

"Sentralisasi Peran Bahasa dan Sastra Indonesia Menuju Masyarakat Berliterasi"  
22 Oktober 2022, Universitas Jenderal Soedirman  
Hal 233-239

## An Analysis of Directive Illocutionary Acts Uttered by Characters in *Love, Simon* Movie (2018)

Made Nadya Irananda Lestari<sup>a,1\*</sup>, Komang Dian Puspita Candra<sup>b,2</sup>

<sup>a</sup> Universitas Mahasaraswati Denpasar, Denpasar

<sup>b</sup> Universitas Mahasaraswati Denpasar, Denpasar

<sup>1</sup> [nadya.irananda@gmail.com](mailto:nadya.irananda@gmail.com); <sup>2</sup> [dianpuspitacandra@gmail.com](mailto:dianpuspitacandra@gmail.com)

\* korespondensi penulis

### ABSTRAK

Penelitian ini bertujuan untuk mengetahui jenis-jenis tindak ilokusi direktif dalam film *Love, Simon* (2018). Data untuk penelitian ini diambil dari tuturan-tuturan yang diucapkan oleh para karakter dalam film ini. Pengumpulan data dilakukan dengan metode observasi dan mencatat. Dalam mengumpulkan data, beberapa langkah berikut dilakukan yaitu; menonton film secara berulang-ulang dan mencatat seluruh tuturan yang diucapkan oleh para karakter. Setelah itu, membandingkan catatan dengan naskah asli yang telah diunduh sebelumnya untuk mengetahui adanya kesalahan penulisan dan memastikan keakuratan data. Selanjutnya, semua data diklasifikasikan menurut kategori tindak ilokusi direktif. Terakhir, data yang diperoleh dianalisis menggunakan pendekatan kualitatif deskriptif dengan menjelaskan secara deskriptif tuturan-tuturan yang mengandung tindak tutur direktif ke dalam jenis-jenisnya berdasarkan klasifikasi Searle (1979). Hasil dari penelitian ini mengungkapkan total lima dari empat belas jenis tindak ilokusi direktif yang ditemukan dalam film ini. Jenis pertama adalah *ask*, yang kedua adalah *order*, yang ketiga adalah *command*, yang berikutnya adalah *request*, dan yang terakhir adalah *beg*.

Kata kunci: direktif, film, tindak ilokusi

### ABSTRACT

This study aimed to find out the types of directive illocutionary acts in the *Love, Simon* (2018) movie. The data for this study was taken from utterances that were spoken by characters in this movie. The data was collected through the observation method and note-taking technique. In collecting the data, the following steps are used they are; watching the movie repeatedly and taking note of all the utterances spoken by the characters. After that, compare the notes with the original script that was downloaded earlier in order to find out writing errors and ensured the accuracy of the data. Furthermore, all the data were classified according to the category of directive illocutionary acts. Finally, the data obtained were analyzed using a descriptive qualitative approach by explaining descriptively the utterances that contained directive speech acts into the types based on Searle's (1979) classification. The findings of this study revealed a total of five out of fourteen types of directive illocutionary acts that were found in this movie. The first type was asks, the second type was order, the third was command, the next one was request, and the last one was beg.

Keywords: directive, movie, illocutionary act

Copyright ©2022 All Right Reserved

---

### INTRODUCTION

Language continues to play a crucial role in the extremely rapid growth of globalization. Language has adaptable and dynamic features that will expand communication possibilities (Candra & Megandari, 2018). Humans use language as a fundamental tool for communication when interacting with others in their

surrounding environment (Kumala & Rohmah, 2021). In other words, language serves as a bridge for people. There are numerous languages spoken throughout the world, and each has unique characteristics. In this case, each language has its own structure that shows the uniqueness of these languages. This uniqueness encourages people to learn about this. One of the

branches of science that studies language is Linguistics.

According to (Finegan, 2008), linguistics is the systematic study of human language, including its structure, use, and relationships between these aspects of language, as well as how languages develop and are acquired. It might be said that linguistics and language are inseparable. Thus, we can effectively and clearly communicate what is on our minds when speaking. However, it's also important that we comprehend the speaker's intentions. Cooperative communication requires not only the linguistic skills of the speaker and listener but also contextual understanding, which plays a crucial part in comprehending the meaning of the speech that is being uttered (Fitria, 2015). Therefore, there is one branch of linguistics that allows us to analyze the meaning of a speech, namely pragmatics.

