CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the underlying theories that are relevant to the research problems. The study review consists of definition of pragmatics, definition of speech act, definition of lucotionary, illocutionary and perlocutionary acts, definition of movie script , definition of good teacher, the synopsis and review of *Dangerous Mind* movie.

2.1. Pragmatics

Pragmatics is the study which belief is what is communicated is more than what is said. It has consequently more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves (Yule, 1996: 3). Here, what Yule wants to emphasize is that meaning that the speakers have is more than the words they say. To understand speakers' meaning, we might also pay attention to the context. Thus, pragmatics also concerns with context. This is in line with Leech (983: 6) who says that pragmatics is the study of meaning which is related to the speech situations. More clearly, Yule (1996) continues that pragmatics should also consider aspects of context such as who people are talking to, when, where, and under what circumstances that will determine the way they say and what they want to say.

We cannot simply judge the meaning through the words people say. Beyond those words, there are some aspects of context that we need to be aware of. In line with this, Richard and Schmidt (2002) echoes that pragmatics is the study of the

use of language in communication related to sentences and the context and situations in which they are used.

Based on Yule as quoted in Murcia & Elite; (1989: 20), the area of pragmatics deals with the speaker meaning and contextual meaning. In this case, speaker meaning is concerned with the analysis of what people mean by their utterances rather than what words and phrases in those utterances might mean in and of themselves. An example, when the speaker who has come back from the school at noon and says, "I'm hungry", semantically viewed of this utterance is that the speaker feels pangs of hunger. However, pragmatically viewed is that probably functions as a request for lunch. In the other hand, if the speaker after having completed lunch and says, "I'm hungry", pragmatically viewed of this utterance is that probably functions as a complaint expressions. Perhaps the speaker asks request for a dessert. From the explanation above, to understand about what the speaker means, necessarily context that can be used as a consideration to understand the meaning of the speaker utterance. Therefore, Murcia & Elite (1989:20) any utterance can take on various meanings depending on who produced it and under what circumstances.

According to Brown & Yule (1983:26), pragmatics is analytic approach in linguistics which involves contextual considerations, necessarily belongs to that area of language study. As stated by Levinson as quoted in Huang; (2007:2), pragmatics is the systematic study of meaning by virtue of, or dependent on the use of language. The central topics of inquiry of pragmatics include implicature,

presupposition, speech acts, and deixis. Therefore, from the explanation above can be concluded that pragmatics are study about the speaker meaning based on the context.

A. Speech Acts

When we produce utterances, we do not simply make statements or say something without any intention. Austin (in Tsui, 1994: 4) states that speech acts are acts that refer to the action performed by produced utterances. In line with this, Yule (1996: 47) states that speech acts is action which is performed via utterances. Stating the same idea, Birner (2013) also says that uttering something means doing something. Here, people can perform an action by saying something. The speakers do not need to do the action physically. The utterances said would be sufficient to perform an action. A boss, for example, does not need to close all the doors in the office to prevent his employee from working there. The boss can simply say "You're fired" to make the employee stop working there. By this utterance, the employee will understand that he is no longer an employee of the office he used to work in. Thus, he will not come to the office again to work as he did before.

In performing speech acts, there are three related acts as what Yule (1996) suggests. They are locutionary, illocutionary, and perlocutionary.

1. Locutionary Act

Locutionary act is roughly equivalent to uttering certain utterance with certain sense and reference, which again is roughly equivalent to maning in

traditional sense (Austin, 1962: 108). In line with this, Cutting (2002: 16) states that locutionary is what is said. Clearly same idea is also proposed by Yule (1996) who states that locutionary act is the act of producing meaningful utterances. From those utterances, then, we might also have some purpose such as offering, inviting, requesting, and some other purposes. Those purposes are then the dimension of illocutionary.

Locutionary act also can be called speaker's utterance. For example someone said "it is rain outside!", the utterance itself "it is rain outside!" that called locutionary act. When we have difficulty with actually forming the sounds and words to create a meaningful utterance in a language, then we might fail to produces a locutionary act. More clearly, Austin (1962: 108) states that utterances have certain conventional force which is called illocutionary act.

