ILLOCUTIONARY ACTS PERFORMED BY THE MAIN CHARACTER IN *THE MATRIX* MOVIE

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ABSTRACT

The aims of this research were to find out the illocutionary acts performed by the main character in *The Matrix* movie and to identify the context underlying the illocutionary acts in the main character's utterances. This research used Searle's classification of illocutionary acts and Hasan and Halliday's theory of context. There were 3 steps that applied on this research. The first was to select the utterances spoken by Neo as the main character in *The Matrix* movie which contain illocutionary acts and categorized them; then identified the context. The second step was to present the findings by using descriptive method. The last step was to draw the conclusion. There were four types of illocutionary acts found in the utterances spoken by Neo. The data were classified into representatives (24), directives (82), commissives (2), and expressives (5). However, the declaratives types of illocutionary acts were not found in the main character's utterances because Neo had no power or authority to change the reality with his words in *The Matrix* movie. From the findings, directives were the dominant type of illocutionary acts in the main character's utterances because he repeatedly expressed his utterances in direct way by questioning, ordering, begging and asking. The context of the utterances is described by identifying the field, tenor and mode of each utterance spoken by the main character in the movie.

Key words: *Speech Act, Illocutionary Acts, Utterance, Context*

ABSTRAK

Tujuan dari penelitian ini adalah untuk mencari jenis-jenis tindak ilokus yang digunakan oleh tokoh utama dalam film The Matrix dan untuk mengidentifikasi konteks pada ujaran tokoh utama yang mengandung tindak ilokusi. Penelitian ini menggunakan klasifikasi tindak ilokusi oleh Searle dan teori konteks dari Hasan dan Halliday. Ada tiga langkah yang diterapkan dalam penelitian ini. Langkah pertama adalah memilih ujaran-ujaran Neo sebagai tokoh utama dalam film The Matrix dan mengelompokkan ujaran tersebut dan kemudian mengidentifikasi konteks ujaran tersebut. Langkah kedua adalah menampilkan hasil penelitian dengan menggunakan metode deskripsi. Langkah terakhir adalah membuat kesimpulan. Ada

empat jenis tindak ilokusi yang ditemukan pada ujaran-ujaran Neo. Hasil penelitian diklasifikasikan menjadi representatives (24), directives (82), commissives (2), dan expressives (5). Sebaliknya, tindak ilokusi declaratives tidak ditemukan dalam ujaran tokoh utama karena Neo tidak memiliki kemampuan atau wewenang untuk mengubah realitas dengan ujarannya dalam film The Matrix. Dari hasil penelitian jenis tindak ilokusi directives adalah jenis tindak ilokusi yang dominan karena tokoh utama berulang-kali menyampaikan ujaran langsung seperti pertanyaan, perintah, permohonan dan permintaan. Konteks dari ujaran-ujaran dijelaskan dengan mengidentifikasi field, tenor dan mode dari setiap ujaran tokoh utama yang mengandung tindak ilokusi dalam film.
Kata Kunci: *Tindak Tutur, Tindak Ilokusi, Ujaran, Konteks*

A. INTRODUCTION

Language as the key in communication plays an important role in people's life to interact with each other. As the tool to communicate, language is used to share idea, thought and emotion for many different purposes. When people communicate, they produced the utterances in particular context. The produced utterances performed actions such as asking, apologizing, declaring, informing, questioning and etc. Those actions are recognized as speech act.

The terminology of speech act is suggested as a strategic way of accomplishing goals through speaking (Bonvillain, 2003). Austin (1962) states that speech act is how people achieve what they want by using their speaking ability; do things with words things. According to Searle (1975) there are three acts in speech act. Those three acts are locutionary act, illocutionary act, and perlocutionary act.This study focused on the illocutionary acts, according to Searle (1979) there are 5 types of illocutionary acts which are representatives, directives, commissives, expressives, and declaratives. The utterance spoken by a speaker that contains an intended meaning to the hearer is called as illocutionary acts. Learning illocutionary acts can help people to understand or to unveil the utterance which contains an intended meaning in it.

