

Employing Speech Acts to Extrapolating Epic Adventure in Dolittle Movie (2020)

Agung Tri Wahyuningsih¹, Hadi Sampurna², Adelia Oktaviani³
^{1,2,3} English Department, Faculty of Humanities, Jember University

Abstract: Despite its dull reviews and sluggish failure, *Dolittle* movie begot mirth of the newness of wise cracking animals which led to a laugh-provoking remark. Some critics cited that the gags were not facile to attain usual quick-witted since its script was supposed lifeless, inert, and less coherence. Howbeit, this fantasy adventure film presented affluently potential benefits for scholars to investigate exhaustively the linguistic discourse to decipher the story line. This study is purposefully devised to uncover Dr. Dolittle's utterances that are indirectly emitted. Operating Speech Acts notions proposed by Austin [1] and Searle [2] and employing theorem of context of situation proffered by Halliday and Hassan [3], this study intentionally investigates implied meanings which are asserted in illocutionary forces. The result evinces that among 5 sorts of effects, the movie accommodates 4 illocutionary acts, covering Assertive, Directive, Commissive, and Expressive Illocutionary Forces. The meanings impliedly adjoin others that requests and orders are mostly uttered.

Keywords: Context of Situation, Epic Adventure, Speech Acts

1. Introduction

Language is a communication implement operated by humans to impart ideas, opinions, thoughts, and feelings to others. People also employ this systematic means of communicating ideas to perform acts such as requesting, affirming, promising, etc. In the philosophy of language, the utterances produced may not merely present information, but they also perform action as well, which then Austin [1] formulates this entity as performative utterances. These performative utterances carrying out information do not only limn a given reality, but they also change social reality. When a boss states "You are fired!" to his employee, this utterance might not just mean a statement, but it prompts an act of changing the employee's status to be jobless.

Further, Austin [1] who is the headmost scholar and has made laudatory remark about performative utterances as Speech Act asserts three different notions of acts comprising locutionary, illocutionary, and perlocutionary acts. Locutionary act is the performance of utterance. It constitutes construction of words creating meaningful syntactic and semantic aspects. Furthermore, illocutionary act is the act that is being performed and is enclosing speaker intention. This speaker intention referring to illocutionary force which is central to the concept of Speech Act. Illocutionary force bases the idea of Austin's proposition that "by saying something we do something". Last notion, perlocutionary act is the consequences of the act on listener. These consequences are noticeably seen through listener's ideas, fantasies, emotions, and even physical actions.

This research closely examines the utterances of the main character in *Dolittle* movie that was released in 2020. This fantasy movie narrated a physician, Dr. Dolittle who embarked on an adventure to find the magical fruit from the Eden tree in a mysterious island with his crew of strange pets and a young apprentice. This hellacious journey was due to the Queen Victoria who was gravely ill and Dr. Dolittle was asked to find the cure. Travelling over the route to get the fruit, he and his animal crew experienced severe hardship of regaining the journal that directed them away to the island of Eden tree and of rivaling Dr. Mudfly who was Queen Victoria's attendant and who wanted the fruit from Eden tree as well. All the difficulties that they had been through made this journey as an epic adventure to Dr. Dolittle and his crew who then successfully picked the fruit and returned in time to heal the queen.

Employing Speech Act theory and exploring Illocutionary forces within Dr. Dolittle's utterances, this study establishes a proof that this movie is a narratively epic adventure. With the supplementary support of Halliday's & Hasan's [3] theory of context of situation, the meanings of indirect utterances are analyzed.

2. Theoretical Review

2.1 Speech Acts

Speech Act is the act of uttering sentences that do not only present information but also bring about an action. The Speech Act theory that is preliminarily explained by Austin [1] directs attention to the function of language that is more of a performing activity than a medium of communication. As a medium of communication, language makes a meaningful utterance through the accepted and understandable grammatical and semantical arrangement. This structure of utterance is tagged as locutionary act. Additionally, concerning the eventuality of performing activity, Austin [1] names it illocutionary force which refers to a dimension of communicative acts.

The dimension of communication serves the functions of expressed utterance such as apologizing, promising, ordering, answering, requesting, complaining, warning, inviting, refusing, and congratulating [4]. When the function works, it results the effect which is termed as perlocutionary act. The following is the explication of Austin's notions or terms on the three aforementioned acts.

2.1.1 Locutionary Act

Locutionary act is the performance of utterance comprising its verbal and syntactical aspects that generates its apparent meaning. Yule [5] asserts that locutionary act is the fundamental act since it produces meaningful linguistic expression that brings potentially certain function.

2.1.2 Illocutionary Act

Illocutionary act is the performed act conveying particular purpose of stated utterance. This particular purpose whom Austin termed as illocutionary force mirrors the communicative significance of an act that is determined by what has been said or what has observably been done. The purposes or illocutionary forces that might be said or observably done could be making an assertion, giving an order, promising to do something, etc. In other words, to carry out illocutionary act means to operate a locution with certain force. Thus, illocutionary act is an act (force) performed in saying something, while locution is the act of saying something.

2.1.3 Perlocutionary Act

Perlocutionary act performs effects, results, outcome that the speaker supposes to happen. It is the consequential effect upon the hearer's feeling, thought, or action towards the first two acts, namely locutionary and illocutionary acts. Yule [5] attests that "We do not, of course, simply create an utterance with a function without intending it to have an effect".

