

## **CHAPTER I**

### **INTRODUCTION**

This chapter contains some discussion points on the following topics: background of research, statement of problem, research objective, research significance, conceptual framework, and previous study.

#### **A. Background of Research**

Language is a means by which humans communicate with one another. According to Chaer & Agustina, language is a tool for communicating thoughts, ideas, concepts, or feelings (Chaer & Agustina, 1995, p. 19). Another function of language is to allow two people or more to communicate in order to achieve mutual goals or understandings. Humans communicate not only verbally, but also nonverbally, through behavior, expressions, and gestures.

The interaction between humans as a speaker and a listener is what leads to a speech act. According to Searle as cited in Yule, a speech act is a concept that expresses the use of language in an activity or an action (Searle, 1967, as cited in Yule, 1996, p. 47). In other words, an utterance can serve as both a tool for conveying information and an action in a speech.

The study of language utterance is the subject of pragmatics, a branch of linguistics. Pragmatics is a discipline of linguistics that focuses on the study of language utterance. Pragmatics is a branch of linguistics that analyzes speech acts such as utterance, politeness, and language behavior in everyday situations. Furthermore, pragmatic linguistics can be defined as the study of linguistics that uses context to uncover the hidden meaning of a speech, after which the speech form is evaluated using theories of speech act. This also can be used as a guide for assessing a conversational speech utilizing expert ideas.

Based on Austin's opinion as cited by Yule, speech acts can be broken down into three categories: locution, illocution, and perlocution, with each category being used to analyze different occurrences (Austin, 1975, as cited in Yule, 1996, p. 48). The goal of learning this speech act is for the speaker and partner to be able to

express each speech with an action that can be used as an affirmation, assertion, invitation, offer, request, and more. The researcher will concentrate on the illocutionary act in this study, since illocutionary acts are speech that expresses the activity itself. Searle argues that illocutionary acts are classified as assertive, directive, commissive, expressive, or declarative, depending on their role (Searle, 1979, p. viii). This study will focus on directive illocutionary acts, which are speech acts in which the speaker commands someone else to do something (Searle, 1979, p. viii).

These speech acts can be found not just in our daily lives, but also in some literary works. Writers use literary works to deliver messages to their audience and to express their thoughts and feelings in a creative and inventive manner. Films, plays, novels, short stories, poetry, and even comic books are examples of literary works.

As a Muslim, the researcher concentrates on the Islamic topic as the object of research because she wishes to learn more about Islam. The researcher is attracted to Islamic culture, which may be found in a variety of countries around the world. The researcher reviewed the works of numerous authors, both fiction and non-fiction, who explored important events in Islam and its culture around the world to identify the object of this research. Among the many Islamic events, the researcher believes that the celebration of Eid al-Fitr and Eid al-Adha are very relevant Islamic cultural events for Muslims all over the world. All Muslims enjoy their various cultures and traditions as this festival approaches. All Muslims of various classes, ethnicities, tribes, and countries eagerly await and celebrate Eid.

According to Britannica, Eid al-Fitr (Arabic: "Festival of Breaking Fast"), also known as al-d al-aghr, Turkish Ramazan Bayrami ("Ramadan Festival"), is the first of Islam's two major festivals. Eid al-Fitr celebrates the conclusion of Ramadan, the Muslim sacred month of fasting, and occurs during the first three days of Shawwal, the tenth month of the Muslim calendar (despite the fact that Muslims follow a lunar calendar, which means it can occur at any time of year.). It is characterised by the performing of prayer services (alt) at daybreak on its first day, as is Islam's other

great festival, Eid al-Adha. Eid al-Fitr is a time of official celebrations and personal visits, when friends meet one another, gifts are exchanged, new attire are wore, and relatives' graves are visited.

Based on the explanation above, the researcher focuses on things that convey information about Eid celebrations in Islamic culture. Aside from that, the researcher is looking for a variety of books that will further her understanding of Eid and provide her with a wealth of information from a variety of authors. Many of the books mentioned above are intended for children, which, according to experts, is a more rounded approach to teaching while also being more effective in conveying important information. According to Erchun (cited by Liu, 2009:142), a short story is much like a cross-piece of wood. It is brief in length, diverse in structure and material source, and straightforward in characterization and plot advancement.