2. Illocutionary Act

According to an American philosopher John Searle, there are five types of general functions performed by speech acts: expressives, declarations, assertives, directives and commissives. This classification helps us to filter speech acts so that facts are only separated from descriptive or expository text. Searle's early research on speech acts is a seminal work which opened up a new way of thinking about conversational dialogue and communication. So, here is the classification of Illocutionary act as Searle (1979:8) proposes. Those classifications are as follows:

a. Expressives

The expressive speech act occurs when the speaker shows his or her feelings and physiological state to the listener. They can be statements of pleasure, pain, likes, dislikes, joy or sorrow.

The sincerity condition of expressives is that the speaker has the psychological states that he or she experiences when he or she performs an expressive act. in other word, when someone congratulates his relative about something concerning to the relative, the sincerity condition is that someone is pleased about the thing. "To congratulate" is nothing more than the expression of its sincerity condition.

"Wherever there is a psychological state specified in the sincerity condition, the performance of the act counts as an expression of that psychological state. This law holds whether the act is sincere or insincere, that is whether the speaker actually has the specified psychological state or not. To thank, welcome or congratulate counts as an expression of gratitude, pleasure (at H's arrival) or pleasure (at H's good fortune)". (Searle 1969:65)

The expressive speech act is the expression of the emotional idea itself. Expressives are produced when the speaker thanks, apologizes or welcomes. In using an expressive, the speaker makes words fit the world.

- I am so thankful.

- I'm so sorry.

- Please, welcome in our new members.

- My congratulations!

- It's awful!

In case of Expressives the speaker shows apologizing, appreciation, congratulation, likes or dislikes sadness or happiness, thankfulness and so on.

b. Assertives

Assertives are those kinds of speech acts that state what the speaker believes to be the case or not: statements of fact, assertions, conclusions and descriptions. Here the speaker represents the world as he or she believes it is. (Searle J. R.1976)

- **E.g**. Such a nice day.

- The Moon is the natural orbit on the Earth.

c. Declarations

Declarations change the world with the help of their utterance. Here the speaker has to have a special institutional role, in a specific context for performing a declaration appropriately. In using a declaration, the speaker changes the world via words. (Searle J. R.1976)

- E.g. Priest: And now I pronounce you husband and wife.

- Judge: You are sentenced to three years imprisonment.

- Referee: You are out!

d. Directives

Directives occur when the speaker expects the listener to do something. For example, the speaker may ask a question or make a request or issue an invitation. Directives express what the speaker wants. They may be commands, orders, requests, suggestions and they can be negative or positive. Furthermore, many directive speech acts are not stated as questions but as requests for assistance. And finally, some sentences that end in question mark are rhetorical in nature and do not represent a directive speech act. In using a directive, the speaker makes the world fit words. (Searle J. R.1976)

- Will you, please, pass me the salt?

- Don't move!

- Bring me an orange juice!

So in case of Directives the speaker may ask, beg, challenge, command, dare, invite, insist, request someone to do something.

e. Commisives

Commissives are performed when speakers commit themselves to some future action. In conversation common commissives are promises, threats or refusals. Therefore, statements indicating that an action will not occur under the circumstances beyond the speaker's control are ordinary

statements not speech acts. In using a commissive, the speaker makes the world fit words. (J.L. Austin 1962)

- Next time I shall not be late.

- I shall wake you up.

- We will come back soon.

As for Commissives, here the speaker deals with guaranteeing, pledging, promising, swearing, vowing, undertaking, agreeing and so on.

Here are also the five general functions of speech acts according to Searle 1979.

Speech act type	Direction on fit	S=speaker; X=situation
Declarations	words change the world	S causes X
Representatives	make words fit the world	S believes X
Expressives	make words fit the world	S feels X
Directives	make world fit words	S wants X
Commissives	make world fit words	S intends X

2. Perlocutionary Act

The perlocutionary act is then the effect of the utterances speakers produce. This is the effect on the hearer of what the speaker says. Perlocutionary act is the

hearer's reaction toward the speaker's utterance. Perlocutionary acts would include such effects as persuading, embarrassing, intimidating, boring, irritating, or inspiring the hearer. For example, "it is rain outside!". The perlocutionary effect from that utterance may the hearer use umbrella when he or she go to outside, or the hearer keep stay still in the room.

