

## ABSTRACTS

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In communicating with other, people will produce some utterances that are not just saying something but is actually doing something. Such utterances which perform act will produce speech act and illocutionary act. While movie is movement of pictures that has purpose to entertain the people through the story tells about. This study is conducted to find out the types of speech acts and the categories of illocutionary acts used by the actors in "Maleficent" movie.

In this research, the researcher applied library research and content analysis method to analyze the data. Besides, the researcher used a descriptive qualitative approach which was done by classifying and analyzing those objects.

After collecting the data, the data were classified based on the types of speech act. There are eight types of speech acts, namely: direct speech acts, indirect speech acts, literal speech acts, non-literal speech acts, direct literal speech acts, direct non-literal speech acts, indirect literal speech acts, and indirect non-literal speech acts. And there are five categories of illocutionary acts, namely: directives, representatives, commissives, expressive, and declaratives.

Through the analysis of the movie, it was found that most utterances used were literal speech acts and direct speech acts. Everything said by the actor was exactly same with the intention of the actor and had suitable structure with the saying. Moreover, the most illocutionary acts which were used by the actors of "Maleficent" movie were representative speech acts such as stating, claiming, telling, describing, asserting, etc.

## CHAPTER I

### INTRODUCTION

#### **A. Background of the study**

A language is a system of symbols through which people communicate. The symbols may be spoken, written, or signed with the hands. Language is very important in the world.<sup>1</sup> A language is a complex system of symbols, or signs, that are shared by members of a community. It will be useful to consider other signs that we know and how we react to them. Language is the system of sounds and words used by humans to express their thought and feelings.<sup>2</sup> With language, the human being can communicate everything each other and also can “take and give” the information. Language has significant roles in society, it has important relationship. Language has a social function in society as a tool of communication. It will connect one people with another in certain purpose. So, human and language are two components which can't be separated in this life.

Recently, many people are interested in studying linguistic that has many branches such as: psycholinguistic, sociolinguistic, pragmatic, socio-pragmatic, etc. Those branches of linguistic studied language from different point of views and applied research method which the result is expected to enrich conceptual knowledge about language itself.

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<sup>1</sup> Charles W. Kreidler, *Introducing English Semantics*, (London: Routledge, 1998), 19

<sup>2</sup> Irit Meir and Wendy Sandler, *A Language in Space*, (New York: London, 2008), 1.

One of the interdisciplinary which studied linguistics is pragmatics. According to L. Mey, pragmatics studies the way humans use their language in communications, human language use.<sup>3</sup> It is determined by the conditions of society. While Yule, define pragmatics as the study of what speakers mean, or speakers' meaning.<sup>4</sup> In many ways, pragmatics is the study of 'invisible' meaning, or how we recognize what is meant even when it isn't actually said or written. It considers language as an instrument of interaction, what people mean when they use language and how we communicate and understand each other. Pragmatics focuses on the meaning of context which happened between a speaker and a hearer in communication or concerns on the meaning of utterances in speech.

People talk in order to communicate. Good communication happens when speakers understand each other correctly, that is, in accordance with what the speaker means and the hearer understands the speaker to mean. When such an understanding does not occur, the communicative situation becomes one of misunderstanding rather than of understanding.

In communicating with other, people will produce some utterances in their speech. According to Austin in using an utterance a person is not just saying something but is actually doing something. Such utterances which perform act will produce speech act that is defined as "the basic or minimal units of linguistics

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<sup>3</sup> Jacob L. Mey, *Pragmatics: An Introduction*, (UK: Blackwell Publishing, 2001), 6

<sup>4</sup> George Yule, *The Study of Language The Third Edition*, (Cambridge: Cambridge University Press, 2006), 112

communication”<sup>5</sup> as Searle puts it, the unit of linguistics communication is not as has generally been supposed, the symbol, word, or sentence, but rather the production of the symbol or word or sentence in the performance of the speech act.<sup>6</sup>

Movie is a story or event recorded by a camera as a set of moving images and shown in a theater or on television; a motion picture.<sup>7</sup> It is a recording of moving images that tells a story that people watch on a screen or television. Movie can be fiction or non-fiction. It can be made from imaginations, experiences, a fact or true story which inspiring the writer to make a movie based from it. Sometimes, the story of the movie was taken from literature, such as: novel, short story, comic and etc. Therefore, we can conclude that movie included in a kind of literature which interpreted by moving pictures and sounds. It’s differentiating a movie from the other literatures.

Maleficent is a 2014 American dark fantasy film directed by Robert Stromberg from a screenplay by Linda Woolverton. Starring Angelina Jolie as the eponymous Disney villainess character, the film is a live-action re-imagining of Walt Disney's 1959 animated film *Sleeping Beauty*, and portrays the story from the perspective of the antagonist, Maleficent.<sup>8</sup>

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<sup>5</sup> J.L. Austin, *How to Do Things with Words*, (Oxford: Oxford University Press, 1962)

<sup>6</sup> Jacob L. Mey, 93

<sup>7</sup> [http://www.oxforddictionaries.com/us/definition/american\\_english/movie](http://www.oxforddictionaries.com/us/definition/american_english/movie), accessed at November, 1<sup>st</sup> 2014

<sup>8</sup> [http://en.wikipedia.org/wiki/Maleficent\\_\(film\)](http://en.wikipedia.org/wiki/Maleficent_(film)), accessed at November, 14<sup>th</sup> 2014

Produced by Walt Disney Pictures, principal photography took place between June and October 2012. Maleficent premiered at the El Capitan Theatre in Hollywood on May 28, 2014, and was released in the United Kingdom that same day. The film was released in the U.S. on May 30, 2014 in the Disney Digital 3D, RealD 3D, and IMAX 3D formats, as well as in conventional theaters.

Maleficent is a beautiful, powerful, and pure-hearted young fairy that lives in the Moors, a magical realm bordering a human kingdom. She has an idyllic life growing up in a peaceable forest kingdom, until one day when an invading army threatens the harmony of the land. Maleficent rises to be the land's fiercest protector, but she ultimately suffers a ruthless betrayal - an act that begins to turn her pure heart to stone. Bent on revenge, Maleficent faces a battle with the invading king's successor and, as a result, places a curse upon his newborn infant Aurora. As the child grows, Maleficent realizes that Aurora holds the key to peace in the kingdom - and perhaps to Maleficent's true happiness as well.

Based on the statements above, the researcher is interested to conduct a research entitled "Speech Act on Maleficent Movie".

## **B. Limitation of the study**

This research is merely focused on finding the speech acts used in "Maleficent" movie which will be analyzed with pragmatic approach. The dialogues in the "Maleficent" movie become the main focuses that researcher is going analyze.

