act by Austin (1962), the researcher obtained 58 of the perlocutionary act data. The researcher found 37 data of intended perlocutionary effect and 21 data of actual perlocutionary effects. Based on the entire data perlocutionary act found, it can be concluded that in the subject of this study, that intended perlocutionary effect seems to have the most frequency in conversations between the main characters. In the subject of this study, it turns out that many of the main character's utterances can be understood by the interlocutor, but most of their utterances often distort the speaker's intent, which seems to be on purpose to show a sense of humor to the audience.

## ABSTRAK

Maspeke, A. P. (2022). Analisis Tindak Ilokusi dan Tindak Perlokusi dalam film *22 jump street* yang dilakukan oleh para tokoh Utama. Sastra Inggris, Fakultas Adab dan Humaniora. UIN Sunan Ampel Surabaya. Advisor: Prof.

Dr. A. Dzo'ul Milal, M.Pd.

Kata kunci: tindak tutur, tindak tutur ilokusi dan tindak tutur perlokusi.

Tesis ini menyelidiki tindak ilokusi dan tindak perlokusi yang digunakan oleh tokoh utama dalam movie *22 jump street*. Peneliti menggunakan metode deskriptif kualitatif untuk menganalisis penelitian ini. Peneliti berusaha mendeskripsikan, menginterpretasikan, dan menjelaskan kondisi. Peneliti menggunakan transkrip movie untuk menganalisis tindak ilokusi dan tindak perlokusi yang digunakan oleh tokoh utama. Data dianalisis dengan menggunakan teori tindak ilokusi Searle (1979) dan teori tindakan perlokusi Austin (1962).

Dalam penelitian ini, peneliti menemukan 6 data tipe ilokusi commissive, 19 data tipe representatif, 21 tipe direktif, 10 tipe ekspresif, dan 2 data tipe deklarasi. Peneliti menemukan total dari tipe ilokusi adalah 58 data. Dari seluruh data yang ditemukan, dapat disimpulkan bahwa tokoh utama lebih sering menggunakan tindak ilokusi tipe direktif. Hal ini karena karakter utama dalam movie cenderung lebih banyak melakukan aksi komedi sebagai alat untuk mentransfer humor kepada penonton daripada komedi dalam bentuk percakapan. Selain itu, karena komedi act-out membutuhkan lebih sering memerintah atau memohon.

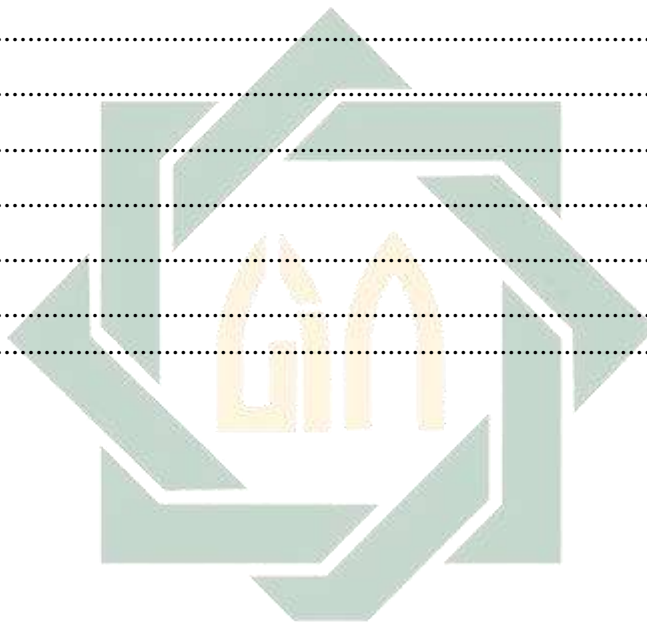
Dari teori tindakan perlokusi oleh Austin (1962), peneliti memperoleh 58 data tindakan perlokusi. Peneliti menemukan 37 data itended perlokusi dan 21 data aktual perlokusi. Berdasarkan seluruh data tindak tutur perlokusi yang ditemukan, dapat disimpulkan bahwa dalam subjek penelitian ini, itended perlokusi tampaknya memiliki frekuensi paling banyak dalam percakapan antar tokoh utama. Dalam pokok bahasan penelitian ini, ternyata banyak tuturan tokoh utama yang dapat dipahami oleh lawan bicaranya, namun sebagian besar tuturannya sering memutarbalikkan maksud penutur dan sepiertinya memeing disengaja untuk menunjukkan humor kepada audiens.

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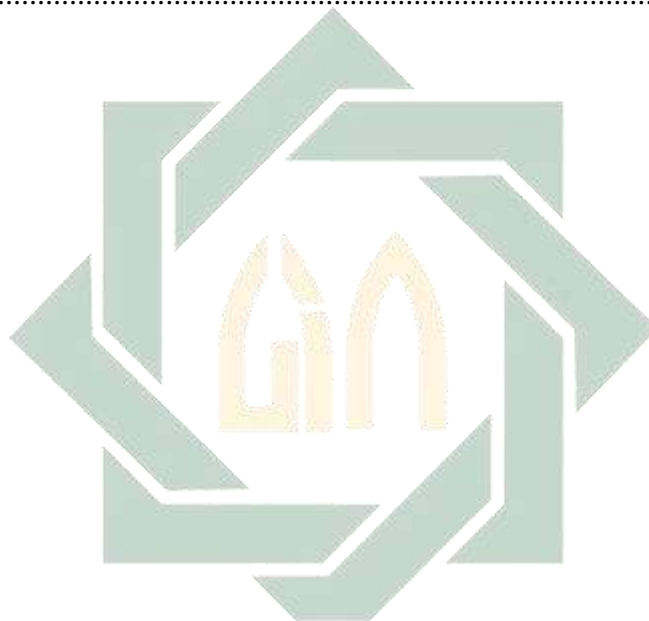
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# CHAPTER I

## INTRODUCTION

This chapter contains the introduction of the research, which discusses the background of study and objectives of study, significance of study, scope and limitation of study, and the definition of key terms.

### 1.1. Background of the Study

Language is an important communication tool that we use in our daily lives. Communication is the social activity of two or more individuals expressing their thoughts to one another, such as giving suggestions, promising, inviting, requesting, forbidding and etc. People commonly interact with each other with broken structures and breaks grammatical rules. But that is not a big problem because, essentially, language is made to make people understand each other, as long as they can exchange their thoughts or transfer ideas to the interlocutor event with the broken structure in their language.

Based on (Zumaroh, 2012, p. 1) states that People must focus on how they use language to express their thought rather than how language is constructed inside. However, some of us still get some difficulty understanding what interlocutors mean when they have a conversation, so there is a study in linguistics that allows us to examine what the speaker intended.

Pragmatics is one of the disciplines studies in linguistics that is concerned with contextual meaning. According to (Levinson, 1983, p. 9), a study of relations between context and language is called pragmatics because it is connected to the

writing of grammar. Then in (Yule, 1996, p. 4), he stated that pragmatics is a subfield of linguistics that studies the relation between language form and its users in contexts.