Pragmatics is the study of the relationships between linguistic forms and their users, and it is concerned with understanding how speakers/writers convey meaning and how listeners/readers interpret it (Yule, 1996). This field demands the addressee to understand the speaker's intent, expectations, and meaning behind the speech that they are receiving (Ariesta & Simatupang, 2019). On the other hand, when a speaker engages in conversation, there are some aims that demand more than mere words. This refers to one sub-field of pragmatics, namely the Speech Act.

Speech acts are actions carried out using words. Every day, speech acts occur, yet we are unaware of this. According to (Austin, 1962), there are three different types of speech acts: locutionary, illocutionary, and perlocutionary. The term locutionary act describes the act of saying something or its literal meaning. The second act is illocutionary acts which refer to the additional meaning that was added to the statement based on its literal meaning. Meanwhile, a perlocutionary act is the utterances' effects on the hearer. Understanding the speaker's intention or the illocutionary act is crucial when communicating to ensure that the

appropriate course of action can be taken in response to the intended utterances.

(Searle, 1979) points out, there are five main categories of illocutionary acts: (1) *Assertives*, which is a situation where the speaker believes something to be true; (2) *Directive*, where the speaker is attempting to get the hearer to do something or to take an action; (3) *Commissive*, in which the speaker's utterances are indicative of a future course of action. It shows that the speaker has committed to the hearer; (4) *Expressive*, is to convey the emotional state described in the sincerity condition regarding a situation; (5) *Declarative*, which is the speaker's words bring an immediate change.

Among the five categories of illocutionary acts, a directive is one of the types that are interesting to examine because directive illocutionary acts frequently occur in real life, and it is necessary to understand the meaning when the speaker intends to ask the hearer to do something in order to provide appropriate feedback. Hence, the misunderstandings could be prevented. According to (Searle, 1979), there are several members of the directive class, namely ask, order, command, request, beg, plead, pray, entreat, invite, permit, advise, dare, defy, and challenge. Directive illocutionary acts can be found anywhere, whether in songs, novels, or movies. A movie is one type of literary work that represents reality and provides a true portrayal of our everyday lives (Utami, 2018). There are numerous utterances in the movie that contain directive acts. *Love, Simon* (2018) is one of the great movies to analyze. This movie was released in 2018 with the genres of comedy, drama, and romance. The movie, directed by Greg Berlanti, is an adaptation of the novel titled *Simon vs. the Homo Sapiens Agenda* by Becky Albertalli.

There is related research that addresses the directive act as well. The first research is from an article written by (Kumala & Rohmah, 2021) entitled "Directive Acts In Onward Film By Dan Scanlon". This research tries to identify the types of directive acts that the movie *Onward* has. The focus of this research is solely on the

"Sentralisasi Peran Bahasa dan Sastra Indonesia Menuju Masyarakat Berliterasi"

22 Oktober 2022, Universitas Jenderal Soedirman

Hal 233-239

main character of the movie *Onward*. The theory applied is proposed by Allan (1986). The analysis of 51 directive acts showed six categories of directive acts. These categories are advice, requirements, permissions, prohibitions, requests, and questions as the most dominant ones.

The similarities of this study with previous research are that the study focuses on analyzing the types of directive speech acts and the data used is sourced from movies. Furthermore, the difference is in the subject of the study, where the previous research only focused on the main character while this research focused on all characters. The next difference lies in the theory used to analyze it. The first research applied a theory by Allan (1986), while the current research applied a Searle theory (1979).

The next article under the title "Directive Speech Acts Analysis: Red Shoes and The Seven Dwarfs Movie (2019)" was written by (Pradnyani et al., 2022). This research aims to analyze the types of directive speech acts used by the characters in *Red Shoes and The Seven Dwarfs Movie*. The theory used to analyze the data was proposed by Kreidler (1998). The results of this study are presented in three types of directives: command, request, and suggestion.

The similarities of this study with previous research are that it focuses on analyzing the types of directive speech acts used by the characters, and the data source comes from the movie. Furthermore, the difference is in the theory used to analyze it. Previous research used the theory of Kreidler (1998), while this study used the theory of Searle (1979).

This study focused on analyzing the type of directive illocutionary acts using a theory proposed by (Searle, 1979). In this case, the movie entitled *Love, Simon* (2018) directed by Greg Berlanti was selected as a data source. The object of this study is the utterances spoken by the characters in this movie. This movie was chosen as a medium of analysis because the dialogue in this movie contains illocutionary acts, particularly directive. In addition, movies

show how people interact with one another in real life. As a result, this movie serves as an illustration of how language is employed to represent messages through speech, both directly and indirectly uttered by the characters. It is also interesting to analyze in order to get to know better and understand the types of directive acts that are contained in this movie.

