

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the review to related literature and the theories of the study. It describes about pragmatics, speech act, and review of film of "Now You See Me"

A. Pragmatics

According to Yule, pragmatics is the study of the relationships between linguistic forms and the user of those forms. Through this study, one can talk about people's intended meanings, their assumptions, their purpose or goals, and the kinds of actions that they are performing when they speak because pragmatics allow humans as the language user into language analysis.¹² In line with Yule's definition, Crystal defines pragmatics as the study of language from point of view of the users, especially the choices they make, the constraints they encounter in using language in social interaction, and the effects their use of language has on the other participants in an act of communication.¹³

Furthermore, Mey considers pragmatics as the study of the conditions of human language uses as these are determined by the context of society.¹⁴

Similar to Mey's statement, Levinson states that pragmatics is the study of

¹² George Yule, *Pragmatics* (New York: Oxford University Press, 1996), 4.

¹³ Anne Barron, *Acquisition in Laterlanguage Pragmatics: Learning How to Do Thing With Words in a Study Abroad Context* (Amsterdam: John Benjamin Publishing Company, 2003), 108.

¹⁴ Jacob L. Mey, *Concise Encyclopedia of Pragmatics (2nd Ed)* (Oxford: Elsevier, 2009), 37.

language use, that is, the study of the relations between language and context that are basic to an account of language understanding which involves the making of inferences that will connect what is said to, what is mutually assumed, or what has been said before. Therefore, it can be concluded that pragmatics is the study of how people use language to communicate. It deals with the intended meaning of an utterance in a particular context communicated by a speaker and interpreted by a hearer.¹⁵

B. Speech Act

Speech act theory is attempts to explain how speakers use language to accomplish intended actions and how hearers infer intended meaning from what is said. Austin develops this theory about speech act. According to Austin speech act is a theory of performative language in which to say something is to do something.¹⁶ The functions of the speech act is to state the speaker's intention to the hearer.

Searle stated that "The unit of linguistic communication is not, as has generally been supposed, the symbol, word or sentence, or even the token (roughly: the occurrence) of the symbol, word or sentence, but rather the production or issuance of the symbol, word or sentence in the performance of the speech act".¹⁷

¹⁵ Stephen C. Levinson, *Pragmatics* (UK: Cambridge University Press, 1983), 5.

¹⁶ John Langshaw Austin, *How to Do Things with Words* (USA: Harvard University Press, 1962), 89.

¹⁷ John Rogers Searle, *Speech Acts: An Essay in the Philosophy of Language* (Cambridge: Cambridge University Press, 1969), 16.

Yule's definition about speech act is actions performed via utterances.¹⁸ It means that when people communicate with other, they do not only produce utterance containing grammatical structures and words, but they also perform actions via those utterances. According to Austin's theory speech act can be analyzed through three part such as locutionary, illocutionary, and perlocutionary.¹⁹

1. Locutionary act

It is the act of saying, the literal meaning of the utterances. Locution is the description about what the speakers said. Peccei writes in his book that locution is the actual form of words used by the speakers and the semantic meaning. On the other word in locution act, speaker produces a meaningful linguistic expression. Same with my opinion that locution is the speaker's utterance. For example someone said "*you can't do that*". It is a simply act that is performed in saying something in this case the saying of the speaker. The locution was the utterances itself, "*you can't do that*".²⁰

2. Illocutionary act

Illocutionary act is what the speaker is doing by uttering those words: commanding, requesting, forbidding, questioning etc.²¹ It defines as the underlying force of the utterance of in the interpretation by the hearer. Then Yule said that we form an utterance with some kind of

¹⁸ Yule, *Pragmatics*, 47.

¹⁹ Austin, *How to Do Things.*, 92.

²⁰ Jean Stilwell Peccei, *Pragmatics* (Routledge: USA&Canada, 1999), 44.

²¹ Ibid.

function in mind.²² This means, in every utterance that we produced it is also another act that performed inside the utterance. In my assumption illocutionary act are the speaker's intention toward the utterance he says. The example, "*you can't do that*" is said by someone in appropriate circumstances. It had illocution force protesting something that may hearer done.

