**THESIS**

**PERLOCUTIONARY ACTS ANALYSIS IN THE
RATATOUILLE MOVIE**



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**UNIVERSITAS FAJAR**

**MAKASSAR**

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Submitted for the English Literature Study Program of Economic and
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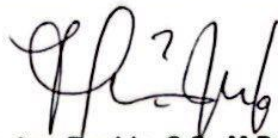**PERLOCUTIONARY ACTS ANALYSIS IN THE RATATOUILLE MOVIE**

**Written by**

**Jeane Christy**
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**Has been examined**

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**THESIS**

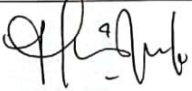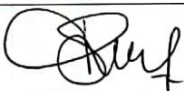**PERLOCUTIONARY ACTS ANALYSIS IN THE RATATOUILLE MOVIE**

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Has been maintained in the thesis examination
On August 31$^{st}$, 2023
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## PERNYATAAN KEASLIAN

Saya yang bertandatangan di bawah ini:

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Dengan ini menyatakan dengan sebenar – benarnya bahwa skripsi berjudul *Perlocutionary Acts Analysis In The Ratatouille Movie* adalah karya ilmiah saya sendiri dan sepanjang pengetahuan saya di dalam naskah skripsi ini, tidak terdapat karya ilmiah yang pernah diajukan oleh orang lain untuk memperoleh gelar akademik ini di suatu perguruan tinggi, dan tidak terdapat karya atau pendapat yang pernah ditulis atau diterbitkan oleh orang lain, kecuali secara tertulis dikutip dalam naskah dan disebutkan dalam sumber kutipan dan daftar pustaka.

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Makassar, 31 Agustus 2023
**Yang Membuat Pernyataan**

**Jeane Christy**

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**Makassar, August 31st 2023**
**Researcher**


**Jeane Christy**

# ABSTRACT
# PERLOCUTIONARY ACT ANALYSIS IN THE RATATOUILLE MOVIE

## JEANE CHRISTY
## ANA ROSIDA

This study aims to conduct a detailed analysis of perlocutionary acts within the context of the 2007 movie "Ratatouille," directed by Braid Bird. Rather than delving into elocutionary and illocutionary acts, the research is focused exclusively on perlocutionary acts, which encompass the effects or impacts of speech and communication on the audience.

The research adopts a qualitative descriptive method and relies on John Searle's theory as a theoretical framework to categorize and identify the perlocutionary acts present in the movie. Searle's theory classifies perlocutionary acts into seven distinct categories: angering, persuading, convincing, intimidating, inspiring, motivating, and insulting. Data collection for the study is facilitated through the meticulous use of a note-taking technique, which involves taking pictures pertinent information from both the movie itself and its script.

The findings of this analysis reveal that perlocutionary acts falling into seven identified categories manifest within the movie "Ratatouille." These categories encompass acts of angering, persuasion, conviction, intimidation, insulting, inspiration, and motivation. with a total of 14 instances identified. This study provides valuable insights into the various ways in which communication and speech acts impact viewers of "Ratatouille". These findings contribute to a deeper understanding of the movie's communicative effectiveness and it its ability to evoke specific audience reactions.

**Keyword: Perlocutionary Act, Speech Act, Ratatouille Movie**

# ABSTRAK
# ANALISIS TINDAK PERLOKUSI DALAM FILM RATATOUILLE

## JEANE CHRISTY
## ANA ROSIDA

Penelitian ini bertujuan untuk melakukan analisis terperinci mengenai tindakan perlokusi dalam konteks film "Ratatouille" yang disutradarai oleh Brad Bird pada tahun 2007. Alih-laih mempelajari tindak elokusi dan ilokusi, penelitian ini difokuskan secara eksklusif pada tindak perlokusi, yang mencakup efek atau dampak dari ucapan dan komunikasi pada penonton.

Penelitian ini menggunakan metodologi deskriptif kualitatif dan mengandalkan teori John Searle sebagai kerangka teori untuk mengkategorikan dan mengidentifikasi tindak perlokusi yang ada di dalam film. Teori Searle mengklasifikasikan tindak perlokusi ke dalam tujuh kategori yang berbeda: marah, membujuk, meyakinkan, mengintimidasi, menginspirasi, memotivasi, dan menghina.

Pengumpulan data untuk penelitian ini difaslitasi melalui penggunaan teknik pencatatan yang cermat, yang melibatkan pencatatan informasi yang relevan baik dari film itu sendiri mamupun dari naskahnya. Temuan dari analisis ini mengungkapkan bahwa tindak perlokusi yang termasuk dalam tujuh kategori yang teridentifikasi muncul dalam film "Ratatouille". Kategori-kategori ini mencakup tindakan marah, membujuk, meyakinkan, mengintimidasi, menginspirasi, memotivasi, dan menghina dengan total 14 data yang teridentifikasi. Studi ini memberikan wawasan berharga tentang berbagai cara komunikasi dan tindak tutur yang berdampak pada penonton "Ratatouille". Temuan ini berkontribusi pada pemahaman yang lebih dalam tentang efektivitas komunikatif film dan kemampuannya untuk membangkitkan rekasi penonton secara spesifik.

**Kata Kunci: Tindak Perlokusi, Tindak Tutur, Film Ratatouille**

# TABLE OF CONTENTS

# FIGURE LIST

# CHAPTER I

# INTRODUCTION

In this chapter, the researcher will explain the research background, research questions, objectives of the research, significances of the researches, and scope of the research.

## 1.1. Research Background

Language is one of the most important things in the life of every human being Purba N, et, al. (2020). People can express and share their thoughts, feelings, and also information by using language to communicate, and they are social beings who require interaction with others. It can create meaningful communication between people. The purpose of communication itself is informative, and in communication there will always be a speaker and a listener who have their own way of expressing their own thoughts. According to Buck & VanLear (2002), there are two types of communication, namely verbal communication and non-verbal communication. Verbal communication is a way of conveying information using words as an object, while non-verbal communication is a way of conveying information using words as medium. Therefore, it is not impossible that there will be a miscommunication between the speaker and the listener. According to (Yule, 1996), speech act is a study of how the speakers and hearers use language. In conclusion, communication makes it easier for people to convey ideas and information to listeners.

In the study of language, how the language is used in context investigated in pragmatics. The study of pragmatics is not only about how to understand people's speech but also how to understand meaning in context. In pragmatics study, there is an element of pragmatics called speech act. According to Austin

(1962), speech act is a theory of performative language, in which to say something is to do something. Which is where someone wants to say something it is not just speech, but at the same time there is action that has been done. A speaker can perform three acts simultaneously in producing an utterance. They are locutionary act, illocutionary act, and perlocutionary act. (Setyaji, 2014) stated that locutionary acts are the basic meaning and the meaning refered by the utterance.

Second, an illocutionary act is an act of utterance that require the listener to do what the speakers want to do. During an perlocutionary act, the speaker should say something to induce the listener to do something speaker's expectations. Wijaya & Helmie (2019) find that not only do must humans utter well-structured utterances without purpose, but people are a form of utterance with a certain function in mind. Third, Perlocutionary act is the effect of the utterance which the speaker said to the hearer to do something that the speaker expected. Christianto (2020) also states, this act has a social function in the utterance and feedback by the listener as a response to what the speaker says.