**C. Statement of the problem**

1. What types of speech act which are found in “Maleficent” movie?
2. What illocutionary acts which are found in “Maleficent” movie?

**D. Objective of the study**

1. To find the types of speech act which are found in “Maleficent” movie.
2. To find out illocutionary acts which are found in “Maleficent” movie.

**E. Significance of the study**

The result of this study hopefully can be beneficial:

**1. Theoretical Benefit**

The benefit in the study is expected to be beneficial to the development of literary study and the complement to the study of “Maleficent” movie. This research is intended to enrich the new knowledge about speech act and its categories and to add the study about pragmatics study especially on speech acts study.

**2. Practical Benefit**

This study is intended to find out the kinds of speech acts which used in the dialogue of “Maleficent” movie. It is to increase the understanding about the kinds of speech acts, for writer especially and for the reader commonly. The writer also expects that the viewer of “Maleficent” movie can take the moral values contained in the movie.

## **F. Previous Research Finding**

There is previous study that is found by researcher. This research was presented by Maryani under the title “A Descriptive Analysis of Speech Act on Film Manuscript Entitle Freaky Friday”. In that research, she analyzed sentences used in “Freaky Friday” the movie. She found there are many speech acts types in the movie, as follow: 117 direct speech acts, 58 indirect speech acts, 65 literal speech acts, 54 non literal speech acts, 138 direct-literal speech acts, 57 direct-non literal speech acts, 51 indirect- literal speech acts and 10 indirect-non literal speech acts. Besides, she found illocutionary acts according Searle as follows: 47 representative utterances, 62 directive utterances, 31 commissive utterances, and 58 declaration utterances.

The second of previous research finding was written by Nur Hasanah, a student of the English Education Department, STAIN Ponorogo entitled “An Analysis of Speech Acts in “Up” Movie by Pete Docter”. That research analyzed utterances in the conversation among actors in “Up” movie. That research explored the speech acts that used by actors in the “Up” movie based on their sociocultural context. The purposes of that study are (1) to identify the categories of speech acts are used in the “Up” movie, (2) to show relationship of

sociocultural and sociolinguistic abilities toward speech act utterance in the “Up” movie.

The result or that research are: (1) the categories of speech acts are used in the “Up” movie include directive (35%), representative (19%), commissive (8%), expressive (29%), and declarative (9%). (2) The sociocultural and sociolinguistics abilities have close relationship toward speech act utterance in “Up: movie. The relationship is shown by SPEAKING factors that always be found in uttering speech act. The application of speech act in “Up” movie is shown in various of the Setting and Scene (S) such as land near paradise fall. The Participant (P) of speech acts are the actors of this movie. Various End (E) are found such as commanding via speech act. The speaker had shown Act Sequence (A) by some actions such as giving command. The Key (K) of speech act is strict. Instrumentalities (I) of speech act use are totally oral language. The dominant of Norm of interaction and interpretation (N) used is excited. Several kinds of Genre (G) used are commanding and introducing.<sup>9</sup>

### **G. Research Methodology**

Research defines as an original contribution to the existing stock of knowledge making for its advancement. It is the pursuit of truth with the help of study, observation, comparison and experiment. In short, the search for knowledge through objective and systematic method of finding solution to a problem is

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<sup>9</sup> Nur Hasanah, *An Analysis of Speech Acts in “Up” Movie by Pete Docter (thesis)*, (Ponorogo: State Islamic College of Ponorogo, 2013), v.

research. The systematic approach concerning generalization and the formulation of a theory is also research.<sup>10</sup> Research is an academic activity that consisting problem, hypothesis, collecting facts, analyzing the facts, and reaching the conclusion. Methodology is regarded as a kind of ‘action reading’ or more precisely as, an ‘action repertoire’. Action reading means: preparing a type of repertoire, based on a set of premises, (theoretical) considerations and practical conditions, according to which the researcher structures the logic of his research given the question he wants to answer.<sup>11</sup> The result when done well is a dedicated customized methodology for the research project. A fundamental premise here is that the researcher is in a position to manage his research process and can be held responsible for the choices made.<sup>12</sup>

Methodology gives a big contribution in the way to observe the data, how to interpret and what kind of data that should be taken in this research. There are two kinds of approaches in the research of quantitative approach in which researchers will work with those numbers as the manifestation of symptoms is observed and a qualitative approach in which researchers will work with information in analyzing the data and do not use statistical data analysis.

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<sup>10</sup> C. R. Kothari, *Research Methodology: Methods and Techniques* (New Delhi: New Age International (P), 2004), 1.

<sup>11</sup> Jan Jonker and Bartjan Pennink, *The Essences of Research Methodology* (New York: Springer Heidelberg, 2010), 22.

<sup>12</sup> *Ibid.*, 23.

The existence of the research methodology has a goal of guiding the research in order to work systematically. The research methodology covers a set of research activities conducted by researcher. It involves:

### **1. Research Design**

In this research, the researcher applied library research which used movie, books and other writing which can support the subject. Besides, the researcher used a descriptive qualitative approach and content analysis. The essence of qualitative research is to identify the characteristics and structure of phenomena and events examined in their natural context.<sup>13</sup> Qualitative research as a human instrument, serves sets the focus of research, selecting the informant as a source of data, collecting data, assessing the quality of the data, interpret the data and make the conclusion on the findings.<sup>14</sup> Descriptive analysis refers to unpacking the content and nature of a particular phenomenon or theme. The main task is to display data in a way that is conceptually pure, makes distinctions that are meaningful and provides content that is illuminating.<sup>15</sup>

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<sup>13</sup> Ibid., 77.

<sup>14</sup> Sugiono, *Metode Penelitian Kuantitatif, Kualitatif dan R&D* (Bandung: Alfabeta, 2008), 222.

<sup>15</sup> Jane Ritchie and Jane Lewis, *Qualitative Research Practice* (London: British Library, 2003), 237.

From some views above, it can be pointed out that in a descriptive qualitative research, the researcher just collects the data, organizes them, classifies, then makes the interpretation on data, and at last, the researcher draws conclusion based on the data analyzed. By using descriptive method, the researcher tries to describe the facts concerning the object of the research, namely the speech acts on movie dialogues. Therefore, the researcher collects the data, analyzes and interprets them, and draw conclusion about the kinds of speech acts and the categories of illocutionary acts.

Based on the problems accuse in this research that emphasizes on the process and meaning (perception and participation) the writer chose descriptive-qualitative approach. This research enables the researcher to catch various qualitative-information in details. It is more valuable than merely obtaining the quantitative data.