3. Perlocutionary act

Perlocutionary act is the consequent effect of the utterance on the hearer through the uttering of linguistic expression, or the overall aim of the utterance. It may or may not be what the speaker wants but it is caused by the locution. For me, perlocutionary act is the hearer's reaction toward the speaker's utterance. In the same example with utterance "*you can't do that*" the perlocutionary effect of the utterance may to checking the addressee's action, or bringing him to his senses, or simply annoying him (depends on the hearer's reaction).

Below are examples of the speech act with its component:

- Tomorrow is holiday

Locutionary act : the utterance → tomorrow is holiday

Illocutionary act : the meaning → an act of reminding
not to go school, campus or office; or an act
of inviting to go out; depending on the
context

²² Yule, *Pragmatics*, 48.

Perlocutionary act : reaction —→ the hearer will not go to school, campus, or officer; or agree to out out.

C. Categories of Illocutionary Act

Searle makes the classification of speech that forms the basis of illocution speech act into five categories of speech act, such as representative, directive, expressive, commissive and declarative, and the researcher will explain about five categories of illocutionary act the following.

a. Representative

Representative is the illocutionary act which states what the speaker believes to be the case or not and commits to the speaker truth. It shows the truth condition of the meaning of the utterance. The example about Representative is "*The sun rises in the East*". That utterance shows the fact that the sun really rises in the East. This is a common fact that everyone knows.

b. Expressive

Expressive is kind of illocutionary act which can show what the speaker feels. It expresses the psychological states. The example about expressive "*I'm sorry to hear that*". The utterance above shows the empathy of the speaker to the hearer condition.

The speaker tries to feel what the hearer feel. Therefore, the hearer will at least lose a bit of their tension.

c. Commissive

Commissive is a kind of illocutionary act that speaker use to commit themselves to some future acts. It means the utterance contain about promises, plans, vows, threats, offers, refusals, pledges. This is an example about commissive "*I promise to give you money*".

d. Declarative

Declarative is a kind of illocutionary act which change the world via utterance. It means a declarative speech act can change in the world as a result of that speech. It can change in some situations, and someone can declare herself or himself and other.

e. Directive

Directive is a kind of speech acts that speaker use to get someone else to do something. Usually people express what they wants, and in performing directives, the speakers tries to get commit him or herself to some future course of action (verbal or non verbal). There are commands, request, prohibition, and question as the example, they can be positive or negative. "*Give me a cup of ice tea*".

D. Components of Speech

Hymes suggests that there are certain components of speech and part them into 8 group called SPEAKING which stands for:²³

a. Situation (S)

It includes the setting and the scene. The setting is about the physical circumstances of communicative event, includes the time and place in which a speech act takes place. The setting usually plays in formal or informal, serious or festive. While the scene refers to the abstract psychological setting, or definition of the occasion, such as committee meeting and graduation ceremony.

b. Participants (P)

Participants are the second factor that consists of at least four participants: roles, addressors, addressee, hearer or audience who are involved in a conversation. They deal with who is speaking and who is the speaking to. The social factors such as age, gender, status, social distance, and role or profession of the participants have to be considered.

c. Ends (E)

Ends refer to the purpose of the speech event and speech act. It can be divided into outcome and goal. Outcome is defined as the purpose of the event from a cultural point of view. Goal is defined as the purpose of the individual participants.

²³ Dell Hymes, *Foundation in Sociolinguistics: An Ethnographic Approach* (Philadelphia: University of Pennsylvania Press, 1974), 57.

d. Act Sequence (A)

It refers to the message of speech event or speech act. It consists of message form (how something is said) and content (what is said). Message form deals with how something is said by the participants or it is simply called a topic of a conversation. Message content deals with what is said by the participants of the conversation.

e. Key (K)

It refers to the tone, manner of spirit in which an act or event is performed. Hymes adds that Keys also refer to the feeling, atmosphere, and attitude. Manner, feeling, attitude are used in reference to the participants whereas tone and atmosphere used in reference to the situation.