Summing up all acts within Austin's notions, an utterance or a sentence that is expressed containing particular meaning (locution) intends a particular purpose (illocution) in order to achieve a certain effect on the hearer or reader (perlocution). Austin [1] gives the following example:

He said to me 'Shoot her!'

The example presents **locution act** comprising a man (the speaker), me (the hearer), and her (the object-other person). The meaning of the utterance is that the speaker wants the hearer to direct the shooting weapon to the object. Further, **illocutionary force** existing in this utterance is an order. The speaker orders the listener to shoot the object. Finally, the **perlocutionary act** results that the speaker persuades the hearer to do shooting (hearer's thought) that may be realized to do shooting (hearer's action).

2.1.4 Searle's Five Illocutionary Acts

Austin's [1] classification of Speech Act concerning Illocutionary force is different from Searle's [2] in term of its focus. Austin differs his conception of "constative" (used to describe or constate something as true or false) from "performative" (the doing of certain kind of action or saying/describing something, which falls under the name Illocutionary act). On the other hand, Searle argues that the idea of "performative" may purposefully contain true or false intent as "constative" has. Thus, he claims that the supposition belongs to what he calls "declaration" [6]. Improving this apparent theorem, Searle [2] classifies Illocutionary Acts into the following points.

Table 1. Searle's Classification of Speech Acts

Illocutionary Acts (Speech Acts)	Illocutionary Points	Examples of Utterances
Assertives	commit the speaker to something being the case (truth value)	assertions, affirmations, statements, claims, conclusions, report
Directives	attempts by the speaker to get the hearer to do something	commands, requests, invitations, asks, begs, orders, challenges
Commissives	commit the speaker to some future course of action	promises, pledges, vows, guarantees, plans
Expressives	express a psychological state	congratulation, apologies, condolences, praises, welcomes, appreciations
Declaration	create new states by representing them as being the case.	baptism, marrying, hiring/firing, terminating contract, declaring, naming

2.2 Context of Situation

Context plays big role to make meaning seem real. The same utterance appearing in different context will result different meaning. Brown and Yule [5] exemplifies utterance “I do think Adam’s quick” spoken by two distinct speakers occurring in two different contexts. Both contexts engender different messages. In agreement with Brown and Yule, Halliday states that context is the most foremost part of a text, and most representational texts produce numerous meanings. The meanings are possibly interpreted when the individual pays more attention to the social situation that always acts upon the utterances spoken or written. Further, Halliday insinuates three notions of certain aspects of social situation namely field, tenor, and mode [7].

2.2.1 Field

Field is being about the nature of social activity including both kinds of act being carried out and the aim [3]. A certain social activity leads to a specific topic of discourse which then brings about the degree of specialty, technicality, or colloquiality of the language used. The examples of the degree can be found in the following case. When we are talking or writing an academic report, the technical register will be needed, and consequently the nature of this report should be in formal style. On the contrary, when we are casually having a chit chat with friends, playing games, or sports, non-technical registers are practiced, and thus the nature of this activity goes through informal style [8].

2.2.2 Tenor

Tenor refers to agents (participants) and their relevant roles in a tenor of discourse. Since the social activity is commonly structured and systemized, the agent roles are the components related to the degree of control or power. Further, the agent roles will build dyads. When one agent has greater social power over the other, the dyad is hierarchic. Additionally, when the agents have equal power socially, then it is non-hierarchic. Further, the agent roles and dyadic structure are determined by the nature of social activity as the representation of social structure [3].

2.2.3 Mode

Mode is possibly investigated through three different notions; language role, process sharing, and channel. Language used in a field of discourse may be constitutive or ancillary. These categories should not be differentiated sharply, but they are the two end-point of a continuum. A conversation employs language as a means of establishing an act and of supplementary equipment following an intended goal of an act. Next, in the process of sharing the language used, spoken or written medium is the possible way of building dyads. Spoken medium is different from written medium in terms of the presence of both addressee and addresser. Spoken medium opens possibility to get direct feedback verbally (words spoken) or non-verbally (gesture, eye contact, and facial expression) whereas written medium may not because of the absence of addressee. Concerning with the language role, written medium tends to be associated with constitutive and spoken medium conduces to both constitutive and ancillary. Lastly, channel is the tool used in medium of process sharing. Among a bit confusing terms proposed, graphic and phonic might be the most understandable channels. Graphic refers to the channel whose message is marked on paper, while phonic is sent to or heard by ears. Channel and medium may exist congruently although it is not necessary. When a person goes to vegetable store to buy fruit, the medium and channel are likely to be congruent, to wit spoken and phonic. In addition, when a jobseeker is applying for a job, the medium and channel are also apparently congruent, namely written and graphic. However, when a person writes a letter to a friend to tell something, the medium and channel are not congruent. The materiality of the channel is graphic, but the medium is spoken due to the intents and purpose [3]

3. Methodology

This research belongs to qualitative one because it rummages words (utterances) as the data to analyze. Denscombe [9] states that qualitative data pick up words either spoken or written and visual images as the fundamental material concerning with sources of data such as interviews, documents, and observation. Since the data of this research are the utterances digging out from the published and printed subtitle, this study is suitably associated with the nature of qualitative research. Further, the subtitle is downloaded from this web address <https://yifysubtitles.org/subtitles/dolittle-2020-english-yify-385>. The chosen utterances treated as the data are those spoken by the central character, Dr. Dolittle and are not directly stated or are carrying out implied meaning. The elected data are entailed the time span for easing checking.