The Matrix movie and its script are the sources of the data of this research. The Matrix is a science fiction movie released in 1999. The researchers chose The Matrix because of some reasons. First, the researchers are fascinated of how the writers of this movie came up with the idea to create two different worlds. Second, the movie is phenomenal and wins many awards. The Matrix combines a unique science fiction idea with an appealing actions move. Third, the researchers are interested with the meticulous main character that made the researchers curious whether the main character performed all the types of illocutionary acts or not and which types of illocutionary acts are mostly found in the main character's utterances. Based on the description above, the researchers are focused on finding the utterances of the main character that contain illocutionary act in The Matrix movie and the researchers identified the context that underlies the utterances as well.

Theoretically, this study is expected to give contribution to linguistic field especially in speech act. This study could enhance the knowledge of potential readers so the readers will realize that learning speech acts or illocutionary acts specifically is important. For the potential readers and other researchers, the findings of this study could be used as a reference and information for further research related with speech act.

Practically, the researchers hope this study will be useful for the potential readers, especially to the English literature students of Mulawarman University as an example of how to apply the illocutionary acts in life and how we should act or respond in a conversation or when someone's talk as this study showed the types and the used of illocutionary acts by the main character in everyday life.

B. THEORETICAL FRAMEWROK

1. Speech Act

John L. Austin is the first philosopher who develops the concept of speech acts in his book *How to Do Things with Words (1962).* Austin claims speech acts as the action performed by saying something, through utterances ones are able to get others to do something. According to Searle (1969) speaking a language is performing speech acts, such as acts making statements, giving commands, asking questions, or making promises. Searle believes all linguistics communication involves linguistic (speech) acts.

2. Illocutionary Acts

Illocutionary acts is performed via the communicative force of an utterance (Yule, 1996). Yan Huang (2012) states that illocutionary acts is an act accomplished in speaking and defined within a system of social conventions. In Searle's Expression and Meaning (1979), Searle classifies illocutionary acts into

a. Representatives

The illocutionary point of representatives is committing to the truth of the expressed proposition (Searle, 1979). The representatives' utterances consist of asserting, agreeing, believing, boasting, concluding, complaining, criticizing, denying, describing, informin, stating, etc. For example:
- "I state that it is raining" (Stating)
  (Searle, 1975)

b. Directives

The illocutionary point of this act is to get the hearer to do something. In directives the speaker attempts to make the world (the actions of the hearer) match the propositional content of the utterance to some degree, that the hearer commits a future action. The directives' utterances consist of asking, advising, begging, demanding, integerogating, inviting, ordering, permitting, requesting, suggesting, urging, questioning etc.

For example:
- "I order you to leave" (Ordering)
   (Searle, 1975)
- "Don't touch that" (Forbidding)
   (Yule, 1996)

c. Commissives

The illocutionary point of this act is to commit the speaker to a future action. The speakers commit themselves to some future action which means make the worlds fit words. In other words, speaker intends the situation. Commissives utterances consist of offering, promising, refusing, etc.

For example:
- "I promise to pay you the money" (Promising)
   (Searle, 1975)
- "We will not do that" (Refusing)
   (Yule, 1996)

d. Expressives

The illocutionary point of this act is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content (Searle, 1979). Such as apologizing, appreciating, condoling, congratulating, praising, thanking and regretting are the examples of expressive utterances.

For example:
- "I apologize to step on your toe" (Apologizing)
   (Searle, 1975)
- "Congratulations!" (Congratulating)
   (Yule, 1996)

e. Declarative

The illocutionary point of declarative is to make something the case. The declaratives utterances consist of betting, confirming, declaring, naming, etc. Searle claims that it is the defining characteristic of this class that the successful performance of one of its members brings about the correspondence between the propositional content and reality, successful performance guarantees that the propositional content corresponds to the world (Searle, 1979).

For example:
- "I now pronounce you man and wife" (Marrying)
   (Searle, 1975)

3. Context

Context is the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood (Oxford Dictionary).