- 1) Tone is general spirit of the scene such as brave, fierce, fearful.
- 2) Manner is the participant's way of behaviour toward other:
mocking, serious, politeness.
- 3) Feeling is the same as emotion like happiness, shock, anger, irony,
etc.
- 4) Atmosphere is the feeling that affects the mind in a place or
condition like good, evil, solemn, and the like.
- 5) Attitude is the participant's way of thinking and behaving towards
a situation such as sympathetic, optimistic, serious, better, etc.

f. Instrument (I)

It includes both channel and form of speech. Hymes defines channel as the way a message travels from one person to another. It refers to the mediums of transmissions of speech. Generally, the mediums to transmit a message are by oral or written, but the message can also be transmitted by such means as telegraph, semaphore, smoke, signals, or drumming.

g. Norms (N)

Norms include both interaction and interpretation. Norm of interaction refers to an underlying set of non – linguistic rules which governs When, How, and How often speech occurs which is commonly have by all communities and varies from one culture to another. Norm of interpretation implicates the belief system of a community.

h. Genre (G)

It refers to categories like poems, myths, proverbs, lectures, commercial messages, etc. Genre often coincide with speech event but have to be distinguished from speech event since a speech genre can occur in more than one kind of speech event.

E. Directive

Searle classifies the types of speech act into five major classes. One of those classifications is directive. Directive is a kind of speech acts

that are to cause the hearer to take particular action for example command, request, suggest etc.²⁴ The following are the examples of directive:

- (a) You may ask
- (b) Would you make me a cup of tea?
- (c) Freeze.

Example (a) is a suggestion that has a function to get a hearer to get to do something as what the speaker's suggest, i.e. suggests someone to ask. Meanwhile, in example (b), in saying an interrogative sentence, the speaker has an intention to perform a request that has a function to get the hearer to do something that the speaker wants, i.e. requests someone to make him/ her a cup of tea. The speaker does not expect the hearer to answer the question with 'yes' or 'no', but the action of making him/ her a cup of tea. Example (c) is a command to someone to freeze something.

According to George Yule, directive are differentiated into some types²⁵, the following are the explanation of the types:

1. Command

Commands are sentences which normally have no overt grammatical subject, and whole verb is in the imperative mood.²⁶ Commands are also used to instruct somebody to do something. It tends to be demanding, means that the order must be fulfilled.

Example: Come here.

²⁴ Searle, *Speech Acts: An Essay*, 16.

²⁵ Yule, *Pragmatics*, 54.

²⁶ Randolph Quirk, *A Grammar of Contemporary English* (London: Longman Group Ltd, 1972), 23.

2. Request

A request is the way of ordering something from the hearer. Request is not like command, it is generally less demanding. The example is "could you lend me a pen, please?"²⁷

In some cases, a speaker tends to use hints to produce a request. Searle states that sometimes a speaker may utter the sentence *I want you to do it* by way of requesting the hearer to do something.

3. Suggestion

A suggestion is an utterance that the speaker intends the hearer to perceive as a directive to do something that will be to the hearer's benefit. Therefore, the speaker is doing the hearer a favour, because it is not obvious to both the speaker and the hearer that the hearer will do the act without the suggestion being made.²⁸

According to Oxford Dictionary, suggestion is idea, plan, etc that you mention for somebody to think about.²⁹ It could be meant as the process by which an idea is brought to the mind through its connection or association with another idea already in the mind.³⁰ The example is "I suggest you to not miss your class. Otherwise, you will be punished."

²⁷ Yule, *Pragmatics*, 54.

²⁸ Alicia Martinez, "A Theoretical Review of the Speech Act of Suggesting: Towards a Taxonomy for its Use in FLT", *Revista Allicantina de Estudios Ingleses*, 18, (2005), 179.