4. Finding and Discussion

4.1 Finding

The aftereffect of carefully assay reveals that 27 utterances enclose meaning implicitly. Among five Searle's types of Speech Acts, the factual collected data include four sorts comprising assertive, directive, commissive, and expressive illocutionary forces.

Table 2. Types of Speech Acts found in *Dolittle* Movie

No.	Types of Speech Acts	Quantity
1.	Assertives	1
2.	Directives	17
3.	Commissives	1
4.	Expressives	8
Total		27

The numbers of total quantity for each type point out that Directive is the preponderance. Directive referring to an attempt of speaker to get the hearer to do something can be in the forms of commands, requests, orders, etc. This sort appears to be the most dominant kind due to the course of the story. Dr. Dolittle who leads the team on an extremely difficult journey should manage all members, distribute tasks, and direct the way. These all responsibilities assigned to him make Dr. Dolittle perform those aforementioned acts.

Together with the number of unexpressed intention on the deduced data, the assortment of conversation between Dr. Dolittle and other characters obviously evinces that Dr. Dolittle spends most of his hellacious adventure with animal characters. The following table manifests the weighty gap among interlocutors' frequency on the dyads.

Table 3. The Quantity of Interaction of Dr. Dolittle and Other Characters

Characters	Characters' names	Quantity	Total
Animal Characters	Barry (a tiger)	3	32
	Chee Chee (a gorilla)	8	
	Poly (a parrot)	3	
	Yoshi (a polar bear)	4	
	Plimpton (an ostrich)	5	
	Elliot and Elsie (twin monkeys)	2	
	Ginko (a dragon)	2	
	Hare (a hare)	1	
	Dab-Dab (a duck)	2	
	Kevin (a squirrel)	2	
Human Characters	Lady Rose (Queen's assistant)	2	11
	Stubbin (a boy)	9	
Total			43

The entire collected conversations, to wit, 27 data (Table. 2) are distributed into different interlocutors. A conversation occasionally may oblige one or two characters to take part, thus the total of interaction (43) differs from the total number of data (27). Further, the number of animal characters as addressees is more than of human character. It is in line with the plot of the story whose rising action, the dreadful adventure to the island, dominates the sequence of events. Furthermore, the scene of the adventure involves Dr. Dolittle, the animal characters, and a human character named Stubbins. Therefore, Dr. Dolittle as the main character communicates intensively more with them.

Next, the ensuing outcome is centered on the implied meaning. The fact that the utterances are indirectly expressed, they hide meanings beyond the literal formulation. Employing field, tenor, and mode, the meanings that are not apparently seen are disclosed. The terse summary of simplified upshot of the applied theory can be seen on the appendix.

4.2 Discussion

This section presents the employed theories on the instanced data. Each sort of Speech Act is given one datum to particularly analyze. The rest that have been gingerly examined are emplaced into the table (see

appendix). The hand-picked datum to explicate is the first dyad on each type because it is the representative of the typical data.

4.2.1 Assertive

Assertive is a kind of Speech Act or Illocutionary Act that Searle [2] uses interchangeably and that refers to an act performing utterances that commit something being the case or the truth value. The possible examples of utterances fall under this classification is assertion, affirmation, report, claims, etc. In this *Dolittle* movie, the implicitly assertive utterance can be found in the following dialogue.

Barry : Doctor Dolittle, remember me, your old patient? It's Barry.
Dr. Dolittle : **Barry, how could I forget you?**

(00:55:47,127 - 00:55:57,536)

(a) Speech Act Notions

Locutionary Act = This act performs Dr. Dolittle's utterance as the response to Barry's question. His response is syntactically constructed in the form of question.

Illocutionary Act = The performed act of Dr. Dolittle within his response towards Barry's question is aiming at conveying particular purpose. The response constructed in the question form has a strong emphasis that Dr. Dolittle does remember Barry. He concocts the utterance to convince Barry that he cannot forget Barry. Therefore, the illocutionary force in Dr. Dolittle's utterance impliedly means an affirmation or assertion to the truth that Barry is still on his mind.

Perlocutionary Act = Dr. Dolittle's response does not make Barry believe just like that. He conveys his disbelief towards Dr. Dolittle's response by saying "Oh, but you did, Doc" (00:55:57,538 --> 00:56:00,004)

(b) Context of Situation

Field = The dialogue above is a colloquial exchange; thus, it has low specialty of language used. Since it is colloquial and no technical register needed, the nature of this dyad goes through informal style. This informal conversation takes place in a cell where Dr. Dolittle is apprehended by King Rassouli (Lily's father) because he attempts to steal Lily's journal. Dr. Dolittle is placed in the same cell with Barry.

Tenor = The participants engaging in the above datum are Dr. Dolittle and a gold-fanged tiger, Barry. Barry is Dr. Dolittle's abandoned patient because he decides to run off with Lily and leaves Barry. Therefore, Barry seems painfully inflamed and wants to take revenge. Considering this setting, Dr. Dolittle's willpower lacks of strength because of his failure. It makes the conversation goes under hierarchic. Barry, to open a talk, controls the exchange by asking Dr. Dolittle whether he remembers Barry.

