



Journal of English Teaching and Applied Linguistic

<http://jurnal.stkippgribi.ac.id/index.php/jeta>

print ISSN 2722-3388

online ISSN 2722-3396

An Analysis Of Illocutionary Act By The Main Character In The Turning Red Movie

FUTRI RAHAYU¹

GALUH DWI AJENG¹

AKSENDRO MAXIMILIAN^{2*}

¹ STKIP PGRI Bandar Lampung

² UNIVERSITAS LAMPUNG

*** aksendro@gmail.com**

Abstract: This research aims to analyze the illocutionary acts performed by the main character, Meilin "Mei" Lee, in the animated film "Turning Red" (2022). The study focuses on identifying the types of illocutionary acts utilized by Mei throughout the film, reflecting her emotional journey and character development. Employing a qualitative method with a content analysis approach, data were collected from key dialogues featuring Mei, resulting in a total of 71 analyzed utterances. The findings reveal that Mei's speech acts can be categorized into four types: directives (16 instances), expressives (21 instances), representatives (18 instances), commissives (6 instances) and declaratives (10 instances). This analysis highlights how Mei's use of language not only conveys her internal struggles and relationships but also underscores the broader themes of identity and self-acceptance in the film.

Keywords: Illocutionary Acts, Movie, *Turning Red*

INTRODUCTION

Communication is an important part of everyday life, every day we always interact with people, whether through direct conversations, text messages, or social media. In his book entitled *Pragmatics*, George Yule provides deep insight into how

meaning is constructed in communication, as well as the role of context in this process (George, 1996). Yule explains that communication is not only about conveying information, but also about how someone understands and interprets messages in different situations. Communication is a fundamental aspect of human interaction, functioning as a means to convey messages, express emotions, and establish social relationships. According to George Yule (1996), language is not merely a collection of words and rules it is a dynamic tool that reflects the complexities of social contexts and the intentions of speakers. In this regard, the study of illocutionary acts actions performed via speech provides valuable insights into how individuals use language to achieve specific communicative goals. Yule emphasizes that understanding the speaker's intention behind an utterance is crucial for interpreting meaning in communication.

Pragmatics in linguistics is the study of how context affects meaning interpretation. Studying pragmatics is very interesting because we can understand the meaning of something someone says. Pragmatics is more focused on the study of meaning speakers (or writers) transmit to listeners (or readers) than it is on the analysis of what people mean by their words or phrases alone (George, 1996). According to Yule in his book, Pragmatics that Speech act divided into three types are Locutionary act, Illocutionary act, and prelocutionary act. In this research will focus on Illocutionary that also divided into five, directives, expressive, commissives, declaratives, and representatives.

In the animated film "Turning Red" (2022), directed by Domee Shi, the main character Meilin "Mei" Lee navigates the challenges of adolescence while grappling with her cultural identity and familial expectations. Mei's dialogues are rich with illocutionary acts that reveal her emotional state, social relationships, and personal growth throughout the narrative. By analyzing Mei's speech acts, we can uncover the underlying intentions and meanings that shape her interactions with family, friends, and her own sense of self.

This study aims to explore the illocutionary acts performed by Mei Lee in "Turning Red," focusing on how her language use reflects her internal struggles and the broader themes of identity and acceptance. Utilizing a qualitative approach, this research will analyze key dialogues from the film to categorize the types of

illocutionary acts present in Mei's conversations. Through this analysis, we seek to understand how Mei's language choices contribute to her character development and the film's overall message about the complexities of growing up in a multicultural environment.

By examining the illocutionary acts in Mei's dialogues, this research not only highlights the significance of language in shaping identity but also emphasizes the role of communication in navigating the challenges of adolescence. As Yule suggests, the interplay between language, intention, and social context is essential for understanding the nuances of human interaction, making this analysis a valuable contribution to the study of language and identity in contemporary media. Some previous research has identified the use of speech act in films, such as (Tutuarima et al., 2018) that the purpose the study to find out the way of speech act and the classifications of illocutionary act used in London Has Fallen Movie. The findings indicate the most prevalent of the 76 speech acts employed in the London Has Fallen movie is the illocutionary act, which consists of 37 utterances. The categories of the illocutionary act consist of 99 utterances, with the directive category having 32 utterances and the expressive category having 23 utterances. Another previous study conduct by (Permana & Mauriyat, 2021) this study to find out Susilo Bambang Yudhoyono's political speech mostly used four directives, eight commissives, and nine assertives as speech acts. Every kind of speaking act conveyed a distinct meaning context. The current study's goal is to respond to the following questions:

1. What are the types of Illocutionary acts used by the main character Meilin Lee in "Turning Red" movie?
2. What are the examples of Illocutionary acts used by the main character Meilin Lee in "Turning Red" movie?