## **2. Source of the Data**

### **a. Primary Source**

The primary data are those which are collected afresh and for the first time, and thus happen to be original in character. We collect primary data during the course of doing experiments in an experimental research but in case we do research of the descriptive type and perform surveys, whether sample surveys or census surveys, then we can obtain primary data either through

observation or through direct communication with respondents in one form or another or through personal interviews.<sup>16</sup>

In conducting this research, the researcher employs the movie entitled “Maleficent” which directed by Robert Stromberg from a screenplay by Linda Woolverton and the transcript of the movie as the source of the data. Data in this research contain the dialog of “Maleficent” movie.

#### **b. Secondary Source**

The secondary data, on the other hand, are those which have already been collected by someone else and which have already been passed through the statistical process.<sup>17</sup> Secondary data means data that are already available i.e., they refer to the data which have already been collected and analyzed by someone else. When the researcher utilizes secondary data, then he has to look into various sources from where he can obtain them.<sup>18</sup>

The secondary source which is used to support and complete the primary data usually was arranged into documents model the data is taken from many kinds of books, articles, journals, and sources from internet which related to the study.

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<sup>16</sup> C. R. Kothari, *Research Methodology: Methods and Techniques* (New Delhi: New Age International (P), 2004), 95.

<sup>17</sup> *Ibid.*, 95.

<sup>18</sup> *Ibid.*, 111.

To support the main data, the researcher gets other sources such as books of Pragmatics, Semantics, Discourse, The Study of Language, and Research Methodology and all the printers' matters, which related to the study. The writer also takes sources from internet.

### **3. Technique of Collecting Data**

Data collection techniques are the most strategic step in the study, because the main goal of the research is to obtain the data. Without knowing the techniques of data collection, the researcher will not get the data that meets the standard specified data. In qualitative research, data collection transactions are carried out with the natural setting, the primary data source, and data collection techniques more on observation participate (participant observation), in-depth interviews and documentation.<sup>19</sup>

To collect the data, the researcher used note taking technique, a technique that prepare data trough writing on data card, then continuing by classification.

The steps are:

1. Selecting the movie
2. Watching the movie
3. Reading the movie script
4. Collecting the data by classifying it into type of speech acts.

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<sup>19</sup> Sugiono, Metode Penelitian Kuantitatif, Kualitatif dan R&D (Bandung: Alfabeta, 2008), 224-225.

5. Trying to find the theories which support this study
6. Analyze the data by theories which used to analyze the data.

#### **4. Data Analyzing Technique**

Data analysis is the process of systematically searching and arranging the interview transcripts, field notes, and other materials that you accumulate to increase your own understanding of them and to enable you to present what you have discovered to others.<sup>20</sup> Based on the data collecting techniques were used, the data was analyzed qualitatively by Flow model analysis, data reduction, data display, and conclusion drawing.

Data reduction involved classifying, simplifying, and transforming the data. Data obtained were recorded in a detailed description. Then simplify the data. The data that selected only the data that would be analyzed, in this case was speech acts on “Maleficent” movie.

After the data is reduced, then the next step is to display the data. By displaying the data will make it easier to understand what is occur, and to plan further work based on what has been understood. In this case, the data display is done in the form of a brief description.

The last step is the conclusion drawing or verification. In this research, the conclusion is in the form of a description of speech acts on “Maleficent” movie.

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<sup>20</sup> Sugiyono, *Metode Penelitian Pendidikan* (Bandung: PT Alfabeta, 2006), 88.

In this research, the data was also analyzed by content analysis. Content analysis is an analysis of the contents of a communication. It is a technique that enables the researcher to study about human behavior in an indirect way by analyzing communications.<sup>21</sup> In content analysis, normally researcher looks at documents, text, or speech to see what themes emerge.<sup>22</sup> Content analysis has been used to characterize the content of popular magazines and other documents. Recently, its use has been most popular in cultural studies and mass communications research.<sup>23</sup>

From the statements above, the researcher conclude that content analysis is generally defined as a method that includes all of the analysis of the text, content analysis can be used to analyze all forms of human communication, both newspapers, radio news, television commercials, script of movie and all materials documentation other.

This study is a qualitative research. The researcher did the research by doing an independent study to analyze the subject of the research. According to Julia Brannen (1993:4), qualitative research is to look through a wide lens, searching for patterns of inter-relationships between a previously unspecified set

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<sup>21</sup> Jack R. Fraenkel, et al. *How to Design and Evaluate Research in Education* Eight Edition (San Fransisco State University: McGraw-Hill, 2012)

<sup>22</sup> Sari Wahyuni, *Qualitative research Method: Theory and Practice*, (Jakarta Selatan: Salemba Empat, 2012), 122.

<sup>23</sup> NormanK. Denzin, Yvonna S. Lincoln, *Handbook of Qualitative Research*, (London: SAGE Publications, 1994), 464.

of concepts. This study focused in the using of speech acts of “Maleficent” movie.

In analyzed the data, the researcher had done the steps below:

- The researcher categorized the data into types of speech act and the categories of illocutionary act from “Maleficent” movie manuscript.
- The researcher chose some utterances from the data above.
- Describing and giving analysis for the chosen utterances which include types of speech act and the categories of illocutionary act from “Maleficent” movie manuscript.
- Making the conclusion and suggestion based on data analysis.

## **5. Research Procedure**

Research process consists of series of actions or steps necessary to effectively carry out research and the desired sequencing of these steps.<sup>24</sup> The research procedure function is to set up the direction in conducting the research.

The research is conducting in the following steps are:

1. Replaying the movie entitle “Maleficent” several time in order to understand the whole of the movie
2. Finding the transcript of the movie entitle “Maleficent” in the internet.
3. Comparing the transcript taken from the internet with dialogs in the movie.

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<sup>24</sup> C. R. Kothari, *Research Methodology: Methods and Techniques* (New Delhi: New Age International (P), 2004), 10.

4. Underlying the dialogs in the transcript containing the types of speech act and the categories of illocutionary act as data.
5. Analyzing and interpreting data to answer the problem statements.
6. Drawing conclusion from the result of the analysis.

## **H. Organization of The Thesis**

This research consists of five chapters and each chapter is related to each other which is a unified whole with systematic as follows:

**CHAPTER I:** Introduction and Theoretical Background. This chapter describes the basic pattern of the entire contents of thesis that consists of the background of the study, limitation of the problems, statement of the problems, objectives of the study, significance of the study, and organization of the thesis. Research methodology, which presents to types of research, subject and object of the research, data and data sources, method collecting data and technique of analyzing data.