Its narrative is roughly 5000 words long, or almost 17 quarto double-spaced quarter pages in length (Notosusanto in Tarigan, 2011, p.180). Both, nonetheless, share the same plotline, backstory, story character, diction, point of view, theme, title, and language. The short story, on the other hand, contains only one crisis, one main topic, and one climax. A key aspect typically associated with the short narrative is its sense of unity, as opposed to the novel, which can be read in one sitting without a break. Because of the length constraint, the plotline of the short story must be highly selective, entailing a distinctive time dimension that usually concentrates on one key moment of action (Klarer, 1998, p.14).

As a result, Poe argues in Nurgiyantoro (2002, p.10) that a short story is one that can be read in one sitting, roughly between half and two hours, while a novel cannot. A short story is a short story, and the roundness of concepts is a roundness of views. A short story is whole, round, and concise in its abbreviation and depth. That is, all elements of the short narrative should be linked to a sense of soul wholeness; that is, they should be short, substantial, and finished, with no irrelevant parts (Tarigan, 2011, p.180). A short narrative deals with crucial elements that contribute to the story's overall structure. All of these aspects play their own parts in making the

story compelling. They are as follows: character, setting, point of view, theme, and story (Anderson, 1993, as stated in Hansyar, 2005).

As the researcher studied the data, she came upon a book about Eid that had been written by a number of different authors from various countries. In the book, there are many quotes that criticize various aspects of society and that foreshadow a variety of events that occur on the same occasion, notably Eid. Starting with Hawa, a Black American with Mandinka ancestry who celebrates Eid with her father's family in Guinea, Yusuf, who fills Eid events with the tradition of preparing his family brownies, Leila, who wears her first hijab on Eid, and eventually up to Bassem, a Syrian refugee, who spent Eid in Greece. This book comprises not only short narrative pieces, but also poetry and a comic story. The researchers' interest was piqued by these varied stories conveying various interpretations of Eid and Islam, and thus it was eventually decided to use the said book as the object of this research.

In this study, the researcher employs a book that contains a collection of short stories as well as other literary works. This book contains a collection of short stories about Eid celebrations in various countries. As it informs us about stories from many countries, each narrative conveys a different message and features various civilizations. The book's major focus, however, is the happenings surrounding Eid, hence the title, *Once Upon an Eid* (2020). Additionally, each story is written by a different writer. Among them is Jamilah Thompkins-Bigelow's "Perfect." Jamilah Thompkins-Bigelow is a teacher and children's book writer located in Philadelphia. S. K. Ali also contributed a piece titled "Don't Break Tradition". Sajidah "S.K." Ali is an Indian-Canadian children's book writer best known for her novel, "Saints & Misfits" (Ali, 2016).

Before selecting to study *Once Upon an Eid* (2020), the researcher planned to study Healing, a Wattpad story written by BoldNBeautiful that follows the narrative of a Muslim girl who is unexpectedly married to an agent and goes through various twists and turns. After comparing the two literary works, the researcher decided to analyze *Once Upon an Eid* (2020) rather than Healing because *Once Upon an Eid*

(2020) contains a variety of cultures and literary works such as short stories, poetry, and a comic, making the book more complicated than *Healing*, which only has one main story. Aside from that, because *Healing* is a long Wattpad story, there are various narrative gaps and grammar issues throughout the story, making it a little difficult to follow as it leaps from one thing to the next. Meanwhile, *Once Upon an Eid* (2020), a collection of short stories, contains simple stories that have been edited and proofread numerous times because it is a published book aimed for children; hence, the book is simple to comprehend. The stories in the book use a variety of styles to express their messages, but because it is aimed at children as its audience, it includes simple utterances in which the characters use speech to invite, suggest, order, prohibit, and so on. After deciding on *Once Upon an Eid* (2020) and reading it multiple times, the researcher came to the conclusion that the book's main issue is pragmatics, specifically speech act. Despite the fact that the book contains many different stories of Eid from all over the world, which could have initially caused the main problems to be sociolinguistics such as dialects and accents, as well as a mixture of varieties, the researcher discovered that the book contains many utterances that express speech act. As a result, the researcher opted to focus on speech acts in this study.