The role of context in interpreting an utterance is important. Context allows people to understand the meaning of the utterance. According to Halliday and Hasan (1985) context is an environment which meanings are being exchanged. There are three elements, they are field, tenor, and mode. Field refers to what is happening, the nature of the social interaction that is taking place and what is it that the participants are engaged in. Tenor refers to who is taking part, the nature of the participants, their statuses and roles and what kind of role relationships of one kind or another. Mode refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation. For example:

(a radio talk by the Bishop of Woolwich)

"The Christian should therefore take atheism seriously, not only so that he may be able to answer it, but so that he himself may still be able to be a believer in the mid-twentieth century. With this in mind, I would ask you to expose yourself to the three thrusts of modern atheism. These are not so much three types of atheism – each is present in varying degree in any representative type – so much as three motives which have implied man, particularly over the past hundred years, to question the God of their up – bringing and ours. They may be represented by three summary statements: God is intellectually superfluous; God is emotionally dispensable; God is morally intolerable."

The field is thus the maintenance of an institutionalized system of beliefs: the nature of the Christian religion, and of people's attitude towards it, at a semi – technical level. The tenor is that of an authority to an audience. He is an authority in both senses: he holds authority in the Church, as a bishop, and he is an authority on religion, a theologian. He cannot see the audience, and does not know them; but his relationship to them is institutionalized in the culture, as that of pastor to flock. The mode is that of a text that was written in order to be read aloud, as a public act on the mass media, it was monologue, in which the text itself was the whole of the relevant activity – nothing else significant was happening. And it is persuasive discussion, based on rational argument. (Hammam, 2006).

C. RESEACRH METHOD

1. Research Design

Research design defines by Creswell (2009) as plans and the procedures for research that reach the decision from broad assumption to detail method of data collection and analysis. This study belongs to qualitative research and the researchers applied descriptive method. According to Creswell (1994) qualitative research is an examination process of understanding based on different methodological traditions of inquiry that explore a social or human issue. Wray and Bloomer (2006) state that qualitative study involved

description and analysis. The researchers observed and analyzed the utterance along with its context that spoken by the main character of the movie. The findings and the conclusion of this study described into paragraphs.

2. Data and Source of Data

The data of this study are the main character's utterances found in the data sources. The sources of the data are the movie script of The Matrix movie and the movie itself.

3. Research Instrument

The instrument of the study is the researchers. Bodgan and Biklen (1992) states that in conducting qualitative research, the researcher being the key instrument. The researcher is the one who collects the data and conducts the research.

4. Data Collection Techniques

The researchers took some steps to collect the data, as follow:

a) Watched the movie

The researchers watched the movie several times in order to understand the movie, to focus on the interaction the main character had in the movie and to distinguish the utterances spoken by the main character.

b) Read the movie script

The researchers read the movie script a few times to be certain by the main character's utterances written on the script were the same as what the main character spoken on the movie.

c) Identified the utterances

The researchers selected the main character's utterances from the movie script which contain illocutionary acts by identifying them with illocutionary force indicating devices.

5. Data Analysis Procedures

The researchers followed 3 procedures stated by Miles and Huberman (1994) to write this study. They are data reduction, data display, and conclusion drawing or verification. The first step, the researchers classified the data collected based on the illocutionary acts types by John R. Searle (1975), and the researchers identified the context of the data by using Halliday and Hasan's (1985) theory of context. The second step, the researchers displayed the findings by describing them into paragraph. The last step, the researchers drew the conclusion that contain the answers of the 2 research questions.

D. FINDINGS AND DISCUSSION

The findings of the illocutionary acts performed by the main character are classified by the types of the illocutionary acts proposed by Searle, and the contexts which underlie the utterances are analyzed with the theory of context

stated by Halliday and Hasan. The data are Neo's utterances those selected by using illocutionary force indicating devices in the data sources, which are the script of *The Matrix* and the movie. Based on the analysis, there are 113 data of illocutionary acts performed by Neo in *The Matrix* movie. The data are classified into 24 data of representatives, 82 data of directives, 2 data of commissives, and 5 data of expressives. Meanwhile for the declaratives types of illocutionary acts, there are none of the main character's utterances could be identified as declaratives in *The Matrix* movie.