Perlocutionary act is the effect of an utterance. It is what people bring about to achieve by saying something such as to get to know, get hearer to do something, get to expect something, show pleasant and unpleasant feeling, and praise (Austin, 1962: 108). This is in line with Yule (1996) who says that we produce utterances with some intention to have some effect. To describe perlocution more precisely,Austin offers the following definition:

> […] saying something will […] produce certain consequential effects upon the feelings, thoughts, or actions of the audience […] and it may be done with a design, intention, or purpose of producing them; and we may say then that the speaker has performed an act. […] We shall call the performance of an act of this kind the performance of a 'perlocutionary' act. (Austin 1962/98: 11).

Austin (1962: 119) proposes some effects of the perlocutionary act as follows:

a. To convince the hearer

Austin (1962) states that convincing the hearer is a condition when the speaker tries to make the hearer believe that what he says is the case and thus, the hearer feel sure about that through what the speaker says.

b. To surprise the hearer

Surprising the hearer is a term when the speaker brings the hearer to the emotion aroused by something sudden or unexpected (Austin, 1962: 120).

c. To bore the hearer

To bore the hearer is a condition when the speajer brings the hearer into the condition of boredom through the statement she/ he said (Austin, 1962: 120)

d. To annoy the hearer

Austin (1962: 120) states that annoying the hearer is a condition in which the speaker says something which cause some irritation to the hearer and thus the hearer feels annoyed.

e. To frighten the hearer

To frighten the hearer is a condition when the speaker influences the hearer by frightening him through his statements (Austin, 1962: 120).

f. To cause the hearer

To effect the hearer means that what the speaker says causes some effect to the hearer. Austin (1962: 120) states that when causing the hearer, the speaker expects some action or consequences at the hearer's state through his utterances.

g. To insult the hearer

In insulting the hearer trough the sentence said, the speaker says some statements or acts something so as to offend his hearer (Austin, 1962: 121).

h. To alarm he hearer

According to Austin (1962: 121), alarming the hearer is when the speaker tries to tell the hearer about his fear which is caused by some danger and thus he expects the hearer to understand the situation.

i. To enlighten the hearer

When we enlighten someone, we give them some new information which enriches his knowledge. It is a condition when the speaker gives some spiritual or intellectual insight to the hearer (Austin, 1962: 121).

j. To inspire the hearer

To inspire the hearer is to make the hearer encouraged and motivated about something. This is in accordance to Austin (1962: 121) who states that when inspiring the hearer, the speaker produces utterances by which he encourages the hearer and gives some spirit.

k. To get the hearer to do something

To get hearer to do something means that we want someone to do something after hearing our statement. It is a condition when the speaker expects the hearer to do something through the statement said by the speaker (Austin 1962: 121).

l. To get hearer realize something

As Austin (1962: 121) suggests, this term defines how the speaker tries to make the hearer know or think deeper about the statement said by the speaker.

From the kinds of different speech act we know how the utterance has different meaning. The actions that do by the hearer is the impact from the utterance that state by the speaker. Speech acts can be classified according to how they affect the social interaction between speaker and hearer.

B. Context

As explained above, when we study about pragmatics, we are going to be familiar with the word "context". Interpreting an utterance is a matter of putting together all the pieces to construct the meaning. The pieces can be purely linguistic, as well as any kind of individual background of knowledge of participant, memories, experiences, and so on. (Requejo, 2007:177).

Context can be said to cover all the information that the hearer utilizes when interpreting language expressions. For example, the hearer"s knowledge and beliefs of what the communication partner knows helps in interpretation of his/her utterances.

In other hand, Brown and Yule (1963:60-61) state that context is stereotypical knowledge which has been building up from the time language acquired as an infant in the culture. That stereotypical knowledge is included speaker, listener, place, time, genre, topic, and co-text.

Yule (2006:114) classifies context into two categories which are linguistics context and physical context. Linguistic context is also called as co-text. The co-text of word is "*set of other words used in the same phrase or sentence*." The other

words which are surrounding have a strong effect in constructing the meaning of a word and what it's probably means. For example, we identified the word *interest* as homonym, a single form has more than one meaning. We may have different interpretation when that word just stands alone, but if we put it together with other words such as in the sentence *'the interest is increasing this month'* by this linguistic context we will know what kind of interest is intended.

