

SPEECH ACTS USED BY THE MAIN CHARACTER IN “ENCANTO” DISNEY MOVIE

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Abstract

This study analyzes the types of illocutionary speech acts used by the main character in the Disney movie "Encanto". This study aims to find the type of illocutionary speech act in the Disney movie "Encanto" that is mostly used by the main character, named "Mirabel". This study uses the theory of JR Searle (1979) to analyze the types of speech acts used by the main character in the Disney movie "Encanto". The research method used in this research is descriptive qualitative. The researchers analyzed the types of illocutionary speech acts used by the main character in the Disney movie "Encanto". The researchers found four types of illocutionary speech acts in the film "Encanto", namely representative, directive, expressive, and commissive. In this study, the researchers describe the types of illocutionary speech acts used by "Mirabel" in the movie "Encanto" with 35 extracts as representatives of several types found for each type of illocutionary act proposed by JR Searle (1979).

Keywords: Pragmatics study, Speech acts, Illocutionary acts, Movie.

INTRODUCTION

Being the primary medium of communication, language is used to express ideas verbally and in writing and consists of individual words, word groups, clauses, and sentences. Wibowo and Walija (1996:4) assert that communicating with others through the most thorough and efficient means of communicating ideas, messages, intentions, feelings, and opinions is through language.

Pragmatics, the study of language, which focuses on the interaction between natural languages and their speakers, is a specialized area of study in linguistics. Moreover, in linguistics, the term "speech act" is more philosophical and has nothing to do with phonology. Austin (1962) focuses on the relationship between language and behavior in this regard. According to the speech act theory, individuals use language and linguistic norms to accomplish their tasks and goals.

J.L. Austin, an Oxford philosopher, first proposed the speech act theory in his 1975 book "How to Do Things with Words," and J.R. Searle, an American philosopher, further developed it. A theory of language and a theory of action have been developed by Greig E. Henderson and Christopher Brown. According to the speech act hypothesis, these utterances have unique or diverse meanings to users and listeners.

A movie is a visual representation of a literary work, providing the written words on the pages with life and action. They include the following subgenres: science fiction, horror, thrillers, detective, romance, and history. Movies can also be divided into subcategories like action, comedy, tragedy, western, and war. According to Klarer (2004:53), literary techniques create movies, whereas literary practices take on particular characteristics as a result of cinematic influence.

There are several reasons the researchers decided to make one of these Disney movies as the object of her research. According to researchers, "Mirabel" is one of the most interesting animated films that can be watched by different age groups. The movie also explores the background of the Madrigal, Spain outside their home. Another reason why the researchers chose the movie is the uniqueness in that it is non-racist, the character also has Colombian attire

including ponchos, embroidered skirts, colorful gowns, and guayaberas, as well as a variety of skin tones and hair textures within the same family. Moreover, no researcher has researched this movie before.

In doing this research, the researchers have reviewed numerous previous studies that are related to this subject while doing their own research. From previous research, researchers have obtained references that can be used to find out how to analyze their research. The speech acts used by movie characters have been covered in a number of previous studies. Among them is Rani Violeta (2019). In addition, another previous study was written by Fifin Dwi Isnawati, Syamsul Anam, and Sabta Diana (2015), they used the "SHREK" movie for their speech act research. The differences among the previous studies by the two researchers above are the main types of illocution produced by the character in the movie each research analyzed are different.

The researchers describe and analyze the chosen speech actions from the text using a qualitative descriptive approach before classifying them in accordance with the idea of John R. Searle's type of illocutionary act. The main character of the movie Encanto, "Mirabel," was found to use the following kinds of illocutionary behaviors in this study: Representative, Directive, Commissive, and Expressive.

Based on the background of the studies mentioned above, there are several questions have been posed, including:

1. What types of illocutionary acts are used in the Encanto movie script?
2. What are the main types of illocutionary acts that are mostly used in the Encanto movie script?