RESEARCH METHOD

The analysis employs a qualitative method, focusing on the dialogue of Meilin Lee in "Turning Red." Key scenes were selected based on their significance to Mei's character development and emotional journey. The qualitative method is used to answer questions about experience, meaning, and perspective, typically from the

participant's perspective (Hammarberg et al., 2016). In this research use the primary source, The primary data will be taken from the communication that occurs in the movie "Turning Red" (2022).

RESULT

Based on the research that has been conducted in the film Turning Red 2022, the researcher found several types of speech act especially Illocutionary in the conversation by the main character Meilin. These types include Directives, commissives, expressive, declaratives, representatives.

a. Directives

Directives are a type of illocutionary act in speech act theory that are used by a speaker to get the listener to do something. They express the speaker's intention to influence the behavior of the listener. For example:

"Coming through! Move, please! Share the sidewalk, people!" (Minutes 3.20)

In the statement "Coming through! Move, please! Share the sidewalk, people!" Mei demonstrates assertiveness and urgency as she navigates a crowded space. The phrase "Coming through!" serves as a clear announcement, alerting those around her to her presence and intention to pass. This is followed by the directive "Move, please!" which directly instructs others to clear the way, with the inclusion of "please" adding a polite yet firm tone to her request. Finally, "Share the sidewalk, people!" broadens her appeal to the collective, urging everyone to be considerate in their use of the shared space. This utterance not only reflects Mei's confidence in asserting her needs but also highlights her understanding of the importance of cooperation and mutual respect in public settings. Through this moment, Mei showcases her personal growth and ability to communicate effectively, embodying a sense of empowerment as she navigates her environment.

b. Expressives

Expressives are a type of illocutionary act in speech act theory that convey the speaker's emotional state or attitude toward a particular situation. They are used to express feelings, emotions, or attitudes rather than to convey information or request action. For example:

"No, no! It's my fault!" (Minutes 40.05)

The statement "No, no! Mei's line, "It's my fault!" from the movie *Turning Red* is a perfect example of an expressive speech act since it expresses her emotional state and sense of regret. By saying, "It's my fault," Mei admits that she is to blame for a circumstance, demonstrating her regret and desire to accept responsibility for her actions. Her expression becomes more urgent as she repeats "No, no!" This highlights her emotional turmoil and shows that she is distressed and feels the need to express her feelings clearly. In addition to showing her vulnerability, this statement encourages empathy and understanding in people around her by allowing them to see things from her point of view. Mei's emotive speech during this instance reveals the depth of her feelings as well as her internal conflict and advances her character development, demonstrating the depth of her feelings as she works through the difficulties of maturing and coming to terms with who she is.

c. Commissives

Commissives are a type of illocutionary act in speech act theory that commit the speaker to a certain course of action. When a speaker makes a commissive, they are essentially promising, vowing, or offering to do something in the future. The key characteristic of commissives is that they express the speaker's intention to carry out a specific action. For example:

"I promise I'll figure this out!" (Minutes 34.20)

Mei's statement in the movie *Turning Red*, "I promise I'll figure this out!" is a blatant example of a commissive speech act since it shows her resolve to act and find

a solution to a difficult circumstance. By saying "I promise," Mei is resolutely committing to solving her problem and accepting responsibility for her situation, both to herself and potentially to others. This pledge not only demonstrates her resolve but also gives people around her comfort, giving them hope and faith that she will overcome her challenges. Furthermore, even though the statement's main purpose is to commit to future action, it also has an emotional undertone that shows Mei's strength and vulnerability.

d. Representatives

Representatives are a type of illocutionary act in speech act theory that convey information or describe a state of affairs. When a speaker makes a representative, they are asserting something that they believe to be true or false, effectively stating facts, opinions, or beliefs. The primary function of representatives is to convey information about the world, and they can be evaluated based on their truthfulness. For example:

"but, I am a monster" (Minutes 1.05.11)