²⁹ *Oxford Learner's Pocket Dictionary* (4th Ed), (New York: Oxford University Press, 2008)

³⁰ www.yourdictionary.com accessed 2nd March 2016

F. Domains of Language Use

In the process of social communication, there may occur some different varieties used in some specific settings, topics, and by certain participants. The variety chosen, generally, is used in conveying certain social meaning, and, in the relation to social dimensions of communication, it is used to conduct an appropriate social interaction. The choice of certain variety in accordance with social dimensions of communication above is closely related to domains of language use. The term of domain that is popularized by Joshua Fishman is the term to point at the choice of certain variety in accordance with typical settings, typical topics, and typical participants. Social factors who you are talking to, the social context of the talk, the function and topic of the discussion – turn out to be important in accounting for language choice in many different kinds of speech community.³¹

There is another similar definition given by Downes that can give us further understanding on it.

*"A domain is grouping together of recurring situation types in such a way that one of languages or varieties in repertoire, as opposed to the others, normally occurs in that that class of situations. And members of the speech community judge that the use of that variety, and not the others, is appropriate to that domain."*³²

A domain involves typical interactions between typical participants in typical settings. It is a very general concept that draws on three important

³¹ Holmes, *An Introduction to*, 23.

³² William Downes, *Language and Society* (London: Fontana Paperbacks, 1984), 43.

social factors in code choice, namely participants, setting, and topic.³³ The term of domain refers to a kind of a place where certain communication takes place in a specific occasion and combined with social and situational context. It is the constellation of setting, participants and topic.

From the definition of domain above, the term of domain represents the constellation of the three aspects above in social communication occurring in family, friendship, religion, employment, and education circumstances. The progress of sociolinguistics study brings broader and more specific divisions of kinds of domain. Among them are home, school, office, hotel, market, church, transaction, etc.

G. Film

A film, also called a movie or motion picture is the illusion of reality in visual media. Film presents the audience images in illusory motion which is represented on the screen, acted by stars, has its own style, genre and certain events. There are two major classes of film, namely documentary film and fictional film.³⁴

A documentary film is typically contrasted with fiction film. It leads us to assume that the persons, places, and events had ever existed and that the information presented about them is trustworthy. It purposes to present factual information about the world outside the film. On the contrary, a fictional film presents imaginary, beings, places, or events. All

³³ Holmes, *An Introduction to*, 26.

³⁴<http://www.Wikipedia.org>, accessed 30 march 2016.

of the characters in this film are not real or never exist, and the activities in this film never take place. Bordwell says that through theme, subject, characterization, and other means, a fictional film can directly or obliquely present ideas about the world outside the film.³⁵

The study of film cannot be separated from society as stated by Allen and Gomery as follows;

*Furthermore, however indirectly and obliquely, movies are social representations. That is, they derive images and sounds, themes and stories ultimately from their social environment. In fictional films, characters are given attitudes, gestures, sentiments, motivations, and appearance that are, in part at least, based on social roles, and on general notions about how policeman, factory worker, debutante, mother, or husband is "supposed" to act"*³⁶

Kracauer, Bergman, and Monaco add that films are the indirect expression of society's fears, aspirations, and pre occupations.

Based on the opinions above, it can be concluded that whatever the kind of the film, whether documentary or fictional film, it is a visual medium which is assumed to be reflection of real life. In short, film is a social representation in which characters are supposed to act based on their social roles as if they are real in society.

³⁵ David Bordwell & Kristin Thompson, *Film arts. An Introduction* (New York: McGraw-Hill, Inc, 1997), 21

³⁶ Keith Allan, *Linguistics Meaning Volume 2* (London: Monash University/Routledge & Kegan Paul, 1986), 158.