Review of Literature

Pragmatics

In today's global context, pragmatic education is important and necessary. This is due to the fact that several people use English nowadays to communicate and connect, conduct business internationally or attend academic conferences (McKay, 2002). Pragmatics examines not only language but also the observable meaning of words and phrases. It involves determining the appropriate context in which to understand what others mean and how that context influences what is stated. It's important to consider how the speaker's words affect the listener in this study. Thus, according to Richard and Schmidt, pragmatics is the study of how language is used in sentences as well as in the contexts and circumstances in which it is used.

Speech Act

A speech act is what linguists refer to when an utterance is described in terms of the speaker's intention and the impact it has on the listeners. Speech acts can be any kind of communication, including requests, cautions, pledges, regrets, and apologies. The speech act theory was first presented by Oxford philosopher J.L. Austin in his 1975 book "How to Do Things with Words." Afterward, American philosopher J.R. Searle later expanded on it. According to theory, there are two different kinds of utterances: performative utterances and constative utterances.

1. Theory of Speech Acts

The speech act theory was put forth by John Langshaw Austin in his 1962 book "How to do things with words", which was then developed by J.R. Searle (1979). This takes into consideration the proportion of a locutionary, illocutionary, or perlocutionary act the speech is intended to accomplish. Speech act theory has been thoroughly researched by philosophers and linguists in an effort to comprehend human communication. According to Kemmerling (2002), "part of the delight of doing speech act theory is being all the more reminiscent of how many different things we do when we communicate to one another."

2. Types of Speech Acts

Austin in a book that Yule referenced separates the three essential senses in the idea that by speaking something, one is acting. There are three primary sorts of speech acts that are used in this circumstance: locutionary, illocutionary, and perlocutionary acts.

a. Locutionary Act

According to Habermas, locutions are the acts of announcing the condition of something. Sadock refers to locutionary acts as "acts performed to communicate" (1974, p. 8). (1998, p. 122). The original meaning of the sentence can be considered the locutionary act, meaning that the context has no bearing on the meaning and that the location and timing of the utterance are irrelevant.

b. Illocutionary Act

In order to clarify the meaning of utterances, Searle (1979) asserted that speech of illocutionary acts can be broadly categorized based on the interaction between words and the outside world. When speaking or speaking, a person can engage in the following types of five fundamental actions: representative, directive, commissive, expressive, and declarative.

c. Perlocutionary Act

Perlocutionary, also known as an act or state of mind brought on by or resulting from speech. Austin (1962) defined perlocutionary acts as "what we make or achieve by speaking anything," including persuading, blocking, telling, shocking, or misleading. The production of speech by the speaker serves as the cause of the perlocutionary act, which must be viewed as a causal relationship between two events.

Movies

Movies are moving images. In movies, A few aspects of people's lives are also public. Movies frequently depict love, life, politics, violence, etc. There are several elements of the movie proposed by Pratista (2008) such as scenes, plot, characters, point of view, and conflict. In addition, movies have numerous types including action, adventure, comedy, crime, romance, social drama, myth, horror, fantasy, musical, science fiction, and thriller.

METHOD

Research Design

The focus of the researchers is to use the qualitative study to identify the specific illocutionary acts that are still present in the Encanto movie script. An emphasis on description was used as the method of qualitative research in this study. As Azwar said, the researchers examine and deliver the coverage systematically in the narrative approach so that it may be quickly comprehended and drawn to a conclusion. The narrative technique is a research strategy that emphasizes descriptive research and uses phenomena or coverage as its object or subject. As a result, the researchers grouped the data requirements by category.

Source of Data

In this study, the movie "Encanto" and its movie scripts served as the data sources. Additionally, the researchers collected information from sources relevant to the research via the internet in the form of research books, papers, or journals.

Procedures

The researchers in this study used a qualitative descriptive study to outline the many kinds of careless behavior that are present in the Encanto movie script. Bogdan and Biklen (1982) defined qualitative research as the collection of descriptive data without the use of numbers but instead through the use of words or images. The procedures contained in this research include:

1. Watching the movie "Encanto" on the official Disney plus Hotstar and read the script in order to comprehend the plot.

2. During the screening of the movie, record the speech of the main character.
3. With the data to be collected, analyze it as a whole in accordance with the data to be collected.
4. Drawing conclusions about the main issue this study raises is the final step in the data collection process.

