CHAPTER II
REVIEW OF RELATED LITERATURE

2.1 Pragmatics

Levinson (1983:5) defines pragmatics as the study of language use, that is, the study of the relation between language and context that is a basic account of language understanding. In this case, language understanding means that understanding an utterance involves the making of inferences that will connect with what is said to what is mutually assumed or what has been said before. Yule (1996:3) has a broader definition about pragmatic. He states three important points. First, pragmatics is the study of speaker's meaning. It is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). Second, pragmatics is the study of contextual meaning which involves the interpretation of what speaker means in a particular context and how the context influences what is said. Then, it requires a consideration of how speakers organize what they want to say in accordance with who they are talking to, where, when, and under what circumstances. Third, pragmatics is the study that explores how the unsaid is recognized as a part of what is communicated. It explores how a listener can make assumption about what is said in order to arrive at an interpretation of the speaker’s intended meaning. Lastly, pragmatics is the study of the relationship between linguistic forms and the user of those forms.

In short, pragmatics is the study of how language is used to communicate. It is concerned with how people use language within a context and why they use language in particular ways.

2.2 Speech Acts

Yule (1996:47) says that in attempting to express themselves, people do not only produce utterances containing grammatical structures and words. The people perform actions via those utterances. Actions which are performed via utterances are generally called speech acts. We use language to express the activities. We use it to convey information, request information, give orders, make requests, make threats, give warnings, etc.

In general, speech acts are the acts of communication. To communicate is to express a certain attitude, and the type of speech act being performed corresponds to the type of attitude being expressed. For example, a statement expresses a belief, a
request expresses a desire, and an apology expresses regret. As an act of communication, a speech acts will be success if the audience identifies the communication, in accordance with the speaker’s intention which the attitude is being expressed.

2.3 Types of Speech Acts

In understanding the utterances, the hearer must know what type of speech act that is used by the speaker when they are communicating. Yule (1996:48) says that on any occasion, the action performed by producing an utterance will consist of three related acts; locutionary, illocutionary, perlocutionary.

2.3.1 Locutionary Act

Locutionary Act which is also known as utterance act is the actual form of words used by the speaker and their semantic meaning. It is an act of uttering something, syllables, words, phrases or sentence form of a language. This is not a very important act because it is not communicative. It can be performed by a parrot, tape recorder, radio, etc.

2.3.2 Illocutionary Act

Illocutionary act is an act performed in saying something. When an utterance aims to do something, this is what is often called in pragmatic terms, the illocutionary act namely the act of doing something. It can be classified into illocutionary act when we regard to situation and the context of the utterance.

2.3.3 Perlocutionary Act

Perlocutionary act is the third part of speech act which is distinctive from two other kinds of speech act. It is the act that produces effects on the hearer or defined by the hearer’s reaction to the speaker utterance. For example, when the speaker says, “there is a snake beside you” and the hearer believes what the speaker said. Then, it may cause the hearer to be panic, scream or run. The emotion or actions of the hearer is the perlocution of the speaker’s utterance. From the example above, it can be concluded that perlocutionary act happens depends on the hearer’s reaction.

2.4 Speech Acts classifications

One general classification system lists five types of general functions performed by speech acts. Yule (1996:53) divided speech acts into five classifications; declarations, representatives, expressive, directives, and commissives.
2.4.1 Declaratives

Declarative illocutionary act is a special type of illocutionary act that bring an extra linguistic statement of affairs into the existence. Yule (1996:53) says that Declaration is a kind of speech acts that changes the world via the speaker’s utterance. In this situation, the speaker has to have a special institutional role, such as declaring war or pronouncing a marriage and the speaker is responsible for the action.

Example:
1. Since today, I declare war on all terrorists.
2. I pronounce you as a husband and wife.

As we know that not everyone can declare a war, but only a president of the country. Just like war, a couple can only be pronounced as husband and wife by priest in Christian religion.

2.4.2 Representatives

Representative is an act of representing the statement of affairs. The speaker becomes committing to the truth of the propositional content. Yule (1996:53) says that Representative is a kind of speech acts that states the truth of the speaker’s utterance. The relation between the words and the world is the words fit the world and the speaker is responsible for the action.

Example:
1. Jokowi is president of Indonesia.
2. Lake Toba is in North Sumatera.

For the sentences above, the speaker is responsible for the truth of the utterance. It means that Jokowi must be a president of Indonesia and Lake Toba must be in North Sumatera. Typical examples of this Illocutionary act are stating, asserting, describing, informing, concluding, explaining, etc.

