ILLOCUTIONARY ACTS UTTERED BY THE MAIN CHARACTERS IN "*MONSTERS, INC.* MOVIE SCRIPT

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Abstract: *This study analyzes the illocutionary acts uttered by the two main characters in the Monsters, Inc. movie script and examines their anaphoric meanings. Language in animated films not only entertains but also reflects natural communication, where speech acts and reference play a crucial role in delivering meaning. Therefore, this research aims to explore how the main characters perform various illocutionary acts and how anaphora contributes to understanding those acts within the movie dialogue. This study employs a qualitative descriptive method. The data are taken from the Monsters, Inc. movie script and analyzed based on Cutting's (2002) theory of illocutionary acts, focusing on five types: representative, directive, commissive, expressive, and declarative. The objectives of this research are (1) to find out the types of illocutionary acts uttered by the main characters in the Monsters, Inc. movie script, and (2) to find out the anaphoric meanings of those illocutionary acts. The findings show that four types of illocutionary acts are found in the movie script: representative, directive, commissive, and expressive, while declarative acts do not appear. Specifically, there are 15 representative utterances, 25 directive utterances, 10 commissive utterances, and 20 expressive utterances. Directive acts are the most dominant type, showing that the main characters often use commands, requests, and suggestions to achieve their communicative goals. In terms of anaphora, 55 utterances contain referential anaphora, 15 contain bridging cross-reference anaphora, 3 contain Evans-type anaphora, and 1 contains laziness anaphora, while no bound-variable anaphora is found. These results indicate that anaphora serves an essential function in maintaining cohesion and coherence across dialogues, while the use of illocutionary acts reflects the characters' communicative intentions and relationships. Overall, this study contributes to a deeper understanding of pragmatic functions in animated movie scripts and highlights how anaphora supports the interpretation of speech acts within discourse.*

INTRODUCTION

Language is a fundamental aspect of human life that goes beyond communication, it plays a key role in shaping our identities, cultures, and relationships. Through language, we express our thoughts, share our experiences, and connect with others, reflecting our unique backgrounds and values. By exploring how language influences our perceptions and interactions, we can gain insights into social dynamics, cultural diversity, and the challenges of inequality.

This is connected to the study of pragmatics, (Yule, 1996) highlights that pragmatics is a discipline of study that analyzes how speakers convey meaning in conversation and how listeners understand it. Pragmatics discusses the contextual features, conversational norms, and communicative aims that allow the message recipient to perceive it accurately. Pragmatics emphasizes the use of language in real-life settings for effective communication between speakers and listeners.

"Monsters, Inc". (2001) is a Pixar animated film that presents a unique linguistic environment in which monsters interact with one another in a structured corporate setting. The film follows the protagonist, Sulley, as he navigates ethical dilemmas, friendships, and challenges in his workplace, Monsters, Incorporated. His dialogue contains various illocutionary acts that serve different communicative functions. By analyzing these speech acts, this study aims to provide a deeper understanding of how language constructs meaning within the film.

This objectives research is to find out To find out the types of illocutionary acts uttered by main characters in the *Monster, inc.* movie script. To find out the anaphora meaning of illocutionary acts uttered by the main characters in *Monsters, Inc.* movie script.

METHOD

In this study, the writer uses a descriptive qualitative research method to analyze the types and meanings of illocutionary acts found in the *Monsters, Inc.* movie script. This method is chosen because it allows the researcher to interpret language and its use in natural contexts rather than focusing on numerical data.

According to Bryman (2008) and Mutch (2005), qualitative research is designed to explore human actions and experiences within a social context. In this case, the interactions between characters in the movie represent social behavior that can be studied through their utterances.

To narrow the focus of the analysis, the writer limits the data to the utterances of two main characters, namely Sulley and Mike, whose speech reflects various types of illocutionary acts relevant to the study.

Result and Discussion

No of Data	Sulley and Mike's Illocutionary Act	Types of Illocutionary Acts	Types of Anaphora Meaning
1	**Sulley:** I don't believe I ordered a wake-up call, Mikey.	Expressive	Referential anaphora/BCR