Data analysis

According to the theory of Miles, Huberman, and Saldana (2014), the data analysis method employed in this study is a three-step analysis as well as developing and validating conclusions.

Data Condensation

According to Miles and Huberman (2014), the process of choosing, compacting, simplifying, abstracting, and modifying the data present in research notes and transcripts is known as data condensation. The transcripts that have been gathered and categorized are arranged according to the theories of JR Searle (1979) employed in the study and modified to fulfill the needs of the researchers.

Data Display

A data display is a structured collection of data, systematically organized in such a way as to allow researchers to draw conclusions (Miles et al., 2014). This step provides a detailed explanation of the information on the main character's speech behavior in the movie "Encanto" to reach the anticipated research conclusions.

Drawing and Verifying Conclusion

The researchers draw conclusions from the data in the research's final stage in accordance with the stated problem formulation. From this examination, significant data were obtained along with the data presentation, and the researchers have drawn conclusions based on these results.

FINDINGS AND DISCUSSION

Findings

The analysis of the data was based on a study of speech acts that were performed in accordance with JR Searle's theory in the script for the movie "Encanto." The findings of the illocutionary acts used by the main character in the movie Encanto are shown in the table below:

No.	Types of Illocutionary Acts	Total Amount
1.	Representative	75
2.	Directive	38
3.	Commissive	25
4.	Expressive	20
5.	Declarative	-
	Total:	148

Several extracts from the movie "Encanto" serve as examples of the various illocutionary acts uttered by the main character, with an explanation of several acts of an illocutionary type provided for each extract.

Representative

1. Claiming (51:58-52:05)

GUZMAN : "Well, well well...since everyone here has a talent, my Mariano wanted to begin with a song. Luisa, could you bring over the piano?"

LUISA : "Okay." (through tears)

MIRABEL : "Uh, it's actually family tradition to sing after."

The dialogue above happened in the dining room of Madrigal's family when Mariano of Guzman plans to propose to Isabella, Mirabel's eldest sister. The dialogue happened between Abuela Guzman, Luisa, and Mirabel. The first dialogue was started by Abuela Guzman, she asks Luisa to bring the piano for Mariano to sing in front of the big family of Madrigal. Luisa reluctantly agreed to Abuela Guzman's request, because she knew that the strength inside her was weakening. After Luisa went to get the piano, Mirabel saw cracks spreading rapidly. Therefore, Mirabel distracted everyone by asking Mariano to sing, citing tradition.

In this extract, the dialogue is addressed to Mariano Guzman. The dialogue Mirabel uttered is considered a claiming, representative. As the researchers mentioned in her thesis, a claim is to state or assert that something is accurate, usually without providing specific support or evidence. In this situation, Mirabel claimed that the family's tradition was to sing after someone proposed to one of their family, to divert everyone's attention from the cracks that occurred as a result of what Mirabel did.

2. Boasting (52:12-52:15)

MARIANO : *"Isabela, most graceful of all the Madrigals..."*
"Umm..."

MIRABEL : *"You're doing great."*

The dialogue above happened in the dining room of Madrigal when Mariano plans to propose to Isabella. The dialogue stated by Mariano is to propose to Isabella. However, the way Mirabel acted when she saw the cracks spreading rapidly, really bothered Mariano and made Mariano look at her confused. Mirabel ejected compliments to Mariano for boasting to him and distracted everyone from the cracks.

The dialogue Mirabel uttered was addressed to Mariano Guzman and is considered as boasting. In this situation, Mirabel boasted to Mariano to divert people's attention from the cracks Mirabel had caused. The way Mirabel conveyed boasted, she praised Mariano proudly accompanied by gestures.

3. Stating (01:04:05-01:04:14)

TIO BRUNO : *"It's just... it's just the same thing, I gotta stop"*

MIRABEL : *"There's gotta be an answer, something we're not seeing."*

TIO BRUNO : *"You're looking at the same thing that I am! If there was something else..."*

MIRABEL : *"There -- over there."*

TIO BRUNO : *"Butterfly! Follow the butterfly!"*

The dialogue between Mirabel and Tio Bruno happened in Antonio's room while they were looking for an answer to Tio Bruno's unfinished vision. The thing they wanted to look for an answer was the same, Bruno looked desperate and wanted to stop continuing it. Mirabel insists on finding answers, she assures Bruno that there will be answers, something they don't see. Bruno stated the same words as before, but before he continued his words, Mirabel got the idea to turn in the opposite direction and saw a butterfly. Mirabel stated to Bruno that there is a butterfly and they followed it.