In this study, researcher uses perlocutionary acts as the context to identify the speaker's reaction that occur in the movie *Ratatouille*. A perlocutionary act is an action that, by saying something, causes another person to utter a certain locutions. When the word spoken by the speaker has an impact on the listener, then an act of perlocution has occured. Perlocutionary acts can be used as a language to shock, inspire, inform, convince, persuade, or otherwise affect the listener by using phrases such, "You can't do that!", "Give me your book", or "Watch out! There's a car". It means that perlocutionary acts allow the speaker to influence the interlocutor when conveying information, such as through gestures

or intonation, so that the message conveyed by the speaker can be understood by the listener or interlocutor. Depending on the interlocutor's response, the interlocutor's intermediate function can be to silence the interlocutor, to warm him or simply to annoy him (Levinson, 1983). While the illocutionary act is called The Act of Doing Something and has a certain function and purpose that is in the speaker's mind, there is a listener's response to the utterance conveyed by the speaker depending on the situation, so this is called an illocutionary act.

In this study, the researcher makes perlocutionary acts as the main object as a reference to discuss the effects given by the listener after hearing the speaker's speech. What kind of effect could be given by the listener, is it related with the speaker's intention or not. When someone uttered an utterance, sometimes there is an implicit or explicit meaning. From those utterances that stated by the speaker, we could identify the kinds of functions from the illocutionary act, there are representatives, directives, commissives, expressive, and declaratives, then the writer identified the purpose and get the effect by uttering the utterance.

The effect that given by the listener could be identified by the perlocutionary act because perlocutionary is a speech act that is seen at the level of its consequences. Action response is not only done in oral communication in everyday life. But it is also widely encountered in movies. Movie scripts are good examples of conversations that can be used as research objects.

By watching a movie, we can learn several other things besides the storyline and actors of the movie. In addition, movie scripts are easier to understand and more interesting than narrative analysis for the audience. However, it is important to remember that each movie has a different context and

message, depending on the movie being studied. *Ratatouille* is a 2007 American computer-animated comedy-drama movie produced by Pixar Animation Studios and released by Walt Disney Pictures. The eight movie produced by Pixar, it was written and directed by Brad Bird. The movie *Ratatouille* tells the story of a rat named Remy who dreams of becoming a chef and tries to achieve his goal by forming a friendship with a restaurant garbage man in Paris named Alfredo Linguini. In conclusion, the research is ultimately carried out because the researcher chooses a significant title and with the availability of sources owned and the researcher hopes that the research can make a valuable contribution to science and society.

## 1.2. Research Question

Based on the background described previously, the researcher formulates the problem: What are the perlocutionary acts found in a movie of *Ratatouille*?

## 1.3. Research Objective

Based on the research question above, the objective of this research is to analyze and describe the perlocutionary acts in the movie of *Ratatouille* using theory of Searle (1969).

## 1.4. Research Significances

In this study, the researcher finds some significant things that are important, and the researcher hopes that through this thesis, readers can better understand what speech acts and perlocutionary acts are. Here are four benefits if we want to know more:

1. Researcher hope this research on perlocutionary acts can provide readers with a good understanding.

2. The researcher hopes that this research can provide information about perlocutionary acts to the other researchers and readers who want to discuss research on perlocutionary acts.

3. Through this study, the researcher hopes that it can be used as an additional reference for further research, especially for perlocutionary acts.

4. The researcher also hopes that through this research, it can help readers and other researchers understand how meaning is built of language and how to use language appropriately in the context of communication.

## 1.5. Research Scope

The researcher has conducted a research analysis to scope the field of pragmatics in the linguistic branch. This research field focuses on scenes and movie scripts that display perlocutionary types in the movie *Ratatouille*. This research field used descriptive analysis methods. *Ratatouille* is a comedy-drama movie produced by Pixar Animation Studios and released in 2007, by Walt Disney Pictures, with a duration of 1 hour, 51 minutes. And this study focuses on the types of perlocutionary acts, using the theory of Searle (1969).

# CHAPTER II

# LITERARY REVIEW

In this chapter, researcher have identified several previous studies that related to the researcher's study. This chapter also explains about the previous study, theoretical background, speech acts, and the types of perlocutionary acts in *Ratatouille* Movie.

## 2.1. Previous Studies

Before conducting research, there were several previous studies related to the research title. Some related studies include the following:

The first study entitled *Pragmatic Analysis Of Illocutionary Acts In Ratatouille Movie* conducted by (Ulfah Febrianti, 2021). In the results of previous studies, researchers analyzed 36 data points on illocutionary acts. Researchers used descriptive qualitative methods by watching the movie and reading with Searle's theory as supporting research. The result of this study is that the researcher aims to describe the types of illocutionary actions and analyze the context, meaning, and function of illocutionary actions used in the dialogue of the *Ratatouille* movie.

The second study entitled *An Analysis Illocutionary Acts And Perlocutionary Acts In Monte Carlo Movie By Thomas Bezucha* conducted by (Meilita Sefriana, 2019). In this study researchers analyzed each type of illocutionary act one by one to determine the classification of illocutionary acts and perlocutionary acts. The results found more than 18 illocutionary acts. The researcher used the descriptive qualitative method to analyze the perlocutionary and illocutionary acts in the movie Monte Carlo by Thomas Bezucha based on Searle's theory as a supporting theory to analyze the data.

The third study entitled *Illocutionary And Perlocutionary Acts Found In "Cruella" Movie: Pragmatics Approach* was conducted by (Yoseka, 2022). In this study, the researcher analyzed the perlocutionary and illocutionary acts in the Cruella movie using a pragmatic approach. This research was conducted with the aim of knowing the types of direct and indirect illocution and perlocution contained in this movie. The researcher uses descriptive qualitative methods as well as observational methods and non-participatory techniques to collect data, and the researcher also analyzes the data through the pragmatic identity method and equalization technique. Based on this research, there are four types of assertive acts, 15 types of directive acts, four types of commissive acts, five types of expressive acts, and two types of declarative acts, but the dominant types are illocutionary and directive acts.

Thus, based on the third previous studies, there are differences and similarities in the research. In the first study, the researchers analyzed illocution by taking data from the movie *Ratatouille*, which they will use in a different study, which analyzes perlocutionary acts supported by Austin's theory. In the second study, researchers used perlocutionary acts as the focus of research with different objects in the movie Monte Carlo. The two studies both use descriptive qualitative methods as a data collection process. And the last study, the researcher used descriptive qualitative methods, observational methods, and non-participative techniques to collect data. This study aims to analyze and find out the types of indirect illocutionary and perlocutionary acts contained in this movie. Researchers also found the dominant types of illocutionary and directive acts.

## 2.2. Theoretical Background

### 2.2.1. Concept of Pragmatic

Pragmatics is a branch of linguistics that studies the relationship between the external context of language and the intent of speech through the interpretation of the situation in which it is spoken. (Siddiqui, 2018) stated that, therefore, the study of pragmatics is concerned mainly with meaning and its definition of role variation with different communicative tasks that are provided by the speaker in a way to be interpreted by a reader or listener. Therefore, pragmatics is not only the study of how language is used but also the analysis of the meaning of utterances and their contextual meaning. According to Yule (2010) perlocutionary acts are actions that produce the consequences or effects of a locution by saying something. Perlocutionary acts also include inspiring, convincing, persuading, or influencing the interlocutor. Perlocutionary acts are not only found in literary works but also in everyday life. While according to Birner (2013), "Pragmatics may be roughly defined as the study of language use in context".

Pragmatics examines specific utterances in specific situations and focuses attention on the variety of ways that are the containers of various social contexts. "From some of these opinions, it can be concluded that pragmatics is a branch of science that studies and examines the meaning conveyed by speakers or writers and interpreted by readers or listeners by looking at the conditions and situations of the context of delivery. its purpose is very influential in everyday life, where a person can speak about the meaning of others, their assumptions, their intentions or goals, and the

types of actions (for example: requests) they show when they are communicating. Pragmatic is the study of the relationship between signs (symbols) and their interpreters. For example, "The house is so unique!" This means complaining or complimenting the way it is expressed. In certain situations, a word can have a specific meaning. Such as invisible meaning, and we always think that a word has a specific meaning. There are ambiguous things, especially the relationship between the sentence and the context and situation in which it is used.