Mode = Since Dr. Dolittle meets Barry in person, and Barry directly asks Dr. Dolittle, the language used is for delivering message instantly. Further, the medium of their talk is spoken through phonic channel. The utterance spoken by Barry and Dr. Dolittle is able to be heard by ears, thus the question of Barry gets its immediate feedback from Dr. Dolittle.

Operating both the elements of Speech Acts and Context of Situation, the study reveals that Dr. Dolittle's utterance is grouped into Assertive because it asserts the case that Dr. Dolittle still remembers Barry. Although his remembrance of Barry is not directly stated, his utterance convincingly implies that Dr. Dolittle keeps Barry in mind. Contextually examined, on the contrary, Dr. Dolittle has made mistake by abandoning Barry from emotional treatment. This failure results Barry to be in his right propriety to confirm the case. Therefore, Barry is then leading in this hierarchical dyad. Considering this situation, Dr. Dolittle does not give short answer "yes" or "no" because it will lead to closed-ended situation which is a breakdown in his ability to govern the converse [10]. He, at that time, composes a bit long response to take the floor of the talk discourse. Although his utterance could not make Barry believe in him, but it prevents Barry from attacking him.

4.2.2 Directive

Directive is the sort of Speech Act that performs an attempt of speaker to get the hearer to do something which could be realized through command, request, invitation, ask, beg, order, etc. In this movie, this sort of Illocutionary force gets the highest amount of number because it is closely related to the main part of the story. The following sample is one of the examined data to discuss.

Chee-Chee : I am not a prisoner of fear?
 Dr. Dolittle : **You are not a prisoner of fear.**
 (00:09:31,394-00:09:37,264)

(a) Speech Act Notions

Locutionary Act = This notion of act presents the Dr. Dolittle’s statement that is formulated in the active sentence and is partly the repetition of previous utterance.

Illocutionary Act = Dr. Dolittle’s statement is the response towards Chee Chee’s worrying question. Dr. Dolittle wants to reinforce Chee Chee by stating what actually Chee Chee is a bit certain about. The reinforcement carries out Illocutionary force that is impliedly inserted, to wit, a request. Dr. Dolittle requests Chee Chee to be brave and makes sure that Chee Chee is not a coward gorilla.

Perlocutionary Act = Dr. Dolittle’s request to Chee Chee works well. Chee Chee then builds his courage to do what Dr. Dolittle asks. She, then goes approaching the door, and answers it.

(b) Context of Situation

Field = The conversation between Dr. Dolittle and Chee Chee is informal, thus there is no specific discourse requiring specific technicality of language used. It takes place in Dr. Dolittle’s house when Stubbins and Lady Rose come and knock the door. Dr. Dolittle does not want to host them, thus he asks Chee Chee to rid them of. However, Chee Chee is too afraid to see others (them).

Tenor = The participants of this conversations are Dr. Dolittle and Chee Chee. Dr. Dolittle who is a physician is the owner of the house and Chee Chee is Dr. Dolittle’s friend who lives with him. This relation inevitably creates unequal authority; thus, this is hierarchical talk. Dr. Dolittle has more power to control over Chee Chee.

Mode = The conversation occurs in two-ways communication. Both speaker and hearer have face to face interaction. They send message and intention immediately through the language they use. The medium and channel are congruent because spoken medium is delivered through phonic channel.

Working with the Speech Act theory, Dr. Dolittle’s utterance is categorized into Directive because it is aimed at directing the interlocutor to do something. On the datum analyzed above, Dr. Dolittle directs Chee Chee through his utterance to be brave. Embracing Halliday’s and Hassan’s propositions of field, tenor, and mode, the implied meaning of Dr. Dolittle’s utterance could be assuredly peeled. The utterance “**You are not a prisoner of fear**” worded by Dr. Dolittle has stronger force since Dr. Dolittle is the leader of his animal friends.

Dr. Dolittle has a privilege of power over them, and he may realize it through governing the converse. He may also have freedom to give command, order, request, or ask to those whom he leads. As it can be seen in the above datum, Dr. Dolittle shows his power to command Chee Chee to build her bravery. Eventually, the implied meaning of the utterance is a request of being brave. Further, the meaning impliedly attached to this indirect utterance works very well. Chee Chee finally starts to build her courage.

Directive Speech Acts gets more in number than other types. Among 17 found, request is the most prevalent utterances followed by order. Suggesting, forbidding, advising, and persuading are found one datum for each. The following table details the Directive utterances of Dr. Dolittle to other character in the movie.

Table 4. Directive utterances found in Dr. Dolittle Movie

Utterances	Datum	Implied meaning (Dr. Dolittle ...)
Request (8 utterances)	2	requests Chee Chee to be brave
	3	requests Lady Rose to leave his house
	6	requests Stubbins to go home and not to follow him to the palace
	8	requests Lady Rose to take care of the Queen
	9	requests Stubbins to go home and not to join the journey
	10	requests Plimpton to take him to another place
	14	requests Elliot and Elsie not to bother Dr. Dolittle and Stubbins
Order (5 utterances)	18	requests other animal characters and Stubbins to keep distance because Ginko will fart.
	4	orders Chee Chee to wipe his eyebrow
	5	orders Chee Chee to massage him