In this situation, the dialogue Mirabel uttered was addressed to Tio Bruno and is considered as a stating. The extract above is divided into two dialogues of Mirabel, and each dialogue has a different purpose. The first dialogue aims to uplift Tio Bruno's enthusiasm for completing his vision by convincing him. In the second dialogue Mirabel stated that Tio Bruno aims to inform and direct Tio Bruno that the answer is already in front of their eyes.

4. Describing (01:12:09-01:13:10)

ABUELA : *"The cracks started with you. Bruno left because of you. Luisa's losing her powers, Isabela's out of control, because of you. I don't know why you weren't given a gift, but it is not an excuse for you to hurt this family!"*

MIRABEL : *"I will never be good enough for you. Will I? No matter how hard I try. No matter how hard any of us tries. Luisa will never be strong enough. Isabela won't be perfect enough. Bruno left our family because you only saw the worst in him."*

The dialogue stated by Abuela Alma and Mirabel happened in the Madrigal's house where they used to receive guests and gather. Abuela Alma uttered an unsavory word that aimed to completely blame Mirabel for everything. As Abuela Alma blamed Mirabel saying those unsavory words, cracks emerge all around her. Julieta and Agustin approach them and hear all of the arguments between Mirabel and Abuela Alma. Then, a quiet pause became a realization as Mirabel looked at her family. Mirabel stated that she will never be good enough for her grandma then started to back blame her grandma and describe, the rest of the family will never be perfect enough if she only sees the bad in something.

In this situation, the dialogue Mirabel uttered was addressed to Abuela Alma and is considered a "describing". In this dialogue, Mirabel verbally describes the condition of her two sisters and her uncle with the aim of reviving Abuela.

5. Concluding (01:21:17-01:22:35)

ABUELA : "You never hurt our family, Mirabel. We are broken... Because of me."

MIRABEL : "Abuela... I can finally see. You lost your home... lost everything... you suffered so much... all alone... so it would never happen again. We were saved because of you. We were given a miracle because of you. We are a family because of you. And nothing could ever be broken, that we can't fix... together."

The dialogue happened in the river, the place where Abuelo Pedro was lost. The argument that occurred between Mirabel and Abuela Alma made the cracks spread bigger and more and resulted in their house being destroyed. Mirabel runs away because she feels that she has failed to save the candle that creates miracles. Abuela Alma found Mirabel crying by the river and sat beside her. Abuela explained many things to Mirabel so that Mirabel was touched. At the end of the explanation, Abuela blamed herself for everything that happened. Afterward, Mirabel held Abuela's hand and concluded that Abuela had gone through many things alone. Mirabel encouraged Abuela with words so that Abuela would not feel guilty about herself and stated that there was nothing they couldn't fix together.

The dialogue above was addressed to Abuela Alma and is considered as a conclusion. After long consideration, Mirabel concluded all of Abuela's experiences based on the story told, aiming to fix their family.

Directive

1. Entreating (11:50-12:02)

ABUELA : "Maybe you should leave the decorations to someone else?"

MIRABEL : "No, I actually made these as a surprise - for you."

The dialogue Mirabel ejected happened in front of Abuela Alma's room. Abuela saw Mirabel step on the fire that was spreading on the candle base and stated that Mirabel would rather give the job to someone else. However, Mirabel denied it and stated that she made those as a surprise for her.

In this case, the dialogue uttered by Mirabel was addressed to Abuela Alma and is considered as entreating. Since entreating is a statement asking specifically to convince, Mirabel made a statement to Abuela Alma, which was conveyed to Abuela with full hope, aiming to persuade Abuela that she can do her part just like the others.

2. Warning (26:32-26:37)

MIRABEL : "THE HOUSE IS IN DANGER! THE HOUSE IS IN DANGER!"

ABUELA : "Show me."