1. **Illocutionary Acts Performed by Neo in *The Matrix* Movie**

   I.   Representatives
   Representatives is an act of expressing something that the speaker values as the truth or the speaker's belief. The main character of *The Matrix* movie utters 24 phrases or sentences which identified as representatives. The data consist of 1 utterance identified as agreeing, 3 utterances identified as believing, 3 utterances identified as denying, 2 utterance identified as describing, 5 utterances identified as informing, and 10 utterances identified as stating.

   - Data 006/011/000928
       Dujour : Come on. It'll be fun. I promise.
       Neo   : **Yeah. Sure, I'll go.**

                                          (p.11) (00:09:28 – 00:09:41)

The utterance "Yeah, Sure, I'll go" belongs to representatives types of illocutionary acts and is identified as agreeing. The data identified as agreeing are the utterances spoken by the main character to show he agrees on something, or accepts the hearer suggestion. Neo who originally rejected the invitation of Dujour and Choi changed his mind after seeing a tattoo on Dujour shoulder that reminded him of the words "follow the white rabbit" that popped on his computer a moment before Choi and Dujour came. Neo's utterance "Yeah. Sure, I'll go" shows the indicative mood that conveys Neo agreement of the suggestion and he will go with Choi and Dujour.

   - Data 037/042/004340
       Neo   : **No. I don't believe it. It's not possible.**
       Morpheus   : I didn't say it would be easy, Neo.
                       I just said it would be the truth.

                                          (p.42) (43:40 - 43:50)

The utterance spoken by Neo above is classified into representatives and is identified denying. Neo horrified by Morpheus's explanation of how the world now. He was stuttering in fright, "No. I don't believe it. It's not

possible". The indicative mood in Neo's utterance shows he denied the truth which Morpheus told, he denied the idea that the world he knew is only a program.

- Data 082/076/011856
    Trinity: What did you see?
    Cypher   : What happened?
    Neo   : **A black cat went past us, and then another that looked just like it.**

    (p.76) (1:18:56 - 1:19:03)

The utterance spoken by Neo above belongs to representatives types of illocutionary acts and is identified as describing. The data those contains a report of how something is done, or what is something is like are the data of describing. The utterance "A black cat went past us, and then another that looked just like it." spoken by Neo contains an indicative mood. Neo's utterance conveys a factual statement of a black that went past them, and he describes the other cat that looked like it went past them again. Therefore, Neo's utterance identified as describing.

- Data 094/095/013518
    Tank   : What are you talking about?
    Neo   : **The Oracle. She told me this would happen.**
             She told me that I would have to make a choice.
    (p.95) (1:35:18 - 1:35:27)

The utterance spoken by Neo above belongs to representatives types of illocutionary acts and is classified as informing. Neo shared what Oracle told him by saying "The Oracle. She told me this would happen. She told me that I would have to make a choice" to Tank and Trinity. In Neo's utterance, it contains an indicative mood that used to make factual statement which is the information he got from Oracle that Morpheus will sacrifice himself in order to save Neo.

- Data 102/096/013635
    Neo   : Because I believe in something.
    Trinity: What?
    Neo   : **I believe I can bring him back.**
    (p.96) (1:36:35 - 1:36:40)

The utterance "I believe I can bring him back" spoken by Neo belongs to representatives types of illocutionary acts and is classified as believing. The used of performative verb "believe" indicates that the sentence contains Neo's belief. Trinity was startled by Neo's decision to save Morpheus, and he wanted to go back into the matrix. She stared at Neo and asked him what

made him so sure. Even though Neo believes that he is not the one, but his utterance "I believe I can bring him back" shows his belief of himself and his ability that he can save Morpheus.