All in all, pragmatics is the study of context dependent on the meaning. It may say that people might have different perceptions even if their forms of contractions are the same. Deictic, presupposition, implicature, and speech actions are also considered in pragmatics. Speech act theory is used as the fundamental point of pragmatics in this study.

According to Muhartoyo (2013), in communication, a speech act has a basic rule which is to ask someone to do something because, in the conversation, an utterance has many various meanings. Therefore, to get to know the implied meaning, we need to know the context of the sentence in the conversation.

Speech acts can be classified into some divisions. Austin (1962) explains that speech acts consist of three kinds of types: they are locutionary, illocutionary, and perlocutionary acts. While (Yule, 1996, p. 54) argues that the speech act has a correlation between a structure and the function of the utterance of the speakers to the interlocutors. Such as the declarative form, which is employed to express a statement, the interrogative form is used to pose a question, and the imperative form is used to request something. He added that indirect Speech acts would happen if there is an indirect relationship between the structure and the function of the utterance. For example, when someone says, "it's really hot", the direct speech act of this utterance may just inform the interlocutor about the condition, but the indirect speech act of this utterance is to request or to give a command to the

interlocutor to switch on the AC/fan, so the utterance has implied meaning that asks to interlocutor to do something.

While Searle (1976) develops the illocutionary acts into five basic kinds of activities that can be shown through utterances which are: representatives, commissives, directives, declarative, and expressive. An illocutionary act involves a person saying something while having concealed intents or sometimes saying it with a straightforward meaning. This act contains two meanings which are to inform and command to do something.

In defining the illocutionary act, first, we need to understand the meaning of the context, such as where the action is happening and consider who is the speaker and who is the interlocutor. By understanding the types of illocutionary acts in a conversation, we will easily understand the interlocutor's utterance.

The previous research was conducted by Fita Nur Illocutionary Act in the Main Characters' Utterances in Mirror Mirror Movie (2018). The researcher used a descriptive qualitative method to collect the data. The researcher analyzed the kinds of illocutionary acts of the main characters in the movie titled Mirror Mirror. The researcher finds 55 utterances of the main character in the movie that contain illocutionary acts. Then, based on Searle's theory, the researcher categorizes the data into five different sorts of illocutionary acts. According to the researcher, she found that the main characters implement commands or directive types of illocutionary acts most frequently in the dialogue. Because the main character mostly used the expression indirectly, such as ordering, pleading, soliciting, and demanding.

The second previous study was conducted by Fyngky Oktadistio, Mazrul Aziz, and Zahrida (2018). The title is *An Analysis of Direct and Indirect Speech Act Performed by Main Character in The Movie Revenant Script*. The researcher conducted a descriptive analysis to examine direct and indirect speech acts in the movie script 'The Revenant.' The researcher applied Yule's (1996) theory to the script analysis. This study's results are based on the main characters' utterances. The objective of this study was to identify the forms and functions of direct and indirect speech acts in the movie script 'The Revenant.'

The previous study that has been conducted by Diana Anggraeni, Herland Franley Manalu, and Hilda Rismayanti (2019) on determining the different sorts of speech acts, such as locutionary, illocutionary, and the impact of the speaker's intention on the listener, called perlocutionary in the movie *Five Feet Apart*. The study used a descriptive qualitative technique to explain how the data was examined. This research discovered three sorts of speech acts in the main characters: locutionary act, illocutionary act, and perlocutionary act. The data reveals four types of illocutionary behaviour, but nevertheless, the data findings The researcher could not find declarations in the main characters' utterances since they require unique circumstances to carry out to do it. This study found a representative type of illocutionary act is the most used in the movie, and the researcher found some goals or intentions of illocutionary acts by the speaker such as, such as stating, surprising, questioning, and refusing. Furthermore, depending on the circumstances of each discussion, the speaker's perlocutionary act had a

different effect on the listener in this study. So the listener could provide an appropriate and effective response to the speaker.

In the following research conducted by Ajeng Fala Intan Kumala (2018), the researcher discovered that *The Croods* Movie has a wide range of speech acts, and the illocutionary acts most commonly utilized in *The Croods* Movie are asking and commanding in this study. The perlocutionary act is frequently employed in a non-literal sense. The terms direct and representation are often used in the speech act classification in *The Croods* Movie. The study observes that the following illocutionary activities occur in *The Croods* Movie: asking a question, demanding, encouraging, frightening, praising, apologizing, hooting, demanding, punishing, inviting, advising, forbidding, intimidating, expressing admiration, labelling, and asserting. The utterances could or might not have an impact on the perlocutionary act. As a result, certain statements elicit a response or reaction, whereas others elicit no response or reaction.

Other research on speech acts in illocutionary and perlocutionary was conducted by Endang Sholihatin (2019). The purpose of this study is to examine illocutionary and perlocutionary speech actions concerning defamation texts in a family interaction via a social media group. The researcher employs a qualitative approach method. The source of this study's data is public complaint texts from East Java's police department. The study found illocutionary speech acts such as representative, declarative, and directive in family interaction through a social media group. Furthermore, the defamatory wording in perlocutionary speech

conducted in a family discussion via social media group shows that the speakers intend their interlocutor to be shamed in public.

According to previous research on illocutionary and perlocutionary speech acts, there are certain similarities and differences between them. Some studies use action movie, drama movie, and adventure movie as their data source. Other studies use social media as their data source. Furthermore, another difference is in the research objectives. Some studies want to find the types of the illocutionary act and the meaning. Others want to find locutionary, illocutionary, and perlocutionary, some studies want to find direct and indirect speech acts by using Searle's theory.

Several studies above show the researches are still relevant and significant to do because, as far as the researcher is concerned, very few studies of illocutionary and perlocutionary speech acts in comedy movies. A comedy movie is basically a movie which emphasizes humor. Comedy movies aim to amuse their viewers by making the audiences laugh and be entertained, and usually, it has a joyful ending. Besides the definition mentioned, comedy movies also have deep meanings, such as moral values and norm values in society or even sarcasm in their action, and it is because comedy movies tend to share the feeling indirectly rather than other genre movies. Therefore, this study focuses on the illocutionary and perlocutionary speech acts in a comedy movie. In previous studies, some analyzes used movie action, movie drama, and movie adventure as the data source, but yet no previous studies looked for illocutionary and perlocutionary speech acts in a comedy movie. Thus, in this study, the researcher focused more



on illocutionary and perlocutionary speech acts in the comedy movie in the *22 jump street* movie, it is because not only interesting the way The movie used daily life communication to keep maintain a relationship in a funny way but also in the *22 jump street* movie uses a lot of indirect language or expressions meaning in expressing their message that can be learned in it.

