

CHAPTER II

LITERATURE REVIEW

Definitions of some significant relevant literature and a number of corroborating ideas that serve as the basis for this research's direction are provided in this part. The illocutionary acts found in the "2012" films are the main subject of this study.

2.1 Communication

According to Hilmah (2021), people engage in a systematic process called communication through the creation and interpretation of symbols. The process of conveying ideas, thoughts, sentiments, or messages between people or groups using a variety of mediums, including writing, speaking, body language, gestures, and technological media, is known as communication. In order to communicate meaning and comprehension between the sender and the recipient, it entails both the sending and receiving of messages.

Communication serves as a fundamental aspect of human interaction, shaping relationships, influencing decisions, and driving narrative development within the cinematic landscape. In the 2012 movie, a gripping tale of survival amidst global catastrophe unfolds, where communication plays a pivotal role in characters' attempts to navigate the chaos and forge connections amidst adversity. This literature review embarks on a comprehensive exploration of communication within the narrative framework of the 2012 movie, delving deep into the intricacies of illocutionary acts. Illocutionary acts, as conceptualized in speech act theory, go beyond the literal meaning of words to encompass the intended force or effect behind utterances, providing invaluable insight into characters' motivations, desires, and interpersonal dynamics. By analyzing illocutionary acts, this review seeks to uncover the underlying complexities of communication in the film, examining how language shapes identity, conveys power dynamics, and drives plot progression within the backdrop of impending disaster.

2.2 Scope of Pragmatics

The scope of pragmatics encompasses the study of language in use, focusing on how context, social factors, and speaker intentions influence the interpretation and meaning of linguistic expressions. Within this broad field, pragmatics addresses various aspects of communication, including speech acts, implicature, presupposition, deixis, politeness, and conversational maxims. According to Yule (2005) e pragmatics has many scopes such as deixis, presupposition, cooperative, implicature, and speech act. It examines how language functions in real-life communicative situations, encompassing both verbal and nonverbal aspects of communication. Pragmatics also explores how language is adapted and manipulated to achieve communicative goals, considering the impact of cultural norms, social dynamics, and contextual factors on language use and interpretation. Additionally, pragmatics investigates the role of pragma-linguistics and socio-pragmatic competence in effective communication, examining how speakers navigate the complexities of language in diverse social and cultural contexts. Overall, the scope of pragmatics extends to understanding the dynamic interplay between language, context, and communication in shaping meaning and interaction among individuals and groups.

2.3 Speech Acts

Speech acts are the activities that speakers carry out while using language; speaking is a tool for carrying out tasks and accomplishing objectives in addition to communicating information. In his groundbreaking book "How to Do Things with Words" (1962), philosopher J.L. Austin first proposed the idea, which linguist John Searle then expanded upon. Speech acts are a broad category of communication behaviors that include, among many other things, asking questions, apologizing, expressing opinions, making commitments, and expressing requests. Each speech act involves both a locutionary act (the utterance itself) and an illocutionary act (the intended force or effect of the utterance), which can be further categorized into directives, assertives, commissives, expressives, and declarations. Comprehending speech acts is essential to understanding the

pragmatic aspect of language usage, as it illuminates the ways in which speakers utilize language to accomplish certain objectives and communicate within social contexts.

Vanderveken (1994), said that Speech acts are evident within broader units of communication, such as conversations or discourse, where they play a defining role. Yule (1996), said simplified this concept by describing speech acts as actions performed through utterances. Birner (2013), asserted that uttering something is equivalent to carrying out an action. Huang (2007), viewed speech acts as the verbal expression of actions embedded within social institutions and conventions. Grice (1975), posited that speakers strive to be cooperative in their conversations, aiming for maximal cooperation. Similarly, Bach (2003), emphasized the importance of carefully selecting and considering utterances to ensure precision and relevance to the context.

In summary, the verbal functions of speech act for each kind are separated into three categories: (1) Locutionary, which is the act of making meaning in language; (2) Illocutionary, which is the act of communication; and (3) Perlocutionary, which is the impact that the hearer absorbs.