The last previous study was conducted by (Muttaqin et al., 2020) which discusses the speech act in translating a fable. This study focuses on the translation accuracy of bilingual fables. There are seven pairs of speech acts in bilingual fables from 149 data. The pairs are directive – directive, representative – representative, expressive – expressive, commissive – commissive, representative – directive, expressive – representative, and expressive – directive. Meanwhile, this research only focuses on directive illocutionary acts in a movie.

## METHOD

The focus of this study was drawn from the movie entitled *Love, Simon* (2018) which was directed by Greg Berlanti. The data was chosen from all the characters' utterances in this movie. The data was gathered through the observation method and note-taking technique. First, the movie was watched repeatedly. Second, the researchers were note-taking of all utterances that were delivered in the data source. Then, the collected data were compared with the original script that was downloaded previously, in order to correct the writing errors and ensure the accuracy of the data. Next, the data was then divided into various types of directive illocutionary acts. Finally, the data that was collected before would be examined using a descriptive qualitative approach in accordance with Searle's (1979) theory of speech acts, in order to define the various types of directives made by the characters in *Love, Simon* (2018) movie in detail.

## RESULT AND DISCUSSION

According to the findings of the research, there are five different types of directives in this movie. There are ask, order, command,

request, and also beg. The results from this research are described in the paragraphs below.

### 1. Ask

Ask has two quite different uses: the idea of asking a question and the idea of asking someone to do something (Searle & Vanderveken, 1985). Questions are always in the form of directives because they are an attempt to make the hearer perform a speech act. The example of an ask will be explained below:

#### Data 1

*Abby* : "You're right, I'm much too strange and extraordinary. Much! And much too distracting!" (reading a script)

*Martin* : Wow. And you never did any acting at your old school?

*Abby* : No. can we get back to..

*Martin* : And yet, you're from D.C., right?

*Abby* : Yeah. Can you give me my next cue, though?

(Love, Simon, 2018; 50:52-51:08)

In this scene, after Simon asked Abby to help Martin practice with the script, they were at the Waffle House. Abby helped Martin practice because he was having trouble memorizing the script drama musical, which Simon, Abby, and Martin would perform in the school musical "Cabaret" at school. When Abby helped him do the rehearsal, Martin asked about the things that were out of context, and he did not focus on the rehearsal.

In the conversation above, Abby's utterance "Yeah. Can you give me my next cue, though?" belong to one type of directive, namely, ask. In this utterance, it appeared that Abby (speaker) wanted Martin (hearer) to take an action to stop asking questions about things out of context. This happened because Martin kept asking about the things that had nothing to do with their practice. On the other hand, Abby was also uncomfortable with Martin's questions, such

as "Wow. And you never did any acting at your old school?" and "And yet, you're from D.C., right?". Although Abby still answered Martin's question concisely, she still attempted to replace conversation topics with phrases such as "No. can we get back to.." and "Yeah. Can you give me my next cue, though?". Abby did this because she indicated discomfort with Martin's questions asking about her. After all, Abby and Martin are not close friends. This dialogue took the shape of an indirect speech act because Abby tried to steer the subject away from her personal matters and make Martin refocus on memorizing the drama script.

### 2. Order

One type of directive is an order. Order can be interpreted as an action performed by the speaker by giving an order, regardless of whether it is approved or not (Searle & Vanderveken, 1985). An example of an order will be described below:

#### Data 2

*Simon*: Hey, Martin, it's Simon. Again. Um, look, I wanna make sure you're doing all right. I know it's been tough since, uh... Well, you know since when. Um, listen. Just give me a call back, okay? I just wanna make sure you're okay.

(Love, Simon, 2018; 01:09:17-01:09:32)

In this scene, Simon tried to contact Martin by telephone, but Martin's phone could not be reached. So Simon left a voice message for Martin to tell Martin to call him back. This was done by Simon to make sure Martin was okay after the events of last night, when at the time of the football homecoming, Martin confessed his love for Abby in front of all the students at his school. However, his feelings were not reciprocated. He got rejected by Abby and felt embarrassed. Since it was done in front of the whole student, many people took the video. Later, a video of the rejection was uploaded to their school blog and it became a trending topic. So many students laughed and mocked Martin.