**CHAPTER II:** In this chapter the researcher explains all the theories about speech acts conclude the definition of speech acts, kinds of speech acts, the definition of movie and kinds of it, and this chapter also added the explanation about “Maleficent” movie

**CHAPTER III:** Speech Acts on Maleficent Movie. In this chapter the researcher displays all the data classifying of each chapter and conducted the materials, then the researcher analyzes all of the data after classifying and

analyzing which forms of speech acts and types of illocutionary acts that used by characters in “Maleficent” movie.

**CHAPTER IV:** Closing. This chapter is intended to make easier for the reader who takes the essence of the thesis that contains conclusion and recommendation.

STAINPONOROGO

## CHAPTER II

### LITERARY REVIEW AND REVIEW OF RELATED STUDY

#### 1. Pragmatics

As a first approximation, pragmatics may be defined as the science of language use (parole) or the discursive functions of language, including its contextual uniqueness and variability (irregularities).<sup>25</sup> Pragmatics is the study of what speakers mean to convey when they use a particular structure in context of a language.<sup>26</sup> Pragmatics is another branch of linguistics that is concerned with meaning. Pragmatics can be viewed as different parts, or different aspects, of the same general study. It is concerned with people's ability to use language meaningfully. Traditionally, pragmatics has been considered as forming a triad with syntax and semantics. Here, syntax is considered to be the study of the formal relations of one sign to another, while semantics studies the relations of signs to objects in the outside world. Finally, pragmatics is thought of as the relation of signs to those who interpret the signs, the users of language.<sup>27</sup>

Based on the statements above, the researcher can conclude that pragmatics is a study of language related to the meaning; it is used to study about language usage in communication.

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<sup>25</sup> Jacob L. Mei, *Concise Encyclopedia of Pragmatics* Second Edition, (Oxford: Elseiver, Ltd., 2009), 767

<sup>26</sup> Evelyn Hatch, *Discourse and Language Education*, (Cambridge: Cambridge University Press, 1992), 260

<sup>27</sup> Jacob L. Mei, *Concise Encyclopedia of Pragmatics* Second Edition, 786

The chief focus of pragmatics is a person's ability to derive meanings from specific kinds of speech situations—to recognize what the speaker is referring to, to relate new information to what has gone before, to interpret what is said from background knowledge about the speaker and the topic of discourse, and to infer or 'fill in' information that the speaker takes for granted and doesn't bother to say.<sup>28</sup> Pragmatics help people to study about what they talk, their opinion, their intention, their purpose, and the kinds of action performed when they speak.

## **2. Speech Acts**

### **a. Definition of Speech Acts**

Austin defined speech acts as the actions performed in saying something.<sup>29</sup> Speech acts are simply things people do through the language<sup>30</sup> or it can be said as the actions performed through the utterances. Those actions, in English are commonly given more specific labels, such as apology, complaint, compliment, invitation, instruction, agreement, promise, or request, and warning. The term speech act is first investigated by the philosopher John Austin in a series of lectures which are now collected into a short book with the simple title of *How to Do Things with Words* and these ideas were further developed by John Searle, who both added to them and presented them more systematically. They said that when using language, we not only make propositional statements about objects,

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<sup>28</sup> Charles W. Kreidler, 18

<sup>29</sup> Joan Cutting, *Pragmatics and Discourse: A Resource Book for Students*, (New York: Routledge, 2002), 16

<sup>30</sup> David Nunan, *Introducing Discourse Analysis*, (England: Penguin Group, 1993), 65

entities, states of affairs, and so on, but we also fulfill the function such as requesting, denying, introducing, apologizing, etc.

By an utterance, a speaker can inform the hearer of a certain situation, express an inner state of mind (emotions or feelings), or modify the behavior of the recipient. In all cases, a certain thought is expressed by the vocalization of an utterance. A speech act, though, is not merely the expression of a thought. It is the vocalization of a certain representation of the world (external or internal) aimed at making official the display of an intention to change a state of things and at changing things by the public display of that intention. A speech act is a public utterance; it cannot be a silent thought, and its effects are obtained in virtue of its being a public thought.<sup>31</sup>

So, the researcher can conclude that speech act is an action performed by the speaker in saying something or uttering the utterances. Speech acts commonly consist of requesting, offering, ordering, apologizing, promising, etc.

#### **b. Types of Speech Acts**

Speech act theory said that the action performed when utterance is produced can be analyzed on three different levels. Austin distinguished those three different kinds of levels just below<sup>32</sup>:

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<sup>31</sup> A Capone, "Speech Acts, Classification and Definition," *Concise Encyclopedia of Pragmatics*, Jacob L. Mey (ed), (UK: Elsevier, Ltd, 2006), 1015.

<sup>32</sup> B. Hatim and I Mason, *Discourse and The Translator*, (New York: Longman, 1990), 59.

- 1) Locutionary act: the action performed by uttering a well-formed, meaningful sentence.
- 2) Illocutionary act: the communicative force which accompanies the utterance, e.g. promising, warning, conceding, denying, etc.
- 3) Perlocutionary act: the effect of the utterance on the hearer/reader; i.e. the extent to which the receiver's state of mind/knowledge/attitude is altered by the utterance in question.

According to John Searle, the concepts of every speech acts consist of three separate acts, such as: an act of saying something, an act of doing something, and an act of affecting something.

#### **a) Locutionary Act**

“A locutionary act” is the basic act of utterance or producing a meaningful linguistic expression.<sup>33</sup> It is the production of a meaningful linguistic expression.<sup>34</sup> This is the act of simple way to uttering a sentence from a language; it is a description of what the speaker says. If someone is difficult in forming the sounds and words to make a meaningful utterance in a language, then he/she will fail to produce a locutionary act. Most of us usually produce well-performed utterances with purposes. We form an utterance with some kind of function in mind. Locutionary act is the act of using referring expression

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<sup>33</sup> George Yule, *Pragmatics*, (New York: Oxford University Press, 1997), 48.

<sup>34</sup> Y Huang, “Speech Act,” *Concise Encyclopedia of Pragmatics*, Jacob L. Mey (ed), (UK: Elsevier, 2006), 1002.

(e.g. noun phrase) and a predicating expression (e.g. verb phrase or adjective), for example if I say “The window is broken”, the referring expression is the window and the predicating expression is broken.

### **b) Illocutionary Act**

“Illocutionary act” is the action intended to be performed by a speaker in uttering a linguistic expression, by virtue of conventional force associated with it, either explicitly or implicitly.<sup>35</sup> It is performed via communicative force of an utterance. This is what the speaker intends to do by uttering a sentence. Illocutionary act include stating, promising, apologizing, ordering, offering, requesting, etc. We may utter ‘I’ve just made a cup of tea’ to make statement, an offer, an explanation, or for other communicative purpose. Then the functional intention of the speaker is known as Illocutionary force of the utterance.<sup>36</sup> The illocutionary act is very important to understanding speech acts.