- Data 108/114/015810

  Agent Smith : Do you hear that, Mr. Anderson?
  That is the sound of inevitability.
  That is the sound of your death. Goodbye, Mr. Anderson.

  Neo : **My name is Neo.**

  (p.114) (1:58:10 - 1:58:17)

The utterance "My name is Neo" belongs to representatives (stating). Agent Smith dragged and threw Neo's body to the rail then he tried to strangle Neo while waiting for the train to come. Agent Smith who thought he was already won the fight tried to offend Neo and called him with Mr. Anderson. Neo answered agent Smith with "My name is Neo". Neo's utterance contains an indicative mood that uses to make a factual statement that his name is Neo, so the other participant acknowledged that he is Neo not Mr. Anderson, an ordinary employee.

II. Directives

Directives is an act where the speaker attempts to make the hearer commits a future action. The researchers found 82 data identified as directives that the main character performed in the movie. The findings of directives consist of 2 data of asking, 2 data of begging, 2 data of ordering, and 76 data of questioning.

- Data 0008/012/001017

  Neo : **Who are you?**
  Trinity : My name is Trinity.

  (p. 12) (10:17 - 10:19)

The utterance spoken by Neo above belongs to directives types of illocutionary acts and is classified as questioning. In Neo's utterance "Who are you?" contains an indicative mood that used to pose a question, there is a word "who" and punctuation "?" those indicate that the utterance identified as a question. Neo was curious of who is the woman that approached him and knew his name as a hacker. Therefore, he uttered a question to find out who she is.

- Data 039/043/004400

  Neo : **Get this thing out of me. Get this thing out of me!**
  Don't touch me. Stay away from me.

  (p.43) (44:00 - 44:15)

The utterance spoken by Neo above is classified as directives (ordering). Neo woke up from the construct and lost control. He shouted "Get this thing out of me. Get this thing out of me! Don't touch me. Stay away from me". Neo's utterance s contain imperative mood that expressed his command to the hearer, so the hearer will unplug him and stay away from him.

- Data 086/082/012315
    Neo   : **We can't leave him.**
    Trinity: We have to.

                                                (p. 82) (1:23:15 - 1:23:16)

The utterance "We can't leave him." spoken by Neo above is classified into expressives types of illocutionary acts and identified as begging. Trinity tried to take Neo away, but he did not want to leave Morpheus behind. He said "We can't leave him" to Trinity. Neo's utterance "We can't leave him." contains an imperative mood that expressed how he wanted to stay with Morpheus.

- Data 109/116/015935
    Neo   : **Mr. Wizard, get me the hell out of here.**
    Tank   : Got a patch on an old exit, Wabash and Lake
                                    (p.116) (1:59:35 – 1:59:39)

The utterance spoken by Neo above belongs to directives and is classified as asking. The data that contains the main character's request for the hearer to do something or to give something to the speaker are classified as asking. Neo was running from the agents and he stole someone's phone on the street to make a call to Tank. The utterance "Mr. Wizard, get me the hell out of here" spoken by Neo contains an imperative mood that shows Neo's request for Tank to find him the exit so he can escape from the agents.

III.   Commissives
        Commissives is an act where the speaker commits himself / herself to do an action in the future. Neo performed 2 illocutionary acts identified as commissives, they are refusing and promising.

- Data 005/011/000911
    Choi   : It just sounds like you need to unplug, man. Get some R&R?
              What do you think, Dujour? Should we take him with us?
    Dujour : Definitely.
    Neo   : **I can't. I have work tomorrow.**
                                                (p. 11) (09:11 - 09:27)

The utterance spoken by Neo above belongs to commisives and is classified as refusing. Neo told Choi what has been troubling his mind and Choi suggested Neo to join him. In Neo's utterance "I can't. I have work" he used indicative mood to show a statement that he has to work the next day and that is why he chose to refuse Choi's and Dujour suggestion.