In the utterance above, Simon's utterance, "*Just give me a call back, okay?*" belongs to one type of directive, namely order. In that utterance, it showed how Simon (speaker) appeared to order Martin (hearer) to call him back after hearing the voice message left by Simon, but Martin did not do that. Simon's utterance uses the direct speech act form because it has the same meaning as what he said, which is asking Martin to call him back so that Simon can make sure Martin is okay, regardless of whether Martin will do it or not. This is because it is not mandatory for Martin to do what Simon ordered. Therefore, Simon's utterance belongs to one type of directive, namely order.

### 3. Command

Another type of directive is the command. A command is an action taken by the speaker in giving orders, which in this case, the speaker is in a position of authority (Searle & Vanderveken, 1985). An example of the command will be explained below:

#### Data 3

*Mr. Worth : Good morning, Creekwood High! Come on, phones off! There's a whole world to look at! You can look people in the eyes!*

*(Love, Simon, 2018; 07:11-07:19)*

In the scene above, Mr. Worth, as a Vice Principal, walked in the hallways of Creekwood High School in the morning. He walked and monitored all the students who entered the school and were still looking at their phones. Mr. Worth gave the command to all his students to turn off their phones when in the school area. He also told his students not to be too focused and glued to their phones and to start to look around them in real life.

The utterance "*Come on, phones off!*" from Mr. Worth is categorized as a command. In the utterance, it appeared that Mr. Worth, as Vice Principal, commanded his students to turn off all phones when in the school area. In the utterance, "*There's a whole world to look at! You can look*

*people in the eyes!*", he also commanded his students to look up and look around them, which is more than how they look online. The speech produced by Mr. Worth is conveyed directly because the meaning of the utterance is the real intention. Thus, this utterance is included in the command because he has higher power and authority than his students. As a speaker, he gave a command to the students (as a hearer) and did not give the hearer an option to refuse.

### 4. Request

The next type of directive is a request. A request can be interpreted as an action to ask someone to do something politely, although it is possible that the request was rejected (Searle & Vanderveken, 1985). An example of a request will be described down below:

#### Data 4

*Simon : You know what? Here's your first tip. Girls they don't want to read your clothes.*

*Martin : I think you're wrong about that one.*

*Simon : How many of these do you have?*

*Martin : Hey, can you please just stop? Please, just stop! Hey! Stop! Look, I don't want your help in changing me. I want your help in getting Abby to like me for me.*

*Simon : Look, there's a party this Saturday. At Bram's. Do you want to go with my friends and I?*

*(Love, Simon, 2018; 30:53-31:25)*

In this scene, Simon was willing to help Martin get closer to one of Simon's friends, namely Abby. Martin is a class clown and one of the nerdy kids. So Simon went to Martin's house to see if he could change Martin's style to make it more attractive in Abby's eyes. Simon tried to tell Martin what girls don't like about a style. When Simon rummaged through Martin's closet, he

stopped by Martin. Martin told Simon that he asked Simon's help to bring him closer to Abby as himself, not to change him as someone else to be liked by Abby. Hearing this, Simon finally used another way, which was to invite Martin to attend Bram's party with Simon's friends, where Simon's friends consisted of Leah, Nick, and Abby.

In the conversation above, Martin's utterance, "*Look, I don't want your help in changing me. I want your help in getting Abby to like me for me*", was included in the request category. Martin (as a speaker) wanted Simon (as a hearer) to help him without turning Martin into someone else. Martin conveyed it directly because what he said was the real meaning. Martin tried to convey his request to Simon, which is to help him get close to Abby without changing him, and Martin said it politely. Martin's request was well received, it can be seen from Simon's response to his statement, "*Look, there's a party this Saturday. At Bram's. Do you want to go with my friends and I?*", how Simon tried to use other ways to get Abby closer to Martin without changing Martin. Therefore, Martin's utterance can be categorized as a request.

## 5. Beg

The beg is one type of directive and is the last type in this movie. Begging can be interpreted as an act of humbly requesting while expressing a deep desire (Searle & Vanderveken, 1985). The example of a beg will be described below:

### Data 5

*Simon: I know you're going off the grid and you won't see this situation until you're back, but something's happened. You're gonna find out who I am. And someone posted our emails. Please don't freak out. Please, Blue. I need you to promise me you won't disappear.*

*(Love, Simon, 2018; 01:13:20-01:13:33)*

In this scene, Simon wrote an email and sent it to Blue (his secret male pen pal) about what was going on at that time. The

confidential emails between Simon and Blue were uploaded to their school blog called CreekSecrets by Martin. This was done by Martin to divert trending topics regarding the rejection experienced by Martin and all focus could shift to Simon. Simon and Blue did not know each other's real names. They have been sending messages using pseudonyms. So, when Blue found out what was going on and involved the two of them, Simon thought that Blue would leave Simon because all the secrets had been exposed.