The statement "But I am a monster," spoken by Mei in the film *Turning Red*, can be interpreted as a representative speech act, as it conveys her assertion about her identity and emotional state. In this moment, Mei is making a claim about herself, reflecting her belief that she has transformed into something undesirable due to her experiences and feelings surrounding her transformation into a giant red panda. This assertion serves as a descriptive claim about her self-perception, encapsulating her internal struggle and the turmoil she faces as she grapples with her changing identity. While the statement may not represent a factual truth in the conventional sense, it articulates her subjective reality and the emotional weight of her experiences, making it a significant moment in understanding her character. By expressing this belief, Mei invites the audience to empathize with her feelings of alienation and confusion, highlighting the complexities of her journey throughout the film.

e. Declaratives

Declaratives are a type of illocutionary act in speech act theory that involve making statements that bring about a change in the external world simply by being uttered. When a speaker uses a declarative, they are performing an action through their words, often in a formal or authoritative context. The effectiveness of a declarative statement typically depends on the context and the authority of the speaker. For example:

"I am a panda!" (Minutes 37.05)

The statement "I am a panda," spoken by Mei in the film *Turning Red*, serves as a clear example of a declarative speech act, as it asserts a new identity and signifies a transformation in her self-perception. By declaring herself a panda, Mei is not merely stating a fact; she is embracing her new reality and acknowledging the changes she has undergone. This declaration is performative in nature, as it enacts a shift in her identity and alters her relationship with herself and those around her. In the context of the film, this moment is pivotal, reflecting Mei's journey toward self-acceptance and the emotional weight of her experiences. The authority of her statement stems from her personal journey, making it a powerful expression of her newfound identity and the complexities of navigating adolescence. Through this declaration, Mei encapsulates the essence of her character's growth, highlighting the transformative power of language in shaping one's reality.

CONCLUSION

In this study, the researcher has conducted an analysis of the illocutionary acts performed by the main character, Mei, in the film "*Turning Red*." By employing a qualitative approach, the researcher examined various instances of illocutionary acts to understand how Mei's speech contributes to her character development and the overarching themes of the film.

The analysis revealed a diverse range of illocutionary acts, including representatives (18 instances), directives (16 instances), commissives (6 instances), expressives (21 instances), and declaratives (10 instances) the total 71 instances

illocutionary by the main character Meilin Lee in Turning Red movie, each type of illocutionary act serves a specific function in conveying Mei's emotions, intentions, and social relationships. For instance, representatives provide insight into her experiences and struggles with identity, while directives reflect her attempts to assert control over her life and decisions.

Through the examination of Mei's dialogues, the researcher identified key moments that highlight her journey of self-discovery and acceptance. The illocutionary acts not only illustrate her internal conflicts but also emphasize the importance of family, friendship, and cultural identity in shaping her character.

Overall, this analysis contributes to a deeper understanding of how language functions in "Turning Red" to portray the complexities of adolescence and the challenges of navigating cultural expectations. The findings underscore the significance of illocutionary acts in character development and the narrative structure of the film, ultimately enriching the viewers' appreciation of Mei's journey.

REFERENCES

- Arshanti, K. D., & Swarniti, N. W. (2023). Pragmatics perspective: The analysis of illocutionary act found in movie "Toy Story 1". *PRAGMATICA: Journal of Linguistics and Literature*, 1(2), 58–66.
<https://doi.org/10.60153/pragmatica.v1i2.30>
- Ary, D., Jacob, L. C., Sorensen, C., & Razavieh, A. (2015). *Introduction to Research in Education*.
- George, Y. (1996). Pragmatics by George Yule.pdf. In *Spain: OUP Oxford*. (pp. 1–76).
- Hammarberg, K., Kirkman, M., & De Lacey, S. (2016). Qualitative research methods: when to use them and how to judge them. *Human Reproduction*, 31(3), 498–501.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.
- Mariani, A. M. (2023). *An Analysis of Illocutionary Acts Used in Akeelah and the Bee Movie*. Sirok Bastra.

- Permana, T. J., & Mauriyat, A. (2021). Analysis of Speech Acts in Susilo Bambang Yudhoyono'S Political Speech. *PROJECT (Professional Journal of English Education)*, 4(1), 62. <https://doi.org/10.22460/project.v4i1.p62-68>
- Widyawanti, A. L. (2024). *Illocutionary Speech Acts in the Short Movie "The Translator"*
- Tutuarima, Z., Nuraeningsih, N., & Rusiana, R. (2018). An Analysis of Speech Act Used in London Has Fallen Movie. *Vision: Journal for Language and Foreign Language Learning*, 7(2), 122–131. <https://doi.org/10.21580/vjv7i23022>
- Yule, G. (1996). *Pragmatics*. Oxford University Press.