Physical context refer to the material object surrounding the communication event and any other feature of the natural world that influence communication. Yule (2006:114) said that

> "The relevant context is our mental representation of those aspects of what is physically out there that we use in arriving at an interpretation. Our understanding of much of what we read and hear is tied to this processing of aspects of the physical context, particularly the time and place, in which we encounter linguistic expressions."

Hymes in Johnstone and Marcellino (2010:7) categorizes speaking context into:

a. (S) Setting which including time and place.

b. (P) Participant identity includes personal characteristics such as age and sex.

c. (E) Ends including individual goals of the participant.

d. (A) Acts including how acts are organized within speech event.

e. (K) Key or tone and manner.

f. (I) Instrumentalities or the linguistics code such as dialect, variety, and so on.

g. (N) Norm or standard socio-cultural rules of interaction and interpretation.

h. (G) Genre or type of event.

2.2. Classroom English

Students learn things from teachers including the language. Mani and Deepthi (2010) state that students may imitate the language they often hear from the teachers. The way teachers speak in the class influences the way students speak in their lives. Thus, it is important for the teachers to pay attention to the language they use when teaching. This is also because teachers are the model for the students. We could imagine how the students use inappropriate language in their real life. Mani and Deepthi (2010) propose an example that when one wants to borrow a pen from a stranger and he uses he 32 construction such as give me your pen, that will be considered rude. In this case, the student may use that construction because that is what he often hears from his teachers in the class so he simply imitate it without knowing that it is inappropriate to be used in his situation. This may not happen if the teachers mostly use more polite construction to deliver requests or commands to the students. For this reason, it is expected that teachers should be careful to use language. They are expected to use appropriate language in classroom in order to give model to the students. Therefore, Mani and Deepthi (2010) propose some example of appropriate construction in classroom as follows:

-   Can you explain that term?

- Can you give me an example?

- Can you wait, Alok?

- Do you think her definition is right, Nadira?

- Can you show me where you got the answer from?

- Can you show me the line in the text?

2.3. Good Teachers

To be a good teacher, there are some characteristics that one has to pay attention to. Beidler (2002) states ten characteristics of a good teacher. They are as follows:

a. Having a desire to be a good teacher

To be a good teacher, one has to always keep trying to be better than before. We need to always improve our ability as a teacher in order to make us better and better. This also shows that if we always try to be better, it means we have a desire to be a good teacher.

b. Taking risk A good teacher takes risk.

He is willing to try something new in order to make his teaching better and take risk of it. A good teacher will not stay in what he is as it will not make any improvement in his teaching. Thus, taking risk is one of important criteria that a good teacher should have.

c. Having a positive attitude

Good teachers always have a positive attitude toward things. They are open to new things and take them as positive ones. This is important as

it will let them learn new things which can help them improve their teaching ability.

d. Never having enough time

Never having enough time means that good teachers will always need more and more time to teach. This is because good teachers love what they do. They feel like the time they have to teach is never enough and they want to do it again and longer.

e. Considering teaching as parenting

This means that good teachers do not take teaching simply as delivering materials and it is all about academic knowledge. Good teachers consider teaching as parenting. They take care of the students and really care about them in all aspects.

f. Giving confidence to students

Good teachers can always make the students feel confident. What the students cannot do does not make them put the blame on the students. They even always encourage the students and give confidence to them.

g. Keeping the students off balance

This term means that good teachers never put certain things on the students as the only important thing. Good teachers want to always keep the students off balance in all aspects. Thus, they will always pay attention to the students.

h. Motivating students

Motivating students is one of important thing that a good teacher must have. Students need to be always motivated and encouraged in order to keep their spirit of learning and give them confidence. Motivation is somehow something that can make a change and it is really a big deal.

i. Not trusting students' evaluation

Students' evaluation somehow is not always a big deal. Good teachers do not judge the students by the evaluation. This is because students can always improve and the evaluation may always change.

j. Listening to students

Listening to the students is also one of important things that good teachers must have. Students need to be listened to. Good teachers do not do things just as what they want to. They consider what their students say

2.4. Movie Script

Movie Script is a piece of writing that is presented almost exclusively through dialogue. Like a short story or novel, it has a setting, characters, plot, and even symbolism. However, the way in which they are presented to the audience is different, because unlike a short story or novel, the movie script is meant to be performed, not read.

