

## ILLOCUTIONARY ACT IN *PRINCE OF PERSIA: THE SAND OF TIME* MOVIE

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### Abstract

In everyday conversation, while producing utterances, people also perform actions via those utterances. This discussed the use of illocutionary acts in the utterances of the main character in *Prince of Persia: The Sand of Time*. The aims of this research are to find out the context and classification of illocutionary acts used in the *Prince of Persia: The Sand of Time* movie and to understand the interpretation of the dialogue between speaker and hearer that uses illocutionary acts. The writer uses the qualitative descriptive analysis method. The writer collects the data from the script. The writer finds five types of illocutionary acts used by Dastan as the main character in *Prince of Persia: The Sand of Time*. They are representative, directive, expressive, communicative, and declarative. The writer has found and analyzed data points in the utterances of Dastan as the main character in *Prince of Persia: The Sand of Time* movie script that classified the Illocutionary Acts theory by John Searle, such as representative, directive, communicative, expressive, and declarative.

**Keywords:** Speech Act; Illocution; Movie

### Abstrak

Dalam percakapan sehari-hari, ketika menghasilkan ujaran, orang juga melakukan tindakan melalui ujaran tersebut. Penelitian ini membahas penggunaan tindak ilokusi dalam tuturan tokoh utama dalam *Prince of Persia: The Sand of Time*. Tujuan dari penelitian ini adalah untuk mengetahui konteks dan klasifikasi tindak ilokusi yang digunakan dalam film *Prince of Persia: he Sand of Time* dan untuk memahami interpretasi dialog antara pembicara dan pendengar yang menggunakan tindak ilokusi. Penulis menggunakan metode analisis deskriptif kualitatif. Penulis mengumpulkan data dari naskah. Penulis menemukan lima jenis tindak ilokusi yang digunakan oleh Dastan sebagai tokoh utama dalam *Prince of Persia: The Sand of Time*. Mereka bersifat representatif, direktif, ekspresif, komunikatif, dan deklaratif. Penulis telah menemukan dan menganalisis titik data dalam ucapan Dastan sebagai tokoh utama dalam naskah film *Prince of Persia: The Sand of Time* yang mengklasifikasikan teori Illocutionary Acts oleh John Searle, seperti representatif, direktif, komunikatif, ekspresif, dan deklaratif.

**Kata kunci:** Tindak Tutur; Ilokusi; Film

## INTRODUCTION

Language is a fundamental aspect of human culture and plays a crucial role in our ability to express ourselves and understand others. Language as a system of sounds, words, patterns, etc. that humans use to communicate thoughts and feelings (see Hornby, 1989; Nurvadhilah et al, 2022; Herawati et al, 2023). It enables us to convey complex ideas, share information, and build social connections. Language usage in communication needs two important mediums: the linguistic medium and the pragmatic medium. Linguistic medium is related to form accuracy and language structure, whereas pragmatic medium is related to form accuracy and the structure of using context. The pragmatic medium is concerned with how language is used in different social and cultural contexts, taking into account factors such as tone, body language, and cultural norms. Understanding the pragmatic medium is crucial for successful communication, as it allows us to adapt our language use based on the specific situation or audience we are interacting with (see Sari et al, 2021; Kartika et al, 2020; Kristyaningsih & Arifin, 2022).

To communicate and interact, we must sometimes understand the meaning for each other. As stated by Yule (1996: 4), studying pragmatics will help us understand people's perspective assumptions and meaning, as well as their purposes from various actions. It helps us avoid misunderstandings and foster better relationships. It can also enhance the ability to communicate effectively across different contexts and avoid unintentionally causing offense or confusion.

According to Mey (2001:94), the language that speakers use in saying something depends on the context of the situation in which acts are produced. In other words, the speaker's

choice of language is influenced by the specific circumstances and social norms surrounding the speech act. This means that the same message can be conveyed differently depending on factors such as the relationship between the speaker and listener, cultural expectations, and the overall purpose of the communication (see Sari et al, 2022; Novitasari, 2016; Sari & Cahyono, 2022). Context is background knowledge that is assumed to be shared by both the speaker and the hearer and adds to the hearer's understanding of what the speaker means by a specific utterance. Furthermore, pragmatics investigates the impact of nonverbal communication cues, such as body language and facial expressions, on language comprehension and interpretation. These cues can have a significant impact on the meaning and intention behind a speaker's words, stressing the importance of context in pragmatic analysis. Understanding social norms and traditions is also important. Within a particular community or society is crucial in comprehending how language is used effectively to achieve desired communicative goals.