**2.2.2. Speech Acts**

**A.    Definition of Speech Acts**

Speech acts have a close relationship with language politeness. Speech acts are the speech of a person who is psychological and which is seen from the meaning of the action in the speech. Speech acts are part of pragmatics and discuss the relationship between language and context and how language is used in everyday life and connected to certain contexts. And in Searle, who divides speech acts into five categories as follows: representative (to state information, reality, or conclude) for example: "It was a warm sunny day", directive (to give instructions or do something) for example: "Give me your book" or "Leave the class immediately", expressive (to express emotions or the mood of the speaker) for example: "I'm sorry for being late", commissive (to promise or rejection) for example: "I will repay the money", and declarative (to state facts or command) for example: "Don't touch that!".

The definition of speech acts declared by Austin (1962) in performative form is identified as 3 different actions, namely acts of

locutionary act, illocutionary act, and perlocutionary act, and this theory began at Harvard University in 1995, when Austin presented his theory. Since this research is going to use Searle's theory, so the description of speech act by Searle is explained below:

**B.    Types of Speech Acts**

**1. Locutionary Act**

Locutionary act is called by *The Act of Saying Something*. A locutionary act is an act of how a person produces the utterance or to produce a meaningful linguistic expression. In other word, locutionary is the act of saying the literal meaning of the utterance. Locutionary act also can be called speaker's utterance. In conclusion, the locutionary act is the original meaning of the sentence without the influence of context, which means that the context has no connection between the meaning and the place or time when the utterance is said. For example, "beware for fierce dog!" Which means that there is a fierce dog inside the house and is only a general statement in an illocutionary act. Birner (2013) stated "Locutionary act is the basic linguistic act of conveying some meaning". He added "The locutionary act, links referents with predications aboout those referents". Another example, *I'm cold.*

The locutionary act also serves to describe something or just make a statement. For example: "I want to be a chef!". This sentence includes a statement made by Remy, who wants to realize his dream of becoming a chef. Even though Remy is just a blue rat, he really wants his dream to be achieved, and this is just a general statement.

Then, another example of a locutionary act is: "No, we don't accept a rat in this kitchen!". This example belongs to a "refusal" utterance because the kitchen chief said that there should be no rats in the kitchen where they work. So that, this locutionary act also has a meaning that states something clearly, as it is, and accordance with the literal meaning intended by the speaker.

2. **Illocutionary Act**

Illocutionary act is called *The Act of Doing Something*. It is not only used for informing something, but also doing something. Illocutionary act is related to speaker's intention. Illocution is what the speaker does by speaking words such as commanding, offering, promising, threatening, thanking, and etc. And illocutionary acts also have certain word functions and purposes that are in the speaker's mind. For example: "beware for fierce dog!" which means it is not just information but also an appeal to read the warning. According to Searle (1969), there are five types of speech acts, in particular illocutionary acts: representative, directive, expressive, commissive, and declarative.

An illocutionary act is also an action where the speaker's main intention is for the listener to understand the speaker's purpose. The following is another example of an illocutionary act. For example: "Let's work together to create an amazing meal!". This example is an invitation given by Remy to invite the chefs to work together to create a special dish for Gusteau's restaurant offense. Thomas (2013) in the same year stated "in discussions of speech acts, it is common for the

illocutionary act itself to be called the speech act; thus promises, assertions, threats, invitations, and so are all speech acts.

## 3. Perlocutionary Act

Perlocutionary act is called by *The Act of affecting something*. A perlocutionary act is also an action offered to someone and refers to the effect of an utterance on another person's thoughts or actions. Perlocutions is an action where illocution produces a certain effect or gives a certain influence on speech act. Perlocution is also an impact caused by illocution or an impact caused by an utterance, and each speech act has different characteristics. For example: "beware of fierce dog!" Which means that people who read the warning "beware of fierce dog!" will not approach the warning or the house where it is written. It means, perlocutionary act is the hearer's reaction toward the speaker's utterance.

Perlocutionary acts are performed as a consequences of illocutionary and perlocutionary. "But beyond that, we generally perform three types of acts simultaneously – a *locutionaryact,* an *ilocutionaryact,* and a *perlocutionaryact"* (Birner, 2013). Every utterance made by people in their communication consists of three interrelated acts which are locution, illocution, and perlocution. Each act has a different function in the utterance. Based on Austin's theory and his belief that speakers not only use language to say something but also to perform utterances that can be considered speech acts, Though, According to Searle's theory, speech act is a natural language processing that opened up a new way of thinking about

conversational dialogue and communication to make the meaning of the utterance clear. And also, the purpose of the study is to know more about the types of perlocutionary acts used in this movie. The perlocutionary act is also a certain effect of an utterance that is known as an act of influencing someone and occurs in various aspects such as the teaching and learning process, daily life, and even media novels and movie documentaries. The use of perlocutionary acts is also very important in communication.

The focus of this research is on perlocutionary acts, and the speech uttered by someone often has perlocutionary force or effect on those who listen to it. 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) (Levinson, 1983). Perlocutionary acts are those that cause a particular locution to be uttered by doing or saying anything. Other perlocutionary strategies include frightening, motivating, informing, persuading, or influencing the other person. Perlocutionary behavior occurs not only in literature but also in everyday life this effect or force can be intentionally or unintentionally created by the speaker. Based on the above theories, it can be concluded that perlocutionary acts are behaviors that influence people and are also the purpose of realizing illocutionary acts. The speech act whose utterance is intended to influence the interlocutor is called a perlocutionary act. This act is called "affecting someone. In addition, in a sentence, it can be said that there is not only locution, illocution, or perlocution, but the

act of locution can also be illocutionary, and it can even be perlocutionary as the main purpose of the utterance. Examples of perlocutionary acts are as follows: Risa and Yuri received scholarships. In the example, if the utterance is spoken by a lecturer to their students, then the illocution is to tell the student not to be jealous. Meanwhile, the focus is for Risa and Yuri's friend to understand their parents' financial and economic situation. Thus in this case, locution, illocution and perlocution can be interconnected based on how a sentence is expressed. Speech that is expressed by someone sometimes has it own power or effect on the listener. Speech acts are the study how to do things with words. There are three processes of communication in speech act theory, those are the basic utterance what we say (locutionary), what we mean when we say (illocutionary), and what we mean what we perform by saying it (perlocutionary) Austin (1962). Hence, here are the following types of perlocutionary act:

a. **Angering**

In some cases, a speaker may deliberately use provocative language, insults, or offensive remarks with the specific intention of making the listener angry. This can be seen in arguments, debates, or situations where someone wants to provoke a reaction from another person. Perlocutionary acts of angering can also occur unintentionally when the speaker's words or actions are perceived as disrespectful, dismissive, or offensive by the listener. In such cases, the speaker may not have intended to anger the listener but

still ends up doing so due to a misunderstanding or miscommunication.

**b. Persuading**

Perlocutionary acts of persuading are communicative moves aimed toward influencing the listener to believe or undertake the speaker's views or actions. These encompass the favored or completed results on the listener after hearing the speaker's arguments or appeals. The expected final results of persuasive moves is that the listeners will sense force to do something according with the speaker's desires, which includes buying a product, balloting in an election, or endorsing a particular purpose.

**c. Convincing**

Persuasion or conviction is the act of attempting to persuade someone's beliefs, attitudes, or behavior by giving arguments, reasons, or emotional appeals. Which means that someone aims to exchange the listener's point of view or encourage them to take a specific direction of action. When someone is convincing, they have successfully persuaded the listener to the point in which they genuinely believe or accept the offered facts or argument. Convincing implies a higher degree of effectiveness in changing the listener's perspective.