## 1.2. Problems of the Study

So based on the background of the study above, the following research questions below are constructed to determine the utterances used by the main characters in the *22 jump street* movie:

1. What are the forms of illocutionary acts used by the main characters in the *22 jump street* movie?
2. What are the perlocutionary acts employed by the main characters in the *22 jump street* movie?

## 1.3. Significance of the Study

The study is intended to provide a contribution to the discipline of linguistics, especially in the pragmatic speech act. This research is expected to prove the types of illocutionary acts by using Austin's (1962) concept directly and indirectly on the main characters' utterances in *22 jump street* movie and to discuss the perlocutionary acts by using Searle's (1976) concept on the main characters' utterances in *22 jump street* movie.

The results may help the reader to find out the implied messages of the movie related to the main characters. This research is expected to deliver implied messages of the movie that may help the reader to get an easy way to interpret the utterance in the movie and to do a good action. This study may be important in the development of pragmatic research in which the focus is on illocutionary act and perlocutionary act in the dialogue among the main characters.

#### **1.4. Scope and Limitation**

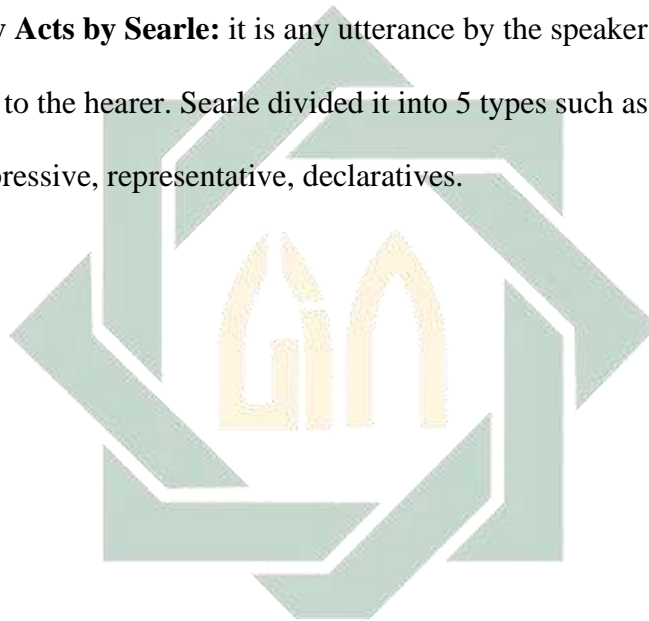
This study only uses *22 jump street* movie and the transcript of the movie as the research data. The researcher limits the subject of the study to the main characters in the movie, such as Jonah Hill as Morton Schmidt, Channing Tatum as Greg Jenko, and Ice Cube as Captain Dickson. It studies the main character's illocutionary act in their conversation in the movie and the perlocutionary acts of the main character's utterances in the movie.

In analyzing the types of illocutionary acts, the researcher uses Searle theory and for determining the perlocutionary acts researcher uses Austin theory. The limitation is indeed to make the researcher focus on the type of illocutionary act and the perlocutionary acts by the main character's utterances in *22 jump street* movie.

#### **1.5. Definition of Key Terms**

- a) **Pragmatics:** Pragmatic is one of the subjects in a linguistic that focuses on the contextual meaning.

- b) **Speech Act:** A speech act is a concept in pragmatics that refers to the study of action through words.
- c) **Illocutionary Act:** illocutionary act is an utterance with some kind of functional mind.
- d) **Perlocutionary Act by Austin:** perlocutionary act is the effect of illocutionary act that is felt by the listener or the interlocutor.
- e) **Illocutionary Acts by Searle:** it is any utterance by the speaker does a particular act to the hearer. Searle divided it into 5 types such as commissive, directive, expressive, representative, declaratives.



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## CHAPTER II

### REVIEW OF LITERATURE

This chapter discusses theories that are relevant to the research topic. The researcher provides several related theories, which include pragmatic, speech act, perlocutionary act by Austin, types illocutionary by Searle, Movie, and the 22 *jump street* movie.

#### **2.1. Pragmatics**

Pragmatic is one of the disciplines of linguistics. Pragmatic is a study of contextual meaning through utterance in communication. Pragmatics describes the study of human language as determined by the situation (Mey, 2006, p. 6). Somehow there are several utterances in communication that are difficult to understand; therefore, pragmatics is needed for interpreting the utterances.

Pragmatics is the study of contextual meaning as conveyed by a speaker or writer, along with how the reader or interlocutor interprets the utterances. The accurate interpretation of an utterance can be determined by considering the language or statement in context or knowing when and where it is said.

Pragmatics is the basic study of how context influences how words or utterances convey. (Blair, 1988, p. 222).

#### **2.2. Speech Acts**

A speech act is one of the theories in pragmatics which analyzes an action performed via utterance Yule (1996). A speech act is a theory to analyze the

meaning of utterances by the speaker. Most people have hidden messages in their utterances, so by using speech act theory, people may have an easy way to understand other utterances. (Birner, 2003, p. 175).

This theory is related to the conversation which occurs in our daily life. (Searle, 1969, p. 16), He said that the speech act is the central element of communication performed in connection with the principle of disclosure, establishing a process of analytic relationships between ideas through speech.

### **2.3. Perlocutionary Acts by Austin**

Austin (1962) is the first person who develops speech act theory, and he explains that speech acts consist of three kinds of types: they are locutionary, illocutionary, and perlocutionary acts. The perlocutionary act happened as a result of interpreting the locutionary (the utterances) and illocutionary (the meaning). In another word, Perlocutionary acts are the effects that the speaker aims to have on the listeners or interlocutor as a result of his utterance. (Short, 1997, p. 197) classified perlocutionary into two types. First is actual perlocutionary effects, and second is intended perlocutionary effects.

Intended perlocutionary effects refer to the actions or outcomes that speakers and listeners intend when they say their words. The actual perlocutionary effect refers to the effects or actions of listeners after receiving the speaker's utterances.

Example: Do not enter the room!

The above utterance indicates the speaker's caution to the listeners not to enter the room assumed by the speaker. This utterance has an automatically

intended effect on the listener. Depending on the listener's reactions, this impact may be different or similar to what the speaker meant.

## 2.4. Types of Illocutionary Act by Searle

Illocutionary acts are actions that communicators aim to perform in their utterances or which become the purposes of their conversation. Searle (1976) divided illocutionary acts into five basic types of utterance. Those are commissives, directives, expressive, representatives, and declarations.

**Table 2.1 The Five General Functions of Illocutionary Act by Searle**

Speech act type	Direction of fit	S: Speaker X: Situation
Commissive	Makes the world fit the words	S intends X
Directives	Make the world fit the words	S wants X
Expressive	Make words fit the world	S feels x
Representative	Make words fit the world	S believes X
Declaration	Make words change the world	S causes X

### 2.4.1. Commissives

Commissive is a kind of illocutionary act in which the speaker promises to do something in the future. The speaker makes a (future) commitment to a plan of action. The speaker usually uses these kinds of words to express their

commission: commit, promise, oath, vow, endeavour, and assure. The speaker's utterance has their own intention on (himself or herself). The speaker usually uses commissives to say that he/she will do something in the future through his own words. Acts of the commission include promising, threatening, and offering. The speaker goes out to modify the world to fit those words (via the speaker).