### **c) Perlocutionary Act**

“Perlocutionary act” can be said when we create an utterance with function, automatically we intend to have an effect. This is the effect on the hearer of what speaker says. Perlocutionary acts include such effects as persuading, embarrassing, intimidating, boring, irritating, or inspiring the hearer. Based on circumstances, the speaker will utter *‘I’ve just made a cup of*

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<sup>35</sup> Ibid.

<sup>36</sup> David Nunan, 65.

*tea*' on the assumption that the hearer will recognize the effect speaker intended (for example, to account the taste, or to get the hearer to drink a cup of tea). This is generally known as the perlocutionary effect.<sup>37</sup> Perlocutionary act is the bringing about of consequences or effect on the audience through the uttering of a linguistic expression, such effects being special to the circumstance of utterance.

Founded on Parker's statement, he explains that speech acts is divided into three dimensions. The first is directness that consists of direct and indirect speech act. The second is literalness that consists of literal and non-literal speech act. And the third is directness and literalness which consist of direct and literal speech act, indirect and literal speech act, direct and non-literal speech act, and indirect and non-literal speech act.

#### **a) Directness**

##### **1) Direct Speech Act**

It is the general syntactic form of the utterance reflects the direct illocutionary act. This utterance is said directly without third person involved. Direct speech act has a direct relationship between a structure and a function.<sup>38</sup> The form of utterance usually is imperative sentence as in example, the teacher asks to her student, "Clean the whiteboard, please!".

From the sentence above, it is clear that the teacher asks or commands the

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<sup>37</sup> George Yule, *Pragmatics*, 49.

<sup>38</sup> *Ibid.*, 54.

student to clean the whiteboard. To more explain about the direct speech act, consider the following example.

	Utterance	Syntactic Form	Direct Illocutionary Act
A	The earth is round	Declarative	Stating
B	What time is it?	Interrogative	Asking
C	Open the door.	Imperative	Ordering/Requesting

From the example above, the syntactic form of the utterance matches the direct illocutionary act. Utterance A is declarative form which is used to make a statement, utterance B is an interrogative form that is used to ask a question, and utterance C is an example of imperative sentence that is used to give an order or make a request.

## 2) Indirect Speech Act

In general, the syntactic form of utterance does not reflect the indirect illocutionary act associated with it, or we can say that indirect speech act is performed indirectly by way of performing the literal locutionary act. The best way to find out whether you are dealing with an indirect illocutionary act is to respond to direct illocutionary acts. If the response seems to be in the right side, the speech may be used to perform an indirect illocutionary act.

Searle said that in indirect speech acts, the speaker communicates to the hearer more than he actually says by way of relying on their mutually shared background information, both linguistics and non-linguistics, together with the general powers of rationality and inference on the part of the hearer.<sup>39</sup>

According to Yule, indirect sentence has a relationship between a structure and a function of the utterances; it is called as indirect speech act.<sup>40</sup> For example, you are at a dinner, sit down, and salt shaker out of your reach, so you go back to the stranger sitting next to you and say “Can you pass the salt?”. He said “Yes” but, instead of passing the salt, he turns back into his lunch. The answer is precisely because he was responding to a direct illocutionary acts (asking questions) rather than an indirect illocutionary act (making request).

## **b) Literalness**

### **1) Literal Speech Act**

It is a speech act which has the same meaning with the words contained in the sentence.<sup>41</sup> In literal speech act, the utterance which is said by the speaker has no hidden meaning. The speaker says real meaning to the

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<sup>39</sup> Sahar Farouq Altikriti, “Speech Act Analysis to Short Story”, *Journal of Language Teaching and Research*, vol. 4, no.6 ( November, 2011), 1376.

<sup>40</sup> George Yule, *Pragmatics*, 55.

<sup>41</sup> Zares Melia, “Various Speech Acts in Disclosing Conversational Implicature Among UKM KSR PMI Unit Unila Members”, *Research Journal of English Language and Literature (RJELAL)*, (Desember, 2013), vol. 1, no. 4, 294.

hearer. He/she utters the real meaning suitable with the saying. The example can be “The singer has a nice voice”, the meaning of this utterance is expressed only to show the admiration (to admire) of the singer’s voice which is melodious and nice to hear, and it is called as a literal speech act.

## **2) Non-literal Speech Act**

Non-literal speech act is defined as speech act which has different meaning or opposite to the meaning of the words from the utterance.<sup>42</sup> This utterance contrasts with the literal speech act because the speaker has not suitable meaning with the form of the saying. What someone means is different with the one speaks. For example, “Your voice is nice, (but you are better if you are silent)”. The meaning of this utterance is different, because the speaker said the fact that the voice is bad by saying “but you are better if you are silent”, it is called as a non-literal speech act.

### **c) Directness and Literalness**

#### **1) Direct Literal Speech Act**

Direct literal speech act is a speech act which is expressed by speech mode that suits the purpose of speech in addition, the words composed them are appropriate with the purpose of the speakers.<sup>43</sup> This utterance is said directly and the form of the saying has real meaning. For example, suppose you are having the physical examination and the doctor says “Stick your

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<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

tongue out!”. This is a literal and direct speech act. It is literal because an imperative structure is being used to perform a direct illocutionary act namely requesting.

## **2) Direct Non-literal Speech Act**

Direct non-literal speech act is defined as a speech act which is expressed by speech mode that is suitable with the purpose of the speech; in addition, the words that compose them are not appropriate with the purpose of the speaker.<sup>44</sup> The utterance is said directly but it is not suitable with the real meaning. For example, “If you eat, make it look polite, just open your mouth!”. With the direct non-literal speech act, the speaker in the sentence above ordered the speech opponent (who may in this case his friend or her brother) to close the mouth while eating to look polite.

## **3) Indirect Literal Speech Act**

It is a speech act expressed by speech mode that is not suitable with the purpose of the speech in addition, the words that composed is appropriate with purpose of the speakers.<sup>45</sup> The utterance has real meaning, but it is stated indirectly from the speaker to the hearer. Suppose that you and your friend sit a table in the café. The sugars are on your friend’s side of the table, and then you said “I’d like some sugars”. This is literal and indirect speech

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<sup>44</sup> Ibid.

<sup>45</sup> Ibid., 295.

act; literal because you mean what your words say (you would like some sugar) and it is indirect because you are using a declarative structure to perform a direct illocutionary act of stating and requesting.