	7	orders Yoshi and Plimpton to stop quarrelling
	12	orders Chee Chee to practice attacking him
	15	orders Hare to keep silent
Forbidding (1 utterance)	11	forbids other animal characters to eavesdrop Dr. Dolittle's talk with Poly
Advice (1 utterance)	13	advices Chee Chee to be brave
Suggestion (1 utterance)	13	suggests Barry to take therapy for controlling his emotion
Persuading (1 utterance)	17	persuades Barry to resume his treatment

On the above utterances, Dr. Dolittle's expressions address animal characters and most converses take place on their journey to the island. The parlous journey that is aimed at obtaining the fruit to cure the Queen brings on the epic adventure. During their frightful adventure, Dr. Dolittle holds big role to handle all crew. In this event, Dr. Dolittle does more giving direction by requesting, ordering, forbidding, advising, suggesting, and persuading. All those utterances govern and rule his board members in the ship strictly to minimize the risk of failure. Ultimately, they succeed in picking up the uncommon fruit from the Eden tree. This fact proves that most indirect Illocutionary acts in this movie can represent the epic adventure accomplished by Dr. Dolittle and his animal friends.

4.2.3 Commisive

Commisive is the other sort of Illocutionary Act that commits the speaker to some future action, such as promises, pledges, vows, guarantees, plans, etc. In this movie, Commisive has exactly equal number with assertive, namely one datum. Here is the detailed discussion of Commisive datum.

Poly : You need to go and help the Queen.

Dr. Dolittle : **There are things I no longer do: work with humans, or leave the house.**

(00:16:38,396-00:16:46,836)

(a) Speech Act Notions

Locutionary = In the above datum, Dr. Dolittle's utterance is structurally constructed in positive sentence. All the chosen words are vocalized to respond Poly's advice.

Illocutionary = The performed utterance literally means that Dr. Dolittle does not want to work with others and he wants to keep staying in the house. This statement is Dr. Dolittle's promise on himself after his wife has passed away. This promise commits Dr. Dolittle to keep this action in the future. He refrains from making business with other humans, therefore he tells Poly impliedly that he refuses the request to help the Queen.

Perlocutionary = Since Poly's request to Dr. Dolittle fails, Poly feels upset. However, Poly does not give up. Poly tries hard and gives best effort to persuade Dr. Dolittle by saying "If the Queen dies, the Treasury takes the deed, and we'd lose this house" (00:16:54,979 --> 00:16:59,582).

(b) Context of Situation

Field = The conversation between Dr. Dolittle and Poly is informal, thus they do not employ any specific terms. The conversation takes place in Dr. Dolittle's house and the topic of their discussion is about daily subject, namely requesting to help. However, since the content of their topic is substantially forthwith, the course of the conversation is considered promptly.

Tenor = The doers of the conversation are socially unequal. Poly is Dr. Dolittle's animal friend that lives in his house. Although Poly is the first animal teaching Dr. Dolittle the language of animals, Poly does not have willpower because Dr. Dolittle is the owner of the house and has authority to rule the house. Therefore, the dyadic conversation is hierarchic.

Mode = The conversation taking place in Dr. Dolittle's house happens in person. The language used by Dr. Dolittle is for delivering the implied intention and is directly vocalized to Poly. This spoken medium is congruent with the phonic channel. The utterance is able to be heard by the interlocutor.

Employing Speech Act or Illocutionary Act, the utterance of Dr. Dolittle has a very different intention from its literal meaning. Literally, the meaning of his utterance is the consequence of his promise. He promises not to have any relation with other humans. Therefore, this consequence sticks him to respond to Poly with his memory

of promising. Additionally, Dr. Dolittle's response is likely unrelated act as well. The act (response) will be the exact counterpart of the dyadic converse if Dr. Dolittle replies with "I will do" or "I am not willing to" which refers to Dr. Dolittle's desire whether or not to help the Queen. Further, considering contextual relation beyond its literal meaning, Dr. Dolittle's response indirectly performs the implied meaning that he does not want to help cure the Queen. Therefore, this utterance means a refusal.

4.2.4 Expressive

Expressive is the type of Illocutionary Act that expresses psychological state. People may psychologically express their feeling through any example of utterances, such as congratulation, apologies, condolence, praises, welcomes, etc. In this movie, the number of Expressive is more than the other two, Assertive and Commisive. The data belonging to this type variously express Dr. Dolittle's feelings. Here is one of them.

Stubbins : Don't worry, I'm fine.

Dr. Dolittle : **Well, I'm not! My house is descending into chaos.**

(00:12:51,731- 00:12:57,168)

(a) Speech Act Notions

Locutionary = In the above dialogue, Dr. Dolittle's response towards Stubbins' statement is constructed in negative form (**Well, I'm not!**) which shows contradictory event from Stubbins (... **I'm fine**). Dr. Dolittle gives more factual information towards his previous statement by saying "...**My house is descending into chaos**"

Illocutionary = Dr. Dolittle's utterance is purposefully delivered to Stubbins to pour out his feeling of dislike towards him because Stubbins sneaks to his house. Stubbins sneaks to Dr. Dolittle's house through the window, because he is not allowed to enter through the door. Stubbins keeps persisting with his want to meet Dr. Dolittle. Dr. Dolittle gets mad, and he wants Stubbins to know that he does not like Stubbins' deed.

Perlocutionary = The effect of Dr. Dolittle's utterance towards Stubbins is that Stubbins ignores him. Although Dr. Dolittle is getting mad, Stubbins still enters Dr. Dolittle's house because he wants to show to the doctor that he brings an injured squirrel.