2.4.3 Expressives

The act of expressive is to express a psychological statement of the speaker. It includes the notion of reaction to other people or the feeling of the speaker about the surroundings. Yule (1996:53) says that Expressives is a kind of speech acts that states the speaker feels. This Illocutionary act is related to psychological states and the speaker is responsible for the action. Typical structure of Expressive is usually in Declarative form with words referring to felling such as thanking, congratulating, apologizing, etc.
Example:
1. Thanks for helping me.
2. I hope you want forgive me.

2.4.4 Directives

Yule (1996:53) says that Directive is a kind of speech acts that used by the speakers to order someone to do something. This Illocutionary act express what the speaker wants. The relation between the word and the world is the hearer will be responsible for realization of the changes. Typical expression of this Illocutionary act is imperative structure, but in some situation Directive Illocutionary act can be expressed by using interrogative and declarative structure.

Example:
1. Close the door!
2. Would you like to bring me that book?
3. My glass is empty.

The three utterances represent the three structure of sentence: Imperative, Interrogative, and declarative with the same function which is to give order for the hearer to do action closing and bringing. Typical examples of Directive Illocutionary act are ordering, commanding, requesting, suggesting, warning, etc.

2.4.5 Commissives

Yule (1996:53) says that Commissives is a kind of speech acts that used by the speakers to commit them to do an action in the future. This Illocutionary act express what the speaker intends. The relationship between the words and the world is identical to directives namely the world will fit the words, but the realization of the act is the speaker’s responsibility while in directives, it is the responsibility of the listener.

Example:
1. I’ll finish my thesis.
2. I will come to your house.

The utterances above show the act of promising that will be fulfilled by the speaker. The typical examples of commissives are promising, vowing, offering, threatening, etc. they can be performed by the speaker alone, or by the speaker as a member of a group.
2.5 Context

Context is an important concept in pragmatic analysis because pragmatics focuses on the meaning of words in context or interaction and how the persons involved in the interaction communicate more information than the word they use. Yule (1996: 21) mentions that context simply means the physical environment in which a word is used. Meanwhile, Mey (1993: 39-40) states that context is more than a matter of reference and of understanding what things are about. It gives a deeper meaning to utterances. The utterance "I need more water" that uttered in dinner by a father to his son has a different meaning from when it is uttered by a firefighter to his partner when extinguishing a flaming building.

2.5.1 Context of Situation

Context of situation or situational context is what speakers know about what they can see around them (Cutting, 2002: 3). Further, Hymes (1974: 55-60) puts forward several concepts for describing the context of situation. For convenience, he uses the word SPEAKING as an acronym for the various factors he deems to be relevant.

a. (S) Setting and Scene

Setting refers to the time and place, i.e. the concrete physical circumstances in which a speech event takes place. For example, the living room in the grandparents’ home might be a setting for a family story. Scene refers to the abstract psychological setting, or the cultural definition of the occasion, including characteristics such as range of formality and sense of play or seriousness. For instance, the family story may be told at a reunion celebrating the grandparents' anniversary. At times, the family would be festive and playful; at other times, serious and commemorative.

b. (P) Participants

Participants are ones who are speaking and to whom they are speaking to. They include speaker and listener, addressee-addressor, or sender-receiver. The social factors, such as age, gender, status, social distance, and role or profession of the participants have to be considered as well.

c. (E) End

End refers to the conventionally recognized and expected outcomes of an exchange as well as the personal goals that participants seek to accomplish on particular occasions. In other words, it refers to the purpose, goal, and outcomes of a
speech event. For example, the aunt may tell a story about the grandmother to entertain
the audience, teach the young women, and honor the grandmother.

d. (A) Act Sequence

Act refers to the actual form and content of what is said the precise words used,
how they are used, and the relationship of what is said with the actual topic at hand.

e. (K) Key

Key refers to the cues that establish the tone, manner, or in which a particular
message is conveyed: light-hearted, serious, precise, sarcastic, and so on. Key may
also be marked nonverbally by certain kinds of behavior, gesture, posture, or even
deportment.

f. (I) Instrumentalities

Instrumentalities basically refer to the choice of channel and the actual forms
of speech employed, such as the language, dialect, code, or register that is chosen. The
choice of channel itself can be oral, written, or telegraphic.