#### **4) Indirect Non-literal Speech Act**

Indirect non-literal speech act is a speech act that is expressed by speech mode and the sentence meaning which is not suitable with the purpose of the speaker.<sup>46</sup> The utterance has different meaning with the speaker saying and it is said indirectly from the speaker to the hearer. Examples of indirect non-literal speech act: “You look so tidy”, the meaning of the utterance is to order a child to tidy up his/her clothe. Usually a mother or an older person can use a certain sound.

### **3. The Categories of Illocutionary Acts**

The concept of illocutionary act is central to the concept of a speech act. Although there are numerous opinions as to how to define illocutionary acts, there some kinds of acts which are accepted as illocutionary, as for example promising, ordering something, and threatening, etc. the researcher was only focused on illocutionary acts adapted from John Searle.

There is general classification system of general functions performed by speech acts: declaratives, representatives, expressive, directives, and commissives.

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<sup>46</sup> Ibid.

They are Searle's solution to classifying speech acts was to group them into following categories:

- 1) Declaratives are kinds of speech acts that change the world via their utterance.<sup>47</sup>

These are words and expression which change the world by using their very utterance, such as I declare, I baptize, I bet. As the example in Priest' saying: I hereby pronounce you husband and wife, the speaker has to have a special institutional role, in a specific context, in order to perform a declaration; which turns two singles into a married couple. In using a declaration, the speaker changes the world via words.

- 2) Representatives are kinds of speech acts that state what the speaker believes to be the case or not. These are acts in which seek to represent state of affairs, the speaker believes to be the case, such as stating, describing, claiming, telling, insisting, etc. They are statements of fact, assertions, conclusions, and descriptions, as illustrated in "The earth is flat", "It was a rainy day" as examples of the speaker representing the world as he or she believes it is. These speech acts are assertions about a state of affairs in the world (so that it is called as assertive) and carry the "true or false" values. Assertions often represent a subjective state of mind; the speaker who asserts a proportion as true does so in force of his or her belief.<sup>48</sup>

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<sup>47</sup> Ibid., 53

<sup>48</sup> Jacob L. Mey, 120

3) Expressives are those kinds of speech acts that state what the speaker's feeling.

They include acts in which the words state what the speaker feels, such as apologizing, praising, congratulating, regretting, etc.<sup>49</sup> They express psychological conditions and can be statements of pleasure, pain, like, dislike, gladness, or misery. As illustrated in "Oh, it's really hurting me!", "Congratulations!", "I'm so sorry!", they can be caused by something is done by speaker or hearer, but they are actually the speaker's experience.<sup>50</sup> This speech acts also express an inner condition of the speaker; the expression is essentially subjective and tells us nothing about the world. In using a representative, the speaker makes the words fit with the world of belief.

4) Directives are kinds of speech acts that are used by the speakers to get someone else to do something. This category covers acts in which the words are aimed to make the hearer do something, such as requesting, ordering, inviting, instructing, forbidding, and so on. They express what the speaker wants, as illustrated in "Open the door.", "Would you lend me your book, please?", "Don't be noisy!", they can be positive or negative.<sup>51</sup> These speech acts embody an effort on the part of the speaker to get hearer direct him or her towards same goal (of speaker).<sup>52</sup>

They represent imperatives or a clear direction that change the world in which they

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<sup>49</sup> Joan Cutting, 17

<sup>50</sup> George Yule, 53

<sup>51</sup> Ibid., 54

<sup>52</sup> Jacob L. Mey, 120

hopefully make things happen according to speaker's wishes. In using a directive, the speaker attempts to make the world is suitable with the words (via hearer).

- 5) Commissives are kinds of speech acts that are used by the speaker to commit themselves to some future action. They express the purpose of the speaker intention), such as promising, threatening, refusing, vowing, and so on as shown in "I'll be back", "We cannot accept this situation", they can be performed by the speaker himself, or by the speaker as the member of group.<sup>53</sup> Like directives, commissives operate a change in the world by means of making an obligation which is created by the speaker. In hence, compare the difference between a request (directive) and a promise (commissive), as to their direction, they are identical. But when we consider the obligation, they will be different; the promise creates an obligation in the promise and the request does so the "requiree".<sup>54</sup> In using a commissive, the speaker takes action to make the world fit with the words. It means that the speaker

#### **4. Maleficent Movie**

##### **a. Definition of Movie**

Actually, movie and film are almost equivalent. Film is often applied to a motion picture that is considered by critics and scholars to be more serious or challenging than the movie that entertain the masses at the multiplex. Film derives from the celluloid strip on which the images that make up motion

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<sup>53</sup> George Yule, 54

<sup>54</sup> Jacob L. Mey

pictures were originally captured, cut, and projected, while movie is simply short for motion pictures.<sup>55</sup>

Movie is a motion picture. It is a motion picture show; the event of showing a motion picture. Or it can be said as the motion picture industry or medium, generally. Movie is a form of entertainment that enacts a story by a sequence of images giving the illusion of continuous movement.<sup>56</sup> To most of us, a movie is a popular entertainment, a product produced and marketed by a large commercial studio. The movie is pretty to look at because every single image is well polished by an army of skilled artists and technicians.

Every movie is motion picture; a series of still images that, when viewed in rapid succession (usually 24 images per second), the human eyes and brain see as fluid movement, or movies move.<sup>57</sup> Movie is constructed of multiple individual shots joined to one another in an extended sequence. With each transition from one shot to another, a movie is able to move the viewer through time and space.

From the statements above, the researcher conclude that movie is movement of pictures that has purpose to entertain the people through the story tells about.

## **b. Types of Movie**

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<sup>55</sup> Richard M. Barsam, *Looking at Movies: An Introduction to Film*, 3<sup>rd</sup> ed, (USA: W.W. Norton & Company, 2010), 3.

<sup>56</sup> <http://www.webster-dictionary.org/definition/movie>, accessed at Sunday, April 19<sup>th</sup> 2015.

<sup>57</sup> Richard M. Barsam, *Looking at Movies: An Introduction to Film* 3<sup>rd</sup> ed, 5.

In understanding the motion picture form, movie can be sorted according to the filmmaker's intent and the final product's relationship with the viewer; narrative movie, documentary movie, and experimental movie.<sup>58</sup>

Narrative movie's primary relationship with the audience is that of a storyteller. Narrative movie is so pervasive and so ingrained in our culture because it begins with a commitment to dramatic storytelling. It is directed toward fiction. Even the narrative movie that purports to tell a true story, it is better if the filmmaker serve the principles of narrative structure to engage and entertain the audiences. A narrative movie is a movie devoted to conveying fictional or fictionalized story, usually organized in a traditional narrative structure, including exposition, rising action, climax, falling action, and denouement.