(b) Context of Situation

Field = The conversation between Dr. Dolittle and Stubbins takes place in Dr. Dolittle's house. Stubbins compels to enter and meet Dr. Dolittle because he wants him to cure the injured squirrel. Since it is daily act, the utterances do not contain technical register. The conversation then comes under informal style.

Tenor = The participants' relationship is not close. Since Dr. Dolittle is the owner of the house; and Stubbins is a guest, Dr. Dolittle has greater social power than Stubbins. Consequently, the dyad characteristic is hierarchic. Dr. Dolittle uses his power to reject Stubbins to enter his house. In spite the fact that Dr. Dolittle dislikes him, Stubbins insists to meet him.

Mode = The participants in this conversation meet and talk face to face. This direct contact makes the process sharing is done verbally, and the channel is phonic. Therefore, both medium (process sharing) and channel are congruent.

Associating Speech Act notions and Context of Situation, the datum is categorized into Expressive Illocutionary Act because it expresses Dr. Dolittle's psychological state. Dr. Dolittle does not like the interlocutor (Stubbins) for he does impolite deed in Dr. Dolittle's house. The feeling of dislike is worded though the utterance "**Well, I'm not! My house is descending into chaos**" that is delivered freely. Dr. Dolittle does not have worries towards his utterance that might be felt offensive by Stubbins because he is the owner who handles the house. Stubbins as the guest does not have right to govern anything surrounding. This setting causes imbalance power. Further, Dr. Dolittle's utterance may bring about various meanings. Literally, the utterance shows that Dr. Dolittle gets angry because of Stubbins' deed. Purposefully, the utterance is aimed at expressing Dr. Dolittle's mental state; and contextually, the utterance impliedly performs refusal towards the coming of Stubbins.

Unlike Commisive that has one utterance, Expressive has 8 venting Dr. Dolittle's dislike (datum 20), appreciation (datum 21), disappointment (datum 22 and datum 23), regret (datum 24), sorrow (datum 25), gratefulness (datum 26), and happiness (datum 27). All Expressive forces deliver his emotional states representing his sorrow of losing his wife, his dislike of being disturbed by Stubbins, his disappointment of failing to get the

journal in his journey, his gratefulness of having faithful friends, and his happiness of the successful journey. These mercurial moods are boosted by the motley events happen in his life.

5. Conclusion

Dr. Dolittle is vividly portrayed as a physician character whose wife has passed away. This happening causes him to set apart from other humans. In spite of his decision to do isolation, he is asked to save the Queen who is seriously ill, thus he should come out from his hiding. Dr. Dolittle who lives with his animal friends accepts the request to help the Queen and embarks on an extremely dangerous journey. This event is the central and extended part of the movie which frames this moving picture into a fantasy adventure movie. This genre is also supported by the evidence of this study. Applying Speech Acts theory and Context Analysis, the implied meanings proposed by the central character, Dr. Dolittle, are unriddled.

The study results that among 5 sorts of Speech Acts, there are 4 types found comprising Assertive (1 utterance), Directive (17 utterances), Commissive (1 utterance), and Expressive (8 utterances). All entire data (27 indirect utterances) prove that Dr. Dolittle employs dominantly Directive type of Speech Act which is used to organize the journey. He gives more requests and orders to his animal crew to build their bravery, to distribute tasks, to give advice, and to send suggestion. All utterances within this Illocutionary Force are delivered to urge togetherness to achieve the goal, to twist, get the fruit to heal Queen's disease. Besides, Dr. Dolittle also utters more Expressive statements to show his psychological and emotional states. At the beginning of the story, Dr. Dolittle is depicted as a downcast character because he loses his wife, but then he is portrayed as a right person who is forced to embark the journey. At the end of the story, he is pictured as a happy person who realizes that although he has lost his wife, he is still surrounded by good fellows and he is able to accomplish the heavy-duty journey to save the gravely ill Queen.

Additionally, intertwining Speech Acts and Context Analysis, this study finds that most indirect speeches perform that Dr. Dolittle and his animal team are socially and emotionally close because the animals have lived for years with Dr. Dolittle. Although they are tightly familiar, Dr. Dolittle holds more willpower since he is the owner of the house. Thus, most dyadic talks fall under hierarchic type (tenor). Further, all conversations of Dr. Dolittle and his interlocutors are grouped into formal style, therefore no technical registers are found (field). Last, the dialogues happening are conducted in face, and all are done in spoken medium with the phonic channel, therefore this medium and channel are congruent (mode).

The final inference engenders that all contexts leading to the discourse of communication and that Illocutionary Acts perform more Directive forces. They inform that Dr. Dolittle and the animal crew who are embarking a pious journey extrapolate an epic adventure. It vividly portrays Dr. Dolittle as a hero who is accompanied by his animal friends and who successfully gets the cure for the Queen.

