Directive Illocutionary Acts in *Venom: Let There Be Carnage* Movie

Ni Ketut Ica Rahayuni[1]*, Putu Devi Maharani[2], Komang Dian Puspita Candra[3]

[1,2,3] English Department, Faculty of Foreign Languages, Mahasaraswati Denpasar University, Denpasar, Bali 80233, Indonesia

E-mail: niketuticarahayuni1@gmail.com, devmaharani86@gmail.com, dianpuspitacandra@unmas.ac.id

ARTICLE INFO	ABSTRACT
	This study discussed the directive illocutionary act in *Venom: Let There Be Carnage*. It evaluates how all characters in the movie convey directive illocutionary acts. This study aims to find out the types of directive illocutionary acts. The data were collected using the observation method. The data is collected by watching the movie repeatedly while checking the conversation in the transcript and determining the utterance that contained a directive illocutionary act. Then, classify the utterance of the directive illocutionary act into three: command, request, and suggestions based on the theory by Kreidler (1998). In analyzing the data, the writer used the qualitative method. As a result, the writer found all types of directive illocutionary acts according to the theory from Kreidler (1998). There were 82 data found, and the most type of directive illocutionary act occurred was command with 51 data, request 23 data and suggestion 8 data.

1. Introduction

Language is a significant necessity in human life, especially in communicating with one another. Language has many functions, e.g., to convey information and ideas and express feelings and opinions to others. The smallest unit in spoken language is an utterance. According to Yule (1996), in attempting to express themselves, people not only produce utterances that contain grammatical structure and words, but they also perform actions through those utterances; the actions performed through the utterance is known as speech act.

There are three items in speech acts: locutionary act, which refers to the literal statement. Illocutionary act refers to the purpose or intended meaning, and perlocutionary act is the effect of the utterance produced (see Ahmed et al., 2022; Asher & Lascarides, 2001; Holmes, 1984; John et al., 2019; Kim & Kwon, 2020; Marsili & Green, 2021; Pérez

Hernández, 2013; Sbisà, 1984; 2001; Thaler, 2012). People usually have their intention when they produce an utterance, and the hearer must recognize it to find its purpose or meaning. Therefore, it is important to learn illocutionary acts to understand the goals or meaning of the conversation in daily life. In this sense, there are five illocutionary acts based on Searle's theory (1979): assertive, directive, commissive, expressive and declaration (see also Proost, 2006). A directive illocutionary act is one type of illocutionary act that is mostly used in a conversation among people in daily life to make the hearer do something.

A directive illocutionary act is used to tell the listener to do something based on the purpose or intention of the speaker (Jucker & Taavitsainen, 2008; Kroeger, 2018; Leech, 2014; Searle, 2011). In addition, Kreidler (1998) said that directive utterance aims to get the recipient to perform some act or refrain from a performing act. There are three types of directive illocutionary acts based on Kreidler's theory (1998): command, request and suggest. A command can be defined as an activity taken by the hearer through an instruction given by the speaker; a command is usually in the form of simple present tense, firm, and ends with an exclamation mark. It can also be a prohibition.

Meanwhile, a request can also be a command, but the language is more polite and does not use an exclamation mark. A request is aimed at telling the recipient concerning to what to do or refrain from doing. A suggestion is used to express an opinion about what to do and should not do by the speaker.

The three types of directive illocutionary acts are often heard and used in daily conversation, even in song lyrics and movies. Therefore, this current study used a movie as the data source. This movie is related to our daily conversations in real life. In this movie, as the source data found, many directives illocutionary acts performed by characters. The genre of this movie is action movie and tells about an investigation of a serial killer. As mentioned previously, the directives illocutionary act aims to understand the goals or meaning of the conversation in daily life.

2. Literature Review

There were many research on speech acts done previously (see Alghazo et al., 2021; Ardi et al., 2020; Cao, 2009; House et al., 2021; John et al., 2019; Kim & Kwon, 2020; Licea-Haquet et al., 2019; Masroor & Ahmad, 2017; Ruytenbeek et al., 2017; Sugiantini et al., 2021; Tesaindra & Mualimin, 2017; Tsoumou, 2020). However, the studies above have yet to analyze speech acts in script form. In the following, there were studies related to the current. Firstly, Dewi et al. (2022) used the theory of Searle (1979), which focused on analyzing the types of the illocutionary act and the meaning of the illocutionary act found in the movie. Secondly, Pertiwi (2019) used the theory from Yule and Searle, which focused on analyzing the directive illocutionary act. Oktaviani et al. (2021) examined six types of directives illocutionary acts found in the movie. Meanwhile, this latest study used the theory from Kreidler (1998) and focused on analyzing three types of directive illocutionary acts; those are command, request and suggestion.