According to Liu (2014), there are some aspects of language studied in pragmatics. These aspects include speech acts, implicature, presupposition, and deixis. Deixis refers to the use of words or phrases that change depending on the situation, such as pronouns like "this" or "that." Deixis is a term that means "pointing to" something. Deixis, on the other hand, refers to both the speaker's intended meaning for a specific statement in each speech context and, in its broadest definition, the contextual meaning of pronouns in verbal communication (see Nurvadhilah et al, 2022; Sofya & Arifin, 2023, Sofya & Arifin, 2023). Presupposition: a sentence's logical meaning or meanings that a sentence logically implies or is related to. Implicature: referring to

an utterance's indirect or implicit meaning drawn from context that is not present in its ordinary use. Performative: indicating that a speaker does something other than speak, such as presenting information, expressing an opinion, or conveying an attitude. Performative utterances are often used in speech acts where the speaker's words have the power to bring about a change in the world.

Speech acts are all language and non-language components, which include complete language acts involving the participants in the conversation, the form of conveying the message, the topic, and the context of the message. A speech act that involves an interaction between the speaker and the listener should have an influence on the completion of that speech act (Birner, 2013:175). This means that when a speaker conducts a speech act, they are causing something to happen or bringing about a change in the world, rather than simply relaying information or expressing an opinion. For example, when a speaker says, "I promise to be there," they are establishing a commitment and generating a responsibility for themselves to be present. Based on Yule (1996:47), speech acts are the actions performed by generating utterances, and speech acts are performed when people make statements such as apologies, complaints, compliments, invitations, promises, or requests. Speech acts are not only influenced by the circumstances and social norms but also by the individual's intentions and the context in which they are speaking. Speech acts can have different levels of directness or indirectness, depending on the cultural norms of the speaker and listener.

Speech acts involve interactions between speakers and listeners, causing change rather than simply relaying information. Austin (in Darwis, 2019:23) states that in pragmatics, speech acts are divided into

three, namely: (i) locution, (ii) illocutionary, and (iii) perlocutionary. According to Wijana (in Sari, 2018:4), locutionary speech acts are speech acts to express something. Locutionary speech acts are speech acts to say something. Illocutionary speech acts are speech acts to do something. According to Chaer & Agustina (in Sofyan, 2022: 10), speech acts that are usually identified with explicit performative sentences are called illocutionary speech acts.

Cutting (2002:16) states that an illocutionary act is what is done by saying the words, the function of the words, or the specific purpose that the speakers have in mind. Illocutionary speech acts involve the intention or purpose behind the words spoken. They go beyond the literal meaning of the words and can have various functions, such as making requests, giving orders, or expressing emotions. These acts are important in communication as they allow individuals to convey their intentions and influence others through language. According to Wijana and Rohmadi (in Insani & Sabardila, 2016: 177), a perlocutionary speech act is an utterance uttered by someone that often has perlocutionary force or effect on those who hear it. Perlocutionary speech acts are speech acts whose utterance is intended to influence and have an impact on the speech partner. The influence and impact caused by the utterance are called perlocutions.

In films, the power of illocutionary speech acts is often magnified through the compelling dialogue between and among the characters. An illocutionary speech act is an act of doing something with a specific purpose and function in actual speaking activities (Rahardi, 2007: 17). Therefore, the dialogue allows the characters to convey their intentions, desires, and emotions effectively, thus enhancing the overall impact of the film on the audience. The use of illocutionary speech acts adds depth

and complexity to the storytelling, making it more engaging and memorable for viewers. Illocutionary speech acts are also speech acts in which there is a hidden meaning or other meaning intended by the speaker towards the speech partner.