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Appendix

Table 5. The Types of Speech Acts and Their Implied Meanings Found in *Dolittle* Movie

Types of Speech Acts (Illocutionary Acts)	No	Utterances (Time Span)	Kinds of Utterances	Implied Meaning
Assertive	1	Barry: Doctor Dolittle, remember me, your old patient? It's Barry. Dr. Dolittle : Barry, how could I forget you? (00:55:47,127-00:55:57,536)	affirmation	Dr. Dolittle's reply does not immediately answer Barry's question. Although it is in the form of question, the answer for Barry's question is actually "yes". This indirect "yes" affirms the truth that Dr. Dolittle still remembers Barry.
	2	Chee-Chee: I am not a prisoner of fear? Dr. Dolittle: You are not a prisoner of fear. (00:09:31,394-00:09:37,264)	request	Chee Chee is a coward gorilla. Dr. Dolittle's response is not merely affirmation, but it is implicitly request for Chee Chee to be brave.
Directive	3	Lady Rose: You should know. She's fallen gravely ill. Do you understand what I'm saying? Dr. Dolittle : Do you understand what I'm saying? (00:11:36,054-00:11:46,395)	request	Lady Rose, Queen's assistant, asks Dr. Dolittle to cure the Queen. Dr. Dolittle refuses her request and asks her to go, but she keeps staying there. Therefore, Dr. Dolittle's repeated expression impliedly means a request for her to leave his house.
	4	Dr. Dolittle : Chee-Chee, brow. Chee-Chee : Right (00:03:02,663-00:03:07,300)	order	Although Dr. Dolittle's utterance to Chee Chee is baldly said, the context helps understand that it is an order. Dr. Dolittle orders Chee Chee to wipe his eyebrow because he is sweating. This dyad takes place in the surgery room.
	5	Dr. Dolittle : There, Cheech. That's the spot. (00:03:08,869 -00:03:10,602)	order	This scene is the following event after Chee Chee wipes Dr. Dolittle's eyebrow. Dr. Dolittle feels tired after performing surgery and orders Chee Chee to massage his back.
	6	Dr. Dolittle : You are going back to whatever burrow you emerged from. (00:19:00,841 - 00:19:05,978)	request	Dr. Dolittle's utterance is addressed to Stubbins, a boy who wants to be his apprentice. Stubbins wants to accompany Dr. Dolittle to the palace, but he disallows him. Dr. Dolittle's utterance indirectly states a request for Stubbins, not to follow Dr. Dolittle.
	7	Yoshi : We're going to save the Queen, bro! Plimpton : I am not your bro! You should be an Eskimo's rug by now. ... Dr. Dolittle : Now now, gentlemen. (00:20:35,805-00:20:45,713)	order	Dr. Dolittle's utterance is delivered to Yoshi and Plimpton who are quarrelling. Without expressing a request directly to stop, Dr. Dolittle's utterance is understood by the listeners as an act for them to stop.
	8	Dr. Dolittle : You must let nothing pass her lips that hasn't been made and served by you.	request	This dyad takes place when Dr. Dolittle is going to leave for the island to get the magical fruit for the Queen. He does believe in Lady Rose, therefore he requests

	... Lady Rose : Yes, I'll see to it. (00:27:23,321-00:27:31,260)		her to take care of the Queen while Dr. Dolittle is embarking on the journey to get the cure.
9	Dr. Dolittle : Well,I believe it's time to go our separate ways. Stubbins : Uh, I am going with you (00:28:22,581-00:28:27,384)	request	Dr. Dolittle, after letting Stubbins go with him to the palace, asks him to go home. He does not want him to join them for the extremely dangerous journey. Thus, Dr. Dolittle says "... It's time to go our separate ways" which means that Stubbins is requested to go home and Dr. Dolittle will go for the Eden's fruit.
10	Dr. Dolittle : Plimpton! I mean... One more stop , good fellow. Plimpton : I can't hear you because I am not here (00:28:17,543-00:28:22,579)	request	Plimpton is an ostrich that takes Dr. Dolittle to the palace, and is asked to take him to the harbor as well. Dr. Dolittle requests indirectly Plimpton by saying "...one more stop..."
11	Dr. Dolittle : Private conversation Chee-Chee : Oh, okay. Okay. Yoshi : Sorry. (00:34:52,847-00:34:55,814)	forbidding	Dr. Dolittle's utterance is literally a statement, but impliedly it is a forbidding proposition. Dr. Dolittle forbids others not to eavesdrop his conversation with Poly.
12.	Dr.Dolittle : The best form of defense is attack Chee-Chee : I really don't want to fight you (00:37:21,499-00:37:42,751)	Order	Dr. Dolittle's utterance does not mean, in fact, an asking for Chee Chee to really attack him. It is impliedly an order for Chee Chee to practice. The practice is expected to build Chee Chee's bravery.
13	Dr. Dolittle: Now, remember, courage is not the absence of fear Chee-Chee : Wait! You got cut off. I-I can't hear you. I need the second part! (00:41:19,141-00:41:28,882)	advice	Because Chee Chee is so afraid of something, Dr. Dolittle tries to convince her to be brave. In this dyad, Chee Chee is asked to hold the rope while she is diving. Dr. Dolittle's utterance impliedly adjures her to be brave to dive.
14	Dr. Dolittle : Elliot, Elsie, do you mind? (00:47:50,808-00:47:53,842)	request	The utterance conveys a request not to bother Dr. Dolittle and Stubbins who are talking seriously about Lily's journal.
15	Hare : You know, Doc. I hate to tell you, but you're going down, my friend Dr. Dolittle: You'd do well to keep your buckteeth together (00:54:59,311-00:55:06,817)	order	Dr. Dolittle says indirectly to Hare to keep silent, because Hare always mocks him. His utterance performs an act of order.
16	Barry : Come on down, Doc. Dr. Dolittle : Therapy's the answer (00:59:41,299-00:59:44,434)	suggestion	This conversation takes place in a cell when both are imprisoned. Barry is Dr. Dolittle's patient who is suffer from emotional illness. Barry wants to eat Dr. Dolittle. Dr. Dolittle suggests Barry to do therapy to overcome his uncontrollable emotion.
17	Barry :Any final diagnosis, Doc? Dr. Dolittle : Don't you want to be the best Barry you could be? (01:00:05,191-01:00:09,193)	persuading	Barry that is imprisoned meets Dr. Dolittle and Poly in the same cell. Barry does not only want to eat Dr. Dolittle, but also Poly. He is unable to control his crave to attack and eat others that he meets. Dr. Dolittle tries to persuade him to resume the treatment. He impliedly states that Barry