3. Method

The data of this study was taken from a movie's script entitled *Venom: Let There Be Carnage*. It was taken from all utterances produced by the characters which contained directive illocutionary acts. The transcript was downloaded in scrapsfromtheloft (2021). In collecting the data, researchers applied content analysis, firstly, watching the movie repeatedly while checking the conversation in the transcript and collecting the utterance

that contained the directive illocutionary act. After collecting the data, then classified the utterance of the directive illocutionary act based on the classification, namely command, request and suggest (see Krisppendorff, 2004; Titscher et al., 2000). The data were analyzed using qualitative methods, especially to find out the types of directive illocutionary acts found in the movie in deeper explanation based on the theory proposed by Kreidler (1998). The data was then presented using a combination of formal and informal methods.

4. Results and Discussion
4.1 Types of Directive Illocutionary act found in Venom Movie's Script

This part showed the finding of the directive illocutionary act, divided into three types of directive acts. The frequency of the occurrence of directive illocutionary acts in *Venom: Let There Be Carnage* movie was shown in the table below.

Table 1. Types of Directive Illocutionary act

No	Types of Directive	Frequency	Percentage
1	Command	51	62%
2	Request	23	28%
3	Suggestion	8	10%
	Total	82	100%

Based on Table 1 found, there were 82 data of directive illocutionary acts that occurred performed by all the characters in *Venom: Let There Be Carnage* movie. The most dominant type found in the movie was "command," with 51 data appearing; the second was "request", with 23 data and followed by "suggestion", with 8 data occurring. Furthermore, in the following explanation, researchers described the types of directive illocutionary acts found in the movie based on the classification.

a.   Command
The most common type of directive illocutionary act found in the movie was "command," which occurred 51 times. According to Kreidler (1998), a command is an action that aims to instruct others. The following are an example of a command that has been analyzed.

Data 1

Venom   : No! **Take your tiny hands off of me!** We should be out there protecting the city lethally!
Brock   : What was that?
Venom   : Unhand me

(05:55-06:11)
(Scrapsfromtheloft, 2021)

Data 1 is classified as a directive illocutionary act in the form of a command. It can be seen from the utterance uttered by Venom contained a command for Eddie Brock to let Venom go and not hold him. Venom gives orders to Eddie Brock to release him because Eddie Brock held him as Venom almost shows his form and almost eats detective mulligan, who was there with them.

The dialogue above is between Eddie Brock and Venom, and it happened in San Francisco Police Office when Detective Mulligan asked Eddie Brock to meet Cletus Kasady, who is a serial killer. Eddie refused the offer, but detective mulligan said it was bad. Venom who heard this wanted to eat Detective Mulligan, but Eddie Brock held him back, and Venom told Eddie to take his hand off him.

Data 2

Mulligan : Monsters, Eddie! Everywhere Cletus go, so goes this supposed monster.
Brock : Oh, God.
Mulligan : **Talk to me, Eddie. Talk to me!** How's he doing it, Eddie? What's the secret? How's he making people see things?

(56:46-57:02)
(Scrapsfromtheloft, 2021)

The utterance uttered by Detective Mulligan is classified as a command in the directive illocutionary act. Detective Mulligan gives his command to Eddie Brock to tell him what happened with Cletus Kasady because Eddie Brock was the last person who spoke with Cletus Kasady before he was sentenced to death. Detective Mulligan thought that Eddie Brock knew everything and wanted to know how Cletus Kasady escaped from prison and the monster who always be with him wherever he went.

The dialogue happened in San Francisco Police Department when Detective Mulligan called Eddie Brock to come and ask about Cletus Kasady after seeing the chaos. Detective Mulligan wanted Eddie Brock to tell the truth about what was happening when he spoke with Cletus Kasady for the last time.

b. Request

The second type of directive act, which is the most frequent, is "request" with 23 data. Based on Kreidler (1998), the request is used to tell the hearer about what to do or refrain from doing.