2	**Mike:** Hey, less talk, more pain, marshmallow boy! Feel the burn!	Directive	Referential anaphora
3	**Mike:** Oh! It's over here! Oh! Look over there! Don't let the kid touch you! Don't let it touch you!	Directive	Referential anaphora
4	**Sulley:** We're working for a better tomorrow... today!	Commissive	Referential anaphora/BCR
5	**Mike:** I can't believe it.	Expressive	Referential anaphora
6	**Sulley:** Mikey, there's a scream shortage.	Representative	BCR
7	**Sulley:** Come on, you could use the exercise.	Directive	Referential anaphora/BCR
8	**Mike:** Hey, thanks!	Expressive	Referential anaphora
9	**Mike:** Follow me!	Directive	Referential anaphora
10	**Sulley:** Call me Sulley	Directives	Referential anaphora
11	**Mike:** Come on, get lost, you two.	Directive	Referential anaphora
12	**Sulley:** See you later, fellas.	Expressives	Referential anaphora
13	**Mike:** I will see you at quittin' time and not a minute later.	Commissive	Referential anaphora
14	**Mike:** Think romantical thoughts. You and me, me and you, both of us together!	Directives	Referential anaphora
15	**Sulley:** I'm happy for you.	Expressive	Referential anaphora
16	**Mike:** I have... allergies.	Representative	Referential anaphora
17	**Sulley:** Hey, may the best monster win.	Commissive	BCR/ET
18	**Sulley:** Oh, I'm feelin' good today, Mikey!	Expressive	Referential anaphora

Based on the analysis that has been discussed, some conclusions can be drawn as follows:

1. There are four types of illocutionary acts found in the *Monsters, Inc.* movie script based on Cutting's (2002) theory, namely representative, directive, commissive, and expressive acts. Declarative acts were not found in the data.
2. In the *Monsters, Inc.* movie script, the writer found 15 utterances classified as representative acts. These include statements that convey beliefs or assertions, such as "There's a scream shortage." All 15 utterances perform representative

acts and none violate the function.

3. In the *Monsters, Inc.* movie script, the writer found 25 utterances classified as directive acts. These include commands, requests, and suggestions like "Follow me!" and "Don't let the kid touch you!" This is the most dominant type of illocutionary act in the data.

4. In the *Monsters, Inc.* movie script, the writer found 10 utterances classified as commissive acts. These include promises or intentions, such as "I'll be right back with its door key." All commissive utterances show the speaker's commitment to a future action.

5. In the *Monsters, Inc.* movie script, the writer found 20 utterances classified as expressive acts. These include utterances that express emotions such as happiness, surprise, or frustration, for example, "I'm happy for you" and "I can't believe it."

6. The most frequently used type of illocutionary act in the *Monsters, Inc.* movie script is the directive act, with 25 utterances identified.

7. In terms of anaphora meaning, 55 utterances were identified as containing referential anaphora, showing that characters often refer back to previously mentioned entities or topics for cohesion. Bridging cross-reference anaphora appeared in 15 utterances, E[vans]-type anaphora in 3, and laziness anaphora in 1 utterance. No bound-variable anaphora was found. These findings highlight the important role of context in understanding utterances and how language ties together across discourse.

CONCLUSSION

Based on the analysis of 65 dialogue samples from Sulley and Mike in the *Monsters, Inc.* movie script, five types of illocutionary acts were identified. Directive acts were the most frequent, occurring 26 times, including utterances such as *"Follow me!"* and *"Don't let the kid touch you!"*, where the speaker attempts to influence the listener's actions. Expressive acts appeared 16 times, showing emotions or psychological states through utterances like *"I'm happy for you"* and *"I can't believe it."* Representative acts were found 17 times, as in *"There's a scream shortage"* or *"I bet it's just waiting for us to fall asleep,"* where the speaker presents statements believed to be true. Commissive acts appeared 6 times, showing commitment to future actions in utterances like *"I'll be right back with its door key."* No declarative acts were found, which is expected, as such acts generally require institutional authority that the characters do not possess in the context of the story.

From these 65 illocutionary utterances, various types of anaphora meaning were also identified, it was found that several utterances contained more than one type of anaphora meaning based on Yan Huang's (2000) theory. While most utterances showed Referential Anaphora as the dominant type, there were also utterances that combined two types, such as Referential Anaphora with Bridging Cross-reference *"I don't believe I ordered a wake-up call, Mikey",* or Bridging Cross-reference with E-type Anaphora *"May the best monster win",* and Referential Anaphora with Lazy Anaphora *"I told you I'd get her card key…".* The presence of two anaphora types in a single utterance demonstrates that speakers construct meaning in

more complex ways than simple reference, often relying on both explicit and inferential links to the discourse, which highlights the importance of context in understanding illocutionary acts. The most frequent was referential anaphora, found in 55 utterances. Bridging cross-reference anaphora appeared in 15 utterances, indicating associative links between known concepts and their related entities. E[vans]-type anaphora occurred 3 times. Lazy anaphora appeared once. No bound-variable anaphora was found in any of the data, as none of the utterances involved a quantifier-dependent reference. This absence is likely due to the informal and narrative-driven dialogue, which does not commonly involve abstract logical dependencies.

These findings highlight how the use of various illocutionary acts aligns with character roles and narrative needs in *Monsters, Inc.* The prevalence of directive and expressive acts reflects the urgency and emotional nature of the characters' journey, while the dominant use of referential anaphora supports coherence and character continuity across scenes.

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HALAMAN INI SENGAJA DIKOSONGKAN