Even after determining that the main issue is the speech act, the researcher digs deeper into the story and discovers that the majority of the utterances are part of the illocutionary speech act, or the speech act of doing something. The utterances in the book are not merely a way of stating something to inform the listener or speech partner, but also a way of getting the listener or speech partner to do something in response to the utterance. The utterances, on the other hand, aren't necessarily included in the perlocutionary act because they are more about the speaker than the speech partner.

Because the utterances found in the book focus more on what the speaker asks the speech partner to do rather than the speaker's claim or beliefs, the researcher focuses more on the directive illocutionary speech act than other illocutionary speech acts such as assertive. They aren't either a form of speech act that needs the

speaker to commit to a future action that makes it included in the commissive illocutionary act or a speech act that is designed to produce a new thing, status, or circumstance that affects the world that makes it included in the declarative illocutionary act. However, despite some of the utterances may be included in expressive illocutionary speech acts, the majority of them are included in directive illocutionary speech acts, hence the researcher analyzes the directive illocutionary speech act in *Once Upon an Eid* (2020). For example, “Get off!” (Ali et al., 2020, p. 19).

As a result, this topic is in line with the author's research, which focuses on the directive illocutionary act. A directive illocutionary act is one that is carried out in accordance with the speaker's wishes. The directive illocutionary act can also be employed to shift one's perspective in order for the speech partner to perform the action that the speaker desires. It corresponds to the characters in the stories in *Once Upon an Eid* (2020). The goal of this directive illocutionary acts study is to look at an action in each story that conveys the speaker's meaning. Accordingly, the researcher is interested in examining directive illocutionary acts in this book in order to figure out what meaning is implied in the book's utterances. Thus, the researcher can use data from dialogues in the book *Once Upon an Eid* (2020) to study the data for this thesis.

## **B. Statement of Problem**

It can be deduced from the background above that directive illocutionary acts are intended to respond to a speech with an action. A speech, in general, necessitates a response, which might be either an utterance or an action. The reaction responses given by the listener in the form of an action, which can be a rejection or acceptance, are directive illocutionary speech acts. The speaker will be able to determine the listener's response based on this action. Ordinary communication frequently contains directive illocutionary acts. However, because they are reflections of real life, they can also be found in novels or short fiction.

The speech act or acts performed in the utterance of a phrase, according to Searle, are in general a function of the sentence's meaning (Searle, 1969, p. 18). Furthermore, he explains that a directed illocutionary act has an intended meaning, which implies that when a speaker meant anything by speaking a given utterance is to say that the speaker intended the utterance to cause some effects in the hearer through the acknowledgment of this intention (Searle, 1969, p. 43). Based on the statement above, the following research questions have been formulated:

1. What types of directive illocutionary acts are found in *Once Upon an Eid; Stories of Hope and Joy* (2020)?
2. What is the function of illocutionary speech acts in *Once Upon an Eid; Stories of Hope and Joy* (2020)?

### **C. Research Objective**

The analysis of the directive illocutionary speech act is based on the problem description and formulation above. The following are the specific objectives:

1. To identify the types of directive illocutionary acts found in *Once Upon an Eid; Stories of Hope and Joy* (2020).
2. To explore the function of illocutionary speech acts in *Once Upon an Eid; Stories of Hope and Joy* (2020).

### **D. Research Significance**

This study is intended to contribute to the advancement of language and literary science, particularly in the field of pragmatics. The research's more precise purpose can be divided into two categories:

1. Theoretically, as this study examines a variety of literary works, there will be a greater knowledge of directive illocutionary speech acts and their functions in each of the literary works examined in this study. The types and functions of directive illocutionary acts theories, specifically proposed by Searle and Leech, are explained in further depth in this research.

2. Practically, this research has several advantages, including the ability to be used as a source for future research and the ability to assist in the comprehension of directive illocutionary speech acts in short fiction and comics. Furthermore, students in the English literature department who are studying pragmatics might find this research interesting. Additionally, this study can add to our understanding of how to analyze directive illocutionary speech acts in short stories, poem, and comic books.

### **E. Conceptual Framework**

Several theories relating to the topic of discussion are required to address the research question. This study focuses on directive illocutionary speech acts in *Once Upon an Eid* (2020). As a result, the research employs theories relating to illocutionary speech acts. The main ideas are Searle's directive illocutionary speech act theory (1976) and Leech's theory of functions of illocutionary speech acts.