H. Synopsis of *Now You See Me*

Four gifted magicians: J. Daniel Atlas, Merritt McKinney, Henley Reeves, and Jack Wilder are brought together by an unknown benefactor after mysteriously finding Tarot cards that tell them to be at a specific time and place where a plan is holographically projected for them. The plot time jumps to a year later, where they found performing in Las Vegas as "The Four Horsemen" with financing by insurance magnate Arthur Tressler. For the finale of their show, they declare they will rob the bank of a randomly selected audience member, Étienne Forcier, an account holder at the Crédit Republicain de Paris. Etienne dons a camera equipped helmet and is teleported into the vault of his bank in Paris, France where a pile of freshly printed Euros awaits. The Horsemen instruct Etienne to leave a calling card, whereupon an air duct vacuums up the money and showers it onto the Las Vegas crowd. Upon the discovery that the money really is missing from the bank vault, a reluctant FBI agent Dylan Rhodes is called to investigate the theft and is partnered with Interpol agent Alma Dray. Dylan interrogates the arrogant Magicians and is convinced of their guilt, but is forced to release them due to lack of evidence.

Dylan and Alma meet with Thaddeus Bradley, a former magician who professionally reveals the secrets behind other magicians' tricks. After that, he hoped to catch the Horsemen in the act, the three go to the group's next performance in New Orleans, where the Horsemen steal millions from Tressler's bank account and distribute it to the audience. Dylan

attempts to apprehend the Four Horsemen, but they escape via disappearing trick. An infuriated Tressler hires Thaddeus to expose and humiliate the Horsemen in their next performance.

Meanwhile, Alma researches the group and suggests to Dylan they might be tied to twice-a-century initiation into ancient secret society of magicians called "the Eye". One of their members, a man named Lionel Shrike, died decades ago when Thaddeus exposed his tricks and ruined him, and Shrike hastily attempted a stunt to rebuild his career, escaping from a safe dropped into a river, only to die when the stunt went wrong. Alma believes there might be a "Fifth Horseman" who is aiding the group off-stage.

The FBI tracks the fugitive magicians to a tenement in New York. Danny, Henley, and Meritt flee before the FBI arrive. Jack stays behind to finish destroying the Horsemen's files, but is forced to flee with some key documents when Dylan arrives. Jack leads police on a high-speed car chase, but he loses control; the car crashes and catches fire. Dylan heroically tries to pull a trapped Jack free, but manages only to grab the documents just before the car explodes. Dylan is disgraced, and another agent is put in charge over him. The FBI deduce from the recovered documents that the Horsemen are planning to steal a cash-filled safe owned by the Elkhorn Safe Company, and head to the warehouse where the safe is located. The safe is missing, but they are able to track it and hope it leads them to the Horsemen.

The Horsemen announce they will perform their final trick at 5 Pointz and invite the public to attend. The FBI catch up to the stolen safe at 5 Pointz just before the show begins, but to their dismay, the safe is a fake filled with balloon animals. Alma and Dylan then realize this is another deception and they go the other way to the building where the Horsemen really are. After making their farewell speech, the three remaining magicians jump as Dylan and Alma reach them. Dylan tries to shoot at them as they leap from the roof. As they begin to fall, the three magically transform into a shower of bills that rain down on the crowd. We soon see from a bird's eye camera view the three magicians running across a rooftop. The transformation is merely a spectacular illusion, and the money turns out to be obvious forgeries. The real money is found stuffed in Thaddeus' car; he is arrested, and assumed to be the Fifth Horseman.

Dylan visits Thaddeus in his cell. In hopes of convincing Dylan that he has been framed, Thaddeus reveals how the Horsemen stole the money from Elkhorn's safe. Jack's death was faked to put the FBI onto the Elkhorn trail. Thaddeus goes on to explain that the Horsemen must have an inside man, whereupon he realizes it is Dylan. A somewhat gleeful Dylan tells Thaddeus this has all been an elaborate plan and he wants Thaddeus to spend the rest of his life in jail and leaves.

Finally, Alma is met by Dylan, who reveals himself to be Lionel Shrike's son. He masterminded the Horsemen plot as revenge on those

involved: Thaddeus, for humiliating his father and forcing him to try a risky stunt to revive his career; the Crédit Républicain de Paris and Tressler's company, who refused to pay the insurance on his father's death; and Elkhorn, the company that produced the substandard safe used in the trick that led to its failure. Alma decides not to turn him in. She takes a lock and a key that Dylan produces, putting the lock on a chain fence and throwing the key into the Seine.