				can be a good tiger by restarting the treatment.
	18	Chee-Chee : What's up, Doc? Dr. Dolittle :When we're removing the blockage... Yoshi, now. There may be an initial release of wind. ... Yoshi : Respect. Stubbins : It's all right. (01:20:55,500-01:21:15,418)	request	The dialogue happens in the cave when Dr. Dolittle is curing Ginko (a dragon) that is sick because of a blockage in his anus. When Dr. Dolittle is going to remove the blockage, he requests his animal team to keep distance because Ginko will fart.
Commissives	19	Poly : You need to go and help the Queen. Dr. Dolittle : There are things I no longer do: work with humans, or leave the house. (00:16:38,396-00:16:46,836)	refusal	In the dyad, Poly asks Dr. Dolittle to cure the Queen, but Dr. Dolittle refuses to do. He commits himself to an action in the future that he will not leave the house and will not work with human.
Expressives	20	Stubbins : Don't worry, I'm fine. Dr. Dolittle : Well, I'm not! My house is descending into chaos. (00:12:51,731- 00:12:57,168)	dislike	Stubbins sneaks into Dr. Dolittle's house through the window and falls down. Dr. Dolittle actually does not want Stubbins to come to his house, therefore indirectly he expresses his refusal by saying that Stubbins causes chaos.
	21	Stubbins : Really? Dr. Dolittle : Yeah, yeah. I have to calculate our route coordinates. The bees are buzzing about you. Seems you are getting a rudimentary grasp of their language (00:46:20,482-00:46:29,956)	appreciating	The conversation takes place in a ship going to the island. Dr. Dolittle asks Stubbins to take the wheel and to talk privately. Dr. Dolittle expresses his feeling of approval that Stubbins starts to understand a bit of what the animals say.
	22	Dr. Dolittle : These bars are new. Totally messing up my plan Stubbins : I can fit through them (00:50:35,009-00:50:40,812)	disappointment	Dr. Dolittle and Stubbins sneak into Monte Verde palace to steal Lily's journal as the guide to the mysterious island, but it seems that all ways have been blocked. Dr. Dolittle expresses his disappointment though his utterance.
	23	Dr. Dolittle : We are finished. Poly : What? Yoshi : Is this a pep talk? 'Cause it's a weird one. (01:06:10,964-01:06:15,867)	disappointment	Dr. Dolittle delivers his disappointment indirectly by saying "We are finished" because the journal is snatched by his rival, Dr. Mudfly.
	24	Stubbins : I don't know what irony means. Dr. Dolittle : Irony is when you find a woman, and she makes your life more wonderful than it had any the right to be. And then poof, she's gone, and it's all your fault. This journey was my chance to finish what she started. Lily insisted I cared for the animals at home, so I stayed behind. Rassouli's right. I should have been	regret	Dr. Dolittle expresses his feeling of regret because there are many incidents that he experiences. He has lost his wife, and now he loses the journal. What have happened to him make him make an analogy to the word irony. This expression impliedly presents his great regret.

		<p>with her. Now, all I have left of her is the ghost I see when I hold our rings. (01:07:25,573-01:07:59,572)</p>		
25	<p>Ginko : Oh, youknownothingofmypain. Dr. Dolittle :But I do. I've felt it as well. The kind that doesn't come from a bullet or a blade, but cuts much deeper. And now in every moment, in every movement, you feel that pain again. Yeah? It's hard to carry on... when you've lost the one you love. (01:17:41,402-01:18:21,208)</p>	Sorrow	Dr. Dolittle's utterance impliedly expresses his sorrow because he has lost his wife. He feels pain which is more hurtful than the pain felt by Ginko.	
26	<p>Ginko : I've seen armies of every kind, but nothing like you.What unites such a group of creatures? Dr. Dolittle : Well, we may not look it, right? But somehow... we just belong together (01:22:16,983- 01:22:33,598)</p>	gratefulness	Dr. Dolittle's expression to respond Ginko's statement shows that Dr. Dolittle feels grateful because he still possesses good friends. Although Dr. Dolittle has lost his wife, his friends are faithfully accompanying him.	
27	<p>Dr. Dolittle : Polly! Poly : Anything you'd like to say to me? Dr. Dolittle : Aye, you were right. I suppose it is nice to get out of the house every once in a while. (01:28:40,542-01:28:49,148)</p>	happiness	At the end of the story, Dr. Dolittle and his crew have been successful in getting the fruit. The Queen has been cured and has healed the sick. This accomplished mission makes Dr. Dolittle happy, and he also realizes that he should not linger in sorrow for that long.	