Initially, the researcher intended to examine the data using solely Searle's theory; however, after conducting research on Searle's illocutionary speech act theory, Searle proposed a definition for each sort of illocutionary speech act as its purpose. He claims, for example, that the representative or assertive illocutionary speech act's function is to commit the speaker (to varied degrees) to certain things being true, such as the truth of the proclaimed proposition (Searle, 1976a, p. 10). He does not describe specific categories in relation to the purpose of each illocutionary speech act. The researcher next did research on Leech's proposed theory, which defined the function of the illocutionary speech act, which is classified into four types, each with its own characteristics (Leech, 1983, p. 104). Leech thoroughly described each category in the illocutionary speech act function, allowing each utterance to be classified (Leech, 1983, p. 104). Furthermore, he explained how each function affects the five categories of illocutionary acts outlined by Searle (Leech, 1983, pp. 105–106). Instead of categorizing the illocutionary speech act, he described the application of each function of the illocutionary speech act in the categories proposed by earlier experts such as Searle in *Principles of Pragmatics*.



As a result, the researcher eventually analyzes the type of directive illocutionary speech act based on Searle's theory and explains its function with the category of illocutionary act function offered by Leech.

The first theory is Searle's theory of types of directive illocutionary speech act. According to Searle, illocutionary speech act is divided into five types of speech, whereas every utterance has a communication purpose, and the five types of speech that reflect this function are assertive, directive, expressive, commissive, and declarative speech (Searle, 1976b, p. 297).

A directive is an action that seeks to get the listener to do something in response to the speaker's wishes, such as asking, inviting, proposing, ordering, and so on. For example, "Get off!" (Ali et al., 2020, p. 19). Directive illocutionary acts come in a variety of forms. Asking, commanding, forbidding, suggesting, and inviting are the five categories of directive illocutionary acts identified by Searle. This is in line with Searle's statement in Cutting that the directive speech act is one of the macro classes used to classify speech act functions (Searle, 1969, as cited in Cutting, 2002, pp. 16–17). Requesting, demanding, forbidding, proposing, and inviting are examples of directive speech acts that try to get the listener to do something (Searle, 1979, p. 22).

The purpose of the illocutionary speech act of requesting involves asking and pleading with the speaker. The aims of commanding illocutionary speech acts are nearly identical to those of requesting illocutionary speech acts, but the delivery of these types of illocutionary speech acts is straightforward and the speech has no polished impression. These forms of speech acts are opposed to the illocutionary act of forbidding, which includes prohibitions and restrictions. Suggestion kinds of illocutionary speech acts have better roles, such as guiding, suggesting, proposing, warning, and others. This is an example of an invocational illocutionary speech act, in which the speaker invites the audience to engage in activities that the speaker desires.