2.3.1 Locutionary Act

The fundamental act of speaking or creating linguistic statements with a certain grammatical structure and meaning is referred to as the locutionary act. It encompasses the physical act of speaking or writing and the production of sounds, words, or sentences that have specific linguistic content. According to Austin (1962), locution is the act of physically creating an utterance. It is comparable to a specific speech with a specific meaning and context. Yule (1996) emphasizes that the act of making meaningful utterances is known as a locutionary act. The same idea is supported by Cutting (2002), who claims that the statements are the result of locutionary behaviors. Therefore, the speech itself is locutionary.

Essentially, we may not be able to complete a locutionary act if we have trouble producing sounds and words to create a coherent statement in a language. Thus, what we express or, to put it another way, what we utter is referred to as the locutionary act.

2.3.2 Illocutionary Act

The planned communicative purpose or force behind an utterance which transcends the literal meaning of the words uttered or written is referred to as the illocutionary act. It expresses the speaker's objective or goal while executing a speech act, such as requesting something, ordering someone to do something, posing a question, voicing an opinion, or promising something. According to Austin (1962), an illocutionary act is an act that is carried out by making an utterance, such as making a pledge by speaking it aloud. The illocutionary act is the main subject of purpose in speech act theory. According to Austin, an act's performance is its new and second meaning. The kind of task the speaker hopes to do when generating a speech is referred to as an illocutionary deed.

Austin (1962) did not give a name to the second act, so he called it the AUSTIN-Act; nonetheless, from this point on, it is referred to as the Illocutionary Act. Austin's initial anticipation that the Il-locutionary deed would materialize led to the choice of the phrase. According to his conjectures, "in" will supposedly be used. She committed this or that illocutionary conduct by saying this or that.

According to Searle (1969), an illocutionary act is an act of transmitting a message; it falls within the larger category of speech acts.

2.3.3 Perlocutionary Act.

The impression or effect that a speech has on the recipient or listener is referred to as the perlocutionary act. The perlocutionary act is focused on the response or reaction obtained from the listener as a result of the utterance, as opposed to the illocutionary act, which is focused on the speaker's goal when executing a speech act. It deals with the impact that the speaker's words or deeds have on the listener's attitudes, beliefs, feelings, or behaviors. Depending on a number of variables, including the communication's context, the speaker-listener dynamic, and the communicative techniques the speaker uses, the perlocutionary act can take many different forms.

Austin (2006) asserts that some perlocutionary acts are invariably the result of warning or even frightening. Essentially, the perlocutionary act emphasizes how language has the ability to influence or modify people's ideas,

emotions, and behaviors.

2.4 Classification of illocutionary acts

Linguists have categorized and defined a wide range of speech act theories, particularly those proposed by Austin and Searle, who focus on speech act analysis. Through the use of performative phrases, Austin proposed that the illocutionary act always has explicit meaning. Austin (1969) divided the illocutionary acts into five main categories: behabitive, commissive, expositive, exersitive, and verdictive.

The author of this final report intends to make use of Searle's theory. In the opening of his book "Expression and Meaning," Searle presents Austin's classification of the many categories of illocutionary acts. Searle divided the illocutionary into five categories;

2.4.1 Assertive

Assertive, within the framework of illocutionary acts, encompass utterances where the speaker makes statements or assertions about the world, expressing beliefs, opinions, or conveying factual information. According to (Namira, 2021), Assertive is the part of illocutionary acts that guide speaker to the truth. These acts involve the speaker committing to the truth or accuracy of the proposition being asserted, aiming to convey knowledge, describe situations, or provide explanations. Assertive illocutionary acts typically involve the speaker presenting statements as true or valid representations of reality, without necessarily seeking a specific response or action from the listener. Examples include stating facts, making claims, offering descriptions, reporting events, or expressing opinions.

2.4.2 Directive

Directive, as a category of illocutionary acts, encompasses utterances where the speaker attempts to influence the behavior or actions of the listener. These acts involve the speaker issuing requests, commands, instructions, suggestions, or advice with the intention of eliciting a specific response or action from the listener. Directives are characterized by the speaker's communicative goal of prompting the listener to perform a certain action or comply with a particular request. Unlike assertive, which focus on conveying information, directives focus on exerting influence or control over the listener's behavior. Examples of directive illocutionary acts include making requests (e.g., "Please pass the salt"), giving commands (e.g., "Close the door"), offering suggestions (e.g., "You should try this restaurant"), or providing instructions (e.g., "Follow the signs to the exit"). In essence, directives serve as verbal tools for guiding and shaping the actions of others within communicative interactions.