This extract is an example of warning, directives. The dialogue happened at Antonio's ceremony, while everyone was partying. Everyone danced and Mirabel burst in all of sudden, trying to inform everyone. Everyone stops their activities and looks at Mirabel. The words Mirabel ejected to warn everyone that their house is in danger because she saw cracks in their

house spreading. Everyone started to murmur. Abuela kept her eyes on Mirabel and asked for Mirabel to show her.

In this situation, the dialogue Mirabel uttered was addressed to Abuela Alma. A warning is a statement to inform someone about a potential risk or problem so that it can be avoided, so it clearly shows that this dialogue includes a warning, part of a directive. Mirabel conveyed that the warning statement was aimed at informing the family that there was danger and damage occurring in the house.

3. Commands (33:49-33:55)

LUISA : *"Hey move, you're gonna make me drop a donkey".*

MIRABEL : *"Luisa?! Will you just-- Just tell me what it is!"*

The dialogue between Luisa and Mirabel happened on the footpath, close to the settlement of residents. Luisa seems tired of being chased by Mirabel so she tells her to move as a distraction on the grounds that she will lose concentration and might drop the donkeys she is carrying. The words Mirabel stated were considered commanding Luisa to just tell Mirabel what happened to the magic according to her.

In this extract, the dialogue Mirabel uttered was addressed to Luisa. Moreover, this extract is considered commanding based on what the researchers observed from the movie. The way the main character speaks her speech and acts clearly shows that this dialogue is considered commanding. In the dialogue, Mirabel conveyed her statements as commanding firmly. In addition, the dialogue stated by Mirabel was intended to order Luisa to tell her what happened.

4. Request (38:48-39:08)

MIRABEL : *"Casita, can you turn off the sand?"*

The dialogue Mirabel stated happened in an anteroom of Bruno's tower. After opening the door of Bruno's room, Mirabel cannot see past the sand curtain that is created when sand spills in from above. Mirabel asked for Casita's help and requested to turn off the sand. However, Casita couldn't enter Bruno's room because of gravity. Therefore, they cannot help Mirabel to turn off the sand.

The dialogue of the extract above was uttered by Mirabel and addressed to Casita, the house. Based on what the researchers had mentioned before, requesting is the act of asking something politely or formally, the researchers consider this dialog as "requesting". In addition, the dialogue presented by Mirabel, clearly shows that this dialogue is included in "requesting". In the dialogue, Mirabel conveyed a question to Casita hoping that she will get help. However, Casita can only hint if they could not enter the room.

5. Entreating (53:10-53:15)

ABUELA : *"Señora, por favor!"*

MIRABEL : *"Abuela, please -- there's gotta be an explanation!"*

ISABELA : *"I hate you!"*

This extract is an example of entreating, directive. The dialogue happened outside the dining room after The Guzman leaves to avoid more chaos. Abuela in tow and begging for a second chance The Guzman's didn't leave. Followed by Mirabel, entreating Abuela to explain everything. Isabela behind Mirabel, faced then stared at her and stated that she hates her, madly.

In this situation, the dialogue Mirabel uttered was addressed to Abuela Alma. Based on the results of the researchers' observations, both in movies and movie scripts, the researchers concluded that this dialogue was "entreating". The way the main character speaks her statements to Abuela Alma in this dialogue, begging to be sure that there is an explanation behind everything that happened. Moreover, the way the main character acts can be strong evidence against the researcher's considerations. In addition, this dialogue Mirabel uttered to Abuela was aimed to get a second chance to explain what happened.

Expressive

1. Apologies (11:16-11:23)

MIRABEL : *"I gotta put out the stuff, the house isn't gonna decorate itself" (offended the house)*
"Sorry, you could. You look great."

The dialogue Mirabel uttered happened in the kitchen, where Julieta, Mirabel's mama, cooks an arepa. Mirabel stated that she has to put out the stuff and underestimate the house that they cannot decorate themselves, making the house offended. Therefore, Mirabel apologized and complimented the house. The house raised its decoration backup all of sudden.