Example:

1. "I'll be back."
2. "We will not do that."

The sample above depicts the actions of the speaker will be done on the future.

#### **2.4.2. Directives**

A directive is a way the speaker tries to make the interlocutor do something by using these kinds of words: asking, begging, challenging, commanding, daring, inviting, insisting, and requesting. The speaker uses directive types of illocutionary acts to make the interlocutor do what the speaker's utterance means. Directive speech acts express what the speaker wants.

Example:

1. "Bring me my cup of milk-tea."
2. "Don't throw the rubbish anywhere."

Both instances indicate the speaker's desire for the listener to accomplish something.

### 2.4.3. Expressives

Expressive is the speaker's expression and attitude to a state of affairs.

Usually, expressive acts use these kinds of words: Regrets, appreciation, congratulations, remorse, grateful you, and welcomes. An Expressive speech act is a way to express the speaker's feelings to the interlocutor. For Example, the expressive acts are thanking, apologizing, welcoming, and congratulating. When utilizing an expressive speech act, the speaker adjusts words to match the context (of feeling).

Example:

1. "I'm really sorry!"
2. "Congratulations!"

From the examples, the situations show how the speaker feels when the interlocutor say the words, with the interlocutor feeling being influenced from what the speaker does (1) or what the interlocutor does (2).

### 2.4.4. Representatives

Yule (1996: 53) stated that representatives are about what the speaker believes. An illocutionary act commits the speaker to the truth or false of the utterance. When utilizing a representative, the communicator employs words that he or she believes to be true in order to fit into the world, such as asserting, describing, affirming, bragging, concluding, claiming, and so on.

Example:

1. "The earth is flat."
2. "It was a warm day."

Two of the above examples are presented based on the speaker's perspective, in which they create words to match the world (their believes).



### 2.4.5. Declaratives

Declarative is the way the speaker alters the external status or condition of an object or situation solely by making the utterance. Declaration or declarative is a little bit different from others (5 types of illocutionary) because this term has the ability to change the world through utterance (Yule, 1996, p. 53).

Declarations are one type of illocutionary act that can change the world through the words that they talked. In order to make a declaration in the correct manner, the person making the statement needs to occupy a unique position within a specific environment.

Example:

1. "I now pronounce you as husband and wife. (Levinson, 1983, p. 240).
2. "You're out!"

From condition above, the speakers have the authority or supreme power to utter the words, and their sentences have the power to influence the circumstance or state.

### 2.5. Movie

The term "movie" refers to a motion picture. A movie is a series of still photographs that are displayed on a screen in rapid succession using a light source. This creates the impression of real, uninterrupted motion due to an optical phenomenon known as the persistence of vision. Persistence of vision Movie. (n.d.). Retrieved March 15, 2021, from <https://www.britannica.com/art/motion-picture>.

A movie is a recording of motion graphics that tells a narrative that people can watch on a screen. A movie is one of the literary works that function as a medium for entertainment and information. A movie has an importance that can be considered as the work's selling value, and that value can vary.

Movie swiftly established itself as a truly mass medium of entertainment. The movie has evolved as a medium of artistic expression in fields such as acting, directing, scripting, cinematography, costume and set design, and music, in addition to being a kind of entertainment.

#### **2.6. *22 jump street* Movie**

*22 jump street* is a comedy-drama movie that was released in the United States in 2014 and was directed by Phil Lord and Christopher Miller. Jonah Hill, Michael Bacall, Oren Uziel, and Rodney Rothman are credited with writing the script for the movie. Jonah Hill plays the role of Morton Schmidt, Channing Tatum as Greg Jenko, Wyatt Russell as Zook Haythe, Amber Stevens as Maya Dickson, and Ice Cube as Captain Dickson. This movie is a continuation of the movie adaptation of the television series of the same name, *21 Jump Street*, from which it was derived.

*22 jump street* was released on June 13, 2014, by Columbia Pictures and Metro-Goldwyn-Mayer. With positive reviews, the movie grossed \$331 million at the box office. This movie also has an easy conversation that is full of the intended meaning and message to be examined. The movie has a rating of 07/10 based on the IMDb web. The duration of the movie is 112 minutes.

## CHAPTER III

### RESEARCH METHODS

This chapter describes the techniques for doing research. In addition, the researcher includes sub-chapters on research design, data gathering, and data analysis.

#### **3.1. Research Design**

This research used a descriptive qualitative method. It is because it is suitable for this research to analyze the types of illocutionary acts and perlocutionary acts of the main character's in the *22 jump street* movie. In addition, the researcher provides a descriptive explanation of the data found by the researcher verbally, not in the form of judgements and evaluated statistically. (Stainback, 1998, p 22) stated, "Qualitative investigations meant as a more descriptive and interpretation under examination rather than assessing or evaluating them." It means that qualitative research is performed to grasp the issue rather than to assess its worth.

The researcher collected the data by watching the movie and reading the subtitles. Therefore they are qualified to utilize the descriptive qualitative approach. In addition, (Hancock, 2002, p. 2) asserts that the primary focus of the qualitative technique is the construction of explanations for a social phenomenon. The script or data source has been obtained from the internet.

### **3.2. Data Collection**

The researcher describes the data collection approach. The steps are as follows: research data, data source and study subject, instrument, data collection technique, and data analysis.

#### **3.2.1. Research Data**

The terms, ideas, sentences, and narrative that are used as the basis for this research are from *22 jump street* movie. The data for this study was taken from the movie. The statements that the main character makes in the course of their dialogue offer the audience information regarding the plot. It is essential to have an understanding of its history in order to correctly decipher the meaning that is suggested in its message.

#### **3.2.2. Data Source and Subject of The Study**

"*22 jump street*," is a movie on the Netflix app, served as the basis for the collection of the data in this study. Phil Lord and Christopher Miller are the two individuals responsible for directing this movie. Jonah Hill, Michael Bacall, Oren Uziel, and Rodney Rothman are responsible for the script that was written for the movie. On June 13, 2014, Columbia Pictures and Metro-Goldwyn-Mayer distributed the motion picture to theatres throughout. The actors that play the lead roles in the movie, such as Jonah Hill as Morton Schmidt, Channing Tatum as Greg Jenko, and Ice Cube as Captain Dickson, are served as the subject of this research. The information utilized in this research was gathered from a variety of

sources, including the original discussion screenplay for the movie *22 jump street* as well as online sites.

### 3.2.3. Instrument

The researcher is the primary instrument in this study since he is the only instrument that plays a significant role in data analysis. The term "researcher as instrument" is widely used to emphasize the researcher's important role in data collection and analysis (Polit & Hungler, 2004). The transcript of the movie that the researcher is analyzing is the secondary instrument.