Data 3

Anne : **Hey, Venom. Take care of him all right? Don't let him keep messing everything up.**
Venom : I'm going to make you cry now, Eddie. She will love it. Cry. Cry.
Brock : It's a lot of process. Congratulations, Anne. It's a great news.

(21:22-21:45)
(Scrapsfromtheloft, 2021)

The utterance in the data above is classified as a directive illocutionary act in the form of a "request". It could be indicated from how Anne stated her utterance purpose is to ask Venom to take care of Eddie Brock. The data belong to request because the language used by Anne to ask Venom to take care of Eddie was softer, more polite and didn't use an exclamation mark or lack of firmness. The utterance uttered by Anne is aimed so that Eddie Brock doesn't make the same mistake as before that caused him to lose his job. Anne discovered that there was still Venom in Eddie Brock's body when she spoke to him. Although Eddie Brock didn't tell the truth, Anne still spoke to Venom and asked him to protect Eddie Brock.

The conversation above concerns Anne or Eddie Brock's ex-fiancé, Eddie Brock and Venom. It happens in L'Araignee restaurant when Anne shows the ring on her finger and says that she will marry the doctor, but Eddie Brock and Venom are unhappy about it. Anne discovered that there was still Venom in Eddie Brock's body because Eddie Brock looked like he was talking to someone. Anne asked Venom to take care of Eddie Brock because Anne couldn't be with him anymore after they had broken up.

Data 4

Dan   : **Can you turn the volume up, please?**
                  (Dan asks Mrs. Chen)
Presenter   : Kasady and Barrison should be treated as armed and extremely dangerous. An all-out manhunt continuous tonight.
Mrs. Chen : So?
Anne   : Cletus has a symbiote

<div align="right">(59:37-59:50)
(Scrapsfromtheloft, 2021)</div>

Eddie Brock's utterance was categorized as a request in the types of illocutionary acts. It can be indicated by the polite way the speaker tells the listener to do something. The word "please" expresses a polite request and does not appear to be forcing or pressuring someone. Doctor Dan asked Mrs. Chen to turn up the volume of the television, and it was recognized as a request.

The conversation above happened in Mrs. Chen's shop when Anne and Doctor Dan came looking for Venom. After arriving at Mrs. Chen's shop, they see the news about Cletus Kasady and Frances Barrison, a very dangerous person. They will be looking for Eddie Brock to take revenge. Therefore, Eddie Brock really needs Venom to help fight them. Doctor Dan asked Mrs. Chen to increase the volume to hear the news clearly.

c.   Suggest

The third type of directive illocutionary is "suggest". Kreidler (1998) defined that suggest as when the speaker delivers or gives their opinion to the hearer about what they should and should not do.

Data 5

Barrison : **Baby, that's too much. You got to stop him.**
Cletus   : What are you doing?
Carnage   : I'll shut her for good.

<div align="right">(75:31-75:41)
(Scrapsfromtheloft, 2021)</div>

The dialogue above indicated that the utterance said by Frances Barrison belongs to suggestion in the type of directive illocutionary act. It can be seen from the way the speaker delivers her opinion to the hearer. Frances Barrison felt that Carnage had gone too far when he wanted to kill Anne, an innocent person. Frances Barrison suggested Cletus Kasady stop Carnage who wished to kill Anne because Anne was only used to get Eddie Brock to come to the place and not be killed.

The conversation above occurred in Grace Cathedral when Eddie Brock and Venom tried to take Anne who Cletus Kasady and Carnage kidnapped. They were fighting, and Carnage wanted Eddie Brock to see the person that he loved die. Frances Barrison felt that Carnage was gone too far and suggested that Cletus Kasady have to stop Carnage.

Data 6

Anne   : **Whatever you did, Eddie, you just need to tell the cops the truth.**
Brock   : No. No. No, I can't tell them that they are chasing a serial killer who's also got an alien inside of him. And he's capable of killing everybody.