The first previous research that is related to this study is Setiani and Utami's (2018) study, which deals with the forms of illocutionary acts in the "How to Train Your Dragon 2" film. This descriptive-qualitative study discovered the main character's illocutionary activities in the film. There are 333 utterances, with data indicating that 43.8% are representational, 41.7% are directive, 7.3% are expressive, 6.6% are commissive, and 0.6% are declarative. The most common sort of illocutionary act discovered is representative. It demonstrates that the main character's utterances were typically conveyed by describing conditions or events in the world that he considered to be true. Cutting's (2002:17) notion that representational acts are acts in which the word says what the speaker affirms to be true was validated by this finding. the case or not. It is because what the main character says in the movie tends to be statements of fact, assertions, conclusions, and descriptions of things.

The second related study is Wijayanti and Yulianti's (2020) article found out that the main characters in "*Maleficent: Mistress of Evil*" movie used 52 utterances with illocutionary acts. Their descriptive qualitative research using Searle's theory found out that there were 1) Representative (assertive) (65%), 2) Directive (19%), 3) Expressive (8%), 4) Commissive (6%), and 5) Declarative (2%) in scale of 100% and Representative (assertive) was the most dominant type of illocutionary acts within the movie dialogue.

The third related study is done by Putri and Hendar (2022). They conducted

descriptive qualitative research using Searle and Austin' theory to study the types of Illocutionary Acts in "To All The Boys: Always and Forever" dialogue movie. They found out 71 utterances contained in the illocutionary act from the dialogue's movie, and the data were classified into five; 18 representatives (25,4%), 17 directive (23,9%), 8 commissive (11,3%), 7 declarative (9,9%), 21 expressive (26,6%). The intended illocutionary meanings found in this research data are stating, claiming, advising, commanding, promising, offering, pronouncing, deciding, praising, and the last is blaming.

## METHOD

In this research, the researcher uses the qualitative research method, which is defined as research in which the data is in the form of written words and is descriptively analyzed. According to McMillian & Schumacher (2001:395), the design of qualitative research is an investigation in which researchers collect data by interacting with selected persons in their environment and collectively analyzing their individual and social actions, beliefs, thoughts, and social perceptions. Qualitative research is particularly useful when exploring complex social phenomena or when seeking to generate new theories or hypotheses. The writer uses descriptive-qualitative methods to get a brief description of the informational phenomenon related to the Illocutionary Act in *Prince of Persia: The Sand of Time*.

The object of this research is an action movie entitled *Prince of Persia: The Sand of Time*, directed by Mike Newell. This movie has 1 hour, 55 minutes, and 53 seconds of duration. Specifically, the writer looks for the illocutionary act in conversational speech acts that are uttered by the main characters in that movie.

The technique of collecting data that is used in this research is the note-taking method. This technique is applied by watching the movie directly and transcribing all of the coverage of *Prince of Persia: The Sand of Time*. After this, the writer also takes note of the utterances that are related to the illocutionary act.

In this qualitative research, the writer has three steps for analyzing the data: data reduction, data display, and conclusion. In the process of data reduction, the writer looks for, collects, and takes note of the important data that is related to the data research. In the process of collecting data, the writer looks for and collects the specific data that will be discussed by watching the *Prince of Persia: The Sand of Time* movie. The next process is displaying; the writer explains the data that implies the speech act, especially in the illocutionary act, clearly. In the verification process, the writer checks the entire data finding and the process of verification again in order to get a true result.

## FINDINGS AND DISCUSSION

The classification of illocutionary acts in the *Prince of Persia: he Sand of Time* movie was as follows:

### Representative

Datum 1 (00:08:19,680–00:08:26.40)

Bis : Remind me why we're disobeying your brother's order?

Dastan : Because Garsiv thought it had to be attacked at the front, it will be a massacre (reporting) in minutes

Context : Dastan was an orphan in the Persian Empire adopted by the king, sharmen. He had royal-blooded foster brothers, Tus Garsiv and his uncle, Nizam.

They planned an attack on sacred city of Alamut, which is believed that they sold weapons to Persia's enemies. Dastan guided a successful surprise attack on the city. Bis, Dastan and Persian soldiers attacked Alamut with Dastan's strategies. Dastan did not want to get a massacre if he used Garsiv's order to attack at front.