**d. Intimidating**

This perlocutionary act means the speaker will scare, threaten, and/or intimidate the listener. Perlocutionary acts of intimidation can have terrible effects, and they are regularly considered unethical or

harmful. This has the purpose of making the other speakers terrified of the threatening, intimidating, or scaring words that are said.

**e. Insulting**

Perlocutionary acts of insulting are a form of v in which individuals deliberately use speech or language to offend, belittle, or demean another person. The primary aim of those acts is to provoke a negative emotional response or harm the self-esteem of the listener. The act of insulting can take various forms, ranging from derogatory comments to hurtful remarks about a person's appearance, abilities, intelligence, or character. The speaker intentionally chooses language or expressions that are supposed to cause emotional discomfort or distress to the recipient.

The essence of perlocutionary acts of insult lies in their intent to offend. While individuals engage in insulting behavior, their primary objective is to hurt or provoke the listener emotionally. This can manifest in extraordinary ways, including name-calling, ridiculing, making a joke of someone, or using sarcasm. The negative emotional impact on the listener is mostly a critical aspect of these acts, as the speaker aims to undermine the recipient's self-confidence or self-worth.

**f. Inspiring and Motivating**

Perlocutionary acts of motivating are specifically geared towards encouraging the listener to take action. The speaker intends to stimulate the listener's desire to achieve a particular goal or perform a specific task. Motivational messages often provide

practical steps, strategies, or reasons why taking action is essential. The focus is on prompting the listener to initiate or sustain effort and commitment. Motivation can be applied to various aspects of life, including work, personal development, health, and fitness, with the ultimate aim of propelling the listener toward positive changes or accomplishments.

# CHAPTER III

# RESEARCH METHOD

This chapter the researcher will explain about the Research Design, Data Source, Data Collection Instrument, Data Collection Procedure, and Data Analysis Technique. Those sub-chapters will be discussed deeply below.

## 3.1 Research Design

In analyzing this research, researcher used a qualitative descriptive method. According to Rajasekar et al., (2006), qualitative researches study things in their natural settings, attempting to make sense of, or interpret, phenomenon in terms of the meaning people bring to them". Researcher uses qualitative descriptive methods to describe the meaning of perlocutionary acts, so that this qualitative research not only presents the data as it is but also aims to find out the types of perlocution contained in this movie.

## 3.2 Data source

The researcher took the analysis data from the movie *Ratatouille*, which was released on June 28, 2007, and directed by Brad Bird, using the theory of Searle (1969). The movie is 1 hour, 51 minutes long, and the data was taken by reading the movie script, watch the scene, listening to the dialog in the movie and also identified based on the research variables. The script was first written and directed by Brad Bird, who took the original idea of expert Jan Pinkava in 2005 and published it by Brad Lewis. The script consists of 118 pages, and the movie was released simultaneously with the release of Ratatouille movie.

**3.3 Data Collection Instrument**

The instrument used for data collection by means of note-taking is the Cornell note-taking type, which involves taking, organizing, and reviewing data and notes designed to determine the variables of perlocutionary acts.

**3.4 Data Collection Procedure**

a. Choosing one movie to be the object of research.

b. Watching and listening to the *Ratatouille* movie repeatedly, trying to understand and find the details that can support this research, and then looking for the utterances.

c. Searching the data scripts of the *Ratatouille* movie.

d. Marking the data to be analyzed.

e. Read and translate the dialogue in the film *Ratatouille* movie.

f. Analyzing the types of the illocutionary and perlocutionary in *Ratatouille* movie based on Searle's theory (1969).

**3.5 Data Analysis Technique**

The data in this study are the dialogues from the movie that contain types of perlocution. These data were used to determine the type, by applying Searle's theory (1969), where Searle classifies perlocutionary into 7 categories: angering, persuading, convincing, intimidating, insulting, inspiring, and motivating.

## CHAPTER IV

## RESEARCH FINDINGS & DISCUSSIONS

In this chapter, the researcher uses John R. Searle (1969) theory to analyze the movie Ratatouille by Brad Bird (2007), which discusses the types of perlocutionary acts found in this movie. The research method used in this movie is descriptive qualitative, based on the analysis of data that has been obtained through movie scripts and scenes in the movie Ratatouille.

### 4.1 Research Findings

Perlocutionary acts are *"The Act Of Affecting Something"* that can have an impact on someone through the speaker's utterance. Illocutionary acts and perlocutionary acts are different from each other because perlocutionary acts are speech acts performed by a person that can affect the listener, while illocutionary acts can be seen as an utterance that is useful for conveying something as well as carrying out an action.

### 4.1.1 Perlocutionary Acts in Ratatouille movie

In this section, there are some examples of perlocutionary acts that can be observed. The researcher has collected the result of data analysis of utterances included in the types of perlocutionary acts contained in the Ratatouille movie using Searle's theory, and the researcher also included the scenes and movie script screenshots contained in the Ratatouille movie. Searle (1969) states that there are several verbs that can mark perlocution speech acts would include effects such as: persuading, cheating, convincing, encouraging, irritating, frightening, pleasing, comforting, humiliating, attracting attention, embarrassing, intimidating, boring, inspiring, the hearer and so on. In this study researcher

found 19 perlocutionary act utterances in the Ratatouille movie. The following will be explained more detail:

**a.    Angering**



Figure 1  (03.29 – 03.37)

Remy: Noble? We're thieves, Dad. And what we're stealing is, let's face it, garbage.
Django: It isn't stealing if no one wants it.
Remy: **If no one wants it, why are we stealing it?**
**They continue to quarrel. It's clear this is an old argument.**
Remy: Let's just say we have different points of view.

In figure 1, in "Ratatouille" movie Remy says, "Noble? We're thieves, Dad. And what we're stealing is, let's face it garbage." Remy thinks that their actions are not noble because they are taking things that don't belong to them. But his dad, Django, disagrees. He says "It isn't stealing if no one wants it." Remy is puzzled and asks, "If no one wants it, why are we stealing it?" this conversation shows that Remy and his dad have different view about what they are doing.

**b.    Persuading**



**Figure 2  (14:56 – 15:30)**

*Remy: Yeah, well, you're dead.*
*Gusteau: Ah, but that is no match for wishful thinking. If you focus on*
*what you've left behind you will never be able to see what lies ahead.*
*Now go up and look around.*
***Remy looks up, considering the streets above. He looks back to***
***the illustration. Gusteau has resumed his frozen pose. Remy***
***decides to go.***

In figure 2, Remy and Gusteau are having a conversation. Remy
says, "Yeah, well, you're dead." He is reminding Gusteau that he is
no longer alive. But Gusteau responds with a positive thought. He
says, "Ah, but that is no match for wishful thinking." Gusteau believes
in the power of optimism and imagination. He thinks that if you focus
too much on what you've left behind, you won't be able to see what
lies ahead.

Gusteau encourages Remy to go up and look around. He wants
Remy to explore new possibilities and not be held back by the past.
This conversation shows Gusteau's belief in the importance of looking
forward with hope and optimism.