In this case, the dialogue Mirabel uttered was addressed to the house. This dialogue is considered as an "apology" since there is a statement of regret over the main character's mispronunciation that makes the house sad. Based on what the researchers observed through movies and movie scripts, the way the main character speaks her speech and acts can be strong evidence of the researcher's considerations. In addition, the compliment in the last sentences uttered by Mirabel was intended to fix the house's mood and forgive Mirabel.

2. Delight (14:16-14:24)

MIRABEL : *"And seeing you get your special gift and your door... that's gonna make me way more happy than anything."*

The dialogue Mirabel uttered happened under Mirabel's bed where Antonio hid from everyone. Antonio escaped under Mirabel's bed to calm himself down since he was so nervous about his ceremony that will be held in the evening. Mirabel tried to calm him and convince Antonio that Antonio could do it. Antonio states that he wishes Mirabel also had a door like the others, with a hint of pity. However, Mirabel responded to Antonio's statement by assuring her that she had had enough of having a great family, house, and Antonio. In addition, Mirabel added that receiving the door and the special gift for Antonio would make him happier than anything else.

The dialogue uttered by Mirabel was addressed to Antonio. This dialogue is considered to be a "delight" since Mirabel's statement in this dialogue shows that Mirabel was expressing her pleasure towards Antonio when he managed to get his gift. In addition, the dialogue uttered by Mirabel was intended to boost Antonio's confidence and relieved his anxiety.

3. Dislikes (01:05:33-01:05:39)

TIO BRUNO : *"Mirabel..."*

MIRABEL : *"It is just annoying" – "of course it's Isabela..."*

TIO BRUNO : *"Mirabel..."*

MIRABEL : *"...and what's her problem with me anyway, she's the one with roses coming out her..."*

The dialogue between Tio Bruno and Mirabel happened in front of Bruno's hidden room door. Bruno called Mirabel multiple times while Mirabel was busy to show her dislike of the answer to save the candle. In the first dialogue, Mirabel stated "It is just annoying... It's Isabela". Isabela and Mirabel never got along for a long time, especially since Mirabel ruined Mariano's proposal to Isabela, Isabela hates Mirabel even more. In the second dialogue, Mirabel wonders "What's the problem with me anyway..." which means why does it have to be Isabela and her in the vision. Mirabel was unconsciously grumbling the whole time so Bruno brought her to her senses with a scream.

In this situation, the dialogue Mirabel uttered was addressed to Tio Bruno. Both of the dialogs in this extract show dislikes. The researchers consider these two dialogues as dislikes since each dialog expresses Mirabel's hatred and dislike for Isabela.

4. Madness (01:13:21-01:13:30)

ABUELA : *"Don't you ever --!"*

MIRABEL : *"The miracle is dying, because of you!"*

This extract is an example of sadness, "expressive". The dialogue Mirabel uttered happened at the Madrigal's house where they used to receive guests and gather. After hearing all the unsavory words of Abuela towards Mirabel, Mirabel looks at Abuela deeply, and her

heart nearly breaks. Julieta and Agustin, Mirabel's parents, are around and hear all of the arguments. Mirabel uttered that she will never be enough for her, no matter how hard she tried with teary eyes, almost crying.

In this situation, the dialogue uttered by Mirabel was addressed to Abuela Alma. The dialogue was considered as "madness", expressive since the statement that Mirabel made was an expression of anger and accusation. Followed by Mirabel's way of acting with the intonation she threw, the researchers said that this dialogue included "madness". (01:13:21-01:13:30)

5. Sadness (01:12:33-01:12:50)

MIRABEL : "I will never be good enough for you. Will I? No matter how hard I try."

The dialogue Mirabel uttered happened at the Madrigal's house where they used to receive guests and gather. After hearing all the unsavory words of Abuela towards Mirabel, Mirabel looks at Abuela deeply, and her heart nearly breaks. Julieta and Agustin, Mirabel's parents, are around and hear all of the arguments. Mirabel uttered that she will never be enough for her, no matter how hard she tried with teary eyes, almost crying.

In this case, the dialogue Mirabel stated was addressed to Abuela Alma. This dialogue is considered "sadness", since in Mirabel's dialogue there are statements indicating sadness. This consideration is based on the results of the researcher's observations of the film.

Commissive

1. Planning (30:34-30:41)

MIRABEL : "I will save the miracle."