The researcher collected the data by watching the movie on the Netflix app and also interpreting the movie to get the conclusion for this research and selecting only the main character's utterances. Questionnaires, interviews, or observations are unnecessarily needed.

### 3.2.4. Data Collection Technique

In collecting and processing data, the researcher took the following steps :

1. The researcher used the Netflix app to find the *22 jump street* movie downloaded it, and then watched it as a data source from beginning to end. The researcher then attempted to comprehend the context of the discourse in the situation, specifically the utterances, illocutionary act, and perlocutionary act parts.
2. Researcher found the script movie on the internet, and then the researcher downloaded the script and then continued by reading the script. Then the

researcher collected data on the transcript according to the focus of the study to facilitate the analysis of this research.

3. Understand the situation in which the speaker is speaking. The researcher tries to understand the situation or condition of the research subject in order to understand the context of the conversation by watching the movie.
4. c

### 3.3. Data Analysis

In this session, the researcher provides the process of how the data is researched or analyzed. This study used Miles and Huberman's (1984) method to examine the data that was collected, and the researcher conducted several procedures to obtain the expected data analysis results. Includes:

#### a. Identifying

First, the researcher identified each utterance, word, and sentence using these theories: the illocutionary act by Searle (1976) and the perlocutionary act by Austin (1962). To process the data, the researcher made a code representing every type of illocutionary act by using Searle theory and perlocutionary acts by using Austin theory that was produced by the main character. The codes are shown in the table below:

**Table 3.1 Table of the Codes of Five Type of Illocutionary Act**

No	Five type of illocutionary	Code
1	Commissive	COM

2	Directives	D
3	Expressive	E
4	Representative	RE
5	Declaration	DE

**Table 3.2 Table of the Codes of Perlocutionary Act**

No	Perlocutionary	Code
1	Actual perlocutionary effects	APE
2	Intended perlocutionary effects	IPE

#### b. Classifying

The researcher got the data on the illocutionary acts and perlocutionary acts employed by the main character in the movie. The researcher then classified the data based on the five types of Illocutionary acts proposed by Searle and identified the perlocutionary act by Austin.

**Table 3.3 Data Analysis Table**

No.	Times	Data	Types		Interpretation
			Illocutionary act	Perlocutionary act	

1.					
2.					
3.					
4.					
5.					

### c. Calculating

After classifying the data, the researcher calculated the data to answer all the research questions, and those are the illocutionary act and perlocutionary act. Then the researcher used the table below as the total findings of each theoretical basis on the data. So that the researcher can accurately provide the total data findings on the research subject.

**Table 3.4 Table of Total Data Found**

No.	Types of Illocutionary Act/ types of perlocutionary act	Data Numbers	percentage
1.			
2.			
3.			
4.			



5.			
<b>TOTAL</b>			

**d. Describing**

The researcher describes the total data findings by sentence descriptions so that it can be found the types of perlocutionary or illocutionary that appear most dominantly or rarely appear in the research data subjects.

**e. Concluding**

The researcher draws a conclusion about this study based on the findings of the analysis and offers some recommendations for both the readers and any future researchers.

UIN SUNAN AMPEL  
S U R A B A Y A

## **CHAPTER IV**

### **FINDINGS AND DISCUSSIONS**

The researcher provides the findings and discussions of this investigation in this chapter. First, the researcher gives the findings of the five categories of illocutionary acts proposed by Searle and the perlocutionary act proposed by Austin in the speakers' utterance on the subject of this study. Furthermore, the researcher summarizes their findings in the chapter below.

#### **4.1. Findings**

The researcher relied on two different theories in order to collect and analyze the data for this study. The first of these was Searle's five different classifications of illocutionary acts. The illocutionary acts that the researcher examined were categorized as commissive, directives, expressive, representative, and declaration acts.

Furthermore, the researcher also analyzed the data from the perlocutionary act by Austin. The perlocutionary act by Austin is actual perlocutionary effects, and the second is intended perlocutionary effects by focusing on the main characters' utterances.

#### 4.1.1. The Illocutionary Acts Produced by the Main Characters in 22 *jump street* Movie

In this study, the researcher finished obtaining data on illocutionary acts in 22 *jump street* movies. as the first research question of this study is related to the production of illocutionary acts performed by the main characters. In

analyzing the first research question, the researcher used the theory proposed by Searle theory (1979). The researcher found as many as; nineteen data from the representative type, twenty-one from the directive type, six data from the commissive type, ten from the expression type, and two from the declaration type. Then the total data found by men's language features is sixty-four, which we can see in the diagram below.

**Table 4.1 The Types of Illocutionary Speech Act Produced by the Main Characters**

Types of illocutionary	Data Findings
Representative (RE)	19
Directive (D)	21
Commissive (COM)	6
Expressive (E)	10
Declaration (DE)	2
<b>Total</b>	<b>58</b>

##### 4.1.1.1. Representative

Representative refers to a speech act that describes a particular event or situation. Representative can be done in the circumstances such as asserting, stating facts, claiming, concluding, and reporting. The following datums were found:

##### Datum 1

JENKO: Look around. This is our city. **What do we want to be in college for?**

SCHMIDT: You're right. Partners for life.

In the dialogue above between Jenko and Schmidt, they are sitting on the board of a car, watching an online lecture assigned by their boss to investigate the code of obscuring drugs. But Schmidt looked sad when he saw the online class video. Then suddenly Schmidt asked Jenko if they should be enjoying their youth era on campus. "What do we want to be in college for?" In the above datum of the conversation above, Jenko wasn't really asking questions for Schmidt. He just wanted Schmidt to realize that living in the city and being a police officer wasn't a bad thing.

### Datum 2

SCHMIDT: **Shit! That's the ghost.**

JENKO: The ghost?

SCHMIDT: **Joste nillsen, biggest trafficker of illegal goods in Metro city. He teamed up with a Mexican cartel and they're running all this shit through the port.**

The conversation in the datum above was carried by Schmidt and Jenko in the car while watching the enemy named the Ghosh. The enemy that the two of them had been stalking finally appeared. The way Schmidt explains to Jenko who the Ghost is identified as a representative act is because Schmidt describes Ghost in great detail according to his own point of view. The illocutionary acts that he produces above are as stated in sentences.

### Datum 3

**DICKSON: Y'all see this shit? 22 *jump street* is the lick. And I got a big-ass raise to babysit you two fuckers again. I Designed it myself. We got an espresso bar. I'm thinking about a shark tank over there.**

JENKO: Ooh, I like sharks.

In the datum above, the situation is when Schmidt and Jenko finally returned to the *22 jump street* base camp again after not being there for a long time. They looked surprised and amazed at their new base camp. In this data, the researcher found Dickson stating that their new base camp is amazing. He said many times to just brug to Jenko and Schmidt of the new base camp. The illocutionary acts that Dickson produces above are repetition.