**Figure 3 (23.58 – 24.07)**

*Gusteau: Remy! What are you waiting for?*
*Remy: Is this going to become a regular thing with you?*
*Gusteau: You know how to fix it. this is your chance*
**Remy considers this. Then, filled with purpose, he jumps to the stove top, turns the burner down, hops up to the spigot to add water to the soup.**
**Quickly losing himself, Remy proceeds to remake the soup, alternately smelling, tasting and adding ingredients to it.**

In figure 3, Gusteau calls out to Remy, saying, "Remy! What are you waiting for?" He wants Remy to do something important. But Remy seems a bit surprised and asks, "Is this going to become a regular thing with you?" Remy is wondering if Gusteau will keep asking him for help. Gusteau encourages Remy, saying, "You know how to fix it. this is your chance." Gusteau believes in Remy's style abilities and wants him to make to take the opportunity to help. This conversation shows that Gusteau has confidence in Remy's skills, and Remy is a bit unsure about what to expect.

**Figure 4 (55:07 – 55:55)**

*Remy: Chew it slowly, think only about the taste. See?*
*Emile: Not really.*
*Remy: Creamy, salty sweet. An oaky nuttiness? You detect that?*
*Emile: Oh, I'm detecting nuttiness.*
*Remy: **close your eyes. Now taste this.** (gives him a strawberry)*
***Whole different thing, right? Sweet, crisp, slight tang on the finish?***
*Emile: okay.*
*Remy: now try them together. Uh-huh. See?*
*Emile: Okay, I think I'm getting a little something there. It might be the nuttiness. Could be the tag.*
*Remy: **That's it. Now imagine every great taste in the world being combined into infinite combinations, tastes Discoveries to be made!***
*Emile: I think you lost me again.*

In figure 4, Remy is teaching his brother Emile about tasting food. Remy tells Emile to chew the food slowly and focus only on the taste. Emile is not quite sure how to do it. Remy tries to explain the flavors to Emile. He says, "Creamy, salty sweet. An oaky nuttiness? You detect that?" Remy is describing the different tastes and textures of the food. Then, Remy gives Emile a strawberry and asks him to taste it with his eyes closed. Emile tries it and says, "Sweet, crisp, slight tang on the finish?" Remy wants Emile to understand that each food has its own unique taste.

He tells Emile to try both the nutty food and the strawberry together. Emile starts to understand and says, "I think I'm getting a little something there. It might be the nuttiness. Could be the tang." Remy gets excited and says, "That's it! Now imagine every great taste in the world being combined into infinite combinations, taste discoveries to be made!" Emile is still a bit confused, but he's starting to grasp the idea of how different flavors can come together in food. This conversation shows Remy's passion for food and his desire to help Emile appreciate the art of taste.

c.   **Convincing**



**Figure 5 (15:43 – 16:11)**

*GUSTEAU: What are you doing?!!*
*REMY: (startled, defensive) I'm hungry! I don't know where I am and I don't know when I'll find food again --*
*GUSTEAU: Remy. You are better than that. You are a cook! Cooks make. Thieves take. You are not a thief.*
**REMY: (reconsidering) But I am hungry --**
*GUSTEAU: Food will come, Remy. Food always comes to those who love to cook --*
*The GUSTEAU SPRITE VANISHES.* **Remy shakes it off. He puts the bread down, denying his growing hunger, and moves on.**

In figure 5, Remy, who was suddenly surprised by the appearance of Gusteau's imaginary, was very shocked when he saw it because Remy was known to want to eat bread that did not belong

to him, but he said he was hungry, and he did not know where he was now or when he would get more food. However, Gusteau's imaginary continues to convince Remy that he can do better than that because Remy is considered a chef who is a chef who makes food, not steals food, because he is not a thief. Gusteau also told Remy that food will always come to anyone who likes to cook.



**Figure 6 (26:59 – 27:41)**

*Linguini: am I still fired?*
*Collete: You can't fire him.*
*Skinner: (Wheels on her) What!?*
*Collete: LeClaire likes it. she made a point of telling you so. If she writes a review to that effect, and finds out you fired the cook responsible*
*Skinner: He's a garbage boy*
*Collete: Who made something she liked. How can we claim to represent the name of of his most cherised belief?*
*Skinner: What belief is that? Mademoiselle Tatou? (the Gusteau sprite nudges Remy)*
*Collete: Anyone can cook.*
*Skinner: **Perhaps I've been a bit harsh on our new garbage boy. He has taken a bold risk, and we should reward that, as Chef Gusteau would have. If he wishes to swim in dangerous waters who are we to deny him?***

In figure 6, The scene takes place in the kitchen when no one notices that Linguini, who has no cooking talent, has cooked the soup and added some spices that end up ruining the flavor of the dish.

Later, the soup was served by a waiter named Mustafa to the restaurant's customers. Skinner, who did not think first, immediately made the decision to sack Linguini without knowing the truth. However, not long afterwards, Mustafa returned to the kitchen and informed him that the customer liked the soup made by Linguini, but he was not an ordinary customer but a food critic named Solene Leclaire. Skinner, who initially wanted to fire Linguini, didn't because he was defended by Collete, who was the only female chef working at Gusteau's restaurant. Collete forbade and convinced Skinner to fire Linguini because no one could make the soup apart from Linguini without knowing the real fact that the one who cooked the soup was a mouse who also had a hobby of cooking and aspired to be a famous chef.

**d.    Intimidating**



**Figure 7 (40:53 – 41:31)**
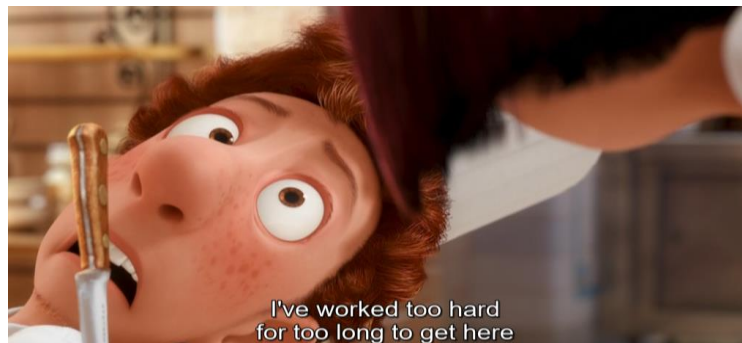
*Linguini: (a little too smooth) Listen, I just want you to know how honored I am to be studying under such...*
*Collete: No, you listen! I just want you to know exactly who you are dealing with. How many women do you see in this kitchen?*
*Linguini: **Well, I hah -- um --***
*Collete: Only me. Why do you think that is?*
*Linguini: **(spooked, sputtering) Well -- huh--! I-- hoo--***

*Collete: Because haute cuisine is antiquated hierarchy built upon rules written by stupid old men. Rules designed to make it impossible for women to enter this world. But still i'm here. How did this happen?*
*Linguini: **Because-- you, ah-- hah--***
***Colette SLAMS a third knife through Linguini's sleeve, thoroughly pinning it. Linguini is truly frightened.***
*Collete: Because I am the toughest cook in this kitchen. I've worked too hard for too long to get here and I am not going to able to jeopardized it for smoe farbage boy who got lucky. Got it?*

In figure 7, there's a conversation between Linguini and Collete. Linguini tries to say something nice to Collete, but she interrupts him, wanting make something clear. Collete says, "No, you listen!" she wants Linguini to understand who she is and what she represents. She points out that there aren't many women in the kitchen. Collete believes this is because traditional cooking is based on old rules made by men, making it hard for women to join. However, she is there, and she has worked very hard to get this point. Linguini tries to explain, but Collete cuts him off, saying she's the toughest cook in the kitchen. She's worked tirelessly to reach this position and won't risk it for someone who just got lucky. This conversation shows Collete's determination and strength, and she wants Linguini to respect and understand her achievement.