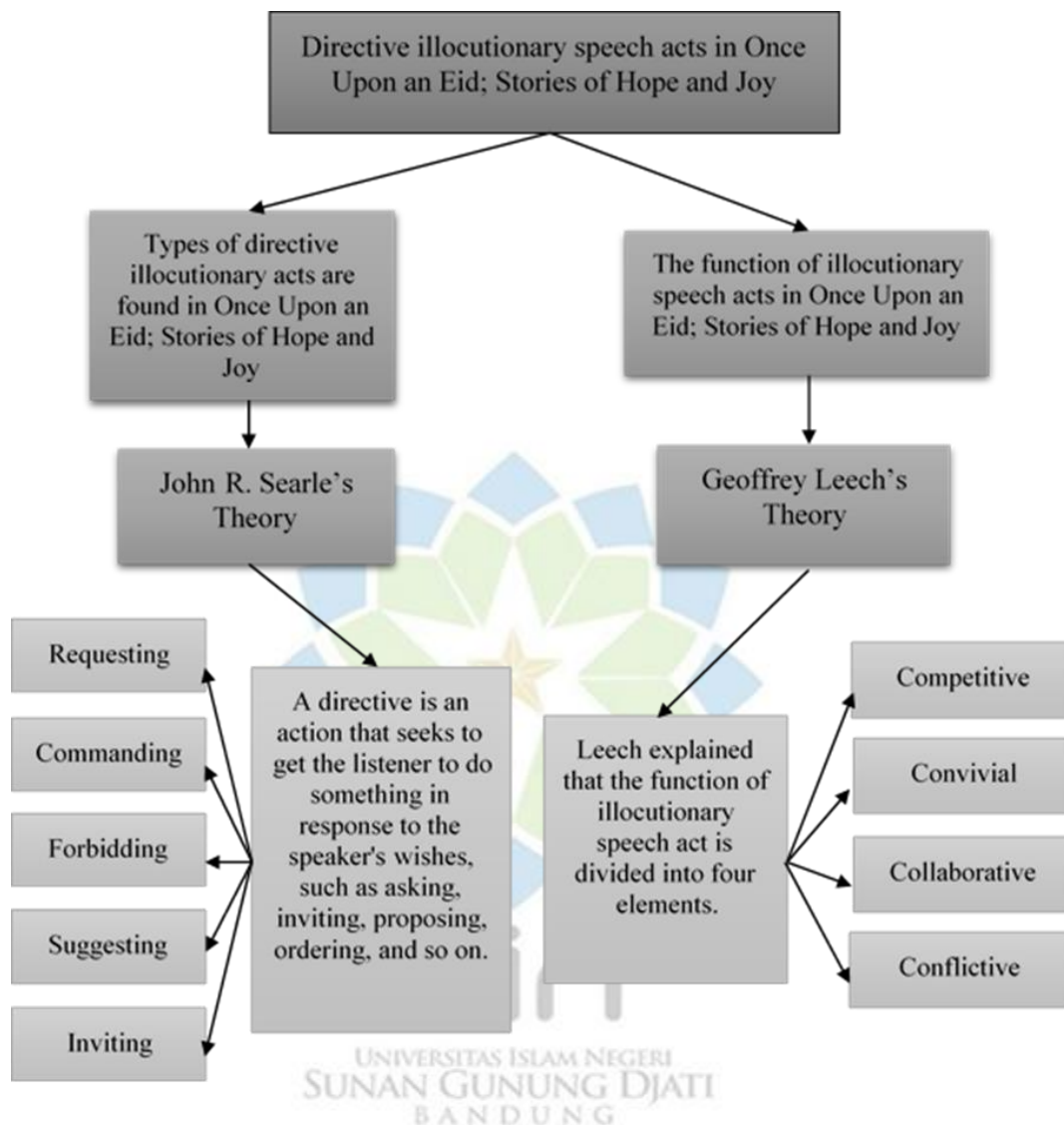


Figure 1.1 Analytical Construct

In terms of the purpose of illocutionary speech acts, the researcher employs Leech's theory (1983). The function of illocutionary speech act is divided into four elements according to this theory: competitive, convivial, collaborative, and conflictive (Leech, 1983, p. 104). Non-polite speeches that are more focused on the speaker's interests in order to achieve something are defined as competitive functions. In *Principles of Pragmatics*, Leech stated that ordering, asking, and demanding are examples of competitive functions in which the illocutionary objective competes with the social goal (Leech, 1983, pp. 104–105). The convivial illocutionary function, on the other hand, promotes politeness such as thanking, welcoming, inviting, and other similar expressions (Leech, 1983, pp. 104–105).

This is consistent with Leech's assertion that the convivial class of function includes acts in which the illocutionary and social goals are aligned, such as offering, greeting, thanking, and congratulating (Leech, 1983, pp. 104–105). The purpose of collaborative illocutionary speech act is to neglect social tasks, including instructing, announcing, and ordering. Leech clarified that the collaborative function includes acts such as asserting, reporting, announcing, and instructing, in which the illocutionary goal is unrelated to the social goal. These actions are treated with politeness and are deemed neutral (Leech, 1983, pp. 104–105). According to Leech, illocutionary speech act that functions as conflictive is designed to have a detrimental impact on the voice recognition system (Leech, 1983, pp. 104–105). As a result, there is no politeness in this function. Furthermore, the conflictive function relates to acts in which the illocutionary purpose conflicts with the social goal (Leech, 1983, pp. 104–105).