The utterances made by Simon, "*Please don't freak out. Please, Blue. I need you to promise me you won't disappear.*" are included in the beg category. Simon begs Blue to take action, that is, promises not to panic and not to leave him later when Blue has seen the chaos that has occurred on the blog. The form used is direct because Simon expressed the true meaning of the utterance conveyed. Thus, the utterance is categorized as a beg because this is also shown through a request and a strong desire expressed by Simon.

## CONCLUSION

This study focuses on analyzing the type of directive illocutionary act in *Love, Simon* (2018). Based on the data analysis that has been done previously using the theory proposed by Searle (1979), it was found that there are five out of fourteen types of directive acts contained in *Love, Simon* (2018). The first type is ask, then the second type is order, the third type is command, the fourth type is request, and the last type is beg. Then, there are two forms of directive illocutionary acts in this movie, namely direct and indirect. The direct form is found in order, command, request, and beg types. While in the ask type, it found an indirect form. In the ask type, the directive illocutionary act occurs when the speaker produces an utterance through a question in order to change the topic of conversation and the hearer can stop asking about things off-topic. Second, in the order type, the directive occurs when the speaker asks the hearer to take an action, namely to call back the speaker. Third, in the command type, the speaker produces utterances that require the hearer to follow

"Sentralisasi Peran Bahasa dan Sastra Indonesia Menuju Masyarakat Berliterasi"

22 Oktober 2022, Universitas Jenderal Soedirman

Hal 233-239

his orders, namely not to play on phones in the school area. The fourth type is a request, where in this type the speaker asks the hearer for help to get close to one of his friends. The last type is beg, which occurs when the speaker begs the hearer not to leave him if he finds out about the mess.

## REFERENCES

- Ariesta, E. N., & Simatupang, E. C. (2019). THE ILLOCUTIONARY ACTS IN THE MOVIE THE DEATH CURE: PRAGMATICS STUDY. *Journal Sampurasun: Interdisciplinary Studies for Cultural Heritage*, 5(2), 80–90.
- Austin, J. L. (1962). How to Do Things With Words. In *London: Oxford University Press*.
- Candra, K. D. P., & Megandari, N. P. C. (2018). THE USE OF SWEAR WORDS AND ITS RELATIONSHIP WITH TABOO WORDS IN FIST FIGHT MOVIE. *LITERA: JURNAL LITERA BAHASA DAN SASTRA*, 4(2), 47–56.
- Finegan, E. (2008). Language: Its Structure and Use, Fifth Edition. In *Boston, MA: Wadsworth*.
- Fitria, T. N. (2015). ANALYSIS OF SPEECH ACT IN DORAEMON "STAND BY ME" MOVIE. *SSRN Electronic Journal*, 1–24. <https://doi.org/10.2139/ssrn.3814251>
- Kumala, Z. E. I., & Rohmah, Z. (2021). DIRECTIVE ACTS IN ONWARD FILM BY DAN SCANLON. *Journal of Critical Theory, Art, Language and Literature (CALL)*, 3(2), 161–177.
- Muttaqin, U., Yulianita, N. G., & Yulianti, U. H. (2020). Speech Acts and Its Translation Accuracy in Bilingual Fables. *J-Lalite: Journal of English Studies*, 1(2), 161. <https://doi.org/10.20884/1.jes.2020.1.2.3621>
- Pradnyani, N. R. A., Maharani, P. D., & Candra, K. D. P. (2022). DIRECTIVE SPEECH ACTS ANALYSIS: RED SHOES AND THE SEVEN DWARFS MOVIE (2019). *Journal of Humanities, Social Science, Public Administration and Management (HUSOCPUMENT)*, 2(2), 130–136. <https://doi.org/10.51715/husocpument.v2i2.134>
- Searle, J. R. (1979). Expression and Meaning: Studies in the Theory of Speech Acts. In *Cambridge: Cambridge University Press*.
- Searle, J. R., & Vanderveken, D. (1985). Foundations of Illocutionary Logic. In *Cambridge: Cambridge University Press*. <https://doi.org/10.5840/intstudphil198921355>
- Utami, P. K. (2018). Directive Illocutionary Acts with Special Reference to Pitch Perfect. *Jurnal Humanis, Fakultas Ilmu Budaya Unud*, 22(1), 222–227. <https://doi.org/10.24843/jh.2018.v22.i01.p33>
- Yule, George. (1996). Pragmatics. In *Oxford: Oxford University Press*. <https://doi.org/10.4324/9781315884318-16>