Documentary movie is more concerned with the recording of the reality, the education of viewers, or the presentation of political or social analysis. Contrast to the narrative movie, documentary movie is nonfiction. But it would be a mistake to think that simply because documentary filmmakers use actual people, places, and events as source material, their films always reflect objective truth.

Fred Camper offers six criteria that outline the basic characteristics that most experimental movie shares.

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<sup>58</sup> Ibid., 64.

- Experimental movie is not commercial. It is made by single filmmaker for very long budgets and with no expectation of financial gain.
- Experimental movie is personal. It reflects the creative vision of a single artist who typically conceives, writes, directs, shoots, and edits the movie by his- or herself with minimal contribution by other filmmakers.
- Experimental movie does not confirm to conventional expectations of story and narrative cause and effect.
- Experimental movie exploits the possibilities of the cinema, it repeatedly remind the viewer of the fact.
- Experimental movie critique culture and media.
- Experimental movie invites the individual interpretations.

From those statements, the researcher concludes that the Maleficent movie that is going to be analyzed is a narrative movie, because it conveys fictional or fictionalized story that has narrative structural aspect; exposition, rising action, climax, falling action, and denouement. Maleficent movie also has narrator through.

### **c. Maleficent Movie Identity**

Director : Robert Stomberg  
Producer : Don Hahn, Joe Roth, Richard D  
Writer : Paul Dini, Linda Woolverton

Music by : James Newton, Howard

Cinematography : Dean Semler

Editor : Richard Pearson

Production Company : Disney Walt Film, Roth Films

Distributor : Walt Disney Studios Motion Pictures

Language : English

Running Time : 97 minutes

Release Date :

- May 8, 2014 (London Premiere)
- May 28, 2014 (United Kingdom)
- May 30, 2014 (United States)

Starring :

- Angelina Jolie as Maleficent
- Ella Purnell as Teenage Maleficent
- Isobelle Molloy as Young Maleficent
- Elle Fanning as Aurora
- Vivienne Jolie-Pitt as young Aurora (5 yrs.)
- Eleanor Worthington Cox as young Aurora (8 yrs.)
- Janet McTeer as the elderly Aurora (a.k.a. the Narrator)
- Sharlto Copley as King Stefan
- Jackson Bews as Teenage Stefan

- Michael Higgins as Young Stefan
- Sam Riley as Diaval
- Brenton Thwaites as Prince Phillip
- Imelda Staunton as Knotgrass
- Juno Temple as Thistlewit
- Lesley Manville as Flittle
- Kenneth Cranham as King Henry
- Hannah New as Queen Leila

#### **d. The Synopsis of Maleficent Movie**

In a faraway land, there were two kingdoms. One was ruled by the ruthless King Henry, while the other - known as the Moors - was home to magical creatures and fairies, which had no ruler due to their intensely close friendship and trust in one another. The strongest and most powerful fairy of all was named Maleficent.

One day, the Moors was disturbed by the presence of a young peasant boy named Stefan, who tries to steal a jewel from the pool of jewels. As the Two Border Guards corner him, Maleficent shows up and tells him to hand over the stolen jewel, which he reluctantly does. After tossing it back where it came from, she escorts Stefan to the border of the Moors. They admit to each other that they are both orphans, and meeting each other is forbidden to both their

worlds. However, the two of them eventually become the best of friends, and on Maleficent's sixteenth birthday, Stefan shows her true love's kiss (but in fact it was not).

Over the next couple of years, Stefan stops visiting the Moors because of his ambition and some other reasons, and due to the threatening attacks on Moors by King Henry, Maleficent becomes her homeland's sworn protector. With the forest army by her side, she engages the King's army in battle, defeating them and wounding the King. On his deathbed, the King demands to be avenged. He promises that whoever kills Maleficent shall become the new king and marry his beautiful daughter Leila. It is revealed that Stefan has become one of the king's servants and, wanting to claim the throne, he journeys to the Moors to find Maleficent. She forgives Stefan for his folly and ambition and the two are reunited and spend the night together like they used to. Stefan tricks her into taking a drink that puts her to sleep and after she falls into her slumber, Stefan makes the attempt to kill. However, he hesitates and cannot bring himself to do it. Instead, he burns off her wings using iron (iron burns fairies) and presents them to the dying king, leaving Maleficent in agony. After creating a staff to help her walk, she journeys to an abandoned castle where she hides in the shadows, broken and alone.

One day, she comes across a farmer who has captured a raven. Taking pity on the small bird, she turns the raven into a man. After the farmer runs

away in fear, Maleficent approaches the human bird, who introduces himself as Diaval. Since she saved him, he offers to be her humble servant and Maleficent gives him his first task; to find Stefan. Diaval flies to the castle and witnesses Stefan being crowned king, with a woman named Leila as his queen. When he informs Maleficent of what he has learnt, she becomes enraged. She returns to the Moors as dark clouds loom across the forest, then, after roots form a throne, Maleficent sits there as the new Evil Queen of the Moors.

One day, Queen Leila gives birth to a daughter, and she is named Aurora after the dawning of the sun. A royal christening takes place at the castle and the three pixies Knotgrass, Thistlewit, and Flittle bless the infant princess with magical gifts. Then, just before Thistlewit could present her gift, Maleficent shows up. Still disgusted by what Stefan did to her, she curses the princess to fall into a sleep-like death by pricking her finger on the spindle of a spinning wheel on her sixteenth birthday. However when Stefan begs her to spare his daughter's life, Maleficent softens and includes that the curse can only be lifted by true love's kiss. No power on earth can change it. Maleficent also makes an indestructible thorny border wall around the Moors to not suffer by humans' access again. Stefan shuts himself behind the walls of his castle while his soldiers rode far and wide to hunt Maleficent down. He has every spinning wheel in the kingdom burned and locked away in the deepest dungeon of the

castle. He also has the three pixies take Aurora into hiding. They take her to an old cottage in the woods and pose as her three human aunts.

As the years pass, Maleficent watches over the young princess and despite her initial hate for the little “Beastie,” she reluctantly takes care of her from afar when the Pixies are incapable and struggling to live like humans. In the meantime, Stefan becomes extremely darkened, further consumed by paranoia, vengeance and obsession for hunting Maleficent down. He has his blacksmiths work nonstop to produce iron armory as he knows iron is lethal to fairies. Unfortunately, Queen Leila becomes gravely ill and dies, but Stefan is so consumed by his desire to kill Maleficent that he shows no grief over his queen’s death. By the time Aurora turns fifteen, she finally comes in contact with Maleficent, believing she is her fairy godmother as she recalled being watched over by her all her life. Maleficent allows Aurora to spend more time in the Moors with her and the two eventually develop a mother and daughter-like relationship. After returning her home and putting her to bed, Maleficent tries to remove the curse from her herself, but she is unable to since no power on earth can lift it but true love’s kiss as she mentioned before.