**Figure 8 (01:18:20 – 01:18:46)**

*Anton Ego: Pardon me for interrupting your premature celebration, but I thought it only fair to give you a sporting chance as you are new to this game.*
**Remy watches with fear and awe.**
*Linguini: Game?*
*Anton Ego: Yes. And you've been playing without an opponent. Which is, as you may have guessed, against the rules.*

In figure 8, there's a conversation between Linguini and Anton Ego. Anton Ego is a food critic known for his high standards. Anton Ego interrupts Linguini's celebration and says, "Pardon me for interrupting your premature celebration, but I thought it only fair to give you a sporting chance as you are new to this game." Anton Ego refers to the restaurant world as a "game" and mentions that Linguini has been playing without an opponent, which is against the rules. Linguini recognizes Anton Ego and says, "You're Anton Ego." Anton Ego comments on Linguini being slow, to which Linguini replies with a playful remark, "And you're thin for someone who likes food.



**Figure 9 (01:23:31 - 01:23:41)**

*Linguini: Do you know what you'd like, sir? (The menu lowers, revealing Anton Ego. He grins, ravenous.)*
*Anton Ego: Yes. I'd like your heart, roasted on a spit!*
**Linguini is frozen in fear, his heart pounding as Ego's cold.**

In figure 9, Linguini, who suddenly changed and looked a little strange as he became a waiter wearing a waiter's outfit, approached Anton Ego's table to ask him what menu Anton Ego would order at Gusteau's restaurant. However, Anton Ego's answer left Linguini dumbfounded as he said, "I'd like your heart, roasted on a spit!" which made Linguini's heart beat so fast, nervous, and frozen that he felt intimidated by Anton Ego's words.



**Figure 10 (01:25:16 – 01:25:30)**

*Skinner: So! I have in mind a simple arrangement; you will create for me a new line of chef Skinner frozen foods, and I, in return, will not kill you.*
**Remy STARTLES, looks aghast**. *Laughing, Skinner SLAMS SHUT the trunk and EXITS toward the restaurant. Nearby, EMILE watches cautiously.*
*Skinner: Au revoir, rat!*

In figure 10, there's a conversation between Skinner, who is a bit of a villain, and Remy, the rat who loves to cook. Skinner proposes a deal to Remy. He says, "So! I have in mind a simple arrangement; you will create for me a new line of chef Skinner frozen foods, and I, in return, will not kill you." Skinner wants Remy to come up with new frozen food recipes for his company. In exchange, he won't harm Remy. Skinner then says, "Au revoir, rat!" which means "Goodbye,

rat!" in French, as he leaves. This conversation sets up a tense situation where Remy is faced with a difficult decision, and Skinner is using it as a way to get what he wants.

e. **Inspiring**



**Figure 11 (46:42 – 47:00)**

Collete: He won't say. Apparently they did not win. (resume Collete & Linguini)
Collete: So you see, we are artists. Pirates. More than cooks are we.
Linguini: "We?"
Collete: Oui. You are one of us now, oui?.
Linguini: **(surprised, touched) Oui.**

In figure 11, In this conversation, there is a strong sense of inspiration and motivation conveyed through Collete's words. She compares their work in the kitchen to that of artists and pirates. Collete also says that their job is more than just cooking. Linguini, who is the listener, responds to Collete's words by saying "Oui" in French, which means "yes," showing that Linguini feels Collete's words touched and inspired him that cooking is an art form that can encourage and inspire Linguini to do his job as a chef. Also, this is a perlocutionary act full of inspirational and motivational utterances.

**f. Motivating**



**Figure 12 (01:25:07 – 01:25:13)**

*COLETTE: Anton Ego is just another customer. Let's cook!*
***An intent look sweeps the faces of the staff. With a burst of grunts, cries and hand claps they return to work.***

In figure 12, In this dialogue, there is a strong sense of inspiration and motivation conveyed through Collete's words. Collete tells the chefs in the kitchen that "Anton Ego is just a customer. Let's cook!" The meaning of Collete's words is that they should treat Anton Ego, who is a famous food critic in Paris, just like any other customer. From Collete's words, the response given by the chefs to Collete ranges from worry to enthusiasm and applause so that they can see that Anton Ego is just an ordinary guest who wants to taste the food at Gusteau's restaurant. This is the impact of Collete's words, which motivate and inspire them to return to their work as chefs.

### g. Insulting



**Figure 13 (01:18:15 – 01:19:03)**

*Linguini: You're Anton Ego.*
*Anton Ego: You're slow for someone in the fast Lane.*
*Linguini: And you're thin for someone who likes food.*
*The lamb bites back. **A murmur of surprised delight ripples through the assembled. Ego's eyes FLASH.***
*Anton Ego: I don't "like" food. I love it. if I don't love it, I don't swallow. Linguini SWALLOWS. Upper hand regained, Ego sniffs--*
*Anton Ego: I will return tomorrow night with high expectations. Pray you don't disappoint me*.

In figure 13, In this dialogue, it is clear that there is a mutual insult between Anton Ego and Linguini. It all started when Linguini acknowledged Ego's identity in a challenging way. Ego replies with an insult, questioning Linguini's speed in the kitchen. Linguini also responded by commenting on Anton Ego's slim and skinny appearance, even though he likes to eat. From this conversation, it is known that Anton Ego and Linguini insult each other. Anton Ego not only insulted Linguini but also served as a warning and affirmation to Linguini, as well as emphasized his deep love for food and set high expectations, so he gave Linguini a challenge to create a new menu that could put additional pressure on Linguini.

**Figure 14 (01:20:14 – 01:20:32)**

*Emile: Wow. I've never seen that before.*
*Git: Yeah. It's like you're his fluffy bunny or do something.*
*The other rats laugh. **Remy's face goes hard**.*

In figure 14, in accordance in this conversation among rats, there's a moment that appears to involve an act of insulting. Emile expresses his amazement at something he's seen, but Git's response takes a sarcastic and mocking tone. Git's comment compares Emile to a "fluffy bunny," which suggests that Emile is weak or submissive. This comparison is meant to belittle Emile, making it a form of insult. While the other rats find Git's comment funny, Remy one of the rats, reacts differently. His face becomes serious, showing that he's not amused by Git's remark. This reaction indicates that Remy feels insulted or offended by what Git said. So, this exchange is a perlocutionary act of insulting because it had a negative emotional impact on Remy, the listener, even though the other rats found it amusing.

## 4.2 Research Discussions

### 4.2.1. Perlocutionary Acts In The Ratatouille Movie

From the findings above, the researcher has analyzed the perlocutionary act (angering, persuading, convincing, intimidating, insulting, inspiring, and motivating) in the Ratatouille movie. This discussions explain

34

on the types of perlocutionary act that use Searle (1969) theory. Based on the analysis of this research, there are 14 data that include perlocutionary acts that found in the movie. Perlocutionary act is an action that affects something so as to produce an effect or purpose that will be carried out by the listener against the utterance spoken by the speaker. This perlocutionary act does not only express feelings such as emotions, but perlocutionary acts also have effects and goals aimed at the listener so that what is said by the speaker can be understood by the listener and there is an influence so that there is action taken by the listener. Each type of speech act also has different effects and purposes in communication and in everyday life.

a. **Angering**

In the context of perlocutionary acts, the key factor is the listener's reaction or response to the speaker's communication, regardless of the speaker's original intention. If the listener becomes angry as a result of the speaker's words or actions, it can still be considered a perlocutionary act of angering (Searle, 1969). Perlocutionary acts are focused on the impact or effect of communication on the listener, and this impact can be either intended or unintended by the speaker. The fact that the listener experiences anger or a strong negative emotion in response to the speaker's communication is what defines it as a perlocutionary act of angering.