#### **4.1.1.2. Directive**

Directives are illocutionary acts that are used by speakers to make someone perform an action, such as ordering, asking, prohibiting, inviting, and suggesting. The researcher only found two datums in the main characters' conversation. The following are the datums found by the researcher:

##### **Datum 4**

**SCHMIDT: What the hell are we supposed to be buying?**

JENKO: I don't know.

At a glance, Schmidt may look like asking Jenko a question, but after taking a little time to take a look carefully, The researcher found that Schmidt actually wants to invite Jenko to take action to ambush the ghost. Schmidt wants to disguise himself and pretend to buy something for the ghost goods.

##### **Datum 5**

JENKO : What are you doing?

SCHMIDT : Huh? **I got a new identity that's gonna be killer. I'll be throwing it to you to make it legit.**

JENKO ; Okay.

After thinking, Schmidt suddenly did something with his style. It seems that in this scene, Schmidt wanted to undercover himself as a killer gang, then he wanted Jenko to be undercover himself as well by saying, "I got a new identity that's gonna be killer. I'll be throwing it to you to make it legit". Schmidt orders Jenko to go undercover, so their ambush operation is a success.

#### 4.1.1.3. Commissive

Commissive is a verbal activity in which the speaker forces the listener to do something in the future, such as promising, swearing, volunteering, offering, threatening, or denying. In the commissive speech act, the researcher only found two datums in the sentences of the main characters. The following are the datums found:

##### Datum 6

SCHMIDT : Shit!

JENKO : What was that?

Dude, that was our car. We shared so much in that car! **I'm going to shoot them in the face for that! That was our fucking car!**

SCHMIDT : What are you doing? Don't teen wolf on the truck!

In this situation, Jenko and Schmidt are in a container truck that runs at high speed. They try to stop the enemy from escaping, and the situation gets worse because the enemy rams his truck into Jenko's car. Jenko took the turn to speak on this situation because he was angry about the car that was crashed by the

enemies. It can be found by looking at Jenko's high tone while he was talking. Jenko promised to capture the enemy and imprison them. As in the bolded word in the above datum, which is indicated as illocutionary type Commissive.

#### **Datum 7**

JENKO : What the fuck are you doing?

Get up here!

SCHMIDT : I can't!

JENKO ; All right, fine, **I guess I'll just drag you.**

SCHMIDT : I'm gonna die!

JENKO : You're not gonna die. Just get the fuck up here!

In this scene, Schmidt falls out of the container then. Jenko asked him to get on the container soon, but it seems that the situation was hard for Schmidt to go back up to the container because he was not as agile as Jenko. So Jenko decides to drag him from the top of the container, but on the other hand, Schmidt looks terrified by Jenko's ideas. Jenko's statement in the sentence in bold is a promise that he applied to Schmidt.

#### **4.1.1.4. Expressive**

Expressive is an action taken by speakers to express their feelings to listeners, such as praising, congratulating, apologizing, regretting, and criticizing.

The researcher found eight expressive speech acts performed by Lotje Sodderland.

The following are some of the datums found by the researcher:

#### **Datum 8**

SCHMIDT : **I thought we were going to actual college, not online college. (Listening for coded messages in lectures.)**

Jenko : What are you talking about? Look around. This is our city. What do we want to be in college for?

In that situation above we know that Schmidt states the word “I thought” in a slightly complaining tone. he compares his life as being an ordinary policeman and not being able to become a college student, so the expressive illocutionary speech produced by Schimdt has represent Schmidt's guilt That Schmidt wasn't a college student.

#### **Datum 9**

JENKO : **Dude! It's gross!**  
SCHMIDT : It's inking in my mouth!

Jenko seems to be taking over the conversation in this situation, as we can see in the highlighted word in the above datum. Jenko takes an expressive illocutionary act over the Schmidt condition which is when Schmidt was attacked by a huge octopus. Jenko also used a disgusted expression while he said it.

#### **4.1.1.5. Declaration**

Declarative is the way the speaker alters the external status or condition of an object or situation, solely by making the utterance. Declaration or declarative is a little bit different with others (five types of illocutionary) because this term has an ability to change the world through the utterance (Yule, 1996, p. 53).

#### **Datum 10**

SCHMIDT : **(I'm going to veto that poster).** It's a touch childish.  
JENKO : Okay. What do lambos have to do with touching children?

In the conversation in the datum above. Where Jenko and Schmidt were in the bathroom making up their stuff on separate beds. Schimdt vetoed Jenko for



what Jenko did, he wanted to put up a Lamborghini car poster in the other side Schmidt himself assumes that the Lamborghini car was for kids only. In the bold sentence above Schmidt vetoed Jenko's action because he felt he was a member in the room so he has the right to veto. the researcher identified the word veto as a form of declaration type. because a veto is not a trivial order addressed to the interlocutor.

#### **Datum 11**

SCHMIDT : **I'm going to veto that poster.** It's a touch childish.  
JENKO : Okay. What do lambos have to do with touching children?

In the conversation in the datum above. Where Jenko and Schmidt were in the bathroom making up their stuff on separate beds. Schmidt vetoed Jenko for what Jenko did, he wanted to put up a Lamborghini car poster in the other side Schmidt himself assumes that the Lamborghini car was for kids only. In the bold sentence above Schmidt vetoed Jenko's action because he felt he was a member in the room so he has the right to veto. the researcher identified the word veto as a form of declaration type. because a veto is not a trivial order addressed to the interlocutor.

#### **4.1.2. The Perlocutionary Acts Produced by the Main Characters in 22 *jump street* Movie**

Perlocutionary acts are the effects that the speaker aims to have on the listener or interlocutor as a result of his utterance. (Short, 1997, p. 197) classified perlocutionary into two types. First is actual perlocutionary effects and second is

intended perlocutionary effects. The second research question of this study is the production of perlocutionary acts performed by the main characters ; Jonah Hill as Morton Schmidt, Channing Tatum as Greg Jenko, and Ice Cube as Captain Dickson in *22 jump street* movie. In analyzing the second research question, the researcher used the theory proposed by Austin(1997).

**Table 4.1 The Types of Perlocutionary Speech Act Produced by the Main Characters**

<b>Types of perlocutionary effect</b>	<b>Data Findigs</b>
Intended perlocutionary effect	37
Actual perlocutionary effect	21
<b>Total</b>	<b>58</b>

#### 4.1.2.1. The Intended Perlocutionary Effects

Intended perlocutionary refers to the acts or consequences that speakers and listeners intend when they utter their words.

##### **Datum 12**

DICKSON : So, they want the same shit, so here we go. Same identities. Same assignment.

JENKO : We're going back to high school?

DICKSON : Your ass look like you about 50. You're going to MC state. SCHMIDT ;We're going to college for real?

DICKSON : Somebody's out there, they're cooking up a new drug. It's Adderall mixed with ecstasy mixed with God knows what else.