Movie script are not written in paragraphs like a novel or short story. Instead, they are written as lines of dialogue in the form of a script. You can see in this example from August Wilson's *Fences* that the characters are told exactly what to say for the dialogue. Typically, these scripts are broken down into one or more

acts, or major divisions of the play. And each act is then subdivided into a scene, or smaller divisions within the act. Usually a change in setting means there will be a change in either the act or the scene. In this case, this is Act I, Scene 2, and the scene has shifted onto Rose.

Act I

Scene 2

The LIGHTS come up on ROSE hanging up clothes.

SHE hums and sings softly to herself.

It is the following morning.

ROSE. (*Sings*.)

Jesus, be a fence all around me every day

Jesus, I want you to protect me as I travel on my way.

Jesus, be a fence all around me every day.

(*TROY enters from the house*)

ROSE

Jesus, I want you to protect me

As I travel on my way.

(*To TROY.*) Morning. You ready for breakfast? I can fix it as soon as I finish hanging up these clothes?

TROY. I got the coffee on. That'll be all right. I'll just drink some of that this morning.

According to Aristotelian, there are 6 elements of a play:

1. **PLOT**

   The arrangement of events or incidents on the stage. The plot is composed of "clearly defined problems for characters to solve." (Kernodle, et al 6) Plot is to be differentiated from Story which is a chronological detailing of events that happened on and off stage. Events happening off stage are introduced through exposition (narrative dialogue). The playwright must create a plot that is both credible and astonishing.

2. **CHARACTER**

   The agents of the plot. Characters provide the motivations (reasons) for the events of the plot. "Vivid characters" face and overcome "obstacles that we can recognize." They provide the vehicle for conflict.

3. **THEME**

   The reason the playwright wrote the play. The examination of "patterns of life" can be didactic or just a slice of life.

4. **LANGUAGE**

"Vivid characters" facing and overcoming recognizable obstacles need to express themselves in "heightened language." Movietic dialogue consists of two parts: narrative and dramatic.

5. **RHYTHM**

The heart of the play. Plot, character, language, and spectacle all have their individual rhythms in time.The combination of all these rhythms create the impelling force of the play leading to a final climax and Denouement. Rhythm creates mood.

6. **SPECTACLE**

Everything that is seen or heard on stage. Actors, sets, costumes, lights and sound. All plays have spectacle—some emphasize spectacle more than others.

2.5.*Dangerous Mind* Review and Summary

Dangerous Minds is a 1995 American drama film directed by John N. Smith, and produced by Don Simpson and Jerry Bruckheimer. It is based on the autobiography *My Posse Don't Do Homework* by retired U.S. Marine LouAnne Johnson, who took up a teaching position at Carlmont High School in Belmont, California, in 1989, where most of her students were African-American and Latino teenagers from East Palo Alto, a poverty-stricken, racially segregated, economically deprived city. Starring Michelle Pfeiffer as Johnson, the film was released to a mixed to mostly negative critical reception, but became a surprise box office success in the summer of 1995, leading to the creation of a short-lived television series.

This movie even leaves an amazing thought. The following is the review from Janet Maslin (1995):

> "There aren't many things that would look better on paper than on Michelle Pfeiffer, but the role of LouAnne Johnson is one of them… False and condescending films in this genre are nothing new, but *Dangerous Minds* steamrollers its way over some real talent. Ms. Pfeiffer is a vastly better actress than this one-dimensional character allows her to be… Never mind the complaints that could be made about LouAnne's teaching methods: she rewards students with bribes, flirts patronizingly and inflicts cruel and unusual punishment while analyzing the subtext of 'Mr. Tambourine Man'… The kids turn out to be angels, straight from central casting… Performances are as lifelike as the material allows, but Ronald Bass's screenplay doesn't trade heavily in surprises."

This movie tells how the education has been out of its idea. The story of this movie seems like satire to those who still apply the old method to teach and to study. This movie can be a good reference of education.

Mrs. Johnson, a discharged U.S. Marine, applies for a teaching job in high school, and is surprised and pleased to be offered the position with immediate effect. Showing up the next day to begin teaching, however, she finds herself confronted with a classroom of tough, sullen teenagers, all from lower-class and underprivileged backgrounds, involved in gang warfare and drug pushing, flatly refusing to engage with anything. They immediately coin the nickname "White Bread" for Mrs. Johnson, due to her race and apparent lack of authority, to which she responds by returning the next day in a leather jacket and teaching them karate. The students show some interest in such activities, but immediately revert to their former behavior when Mrs. Johnson tries to teach the curriculum.