The dialogue Mirabel uttered happened on the roof near Abuela's window. Mirabel cannot sleep, she was thinking about the cracks she just saw. Therefore, Mirabel wanted to check on the candle and make sure that what she saw was not a mistake. However, when Mirabel arrived at the roof near Abuela's window, Abuela came up and talked by herself, asking for help. Mirabel overheard it and planned if she wanted to save the miracles.

In this situation, the dialogue Mirabel uttered was addressed to herself. The dialogue was considered as planning. In addition, the dialogue contained the word "will" which signifies that she is planning. The dialogue Mirabel conveyed was intended to make her family proud.

2. Promising (39:13-39:29)

MIRABEL : "I'll be fine. I need to do this, for you, for Abuela... maybe a little for me."

This extract is an example of promises, commissive. The dialogue Mirabel uttered happened in the anteroom of Bruno's tower. Knowing Casita cannot help Mirabel because of the gravity in Bruno's tower, Casita was really worried about Mirabel. Mirabel has never been "without Casita." Mirabel convinced Casita by promising that she will be fine, due to saving the miracles.

In this case, the dialogue uttered by Mirabel was addressed to Casita, the house. The dialogue uttered by Mirabel was considered "promising", part of the commissive. since the statements Mirabel stated will produce a good result. In addition, the dialogue Mirabel conveyed was intended to save the miracle for everyone.

3. Planning (01:00:25-01:00:38)

*MIRABEL : "Yeah" (nods, solemn)
(then lightbulb) "Yeah!"*

MIRABEL : "You wish you could've seen more." So see more. Have another vision!"

This extract is an example of planning, "commissive". The dialogue uttered by Mirabel happened in Bruno's hidden room. After Bruno shut the door, leaving Mirabel in the dark, she had a quiet realization. She restated what Bruno wished before then she suggested Bruno see more and make another vision. In the other words, both of them will be having a new plan to save the miracles.

The dialogue Mirabel uttered was addressed to Tio Bruno. The dialogue contained the first step to requiring or carrying out a purpose which is considered “planning”. Based on the researcher's observation's result, the way the main character speaks her speech and acts clearly shows that this dialogue is included as “planning”. In addition, the dialogue Mirabel conveyed was intended to continue the unfinished vision by Tio Bruno.

4. Promising (01:06:04-01:06:25)

MIRABEL : “You’re afraid Abuela will see you.”

TIO BRUNO : “Yep, I mean yes... that too. (then)

“Hey, after you save the miracle... come visit.”

MIRABEL : “After I save the miracle, I’m bringing you home”.

This extract is another example of promises, part of “commissive”. The dialogue Mirabel and Tio Bruno uttered happened in front of Bruno’s hidden room door. After Bruno told Mirabel that the choice was in his hands. Bruno removed a tall plant pot and concealed himself, staggering toward the portrait that led to his secret passage. Mirabel uttered Bruno was scared that Abuela would see him, Bruno agreed and asked Mirabel to visit him after she saved the miracle. However, Mirabel promised to bring Bruno home after everything was fine.

In this situation, the dialogue uttered by Mirabel was addressed to Tio Bruno. The dialogue Mirabel conveyed was considered “promising” since the statement is likely to succeed or produce a good result. In addition, the dialogue Mirabel stated was intended to reunite the family.

5. Planning (01:06:31-01:06:41)

MIRABEL : “You got this. Just gonna save the miracle... with a hug.”

The dialogue Mirabel uttered happened in the second-floor corridor near Bruno’s hidden room. Mirabel observes the glow of the candle and the magic becoming more chaotic after Tio Bruno has left. Mirabel prepares herself by looking directly toward Isabela's glowing door. Mirabel feels dumb planning to hug Isabela to save the miracle. However, she has no choice.

In this case, the dialogue Mirabel uttered was addressed to herself. The dialogue was considered as “planning”. Based on what the researchers had mentioned in the previous pages, planning is the process of determining the steps required for carrying out a purpose, this dialogue contained the first step to carrying out a purpose. In addition, this dialogue Mirabel conveyed was intended to save the miracle.