From the dialogue, Bis as his friend asks Dastan why they are disobeying Garsiv's order to attack at front. Then Dastan says " Because Garsiv thought it has to be attacked at front, it will be massacre". From the utterance, Dastan does not only give a report but also reason why he does not use Garsiv's order. He conveys his belief that he does not want to get a massacre if he uses Garsiv's order to attack at front. He feels that his strategies can guide a successful attack better than Garsiv's order. He invades the city soldiers to avoid a massacre and the Persian soldiers conquer the city.

Based on the context, it is obvious that Dastan's illocutionary act is representative. Representatives describe some state of affairs. Dastan conveys his belief that some proposition is true. It is clear that this utterance is reporting, which includes in paradigmatic case of representative.

Datum 2 (00:28:16,320 - 00:28:23,280)

Dastan : I didn't kill my father. (asserting) in minutes

Tamina : I believe you.

Context : Dastan's father died under mysterious circumstances. He was accused of his father's death by his family. Prince Dastan unknowingly presented a poisoned robe which was given to him by Tus to his father who died upon wearing it. Dastan was blamed for the

King's murder. In first camp, Dastan claimed that he was not a murderer of his father to Tamina.

From Dastan's utterance "I didn't kill my father". Dastan conveys his belief that he claims about the murder of his father to Tamina. He attempts to convince Tamina that he did not kill his father. He dares to say it because he knows the truth that he does not do that. He wants Tamina to understand and believes what he says.

Based on the context, Dastan's illocutionary act is representative. He conveys his belief that some proposition is true. He asserts that he is not murderer of his father. It is clear the utterance is asserting, which includes in paradigmatic case of representative.

Datum 3 (00:38:37,295-00:38:46,000)

Tamina : You don't understand what's at stake! This is the matter for the gods, not man!

Dastan : Your gods, not mine. (Concluding)

Context : Dastan and Tamina talked about the dagger secretly. Dastan knew what he was going to do with the dagger. He attempted to convince his uncle Nizam that he did not kill his father. But Tamina prevented him from using the dagger because it was sacred and had a stake in the matter for the gods.

From the dialogue, Tamina explains about the stake of the dagger. Then, Dastan says "Your gods, not mine". From the utterance, he believes that the dagger can show the truth. Although explains him about the sacred of the dagger about her God, but Dastan just concludes Tamina's explanation. Dastan is incurious about her God because he believes that her God is different with his own God and

he only wants his propose to inform his uncle Nizam that he did not kill his father.

Based on the context, it is obvious that Dastan's illocutionary act is representative. Dastan commits to truth of expressed proposition. It is clear that the utterance is concluding, which includes in paradigmatic case of representative.

### Directive

Datum 4 (00:09:45,800 - 00:09:52,720)

Bis : That gate's mechanism is protected by two man guards towers.

Dastan : There's always a way in Bis, you take care of the outer gate.

Context : Dastan, Bis and soldiers were in front of Alamut Empire's gate. Dastan presented strategies and gave soldiers commands. He showed some ways in front of two gates. He explained that there were two gates, the out one was easy and the inner gate that was impossible to enter. Bis felt not quite sure with what he was going to do. He was not sure because the gate was protected by two man guards tower.

From the dialogue, Bis feels not quite sure with what he is going to do. He explains that there are two man guards protect the gate. Then, Dastan says "There's a way in Bis, you take care of the outer gate". From the utterance, Dastan gives spirit and some order after Bis describes his hesitancy that there are two man guards tower whom will prevent his plan. Dastan describe his represent to get Bis to take care the outer gate.

Based on the context, it is obvious that Dastan's illocutionary act is directive. Directive describes the speaker's represent to get the addressee to do something. In that utterance, Dastan describe his represent to get Bis to

do something. It is clear that the utterance is ordering, which includes in paradigmatic case of directive.

Datum 5 (00:30:20,720 - 00:30:51,600)

Tamina : You used of sands!

Dastan : What? What is this? Incredible. Releasing the sand, sends back time. And only the holder of the Dagger is aware what's happened. He goes back and whole turn events, change time. But no one knows, but him. (Praising) How much can it rewind? (Asking) Answer me, princess. (Requesting) in minutes

Tamina : You destroyed my city.