<div align="right">(58:12-58-24)
(Scrapsfromtheloft, 2021)</div>

The utterance uttered by Eddie Brock in the conversation above is classified as "suggest" in the directive illocutionary act because the speaker conveyed his opinion to the hearer. It can be seen from the dialogue that Anne, the speaker, gives her opinion to Eddie Brock to give the cops the true explanation about what happened. When Eddie Brock was at the police station to be questioned about the serial killer Cletus Kasady, Anne gave her opinion that Eddie Brock should tell what actually happened so that the problem could be quickly resolved.

The conversation above happened in San Francisco Police Office when detective mulligan asked Eddie brock for information about Cletus Kasady and the monster that was with him. Eddie Brock couldn't answer all of these questions and tell the truth about what was happened. Therefore, he calls Anne to help him because Anne is a person who knows and understands symbiotes, and she can help Eddie Brock to deal with the chaos that occurred. Anne comes and advises Eddie Brock to tell the cops the truth.

5.   Conclusion

Three types of directive illocutionary acts were analyzed in this study: command, request and suggest. The three types of directive illocutionary acts were used in the conversation among the characters in the movie. The amount of data categorized as the command was 51, requests were 23, and suggestions were 8. Command directive illocutionary acts occurred dominantly because this movie was an action movie about an investigation of a serial murder case. In *Venom: Let There Be Carnage*, there were many police and a detective involved as the character who performs many directive illocutionary acts. Furthermore, the main characters also performed many directive illocutionary acts to tell their intention to the hearer.

Conflict of interest
The author(s) declare(s) that there is no conflict of interest.

Authors' contribution
The author made substantial contributions to the conception and design of the study. The authors took responsibility for data analysis, interpretation and discussion of results. The authors read and approved the final manuscript.

References
Ahmed, S. M., Rushdi, A. A., & Ismael, W. S. (2022). Pragmatic Uses of Compliment Speech-

act Verbs. *Journal of Language and Linguistics*, *18*(1), 543–555.

Alghazo, S., Zemmour, S., Al Salem, M. N., & Alrashdan, I. (2021). A Cross-cultural Analysis of the Speech Act of Congratulating in Kabyle and Jordanian Arabic. *Ampersand*, *8*(June), 1–12. doi:10.1016/j.amper.2021.100075

Ardi, N., Ahmad, A., Daud, N., & Ismail, N. (2020). Speech Act of Flaming in Twitter Status: Issues and Concerns in the Malaysian Context. *Asian Journal of University Education*, *16*(4), 109–121. doi:10.24191/ajue.v16i4.11961

Asher, N., & Lascarides, A. (2001). Indirect Speech Acts. *Synthese*, *128*, 183–228.

Cao, D. (2009). Illocutionary Acts of Chinese Legislative Language. *Journal of Pragmatics*, *41*(7), 1329–1340. doi:10.1016/j.pragma.2008.08.003

Dewi, N. K. D. N. K., Maharani, P. D., & Winartha, G. N. (2022). The Types of Illocutionary Acts Found in Incredible 2 Movie: A Speech Act Analysis. *Elysian Journal : English Literature, Linguistics and Translation Studies*, *2*(1), 1–10. doi:10.22334/traverse.v3i1.52

Holmes, J. (1984). Modifying Illocutionary Force. *Journal of Pragmatics*, *8*(x), 345–365.

House, J., Kádár, D. Z., Liu, F., & Bi, Z. (2021). Altered Speech Act Indication: A Problem for Foreign Language Learners? *System*, *101*(June), 1–11. doi:10.1016/j.system.2021.102554

John, P., Brooks, B., & Schriever, U. (2019). Speech Acts in Professional Maritime Discourse: A Pragmatic Risk Analysis of Bridge Team Communication Directives and Commissives in Full-Mission Simulation. *Journal of Pragmatics*, *140*(December), 12–21. doi:10.1016/j.pragma.2018.11.013

Jucker, A. H., & Taavitsainen, I. (2008). *Speech Acts in the History of English*. Amsterdam: John Benjamins Publishing Company. doi:10.1017/CBO9781107415324.004

Kim, A., & Kwon, I. (2020). Hortatives, Imperatives, and the Directive Speech-Act Continuum: A Usage-based Approach to the Korean -ca Hortative Construction. *Lingua*, *245*(July), 1–17. doi:10.1016/j.lingua.2020.102928

Kreidler, C. W. (1998). *Introducing English Semantics*. London: Routledge.