JENKO ; Wipey?

DICKSON : No, you dumb motherfucker. Whyphy. Stands for work hard? Yes. Play hard? Yes.

Now, these kids take this shit and they get laser-focused for about four hours of studying, and then they party like it's goddamn 1999.

In this data, Dickson Ordered Schmidt and Jenko to do new assignments. They got to do spy things as students at MC university. Jenko and Schmidt could not refuse Captain Dickson's orders because he was the captain of the two of them, Captain Dickson's instructions were a form of directive illocutionary act. Since they obeyed what the captain said the researcher identified that the conversation was in the form of an intended perlocutionary effect.

### **Dantum 13**

DICKSON ; Y'all see this shit? 22 *jump street* is the lick. And I got a big-ass raise to babysit you two fuckers again. I Designed it myself. We got an espresso bar. I'm thinking about a shark tank over there.  
JENKO ; Ooh, I like sharks.

In this data, the researcher found Dickson stating that their new base camp is amazing, he said it many times to just brug to Jenko and Schmidt to the new base camp. The Dickson sentence is illocutionary type representative, in this data, the researcher found that what Jenko responded to the Dicson said is a type of Intended perlocutionary effect, because he agreed to what Dickson said without actually saying agree to Dicson.

### **Datum 14**

DICKSON : What the fuck is this?  
This is bullshit. Are you twofucking around at school again?  
Hey, we got to pay for this shit. We need results!  
SCHMIDT : No, no, no. Look, we are looking aggressively  
JENKO : for this very specific tattoo Or the tattoo could just be a dead end.

In this scene dickson asks the results of Schimdt and Jenko investigation. In Dickson utterance above is an illocutionary act type directive. The researcher found that Schimdt and Jenko answer to Dickson's question by explaining the

findings from an investigation they conducted on the MC campus is an intended perlocutionary effect.

#### 4.1.2.2. The Actual Perlocutionary Effects

Actual perlocutionary effect refers to the effects or reactions of listeners after hearing the speaker's words.

##### Datum 15

SCHMIDT : I thought we were going to actual college, not online college.  
 (Listening for coded messages in lectures.)  
 JENKO : What are you talking about? Look around. This is our city.  
 What do we want to be in college for?

In that situation the sentences and words used by Schmidt in this scene indicate regret and confusion. The perlocutionary act that can be seen from the conversation above. It shows that Jenko gives the opposite response to what Schmidt's complaint. Jenko doesn't give Schmidt a validation about Schmidt's feelings. Meanwhile Jenko gives him advice that being a policeman and living in the city is fun too.

##### Dantum 16

SCHMIDT : Hey, my partner here, he wants to see the product.  
 JENKO : My name is Jeff.  
 SCHMIDT : That's jeffe, man. Tell 'em about mousie's quinceanera,  
 man. Tell 'em about that crazy adventure you guys had.  
 JENKO : I don't know what you're talking about.

In the dialogue, which is underlined, he wants Jenko to continue Schmidt's scam story. it is for the good sake of their undercover. What Schimdt did can be categorized as illocutionary act type (directive) act because in this feature there is

a process of ordering to the interlocutor. In addition, at the same time Jenko was using an actual perlocutionary effect. Jenko looks very stiff when answering Schmidt's orders, another word Jenko misunderstood about Schmidt order as in the highlighted words in above datum.

### **Datum 17**

SCHMIDT : Who was that you choked out, man? He had it coming!

Who was that?

JENKO : Boots.

SCHMIDT : No, man, that wasn't boots! Boots isn't a real name! You got to tell them

The real story, man. Start over from the top. That's a made-up name.

In this situation, Schmidt seems to use directive type but by using questioning

sentences to Jenko. Schmidt orders Jenko to continue the made-up story. The turn

taking of Jenko's response from the Schmidt question can be identified as an

actual perlocutionary act because he didn't respond to it like what Schmidt

wanted.

### **4.2. Discussions**

This study presents a study from a movie titled *22 jump street*. From the subject of this research, the researcher focused the discussion using two theories, the illocutionary act by Searle (1976) and the perlocutionary act by Austin (1962).

According to the researcher's understanding, the two theories used are due to the correlation between illocutionary acts and perlocutionary speech acts in a conversation. The researcher interprets that there is a common thread that bridges the two theories because illocutionary acts and perlocutionary acts are related to

the meaning and context of sentences with the effect of the interlocutor. That's the reason which is used as the basis for this research.

Based on the findings, the researcher found that all the main characters accurately used all types of illocutionary acts. All the characters in the dominant Illocutionary act that were used are directive type, as we can see in the diagram in the previous sub-chapter, twenty-one data of directive act. From the most data, directive act, the researcher interprets that all the characters do directives act. Even though sometimes, the main characters miss understanding the intended perlocutionary act because of the sake of a sense of humor in the movie.

Those results are similar to the research conducted by Fita Nur (2018) entitled *Illocutionary Act in the Main Characters' Utterances in Mirror Mirror Movie 2018*. In his study, the findings of the illocutionary act data were also found to be the most frequent use in the directive type. The researcher can interpret that although the research subject is in a different movie, directive types are more often used by speakers. The speakers on the two research subjects brought their conversations directive such as ordering, requesting, asking, and commanding. The purpose of the discussion in Fita's research is that it may be different from this research. Because of the movie that Fita researched, *Mirror Mirror* movie is a genre-romance movie, while the movies in this study use genre-comedy movie. Because of the movies studied by Fita, *mirror mirror* movies are romance movies, while the movies in this study use comedy-genre movies. Of course, the sensibility of the representative types is also different. In Fita's research, it may be that representative types found which are used to express the main character's

feelings, and ideas are the real feelings and ideas of the main characters, whereas, in this study, most of the results of representative types are used in comedic form, so mostly the main character transfers their feelings and thoughts deviation from the structure of the sentence for the sake of comedy in the movie.

Then the data for the illocutionary act, the second most commonly used after the directive act, is representative type. As shown in the diagram in the sub-chapter above, the second most common use of the illocutionary act is representative, with the total of the data being nineteen. The nineteen representative data that the researcher found, the researcher assumed that the reason why the main characters in the movie *22 jump street* used representative type is that they want to express their feelings or ideas such as stating, describing, affirming, boasting, concluding, claiming and etcetera but somehow when they use representative type they used it abnormally and way funny. The researcher suspects that it was because the movie director wanted to portray comedy in his movie, so the director didn't pay much attention to the structure of the movie.

The middle rank of the frequency of using illocutionary acts in this subject of the study is expressive type. With a total of ten data, this is in have little stark contrast to the research conducted by Diana Anggraeni, Herland Franley Manalu, and Hilda Rismayanti (2019) entitled *The Analysis of Locutionary Act, Illocutionary Act, and Perlocutionary Act in Five Feet Apart Movie*, which in their research they study the locutionary act, the illocutionary act and the perlocutionary act while in this research only focused in the illocutionary and perlocutionary act and also we have found that in the expressive type we both find

something in common which is that expressive type is an illocutionary act that is infrequency used by speakers.