Context : After Dastan guided a successful surprise attack on the city, he got hold of a dagger from Alamut. Tamina attempted to kill the prince and recover the dagger. When she attacked him, Dastan pressed the button of the dagger, and he knew what would happen next. He saw Tamina hurt his chest with a poniard. But all of them returned to the time when he pressed a button on the dagger. Dastan's chest was injured. Dastan found that the power of the dagger could reverse time.

From Dastan's utterance "Incredible. Releasing the sand, sends back time. And only the holder of the Dagger is aware what's happened. He goes back and whole turns events, change time. But no one knows, but him". He praises the power of the dagger which can reverse time. He knows that the power of the dagger will aware by the holder of the dagger. It is a powerful device to change time.

Based on the context, Dastan's illocutionary act is Expressive. He expresses

his emotion to praise the power of the dagger. It is clear that the utterance is praising, which includes in paradigmatic case of expressive. Then, from this utterance, Dastan says "How much can it rewind?. He represents question and request "Answer me, princess". To get Tamina to answer his question. Dastan really wants to know what the other power of the dagger by asking to Tamina. But Tamina does not answer Dastan's question immediately. Then, he request Tamina to answer his question.

Based on the context, Dastan's illocutionary act is Directive. In that utterance, Dastan describes his represent to get Tamina to do something. It is clear that the utterance is question and requesting, which include in paradigmatic case of directive.

Datum 6 (00:38:03,200 - 00:38:05,520)

Dastan : Give me a moment. (Requesting) in minutes:

Sheikh Amar : Yeah.

Context : Dastan and Tamina quarreled about the deal. Dastan talked to Sheikh Amar about what he intended to do with her. He requested permission from Sheikh Amar to talk with Tamina. He intended to talk about the dagger, and he would use the power of the dagger.

From Dastan's utterance, "Give me a moment". Dastan requests Sheikh Amar to gives him permission to talk with Tamina for a moment. Then, Sheikh Amar permits him. Based on the context, Dastan's illocutionary act is Directive. Directive is speaker use to get someone else to do something or speaker expresses the speaker's intention. Dastan describes his represent to get Sheikh Amar to do something. It is clear that the utterance is requesting, which includes in paradigmatic case of directive.

## Expressive

Datum 7 (00:09:52,721–00:09:58,720)

Bis : You leave the impossible one to me. Garsiv won't be happy if you get us all killed.

Dastan : Oh. Wonderful speech, Bis. (Praising) in minutes:

Context : The condition was quiet. When Dastan invaded the city with his men to avoid a massacre, Dastan, Bis and soldiers were still discussing about the strategy to attack and conquered the city. Bis was not sure to enter the gate successfully, he also worries about Dastan and soldier's salvation repeatedly.

From the dialogue, Bis feels not quite sure repeatedly. Then, Dastan says "Oh. Wonderful speech, Bis". From this utterance, Dastan express what he feels about Bis's hesitancy. Bis worries about what he is going to do. Dastan praises Bis who worries of his hesitancy and he wants Bis to wake up from his hesitancy and builds his optimistic implicitly.

Based on the context, Dastan's illocutionary act is Expressive. Expressive describe the expression of psychological attitude or state in the speaker. Dastan expresses his psychological attitude to prise Bis. It is clear that the utterance is praising, which includes in paradigmatic of expressive.

Datum 8 (00:28:23,280 - 00:28:28,200)

Dastan : You shouldn't be here. I shouldn't have let you come. (Apologizing) in minutes

Tamina : But you did.

Context : Dastan was blamed for the king's murder and fled with Princess Tamina. She helped him to flee from Persian whom accused him of his father's died. He blamed himself because Tamina followed him to flee.

From Dastan's utterance, "You shouldn't be here. I shouldn't have let you come". He blames himself for Tamina who follows him to flee. He expresses his psychological attitude or his emotion to apologize. From the utterance, Dastan makes known what he thinks about his fault for letting Tamina who follows him.

Based on the context, Dastan's illocutionary act is Expressive. Dastan expresses his psychological attitude or his emotion to apologize. It is clear that the utterance is apologizing, which includes in paradigmatic case of expressive.

Datum 9 (00:37:20,000-00:37:29,520)

Sheikh Amar : She could smell better than that. So, we have a deal.