As shown in the figure 1, both characters are debating about their activity. Remy thinks that they are thieves for stealing food in the garbage, while Django, his dad, believes that they are not thieves because it is not stealing if no one wants the food. Although Django

does not have the intention to make his son angry, Remy's high-pitched tone response to Django is filled with anger as he disagreed with what his father says. The reaction that Remy shows is indicated as perlocutionary acts of angering. As stated by Searle (1969), even if the speaker did not intend to make the listener angry but the listener becomes angry anyway, it is still a perlocutionary act of angering because of the emotional response it elicits in the listener.

**b.  Persuading**

In the dialogue seen in figure 2, Gusteau serves as the speaker, and Remy as the listener. Gusteau's intention is to encourage Remy to take action, specifically to explore the streets above. Gusteau's encouragement plays a crucial role in his persuasive effort. He urges Remy to take action with the phrase, "Now go up and look around". Interestingly, Remy's attitude starts to shift. He begins to consider Gusteau's advice more seriously. Remy seems up toward the streets above, considering the possibilities. He also glanced back at an illustration of Gusteau, who has resumed his frozen pose. This moment signifies Remy's internal struggle and decision-making process.

Remy makesa decision  to act on Gusteau's advice and go up to explore the streets above. This change in behavior demonstrates the persuasive power of Gusteau's words on Remy. Gusteau's encouragement and advantageous outlook influence Remy's decision to move forward and see what lies ahead. Figure 2 illustrates a perlocutionary act of persuading, as Gusteau's words and

encouragement lead to a change in Remy's behavior and decision-making process. It showcases how effective persuasion can influence a character's actions and choices within the context of the movie's narrative (Searle, 1969).

Figure 3 is a clear demonstration of perlocutionary acts of persuading, where Gusteau, as the speaker, aims to persuade Remy, the listener, to take a specific course of movement. Remy's response suggests his initial reluctance or skepticism regarding Gusteau's request. His wondering suggests that he may be wary of repeated demands from Gusteau. This response exemplifies the natural inclination of a listener to assess and question a persuasive enchantment, reflecting a common pattern in persuasive communication dynamics.

Here, Gusteau seeks to persuade Remy by highlighting his expertise and suggesting that taking action in this moment is not just a task but an opportunity for Remy to showcase his abilities. Remy's eventual action following Gusteau's persuasive words reinforces the perlocutionary acts of persuading. As the dialogue describes, Remy considers Gusteau's encouragement and takes decisive action in the kitchen. He turns down the stove's burner, adds water to the soup, and proceeds to remake the dish, demonstrating a clear response to Gusteau's persuasion.

In this context, the perlocutionary impact of Gusteau's persuasive communication is evident in Remy's change of behavior. Remy is persuaded by Gusteau's words, which convey a sense of urgency

and an appealing rationale for taking action. The dialogue illustrates how powerful persuasion in communication can lead to behavioral changes in the listener, aligning their actions with the speaker's favored outcome (Searle, 1969).

In figure 4, Remy is attempting to persuade Emile to appreciate the flavors of food extra deeply. He wants Emile to understand that there's plenty more to taste than simply eating quickly. Remy gives Emile precise commands like chewing slowly, focusing on the taste, or even closing his eyes to really savor the food. These instructions are meant to persuade Emile to pay more attention to the details of taste.

Remy also uses descriptive words like "creamy" and "nutty" to help Emile imagine the flavors better. He also encourages Emile to use his imagination and consider about all the special taste combinations out there. Emile's responses show that Remy's persuasion is working, as he begins to notice the flavors more. Therefore, this conversation is an evidence of perlocutionary acts of persuading, where Remy's goal is to make Emile admire food in a new way, and it's clear that Emile is responding to Remy's guidance.

c. **Convincing**

Figure 5 shows that Gusteau takes on the position of speaker, and his primary intention is to convince Remy, the listener, to resist the urge to steal food. Gusteau wants to remind Remy of his true identity as a cook and to emphasize the fundamental difference between creators (cooks) and takers (thieves). Remy's first reaction is

one of surprise and defensiveness. He says that he's hungry and doesn't know when he'll find food again. This defensive stance indicates that Remy no longer immediately accepts Gusteau's message.

However, Gusteau then tries to convince Remy by making a clear difference between the roles of cooks and thieves, highlighting that chefs create while thieves take. By doing so, Gusteau emphasizes the moral and ethical aspects of Remy's actions. Remy starts to reconsider his actions. He acknowledges his hunger but begins to weigh Gusteau's words against his immediate needs. This suggests that Gusteau's persuasive approach is having an impact on Remy's thinking. This clearly shows the perlocutionary acts of convincing.

The perlocutionary act of convincing is prominently displayed in figure 6 through the persuasive efforts of Collete, the speaker, aimed at Skinner, the listener. Collete is determined to prevent Linguini from being fired, and she tries to convince skinner by stating the fact that LeClaire enjoyed Linguini's cooking. Collete provides evidence that Linguini has culinary talent, thus giving Skinner, the listener, something to consider.

She also reminds Skinner the belief that chef Gusteau holds, Anyone can cook. By doing so, she prompts Skinner to see Linguini's actions in a more positive light. Skinner begins to reconsider his initial decision to fire Linguini. Skinner makes a final decision not to fire Linguini. He acknowledges the wisdom in rewarding Linguini's

boldness and courage, aligning his choice with Collete's conviction. This indicates the perlocutionary acts of convincing that happen to Skinner as the listener in changing his thought.

**d. Intimidating**

In figure 7, Colette's conduct is forceful and confrontational. When Linguini starts with a compliment, she quickly interrupts him with a robust tone. She disregards his praise and proceeds to make a ambitious statement. Colette's actions play a enormous role in making the conversation intimidating. She takes a knife and, in a rather menacing move, slams it through Linguini's sleeve, pinning it to the table. This physical action adds a layer of chance to her words.

Linguini's response is crucial in determining how successful Colette's attempt at intimidation is. He shows fear and is unable to respond. His frightened and stuttering behavior shows that he is genuinely scared through what Colette did and said. Linguini's inability to stay calm and respond assertively emphasizes how powerful Colette's effort to intimidate him has been. Therefore, Figure 7 is a clear example of a perlocutionary act of intimidating. Colette's assertive behavior, forceful words, and physical actions create an surroundings of intimidation. Linguini's genuine fear and incapability to respond coherently demonstrate the success of this perlocutionary act in establishing Colette's authority and dominance in the kitchen.

In figure 8, Anton Ego, a renowned and intimidating food critic, engages in perlocutionary acts of intimidating towards Linguini and Remy. The listeners, Linguini and Remy, immediately react to Anton

Ego's presence and words. Remy, especially, watches with a sense of fear and awe. This reaction demonstrates the impact of Anton Ego's intimidation on the listeners. What makes Anton Ego's intimidation specifically powerful is his calm and composed delivery. He does not want to resort to elevating his voice or using overtly aggressive language. Instead, his authority is conveyed through his restrained yet authoritative tone. This further reinforces his role as an intimidating figure.

Furthermore, figure 8 shows how perlocutionary acts of intimidation can be seen through the interaction of powerful characters, their choice of words, and the emotional responses from the listeners. Anton Ego's capability to intimidate Linguini and Remy adds depth to the scene and underscores the tension and significance of his character inside the movie. As stated by Searle (1969), perlocutionary acts of intimidation refer to communicative actions or behaviors that are intended to instill fear, apprehension, or a sense of threat in the listener. These acts are aimed at creating intimidation toward other people. The primary consciousness of perlocutionary acts of intimidating is the emotional or psychological impact on the listener.

The dialogue between Linguini and Anton Ego in figure 9 demonstrates a clear example of a perlocutionary act of intimidating. In this exchange, Anton Ego, as the speaker, offers a statement that is not most effective unusual however also highly threatening. His

response to Linguini's question about his order becomes evident that his intention is to intimidate.