2.4.3 Commissive

Commissive, as a category of illocutionary acts, involves the speaker committing to a future course of action or expressing a willingness to undertake a particular obligation. These acts entail the speaker making promises, pledges, vows, commitments, or declarations of intention to perform certain actions or fulfill obligations in the future. Commissive is characterized by the speaker's expression of commitment or responsibility towards carrying out the stated course of action. Unlike assertive, which focus on conveying information about present states of affairs, commissive focuses on the speaker's intentions or commitments regarding future actions. Examples of commissive illocutionary acts include making promises (e.g., "I will help you with your project"), pledges (e.g., "I promise to be there on time"), vows (e.g., "I swear to tell the truth"), commitments (e.g., "I am committed to finishing this task"), or declarations of intent (e.g., "I intend to start exercising regularly"). In essence, commissive serves as verbal assurances or guarantees of the speaker's intentions to act in a certain way in the future.

2.4.4 Expressive

Expressive, within the realm of illocutionary acts, involves the speaker expressing psychological states, emotions, attitudes, or feelings. These acts are characterized by the speaker's intention to convey internal states or subjective experiences rather than asserting factual information or influencing the behavior of the listener. Expressive serves as a means for the speaker to communicate emotions, sentiments, evaluations, or personal attitudes towards a particular situation or event. Examples of expressive illocutionary acts include apologizing (e.g., "I'm sorry for being late"), thanking (e.g., "Thank you for your help"), congratulating (e.g., "Congratulations on your promotion"), commiserating (e.g., "I'm sorry for your loss"), expressing affection (e.g., "I love you"), or expressing admiration (e.g., "You did an amazing job"). In essence, expressive focuses on the speaker's emotional or evaluative response to a situation, allowing for the expression of empathy, gratitude, sympathy, admiration, or other subjective states.

2.4.5 Declaration

Declaration, within the framework of illocutionary acts, is utterance through which the speaker brings about changes in the external world by the mere act of speaking. These acts are performative in nature, meaning that the utterance itself serves to create or alter states of affairs. Declarations typically involve the exercise of authority or institutional power by the speaker. Examples of declaration illocutionary acts include pronouncing someone married ("I now pronounce you husband and wife"), declaring someone guilty ("I find the defendant guilty"), naming a ship ("I christen this ship the 'Sea Voyager'"), or firing an employee ("You're fired"). In essence, declarations have the power to establish facts, confer status, or initiate actions simply through the act of verbal expression.

2.5 Movie

A movie is a kind of media that people watch on television or in theaters;

it is a recording of a moving picture with a narrative. Arif and Kuswandari (2019) assert that the film is the world's most lauded kind of entertainment distraction. We can tell that the film has a lot of interesting angles. Begin with music, vision, area, circumstance, creativity, and a few more. movie is a synthesis of language, visuals, music, and growth. Consequently, movies, often referred to as films, are a kind of visual communication that convey tales or provide information by combining sound and moving images (enable people to learn). Everywhere in the globe, people watch movies for amusement and to have a good time. A screenwriter writes a screenplay, which is the film's narrative expressed through the lines that the actors will speak, to create movies. Directors and actors consult scripts to choose the appropriate words A screenwriter writes a screenplay, which is the film's narrative expressed through the lines that the actors will speak, to create movies. Directors and actors consult scripts to choose the appropriate words and actions. The performers study the activities called for in the script and commit to memory the lines they will utter in the film. Some movies have gained international popularity thanks to dubbing or subtitles that change the speech to the audience's native tongue.

The genre is a concept used in movies, and a type of movie or a style of movie. Movie genres are a way to categorize movies based on their themes, settings, and narrative styles, and also provide viewers with a sense of what to expect from a particular movie and help filmmaker target specific audiences. According Masterclass.com to There are several genres in the movie as follows: 1) Action, 2) Adventure, 3) Comedy, 4) Drama, 5) Fantasy, 6) Horror, 7) Musical, 8) Mystery, 9) Romance, 10) Science fiction, 11) Sports, 12) Thriller, and 13) Western.

Intrinsic elements of a movie refer to the various components that contribute to its overall structure, storytelling, and visual presentation. these elements include (Rani, 2020).

1. Character: characters are the individuals portrayed in the film. They have their own traits, personalities, motivations, and relationship with other characters. Characters can be protagonists, antagonists, supporting

characters, or extras.