#### **F. Previous Study**

There has been some previous research in the same field. The first is the research conducted by Kombong, in which he discussed the proportion of directive speech acts, as well as the characteristics of the directive speech acts in Pope Francis' Encyclical Letter *Laudato Si'*, and the personal characteristics of Pope Francis that are reflected through the directive speech acts. In his research, he discovered thirteen instances of direct directions and 110 instances of indirect directions. He also discovered that directives are distinguished by the use of the formal form *let us*, and that some are presented in declarative sentences or assertive speech acts. In terms of Pope Francis' personal characteristics, he noticed that love, kindness, openness, humbleness in leadership, credibility, and degree of politeness are expressed in directive speech acts (Kombong, 2017).

The next previous study is conducted by Pandini. She observed the many types of directive speech acts and how they were carried out in the film *Jumanji*. The results suggest that there are five types of directive speech acts in the *Jumanji* movie, with the frequencies as follows: Request 0.01 percent, Command 31.30

percent, Suggestion 25.18 percent, Advice 0.04 percent, and Asking 43.47 percent (Pandini, 2020).

The third previous study is written by Cahyani, which described the language form of the directive speech act used by the characters in the novel 'The Land of Five Towers,' the illocutionary act of the directive speech act used by the characters in the novel, and the politeness strategies employed by the characters in the novel. She discovered 215 utterances, including directive speech acts utilized by characters in the form of imperative (60%), declarative (30.6%), interrogative (8%), and a blend of imperative and interrogative (0.9%). She also discovered that the characters use the following illocutionary acts: request (41.3%), prohibition (1.8%), suggestion (17.2%), command (1.8%), order (15.3%), warning (4.6%), advice (11.6%), admonishment (1.8%). The characters' politeness strategies include 41.3 percent bald on record strategy, 38.1 percent positive politeness strategy, and 19.5 percent negative politeness strategy (Cahyani, 2011).

The next previous study, written by Ponia Mega Septiana, described the classifications of illocutionary act related to Dominic Toretto and Brian O'Corner utterance as main characters in the Furious Seven movie script, as well as the characteristics of situation found in the classification of illocutionary act related to Dominic Toretto and Brian O'Corner utterance in the Furious Seven movie. In the Furious Seven movie script, she found 50 illocutionary acts: 34 directive speech acts, 2 commissive speech acts, 6 declarative speech acts, 4 expressive speech acts, and 4 representative speech acts. As for the characteristics of situation in the movie, Septiana assessed the data using the theory of context of situation, concentrating on the features of scenario such as field (what happens in the situation), tenor (who is involved in the situation), and mode (what part the language is playing in the situation) (Septiana, 2016).

The last previous research, written by Reyka Angelicka, explained the character's illocutionary activities in the film Tangled. The forms of illocutionary acts employed in Tangled and the situational context of illocutionary acts utilized in Tangled are the focus of this study. She analyzed the research subject using John

Searle's idea of types of illocutionary acts and Hymne's theory of situational context. According to the findings, the movie script has 39 data of illocutionary acts, 8 data of representative speech acts, 20 data of directive speech acts, 6 data of commissive speech acts, 4 data of expressive speech acts, and 1 data of declarative speech act. Meanwhile, the situational context that determines the usage of illocutionary acts in the film "Tangled" includes factors such as time, place, and feeling. The most important aspect influencing the employment of illocutionary acts is the relationship between the speaker and the hearer (Angelicka, 2017).

All of the studies listed above are focused on determining the type of illocutionary speech act. However, there are some distinctions between them, particularly in the use of works and in the respective specific topics. The focus of Kombong's research on directive speech acts includes the reflection of Pope Francis' personal characteristics. Pandini's research on directive speech acts includes how they were carried out in the Jumanji film. Cahyani's research on the language form of directive speech acts includes the politeness strategies employed by the characters in "The Land of the Five Towers". Septiana's research and Angelicka's research however focus on illocutionary act related to Dominic Toretto and Brian O'Corner utterance as main characters in the Furious Seven movie script and the characteristics of situation found in the classification of illocutionary act related to Dominic Toretto and Brian O'Corner utterance in the Furious Seven movie, as well as illocutionary speech act and situational context of Tangled movie respectively. As for this research, the writer will focus on the kinds and functions of the directive illocutionary speech acts found in the book *Once Upon an Eid; Stories of Hope and Joy* (2020) by 15 Muslim Voices.