Desperate to reach the students, Mrs. Johnson devises classroom exercises that teach similar principles to the prescribed work, but using themes and language that appeal to the streetwise students. She also tries to motivate them by giving them all an A grade from the beginning of the year, and arguing that the only thing required of them is that they maintain it. In order to introduce them to poetry, Mrs. Johnson uses the lyrics of Bob Dylan's "Mr. Tambourine Man" to teach symbolism and metaphor; once this is achieved, she progresses on to Dylan Thomas's "Do not go gentle into that good night". Mrs. Johnson rewards the students liberally, using candy bars, reward incentives, and a trip to a theme park. Her methods attract the anger of the school authorities, George Grandey and Carla Nichols who try to force her to remain within the curriculum.

Particular individual students attract Mrs. Johnson's attention for their personal problems. Raul Sanchero is a well-meaning boy who is frequently involved in gang warfare and street crime. Mrs. Johnson tries to encourage him to focus by paying a special visit to his family to congratulate him on his work, and going to dinner with him as a way of instilling confidence and self-respect. Emilio Ramirez is her most troublesome personal project, as he believes strongly in a sense of personal honor that prevents him from asking for help. When Mrs. Johnson discovers that his life is in danger because of a personal grudge held by a recently released thug, she tries to protect him. She advises him to seek help from Principal Grandey. The next day, Emilio visits Grandey, but Grandey (not realizing that Emilio is in serious danger) instantly dismisses him because he neglected to knock on Grandey's door before entering his office. Feeling rejected, Emilio leaves the

school and is subsequently killed by his enemy. Heartbroken by her failure to protect Emilio and angry at the indifferent school system for contributing to his death, Mrs. Johnson announces to the class her intention to leave the school at the end of the academic year. The students immediately break down, begging her not to leave. Overwhelmed by their unbridled display of emotion, she decides to stay.

2.6. Previous Study

There are some studies which analysing speech acts performed by movie characters. In a study conducted by Rois (2012) which is entitled *A Pragmatic Analysis of Speech Acts of The Main Character in Ryan Fleck's Half Nelson*, the main character, Dan Dunne, has two unique roles at the same time, as a teacher and as a drug addict. The study found that, inside the class, Dunn does mostly directives acts of illocutionary acts, up to sixty times as the most frequently occur on his utterances. Meanwhile, outside the class, Dunn does sixty assertive illocutionary act as the most act. It means that Dunn gets his students mostly by stating, describing something to his students, telling, insisting, suggesting, ordering, commanding them to do something which states in assertive and directives of illocutionary acts.

In another study, Indah Rukmanasari (2012) conducted the speech acts analysis on *Date Night* movie's main character. It tells about an ordinary man who got a terrible problem with a gangster and therefore he solves the problem by using speech acts. The researcher also puts a focus on the kinds of conversational implicatures. This study concluded that there are four kinds of illocutionary acts the

main character, Phil Foster, mostly uses to interact with the gangster, they are; *representatives, directives, commissives*, and *expressives.*

Next is mini research conducted by Tira Nurfitria (2015) entitled *Analysis of Speech Acts In Doraemon "Stand by Me" Movie.* The researcher conducts the study to give evidence that in a cartoon movie is not only about the syntax and semantics that can be analysed and come about in a cartoon movie. But also, the existence of linguistics expertise that can be analysed deeper based on speech act theory. In analysing the type of speech act, she uses both speech acts classification theory by Austin and Searle and puts her main focus only on illocutionary act. This mini research finds that the occurrence of assertives act in the movie is eighty-eight times occur in entire speech, then followed by directives acts which occur nineteen times.

The previous researches above are similiar to the research that the writer conducts in speech act aspects. The differences of this research from previous researches is in the focus of speech acts, and object of the study. The research focus on analyzing the use speech acts including illocutionary acts proposed by Yule categorization and perlocutionary acts proposed by Austin categorization. And the object of the study is the main character utterances (Mrs. Johnson) in *Dangerous Mind* movie script.