g. (N) Norm of Interaction and Interpretation

This factor refers to the specific behaviors and properties attached to speaking
and also to how these may be viewed by someone who does not share them, e.g.
loudness, silence, and gaze return. In simpler words, norms here are social rules
governing the event and the participants’ action and reaction.

h. (G) Genre

Genre refers to the clearly demarcated types of utterance, such as poem,
proverb, riddles, sermon, prayer, lecturer, and editorial. However, sometimes, it is
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2.6 Movie

Movie is a representation of a real life. According to Hornby (1995: 434), a
film is a story recorded as a set of moving pictures to be shown on television or at the
cinema. Movies are cultural reflection created by specific cultures, which reflect those
cultures, and, in turn, affect them. Movies are considered to be an important art form, a
source of popular entertainment, and a powerful method for educating or indoctrinating citizens. The visual elements of cinema give motion picture an attraction.

2.6.1 Elements of Movie
To analyze a movie, one has to understand its elements. Pratista, (2008: 29) proposes five elements of a movie. They are:

a. **Scene**: a section of a movie or film usually made up of a number of shots, which is unified by time, setting, character, etc.,

b. **Plot**: the unified structure of incidents in a movie or film,

c. **Character**: an imaginary person in a movie or film,

d. **Point of view**: the angle of vision from which a story is narrated,

e. **Conflict**: a struggle between opposing force in a movie or film, usually resolved by the end of the story.

2.6.2 Movie Genre
All films have at least one major genre although there are a number of films that are considered crossbreeds or hybrids with three or four overlapping genres (or sub-genres) that identify them. Some movie genres are action, adventure, comedy, crime, drama, epic or historical, horror, musical, science fiction, fantasy, war, and western. *Pirates of the Caribbean: the Curse of the Black Pearl* is considered as one of fantasy movies.

2.6.3 Pirates of the Caribbean: The Curse of the Black Pearl

*Pirates of the Caribbean: the Curse of the Black Pearl* is a 2003 American fantasy swashbuckler film based on the Pirates of the Caribbean attraction at Disney theme parks. It was directed by Gore Verbinski and produced by Walt Disney Pictures and Jerry Bruckheimer. The movie is starred by Johny Depp (Jack Sparrow) as the main character. The movie was released in July 9, 2003 in United States by Walt Disney Studios.

Jay Wolpert developed a script based on the theme park ride in 2001, and Stuart Beattie rewrote it in early 2002. Around that time, producer Jerry Bruckheimer became involved in the project; he had Ted Elliot and Terry Rossio work on the script, adding the supernatural curse to the storyline. Filming took place from October 2002 to March 2003 in Saint Vincent and the Grenadines and on sets constructed around Los Angeles, California.
The world premiere was held at Disneyland Resort in Anaheim, California, on June 28, 2003. The film became the first in a series, with two back-to-back sequels, Dead Man's Chest and At World's End, released in 2006 and 2007. A fourth film, On Stranger Tides, was released in 2011 and a fifth film, Dead Men Tell No Tales, is scheduled for release in 2017.

The film received positive reviews from critics and was an unexpected success, grossing over $654 million worldwide with many considering it to be the best in the series. Johnny Depp's won the Screen Actors Guild Award for Outstanding Performance by a Male Actor in a Leading Role and earned him nominations for the Academy Award for Best Actor, BAFTA Award for Best Actor in a Leading Role, and Golden Globe Award for Best Actor – Motion Picture Musical or Comedy. The Curse of the Black Pearl was also nominated for four other Academy Awards and BAFTAs.

2.6.4 The summary of Pirates of the Caribbean: The Curse of the Black Pearl

In the late 18th century, while sailing to Port Royal, Jamaica, Governor Weatherby Swann, his daughter Elizabeth, and Lieutenant James Norrington encounter a shipwreck and recover a boy, Will Turner. Elizabeth discovers a golden pirate medallion around his neck, keeping it so as to protect him. Elizabeth sees a ghost ship vanish into the fog.

Eight years later, Norrington is promoted to Commodore and proposes to Elizabeth, but her corset makes her faint and fall into the sea and activate the medallion. Captain Jack Sparrow comes to Port Royal to commandeer a ship, and rescues her. Norrington identifies Jack, and a chase ensues. Jack encounters Will, now a blacksmith and swordsman. They duel, and Jack is captured and imprisoned.