Krisppendorff, K. (2004). *Content Analysis: An Introduction to Its Methodology* (2nd ed.). Thousand Oaks: Sage Publication, Inc. doi:10.1103/PhysRevB.31.3460

Kroeger, P. R. (2018). *Analyzing meaning: An Introduction to Semantics and Pragmatics*. Berlin: Language Science Press. doi:10.5281/zenodo.1164112

Leech, G. (2014). *The Pragmatics of Politeness*. *The Pragmatics of Style* (Vol. 21). New York: Oxford University Press Inc. doi:10.4324/9781315857381

Licea-Haquet, G. L., Velásquez-Upegui, E. P., Holtgraves, T., & Giordano, M. (2019). Speech act Recognition in Spanish Speakers. *Journal of Pragmatics*, *141*(December), 44–56. doi:10.1016/j.pragma.2018.12.013

Marsili, N., & Green, M. (2021). Assertion: A (partly) Social Speech Act. *Journal of Pragmatics*, *181*(May), 17–28. doi:10.1016/j.pragma.2021.03.016

Masroor, F., & Ahmad, U. K. (2017). Directives in English Language Newspaper Editorials Across Cultures. *Discourse, Context and Media*, *20*(September), 83–93. doi:10.1016/j.dcm.2017.09.009

Oktaviani, A., Syafitri, D., & Syafrizal. (2021). Directive Illocutionary Acts in 'Me Before You' Movie. *English Education and Art (LEEA) Journal*, *4*(2), 457–462. doi:doi.org/10.31539/leea.v4i2.2255

Pérez Hernández, L. (2013). Illocutionary Constructions: (Multiple source)-in-target Metonymies, Illocutionary ICMs, and Specification Links. *Language and Communication*, *33*(2), 128–149. doi:10.1016/j.langcom.2013.02.001

Proost, K. (2006). Speech Act Verbs. *Encyclopedia of Language & Linguistics*, (1988), 651–656. doi:10.1016/b0-08-044854-2/01075-0

Ruytenbeek, N., Ostashchenko, E., & Kissine, M. (2017). Indirect Request Processing, Sentence Types and Illocutionary Forces. *Journal of Pragmatics*, *119*(July), 46–62. doi:10.1016/j.pragma.2017.07.011

Sbisà, M. (1984). On Illocutionary Types. *Journal of Pragmatics*, *8*(1), 93–112. doi:10.1016/0378-2166(84)90066-3

Sbisà, M. (2001). Illocutionary Force and Degrees of Strength in Language Use. *Journal of Pragmatics*, *33*(12), 1791–1814. doi:10.1016/S0378-2166(00)00060-6

Scraps From The Loft. (2021). Venom: Let There Be Carnage (2021). Retrieved 1 May 2022, from https://scrapsfromtheloft.com/comedy/venom-let-there-be-carnage-transcript/

Searle, J. R. (1979). *Expression and Meaning: Studies in the Theory of Speech Acts*. *Philosophy*. Cambridge: Cambridge University Press. doi:10.1213/01.ane.0000250225.96165.4b

Searle, J. R. (2011). *Speech Acts: An Essay in The Philosophy of Language*. Cambridge: Cambridge University Press. doi:10.1017/CBO9781107415324.004

Sugiantini, N. M. P., Maharani, P. D., & Winartha, I. G. N. (2021). An Analysis of Directive Illocutionary Acts in the Complex: Lockdown 2020 Movie. *Journal of Language and Applied Linguistics*, *2*(2), 128–138. doi:10.22334/traverse.v2i2.39

Tesaindra, M. S., & Mualimin, M. (2017). The Directive Illocutionary Acts in the Help Movie. *LANTERN (Journal on English Language, Culture and Literature)*, *6*(2), 1–7.

Thaler, V. (2012). Mitigation as Modification of Illocutionary Force. *Journal of Pragmatics*, *44*(6–7), 907–919. doi:10.1016/j.pragma.2012.04.001

Titscher, S., Meyer, M., Wodak, R., & Vetter, E. (2000). *Methods of Texts and Discourse Analysis*. London: Sage Publication Ltd.

Tsoumou, J. M. (2020). Analysing Speech Acts in Politically Related Facebook Communication. *Journal of Pragmatics*, *167*(June), 80–97. doi:10.1016/j.pragma.2020.06.004