On the day before Aurora’s sixteenth birthday, Aurora has decided to stay in the Moors with Maleficent, which she happily accepts. As Aurora returns home, she meets Prince Phillip and it instantly becomes love at first sight. Diaval sees him as the key to lift the curse, but Maleficent disagrees as there is

no such thing as true love. However, after the three fairies reveal the truth to Aurora that she is cursed, she sadly returns to her father after Maleficent admits the truth of her identity. Feeling ashamed, she decides to take the chance that true love will be her only hope and goes looking for Phillip.

Even though he is happy to see his daughter after nearly sixteen years, Stefan is still furious at the pixies because they were supposed to bring her back after her sixteenth birthday. He has her locked up in her room and prepares for Maleficent to arrive. As the sun begins to set, the curse of eternal slumber begins to attract Aurora. She follows a whispering voice to the castle's dungeon where all the spinning wheels in the kingdom were burnt, while Maleficent hurries to the castle with Phillip in a trance. However, her attempts to reach her are all in vain; Aurora pricks her finger on a spindle and falls into her death-like slumber. As night draws, Maleficent and Diaval sneak inside the castle with Phillip and bring him to the sleeping Aurora. She hides and watches as Phillip approaches her and leans over to romantically kiss her lips. Unfortunately, nothing happens and Aurora remains asleep. After the Pixies drag Phillip out to find someone else to kiss her, Maleficent comes out of hiding and looks upon what she has done. She was lost in hatred and revenge that she forgot about love and happiness until she met Aurora. In tears, she kisses Aurora on the forehead and bids her goodbye, but before she can even leave, a miracle happens; Aurora wakes up happy to see her fairy godmother. Maleficent's close

and strong motherly love for Aurora was enough to break the curse that she herself had cast.

As the three of them attempt to flee the castle, Maleficent is trapped in an iron net by Stefan's men. Aurora tries to save her, but the castle guards overpower her and Diaval. Maleficent turns Diaval into a dragon, and he lifts the net off her and manages to fight off the guards. Aurora flees away from the orbit of skirmish and she accidentally finds the Maleficent's wings in the wings room and releases them. Diaval attacks the guards, but he is eventually chained by the soldiers. Maleficent is surrounded as Stefan enters the scene. Stefan brutally beats Maleficent and taunts her. Then, after pulling out his sword, he prepares to finish her off, but just before he can impale her, Maleficent's wings return to her after Aurora frees them. With her wings back, she is able to fly and she frees Diaval. Maleficent and Diaval easily take down Stefan's guards. Only the treacherous king is left standing. Maleficent easily overpowers Stefan and carries him onto one of the castle's towers. However, just as she is on the verge of killing him, she spares him, claiming, "It's over." However, Stefan refuses defeat and jumps on her. The two fall from the tower, but Maleficent manages to become airborne, while Stefan falls to his death. With peace finally made between the two lands and Maleficent's heart gets kind and bright again. She brings down her border wall and she passes her crown to Aurora, making her Queen of both the human and fairy kingdoms, forever unifying them, as Phillip

looks on. The story ends with Maleficent happily flying through the skies with Diaval by her side.

#### e. The Intrinsic Elements of Maleficent Movie

The intrinsic elements of a movie must be understood wholly to help the researcher understand the movie itself.

##### 1) Character and Characterization

Character is defined as all the mental or moral qualities that make a person, group, or nation, etc different from others.<sup>59</sup> A novelist and literary theorist E.M Forster said that there were two kinds of characters: round characters are complex and three dimensional, possessing several traits, sometimes even contradictory ones. They are unpredictable, capable of surprising audiences in convincing way. By contrast, flat characters are one-dimensional, possessing one or very few discernible traits, and their motivations and their actions are generally predictable.<sup>60</sup>

Based on the categories that signal the relative importance of characteristics within the narrative, there are major character and minor character.<sup>61</sup>

a) Major characters are the most important characters to the plot and make the most things happen or have the most things happen to them. Because

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<sup>59</sup> A S Hornby, *Oxford Advanced Learner's Dictionary of Current English Fifth Edition*, ed. Jonathan Crowther, (Oxford: Oxford University Press, 1995), 186.

<sup>60</sup> Richard M. Barsam, *Looking at Movie: An Introduction to Film 3<sup>rd</sup> edition*, 134.

<sup>61</sup> *Ibid.*,

the plot depends on conflict, major characters—male or female—are often described as protagonist and antagonist. Protagonist is the central figure of a story. It can be a hero and those heroes can either be good or bad guys in their struggle with whatever they oppose or that oppose them. No matter what type of character the protagonist is, the story is ordinarily about this person, whose actions are essential to the plot. While the antagonist is character that opposes the protagonist, and thus, in all likelihood, the one who provokes the protagonist's actions or reactions.

- b) Minor characters play a less important role in the overall movie, functioning usually as a means of moving the plot forward or of fleshing out the motivation of the major characters.

It can be concluded that the main or major characters are the most important characters in a story because they influence the plot of a movie or a novel through their actions. While minor characters are the supporting characters that have fewer actions than the major characters. Their role is to complete the events in a story. In the Maleficent movie, the major (main) characters are:

- a) Maleficent
- b) Aurora
- c) Diaval

To support and make alive the story of the movie, there are some minor characters in Maleficent movie:

- a) King Stefan
  - b) Flittle
  - c) Knotgrass
  - d) Thistletwit
  - e) Prince Philip
  - f) King Henry
  - g) Queen Leila
- 2) Plot

Plot is a plan or an outline of the event in a play or novel.<sup>62</sup> A movie's plot is a structure for presenting everything that we see and hear in film.<sup>63</sup> Through a plot, screenwriter and director can provide structure to stories and guide viewers' emotional responses. In fact, a particular plot may be little more than a sequence of devices for arousing predictable responses of concern and excitement of the audiences.<sup>64</sup>

### 3) Setting

The setting of a movie is the time and the place in which the story occurs. It not only establishes the date, city, or country, but also provides the

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<sup>62</sup> A S Horby, *Oxford Advanced Learner's Dictionary of Current English*, 887.

<sup>63</sup> Richard M. Barsam, *Looking at Movie: An Introduction to Film* 3<sup>rd</sup> edition, 120.

<sup>64</sup> *Ibid.*, 123.

characters' social, educational, and cultural backgrounds and other identifying factors vital for understanding them, such as what they wear, eat, and drink.<sup>65</sup>

Setting sometimes provides an implicit explanation for actions or traits that we might consider eccentric, because cultural norms vary from place to place and throughout time.

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<sup>65</sup> Ibid., 138.