Searle (1969) states that the key factor in identifying this as a perlocutionary act of intimidating lies in the listener's reaction, in this case, Linguini's reaction. As soon as Anton Ego utters his line, the description tells us that Linguini is "frozen in fear," and his heart is pounding. These physical and emotional reactions unmistakably show that Ego's words have had the intended effect of intimidating and frightening Linguini.

Anton Ego's statement is not a literal risk to physically harm Linguini, but the choice of words and the aggressive tone are designed to instill fear. In this context, the effect of the communication on the listener's emotional state is important. It is the listener's fearful response that defines this interaction as a perlocutionary act of intimidating (Searle, 1969). Ego's words have successfully achieved their purpose of intimidating Linguini, making it a clear example of this type of perlocutionary act in the movie.

In the dialogue from figure 10, Skinner, the person who serves as the speaker, engages in a perlocutionary act of intimidating Remy, the listener. This interaction involves a clear and direct proposition from Skinner, which serves as the foundation of his attempt to intimidate Remy. Skinner proposes that Remy should create a new line of chef Skinner frozen foods, and in exchange for this cooperation, Skinner guarantees not to harm Remy.

What makes figure 10 a perlocutionary act of intimidating is Remy's immediate and powerful emotional response. As the listener, Remy startles and looks aghast in reaction to Skinner's proposition. These physical and emotional reactions are key indicators of the achievement of Skinner's intimidation tactic. Remy's fear and shock are palpable, illustrating how impactful Skinner's words have been on him. In summary, figure 10 shows a perlocutionary act of intimidating, because it effectively elicits fear and shock in Remy, the listener, through Skinner's coercive language and veiled threats.

**e.  Inspiring**

In figure 11, the perlocutionary act of inspiring and motivating becomes evident through Linguini's emotional reaction. Collete's words have a profound impact on him, touching him at a deep stage. He goes from questioning his place in the kitchen to absolutely embracing it. Collete's answer signifies not just agreement but a heartfelt acceptance of the identity Collete has offered him. It conveys a sense of belonging and inspiration that Collete's words have instilled in him.

In essence, figure 11 shows the power of language to inspire and motivate. Collete's message sparks a advantageous change in Linguini's personal growth and transformation within the culinary global. It illustrates how words, when delivered effectively, can go beyond their literal meaning to evoke strong emotions and influence someone's perspective and self-perception. It's a moment of profound

connection and motivation that plays a significant role in the character development and storyline of the movie.

**f. Motivating**

In figure 12, Collette, a professional chef, takes on the role of the speaker in a moment that embodies a perlocutionary act of inspiring and motivating. As the dialogue unfolds, she addresses her fellow chefs and kitchen team of workers with a statement that carries a powerful message. She emphasizes that no matter the identity of the customer, although if it's the intimidating and renowned food critic, Anton Ego, as their core mission is to cook and deliver first-rate food. Her words imply that they should not be afraid or distracted by the presence of a critic who is known for his discerning tastes and critiques.

Her aim is clear which is to motivate and encourage her colleagues to maintain their passion and dedication to the craft of cooking, regardless of external pressures or scrutiny. The perlocutionary act, in this case, is successful in its aim. Collette's message has a right away and positive impact on the kitchen staff. It triggers a burst of enthusiasm and energy amongst them, as evidenced by their physical reactions, including grunts, cries, and hand claps. These reactions shows that they are not only motivated but also inspired to refocus on their culinary tasks.

**g. Insulting**

In the dialogue of figure 13, there is an interaction between Linguini and Anton Ego that shows perlocutionary acts of insulting.

Linguini, as the speaker, initiates the interaction by delivering an insult aimed toward Anton Ego, the listener. He comments on Ego's physical appearance by stating, "And you're thin for someone who likes food." Linguini's remark is supposed to belittle Ego and indirectly question his credibility as a food critic.

Anton Ego, on the other hand, responds to the insult in a surprising manner. Instead of becoming defensive or disenchanted, he counters Linguini's insult with a touch of sarcasm and confidence. Ego asserts, "I don't 'like' food. I love it. If I don't love it, I don't swallow." In this retort, Ego defends his deep passion for food and subtly dismisses Linguini's try to insult him. Overall, this dialogue is a clear example of perlocutionary acts of insulting, where Linguini's insult prompts a clever and assertive response from Anton Ego. The exchange not only serves to focus the differing personalities of the characters but also underscores Ego's expertise and authority as a renowned food critic.

In figure 14, which is a conversation among rats, there's a moment that appears to involve an act of insulting. Emile expresses his amazement at something he's seen on Remy, however Git's response takes a sarcastic and mocking tone. Git's remarks compares Remy to a "fluffy bunny," which shows that Remy is weak or submissive. This comparison is meant to belittle Remy, making it a form of insult.

While the other rats find Git's comment humorous, Remy, the one who is being insulted, reacts differently. His face becomes serious,

showing that he's not amused by Git's remark. This reaction indicates that Remy feels insulted or offended by what Git said to him. So, this exchange is a perlocutionary act of insulting because it had a negative emotional impact on Remy, the listener, even though the other rats found it amusing.

**BAB V**

**CONCLUSION AND SUGGESTION**

**5.1 Conclusion**

In the previous study, the researcher analyzed perlocutionary acts in the Ratatouille movie. These actions are categorized into seven categories namely angering, convincing, persuading, intimidating, inspiring, motivating, and insulting. After analyzing the movie the most perlocutionary acts found in the Ratatouille movie is intimidating with the amount of the data is 4 data. In conducting this research, researcher used John Searle's 1969 speech act theory. This theory provides a framework for understanding how speech has various functions and achieves certain goals. In this study, researcher analyzed how the characters in Ratatouille use their words to influence other people in different ways. Basically, this research aims to find out how the characters in this film communicate and influence each other.

**5.2 Suggestion**

The researcher suggets that for furhter research, those who are interested in analyzing speech acts, especiallny illocutionary act and perlocutionary act can choose to use Yule's theory or Searle's theory. Also, for future researchers who want to conduct speech act research, not only movie can be analyzed using this theory, but they can also use other media such as novels, songs, magazines, etc. to serve as objects of speech act analysis. But not only that, future resarchers can also use movie that are different from the movie previously analyzed by the intial researchers, and the researchers hope that this speech-act analysis in the future will be even more developed and much better than previous research.

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**Synopsis**

*Ratatouille* is an animated movie produced by Disney-Pixar in 2007 in the comedy-drama genre and directed by Brad Bird. The movie tells the story of a blue rat named Remy who dreams of becoming a chef in France. Although rats are considered disgusting in the culinary world, Remy has a very good sense of smell so that he can choose and sniff ingredients in great detail, and he also has expertise in cooking. Although rats are considered disgusting animals in the culinary world, Remy does not feel that way because he considers himself a chef and will continue to hone his cooking skills.

In this movie, Remy has a brother named Emile and a father named Django. Emile often helps Remy collect food ingredients stolen or collected by Remy and helps him hide the food ingredients so that his father does not know, because his father does not approve if Remy wants to become a chef and will scold Remy if he finds out about it, and also because his father always warns Remy to avoid humans. Later, Remy finally visited Paris and met a human named Linguini. Linguini is Gusteau's son, who is a famous chef at a famous restaurant in Paris and worked as a garbage man at that time.

When Linguini accidentally messes up the soup he is cooking, Remy tries to help Linguini by hiding inside Linguini's hat and pulling Linguini's hair to make him move like a puppet being pulled. While Remy uses his skills, Linguini, who acts as the cook, thinks that he can work together with Remy, and eventually they become friends. They spent every day practicing cooking in their spare time. And from then on, they also started serving the main menu, *Ratatouille.*