- Data 112/219/020819

Neo : **I'm going to hang up this phone. And then I'm going to show**

this people what you don't want them to see.
I'm going to show them a world without you.
(p. 219) (02:08:19 - 02:08:27)

The utterance spoken by Neo above is classified as commissive (promising). Neo called someone and he uttered "I'm going to hang up this phone. And then I'm going to show this people what you don't want them to see. I'm going to show them a world without you". He uses the words "going to" to make sure the hearer get the messages of what he is going to do after the phone call ended.

IV.   Expressives

Expressives is an act of expressing the speaker's psychological state. The researchers found the main character performed 2 utterances identified as apologizing, 1 utterance identified as appreciating, 1 utterance as thanking, and 1 utterance as regretting.

- Data 025/027/002359

Neo : **It's an honor to meet you.**
Morpheus : No, the honor is mine. Please, come. Sit down.
I imagine that right now you're feeling a bit like Alice, tumbling down the rabbit hole? Hm?
(p.27) (25:59 - 26:31)

The utterance spoken by Neo belongs to expressives and is classified as appreciating. The data classified as appreciating is the utterance that the main character used to express his appreciation about something's or someone's value. Neo entered a room where Morpheus was waiting for him. Neo expresses how he values the opportunity to meet Morpheus by saying "It's an honor to meet you". The use of words "It's an honor to meet you" contains indicative mood that indicates Neo statement of how he appreciates the moment he finally met Morpheus in person.

- Data 059/060/010332

Neo　　: **Thanks for the drink.**

(p. 60) (1:03:32 - 1:03:39)

The utterance spoken by Neo above belongs to expressives types of illocutionary acts and is classified as thanking. The data which classified as thanking are the utterances those the main character used to express he is pleased or being grateful of something. Neo wanted to go back to his room but before that said thanks to Cypher who spent time to have a chat and offered him a drink. The used of perfomative verb thank in "Thanks for the drink." utterance conveyed Neo's gratitude to what Cypher did.

- Data 074/071/011312
    Neo　　: **I'm sorry.**
    Oracle　　　: I said don't worry about it. I'll get one of my students to fix it.

(p.71) (1:13:12 - 1:13:19)

The utterance "I'm sorry" spoken by Neo belongs to expressive types of illocutionary acts (apologizing). The utterance spoken by the main character which classified as apologizing is the utterance that express the main character being sorry of something he did. Neo accidentally broke Oracle's vase. The used of indicative mood in Neo' utterance expressed how he felt after causing a trouble. Neo used the word "sorry" to convey his apologize.

- Data 099/096/013537
    Trinity: Neo, Morpheus sacrificed himself so that we could get you out.

    There is no way you're going back in.
    Neo　　: Morpheus did what he did because he believed
    　　　　that I'm something I'm not.
    Trinity: What?
    Neo　　: I'm not the one, Trinity. The Oracle hit me with that too.
    Trinity: No, you have to be.

    Neo　　: **I'm sorry, I'm not. I'm just another guy.**
    Trinity: No, Neo. That's not true. It can't be true.

(p. 96) (1:35:37 - 1:36:00)

The utterance "I'm sorry, I'm not. I'm just another guy" spoken by Neo above is classified into expressives and is identified as regretting. The utterance spoken by the main character that classified as regretting is the utterance which expresses the main character's emotion about something that being happens. Trinity doubted Neo's statement that he is not the one. Neo feels sorry to Trinity and he conveyed how he felt by saying "I'm sorry, I'm not. I'm just another guy". The use of the falling intonation while Neo

was saying "sorry" shows that he feels sorry towards Trinity whostill believes that he is the chosen and it indicates as regret.

2. Context Underlying Illocutionary Acts in Neo's Utterances in *The Matrix* Movie

The researchers identified the context appeared in the utterances those contain illocutionary acts in *The Matrix* movie by using Halliday and Hasan concept of context. Halliday and Hasan (1985) proposed 3 elements of context. They are field, tenor and mode. Field refers to the social interaction between the participants. Tenor refers to who is taking part, whether it is the status, the role and the relationship between the participants. Mode refers to what are the participants try to achieve in their interaction through language.