That night, the Black Pearl, which Elizabeth saw as a child, attacks Port Royal searching for the medallion. The crew of the Black Pearl capture Elizabeth, taking her to meet Captain Barbosa for negotiations. Elizabeth claims her last name is Turner, to conceal her identity as the governor's daughter, but Barbossa takes her prisoner. Elizabeth learns that after Barbossa's crew took the treasure of Cortés from Isla de Muerta, they were cursed as immortals; they appear as heavily decomposed corpses in moonlight. To lift the curse, they need to return all 882 gold pieces with the blood of the owner of each piece. Elizabeth's medallion is the final piece.

Will Turner frees Jack to rescue Elizabeth, whom he is in love with. Jack agrees upon learning Will’s surname. The two commandeer the HMS Interceptor and
head for Tortuga to recruit a crew, including Jack’s friend Joshamee Gibbs. Jack reveals that Will’s father "Bootstrap" Bill Turner was a pirate, who was thrown overboard while tied by his bootstraps to a cannonball. Gibbs tells Will that Jack was captain of the Black Pearl until Barbossa mutinied and marooned him. At Isla de Muerta, Will and Jack witness Barbossa sacrificing Elizabeth's blood and the final gold piece. The curse is not lifted because the medallion belonged to Bootstrap Bill, which means that Will is the owner by bloodline. Will rescues Elizabeth and brings her to the Interceptor, while Jack is captured by Barbossa and his crew and gets locked in the brig of the Black Pearl.

The Pearl pursues the Interceptor, taking the crew hostage and destroying the ship. Will makes a deal with Barbossa to release Elizabeth in exchange for his blood, but Barbossa exploits a loophole in the agreement, marooning Jack and Elizabeth on the island Jack was left on before. Elizabeth makes a smoke signal, and Commodore Norrington brings the HMS Dauntless to rescue Elizabeth and arrest Jack. Elizabeth requests Norrington to return for Will, convincing him by accepting his marriage proposal.

That night, the Dauntless arrives at Isla de Muerta. Jack plans to lure the pirates out to be ambushed by the crew of the Dauntless, but the plan goes awry when Barbossa's crew walks underwater to attack Dauntless. Elizabeth escapes the Dauntless and frees Jack’s crew from the Pearl. They refuse to rescue Will, so Elizabeth sets out on her own.

Jack reaches a deal with Barbossa to operate a pirate fleet, but suddenly frees Will and duels Barbossa, while Elizabeth and Will fight off Barbossa's crew. Barbossa stabs Jack, but he is revealed to be under the curse, having taken a piece of gold from Cortez’s chest. Jack reveals the deception as a coup to win back the Pearl. Jack shoots Barbossa, and Will drops the medallion into the chest, with his blood on it. The curse is lifted, causing Barbossa to die from Jack's gunshot; the rest of Barbossa's crew are defeated by the Navy.

At Port Royal, Jack is led to the gallows to be hanged for piracy. Elizabeth diverts Norrington's attention and Will attempts a rescue, but Will and Jack are surrounded and held at gunpoint. Elizabeth intercedes and declares her love for Will, leaving Norrington crestfallen. Jack dives into the sea and escapes aboard the Black Pearl, which is waiting nearby. Governor Swann pardons Will and gives his blessing.
for Elizabeth to marry him. Norrington permits Jack and the Pearl "one day's head start" before initiating pursuit.

In a post-credits scene, Barbossa’s pet monkey steals a piece of gold from the chest and regains immortality.

2.7 Relevant studies

Tesen (2010) in his thesis “An Analysis of Illocutionary Act in A Walk to Remember” which discusses about the types of illocutionary act in the film, found out that the dominant Illocutionary act occur during the character’s dialogue is representative (41.56%) followed by rogative (24.75 %), directive (18.43 %), expressive (12.5 %), commissive (3.12 %) and found no declarative illocution.

Rosmaida (2005) has written a thesis about An Analysis of Illocutionary Act Found in Never Been Kissed. She only analyzed the main character, Josie Geller in her thesis. She applies Akmajian’s theory in her thesis. Based on her research, she found 173 (84%) Literal Direct Act, 11 (5%) Non-literal Direct Act, 9 (4%) Literal Direct Act associated with Literal Indirect Act, 13 (7%) Literal Direct Act associated with Non-literal Indirect Act, Non-literal Direct Act associated with Non-literal Indirect Act and found no Non-literal Direct Act associated with Literal Indirect Act. In this thesis, she found only 25 (11%) of the frequency of types of illocutionary act of directive.