Thus, the researcher can indicate that the frequency of expressive type in this study is most different from their research because in comedy movies expression or expression carried out by the main characters are not intense and intimate compared to romance movies in their research which look so deep and intimate.

Furthermore, the commissive type is the type of illocutionary act that seems "rarely" used by the speakers in this research subject. For example, in this fourth rank, the researcher found only six data. This can be said by the researcher with the term "rare" because compared to other illocutionary acts, the commissive type seems to be very rarely used by the main characters in the subject of this study. This is really similar to Ajeng Fala Intan Kumala's research entitled *An Analysis of Speech Acts in The Croods Movie*, in that study, the researcher found that the use of commissive type by the study subjects was as much as five data, so it made this commissive type at the same rank as this study, which was ranked six but with a different total frequency. The researcher's findings after identifying the data for this study it was found the main characters often talk to each other by using directive and representative types.

The last feature, considered very rarely used by speakers on the subject of this study, is the declaration type, with a total of two data. In this stage of processing the study data, the researcher can say that speakers can not do declarative type in all circumstances because the declarative type requires certain circumstances, moments or if the speaker who uses declarative type must be someone who has



high power. As mentioned by Yule (1994), the declaration type has the ability to change the world through utterance.

Thus, this type of illocutionary act is closely related to a speaker with great power who can do declaration type such as headman, judges, presidents, kings etc. Those results are similar to the research conducted by Diana Anggraeni, Herland Franley Manalu, and Hilda Rismayanti (2019) entitled *The Analysis of Locutionary Act, Illocutionary Act, and Perlocutionary Act in Five Feet Apart Movie*. In his study, the researcher could not find the main characters' utterances since they require unique circumstances to carry out to do it. While with a different total frequency to this study, the researcher found two data in this study. The researcher can find the type of declaration type in this study because, in the movie *22 jump street*, there is a main character who has a higher power than the other main characters, so with the power, he could make type declaration.

The researcher also answered the second objective of this study which is the perlocutionary act used by all the main characters when they communicated in *22 jump street*. First, the researcher found thirty-seven data in the intended perlocutionary act. In contrast, the actual perlocutionary act with the second-highest frequency in a total of twenty-one data was found by the researcher. After the observations and identifications made by the researcher, it was found that there was a total of the perlocutionary act in this study of fifty-eight data.

From the results of the data, the researcher can interpret that the main characters in *22 jump street* movie, they can understand they are able to catch the points of their interlocutors and do what the interlocutor orders, even though the

movie of this study is a comedy movie, where comedy movies usually broke the structure that is uttered by the interlocutor for the comedy sake. The results are similar to the research conducted by Diana Anggraeni, Herland Franley Manalu, and Hilda Rismayanti (2019) entitled *An Analysis of Speech Acts in The Croods Movie*. In his study, the researcher found a lot of data from the subject of the study, which intended perlocutionary effect was more frequently used by the main characters than the actual perlocutionary effect.

In the last ranks, data acquisition for actual perlocutionary effect in this study subject is a total of twenty-one data. These results are quite contrasting if we look at the intended perlocutionary effect uttered by the main characters. Even though the researcher found that the most frequent use of perlocutionary act was intended perlocutionary effect, somehow the comedic elements in *22 jump street* movie could still be delivered successfully by acting out scenes or acting from the actors.

From this discussion or comparison, the researcher can indicate that comedy movies in *22 jump street* movie have more act-out scenes than make comedy in conversation. The researcher found the acting of the main characters were crazy things like falling from a car scene or shooting scene. Of course, they often did it with funny gestures so that the comedy could deliver to the viewer.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

In this last chapter, the researcher presents the conclusions from the findings and discussions in the previous chapter. Moreover, this chapter also provides suggestions for future researcher who research the field of language illocutionary act and perlocutionary act.

#### 5.1. Conclusions

This study investigates the illocutionary acts and perlocutionary acts uttered by the main characters in *22 jump street* movie. Those two theories are used in this study because it is felt that there is a correlation between illocutionary acts and perlocutionary acts in a conversation. The illocutionary acts and perlocutionary acts are the fundamental aspects of communicating in order to understand the intention of the interlocutor. So the researcher interprets that there is a common thread that bridges the two theories, which can be used to underlie this research.

Based on the findings of illocutionary acts, the researcher found all the types of illocutionary acts used by all character's utterances in their conversations in *22 jump street*. As the theory declared by Searle (1976), the researcher found data from the theory are; 6 utterances with the commissive type, 19 utterances with representative type, 21 utterances with the directive type, ten utterances with expressive, and two utterances with the declaration type. Thus the total data found from illocutionary acts by Searle theory is 58.

From the total data found, it can be concluded that all characters more often use the directive type of illocutionary acts. They frequently give orders to each other in almost every scene in the movie. Since they do comedy through an act-out in the movie, it makes them succeed in getting a sense of humor in the movie.

Slightly different from the findings of illocutionary acts by the researcher found. From Austin's theory of the perlocutionary act (1962), 58 data findings which the researcher found. In the total data findings of the perlocutionary act, the researcher found data on those are; 37 data on the intended perlocutionary effect and 21 data on the actual perlocutionary effect.

However, unlike the men's language features side, not all language functions are found in the subject of this study, but only 5 out of 6 total language functions by Jakobson (1960). From the results of the perlocutionary act found by the researcher, the researcher identified that the movie *22 jump street* provides elements of comedy in the form of an act out rather than comedy in the form of communication.

From the total illocutionary act and perlocutionary act data found by the researcher, it can be concluded that in the subject of this study, the directive type seems to have the most frequency in conversations between the main characters. And intended perlocutionary effect as frequently used in the movie. It indicates that in *22 jump street* movies, the language or utterances they use more often aim to convey orders to the interlocutor. And most of them can understand the orders from the interlocutor. They tend to make a comedy with act-out and.

## 5.2. Suggestions

Based on the conclusion of this study, the researcher can say that it is necessary to research several fields related to language, such as; textual and contextual meaning of language, because, from these fields, we can gain new, broader knowledge about related matters. From a personal perspective, the researcher also claims that the focus of this research is enough to add new insights and experiences to the researcher.

This research is limited to two theories: illocutionary acts by Searle (1976) and perlocutionary act by Austin (1962). So for future researcher who want to focus their research on related topics, the researcher of this study suggests choosing a different theory to better understand the theory that will be used to underlie research. The next point is to be more aware of things or phenomena that may still be happening, so that future researcher can use this phenomenon to study because it is quite interesting and still “fresh” to study.

The last point conveyed by the researcher of this study for the next researcher is about hope. For the researcher who will focus on similar topics, it is hoped that this study can be used as a reference. In addition, the researcher hopes this research can be helpful and provide new insights for readers or future researcher who want to learn about similar topics.

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