Dastan : Clever, princess. (Praising)

Context : In their journey, Tamina took Dastan out with her fainting act. Tamina attacked Dastan and took the dagger. She left him alone fainted. Then Dastan was found by a ostrich racing-organizer and tax-averse entrepreneur, Sheikh Amar with his knife-throwing African friend, Seso. Dastan offered Tamina up as a slave to Sheikh Amar in other that he will be helped by them to find Tamina out. It was deal and they found Tamina and took the Dageer back from Tamina's hand.

From the utterance, " Clever, Princess". He expresses his psychological attitude about Tamina who gives the dagger back to him. He is satisfied got the dagger at his hand. Dastan also expresses thank to Tamina who gives the dagger back implicitly. In fact, he is happy of it and praises Tamina immediately.

Based on the context, it is obvious that Dastan's illocutionary act is Expressive. Dastan makes known what he feels with praise to Tamina. It is clear that the utterance



is praising, which include in paradigmatic case of expressive.

### Commissive

Datum 10 (00:37:40,600 - 00:37:47,485)

Tamina : There's must be a reason why you can't take your eyes of me.

Dastan : You're...I..I don't trust you, and you're not my type. (Refusing)

Context : Dastan, Tamina, and Sheikh Amar arrived in the ostrich racing. Dastan and Tamina quarreled about the deal, which Tamina did not know about. Tamina was kidnapped by them. She talked more to Dastan angrily. Tamina asked about the deal. Then Dastan explained that he offered her up as a slave to Sheikh Amar. Tamina got Dastan took his eyes off her. Then Tamina asked the reason for it. Tamina thought that he loved her.

From the dialogue, Tamina concludes that why Dastan can not take his eyes of her. Tamina guesses that Dastan likes her. But Dastan refuse it by the utterance " You're...I..I don't trust you, and you're not my type". Dastan refuse Tamina's intention tat he does not trust her about the reason why he can not take his eyes of her. He says it esitantly. Dastan explains that it is impossible to love her because she is not his type.

Based on the context, Dastan's illocutionary act is commissive. Commissive express what the speaker intends. Dastan expresses his sintention about Tamina's conclusion by refuse it. It is clear that the utterance is refusing, which includes in paradigmatic case of commissive.

Datum 11 (00:38:31,035 - 00:38:37,260)

Tamina : That Dagger is sacred, it's been smuggled to a safety when you

stole it. If the Dagger gets into the wrong hands..

Dastan : I'll take care of your knife. (Pledging) in minutes

Context : He told Tamina that he knew what he was going to do with the dagger. He knew what he looked for, and he wanted his uncle to believe him when his uncle saw the power of the dagger. Tamina explained things about the dagger, saying that he should not use it because the dagger was sacred. Dastan set out to change past events and learned the identity of the man who betrayed them and killed his father.

From the dialogue, Tamina explains thing about the Dagger. Tamina prohibits him to use it, but he still decided to use it. Then he promises to take care of it by saying "I'll take care of your knife". From the utterance, Dastan expresses his intention to take care of the dagger, because he knows what he is going to do with the dagger.

Based on the context, it is obvious that Dastan's illocutionary act is commissive. Commissive commits to do something in the future. Dastan pledges to take care the dagger. It is clear that the utterance is pledging, which includes in paradigmatic case of commissive.

### CONCLUSION

It is impossible to study language without taking speaking context factors into account. This study examines the context as one of the speech situation's important aspects for pragmatics research. The situation's prior information and the context play a crucial role in interpreting the words that Dastan, in the role of speaker, and his companion, as hearer, exchange. By providing the line from

the *Prince of Persia: The Sand of Time* movie script, his partner helps to clarify what he means. The main character Dastan and his companions in the *Prince of Persia: The Sand of Time* movie script contained seventeen statements that the author discovered and examined. These statements were categorized according to John Searle's Illocutionary Acts theory. The writer classified illocutionary acts that occur in Dastan's utterances in five scenes. They are representative in 53 utterances (reporting, stating, and concluding), directive in 21 utterances (ordering, asking, requesting, and command), expressive (praising and apologizing), commissive in 18 utterances (refusal and pledging), and declarative in 77 utterances (declaring).

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