Discussion

This research is adequate for solving the problems as they were formulated after all the data were analyzed. “What types of illocutionary acts are used in the Encanto movie script?” and “What are the main illocutionary act types that are used in the Encanto movie script?” are how the issues are being formulated.

A descriptive qualitative research methodology was used in this study. Bogdan and Biklen (1997) defined qualitative research as the collection of descriptive data without the use of numbers but rather through the use of words or images. The focus of the researchers is to use the qualitative study to identify the specific illocutionary acts that are still present in the Encanto movie script. The qualitative research method used in this study put an emphasis on description. As Azwar said, the researchers examine and deliver the coverage systematically in the narrative approach so that it may be quickly comprehended and drawn to a conclusion.

Types of illocutionary acts are used in the Encanto movie script.

According to JR Searle's (1979) theory, there are five different categories of speech acts. Including representatives, directive, commissive, expressive, and declarative speech. However, the researchers found that the Encanto movie script contains four different types of illocutionary acts: representative, directive, commissive, and expressive. Only the declarative is left out of the Encanto movie script's list of illocutionary acts.

The main types of illocutionary acts that are mostly used in the Encanto movie script.

Based on the movie script *Mirabel* uttered which the researchers read and analyzed, the researchers found one hundred forty-eight data. Based on the number of utterances, there are 75 utterances that have been classified as representative, 38 utterances classified as a directive, 25 utterances classified as expressive, 10 utterances classified as commissive, and 0 utterances classified as declarative. Therefore, representatives are the specific goals of illocutionary acts that are most frequently used. The extract from the findings above was used by the researchers to explain each part of the different types of illocutionary acts. In this study, the researchers describe the types of illocutionary acts used by "*Mirabel*" in the movie "*Encanto*" with 35 extracts as representatives of several types found for each type of illocutionary act proposed by JR Searle (1979).

Representative, namely speech that binds the speaker to the truth of the proposition being expressed. The directive is speech that is intended for the speech partner to take action in accordance with the utterance. Commissive, namely an act that requires the speaker to commit to doing something in the future. Expressive, namely the expression of attitudes and feelings about a situation or reaction to the attitudes and actions of people. The last one is declarative, namely illocutionary causes changes or compatibility between propositions and reality.

The four types of illocutionary acts contained in the "*Encanto*" movie script based on the results of the researcher's analysis are divided into several parts. The types of representatives contained in the movie script that the researchers analyzed are stating, asserting, describing, concluding, boasting, and claiming. The types of directives contained in the movie script are suggesting, commanding, entreating, warning, and requesting. The types of commissives contained in the movie script are promises/oaths, threats, and plans. The last types contained in the movie script are greetings, surprises, apologies, delight, dislikes, congrats, mad and dejected, all are part of Expressive.

There are several previous studies that discuss the speech acts used by characters in movies. Among them is Rani Violeta (2019). In addition, another previous study was written by Fifin Dwi Isnawati, Syamsul Anam, and Sabta Diana (2015), they used the "*SHREK*" movie for their speech act research. The differences among the previous studies by the two researchers above are the main types of illocution produced by the character in the movie each research analyzed are different.

CONCLUSION

This point contained the conclusion that was found in this research. The conclusion section is drawn after obtaining research findings and discussion. Based on the analysis and results obtained, the researchers concluded as follows:

1. This study was examined using the JR theory. Searle (1979) in which illocutionary act is divided into 5 types, such as:
 - a. Representative is a speech that commits the speaker to believe what they are saying is true.
 - b. The directive is a speech that urges the other person to act in accordance with what is being said.
 - c. Commissive is a specific statement that calls for the speaker to make a future commitment.
 - d. Expressive is the way in which one expresses their attitudes and feelings toward a circumstance or their response to the attitudes and behaviors of others.
 - e. Declarative, namely illocutionary causes changes or compatibility between propositions and reality.
2. There are four types of illocutionary acts contained in the *Encanto* movie script discovered by the writer, namely representative, directive, commissive, and expressive.

3. The type of illocutionary acts that are mostly produced by the main character is representative. Based on the analysis, there are 75 utterances of the representative type found in the main character dialogue.
4. Declarative is the only illocutionary type that is not included in the Encanto movie script.

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