2. Plot: The plot encompasses the sequence of events in the movie, including the main storyline, subplots, conflicts, and resolutions.
3. Setting: The setting refers to the time, place, and environment in which the story takes place. It includes physical locations, such as cities, buildings, or landscapes, as well as the historical, cultural, or social context.
4. Theme: The theme explores the underlying ideas, concepts, or messages conveyed by the movie. It is the central topic or subject matter that the film addresses, such as love, justice, identity, or redemption.
5. Tone: The tone sets the overall mood or atmosphere of the movie. It can be serious, comedic, suspenseful, romantic, or any other emotional quality that shapes the audience's perception and response to the film.
6. Style: The style encompasses the artistic choices made by the filmmakers, including cinematography, editing, color palette, visual effects, sound design, and music. These
 1. Narrative structure: The narrative structure refers to how the story is organized and presented to the audience. It includes elements such as the beginning, middle, and end, as well as the use of flashbacks, non-linear storytelling, or multiple perspectives.
 2. Narrative structure: The narrative structure refers to how the story is organized and presented to the audience. It includes elements such as the beginning, middle, and end, as well as the use of flashbacks, non-linear storytelling.
 3. Multiple perspectives. Dialogue: Dialogue encompasses the spoken or written words exchanged between characters. It serves to advance the plot, reveal character traits, convey information, and express emotions.
 4. Genre: Genre refers to the category or type of movie, such as comedy, drama, action, thriller, horror, science fiction, or romance. Each genre has its own conventions and expectations that shape the film's storytelling and stylistic choices.

2.6 Character

Before delving into the specifics of characters, it is essential to understand what a character is. According to Duffy and Petit (1953), a character is defined as a person in a story or a play. Characters are crucial elements of fiction and are also present in movie plots. While a story can feature numerous characters, not all types of characters are necessarily present in every story. There are two primary categories of characters based on their importance:

1. **Main Characters:** These are the characters that are most often written about and serve as the story's central focus.
2. **Secondary Characters:** These characters also play significant roles and are often mentioned but are not as central as the main characters.
3. **Minor Characters:** These characters appear in the story but are not as significant as the main or secondary characters.

In the movie “*2012*”, the main character is Jackson, as he is the one who engages in the most conversations.

2.6.1 The Main Character

In analyzing the movie *2012*, it is essential to focus on the main character to understand the narrative's structure and emotional impact. The main character, Jackson Curtis, portrayed by John Cusack, is pivotal to the film's storyline. According to Haven (2003), a main character is one who appears in the most scenes or has the most lines, effectively driving the plot forward. Jackson Curtis fits this definition as he is central to the movie's events, frequently appearing throughout the film and engaging in key dialogues that shape the story. His actions and decisions are crucial in navigating the apocalyptic challenges depicted in the movie, making him the primary lens through which the audience experiences the unfolding disaster. This emphasis on Jackson Curtis underscores the importance of his character in providing continuity and emotional depth to the narrative of *2012*.

2.6.2 The Movie of ‘2012’

The film begins with the discovery of solar neutrinos mutating into a new form of radiation, heating up the Earth's core and causing massive geological upheavals. As earthquakes, tsunamis, and volcanic eruptions ravage the planet, governments around the world struggle to cope with the impending disaster. Central to the story is Jackson Curtis, a

struggling writer and divorced father, who embarks on a journey to save his family amidst the chaos. Through a chance encounter, Jackson learns of a secretive project by the government to build arks – massive ships designed to withstand the impending flood – and decides to secure a place for his loved ones. Meanwhile, a group of scientists, including Dr. Adrian Helmsley and Dr. Laura Wilson, races against time to find a solution to the impending apocalypse. Their efforts lead them to discover ancient prophecies and clues left by civilizations from the past, hinting at the possibility of survival through the construction of arks. As the countdown to doomsday approaches, Jackson, along with his ex-wife Kate and their children, boards one of the arks in a desperate bid for survival. The arks set sail amidst chaos and destruction, with humanity's fate hanging in the balance.

With its stunning visual effects and pulse-pounding tension as humans navigate through the turmoil of a planet on the verge of extinction, "2012" combines elements of action, drama, and spectacle. The movie tackle themes of survival, sacrifice, and the human spirit's resiliency in the face of tremendous tragedy despite its fantasy premise