- Data 005/011/000911

  Choi   : It just sounds like you need to unplug, man. Get some R&R? What do you think, Dujour? Should we take him with us?
  Dujour   : Definitely.
  Neo   : **I can't. I have work tomorrow.**

  (p. 11) (00:09:11 – 00:09:27)

The field is the conversation occurred when Choi thought that Neo needs to take some time off and have fun, so Choi asked Dujour whether they should take Neo with them or not. Dujour agreed with Choi's idea. The tenor is the conversation happened between Neo, Choi and Dujour. Choi came to Neo's apartment with Dujour as a customer. The mode is the conversation developed to have Neo joined with Choi and Dujour, but the utterance "I can't. I have work tomorrow" spoken by Neo is aimed turn down Choi's offer.

- Data 059/060/010332

  Neo   : **Thanks for the drink.**

  (p. 60) (01:03:32 - 01:03:39)

The field is the conversation above happened when Neo wanted to go back to his room after talking with Cypher. The tenor is the conversation above occurred between Neo and Cypher. Cypher is one of the crew that Morpheus gathered. The mode is the utterance "Thanks for the drink" spoken by Neo is aimed to expressed his gratitude towards Cypher who have talked with him and offered him a drink.

- Data 102/096/013635

  Neo   : Because I believe in something.
  Trinity   : What?
  Neo   : **I believe I can bring him back.**

  (p.96) (01:36:35 - 01:36:40)

The field is the interaction of Trinity and Neo. In the ship, Neo, Tank and Trinity were looking tense with the decision whether to have unplugged Morpheus and let him die in the matrix or not. Then, Neo made a decision to enter the matrix and it startled Trinity. The participants of the conversation above are Trinity and Neo. The tenor is the utterance "I believe I can bring him back" uses by Neo to make Trinity trust his decision. Even though he is not the one, he expressed himself that he is sure he can bring Morpheus back.

- Data 108/114/015810

Agent Smith	: Do you hear that, Mr. Anderson? That is the sound of inevitability. That is the sound of your death. Goodbye, Mr. Anderson.
Neo	: **My name is Neo.**

           (p.114) (01:58:10 - 01:58:17)

The field is the conversation above occurred on the rail, when agent Smith succeeded to corner Neo and waiting for the train to run over Neo. The tenor is the participants of the conversation above are agent Smith and Neo. The mode is the utterance "My name is Neo" spoken by Neo is aimed to confute agent Smith utterance who called Neo as Mr. Anderson. Neo wanted to be acknowledged as he is now, not the ordinary employee Mr. Anderson.

- Data 109/116/015935

Neo	: **Mr. Wizard, get me the hell out of here.**
Tank	: Got a patch on an old exit, Wabash and Lake

           (p.116) (01:59:35 – 01:59:39)

The field is the conversation above occurred by phone call. Neo was being chased by the agents and he stole someone's phone in the street to make a phone call. The tenor is the participants of the conversation above which are Neo and Tank. Neo made a phone call to Tank who was in the ship and could give him the information of place to transfer him out of the matrix. The mode is the utterance "Mr. Wizard, get me the hell out of here" spoken by Neo is aimed to get a guidance from Tank to get out from the matrix.

E. CONCLUSION

There are 113 utterances identified with illocutionary acts that classified into 4 type illocutionary acts which are representatives (24), directives (82), commissives (2), and expressives (5). While the declaratives type of illocutionary act was not found. As Searle (1979) stated declaratives act in speaker utterance can change the reality. The declaratives act in the utterance needs to be performed by someone who has the power or authority to do it so the propositional content corresponds to the world. In *The Matrix* movie, Neo doesn't have any power or

authority to change reality with his words. In this study it showed the mostly identified field, tenor and mode in the conversation Neo had with other characters in the movie. The mode of the conversation Neo had in the movie was frequently happened in the program or in the matrix, the tenor of the conversation Neo had was dominantly between Morpheus and Trinity, meanwhile for the mode of the conversation was Neo repeatedly uttered questions to satisfy his curiosities about the matrix.

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