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# INDIRECT SPEECH ACTS FOUND IN "BIG MOMMAS 3: LIKE FATHER LIKE SON" MOVIE

# **THESIS**



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# **DECLARATION**

I hereby declare that this thesis has not been submitted, either in the same or different form. To my knowledge there has not been any form or idea written or published by others except those referred to in this thesis and mentioned in bibliography.

Padang, September 2012

Nadia Sartika Dewi BP. 0810733118

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Padang, Oktober 2012

Nadia Sartika Dewi

#### ABSTRAK

Dalam skripsi ini, penulis membahas bentuk tuturan tidak langsung, fungsi tuturan tidak langsung, dan faktor yang mempengaruhi penutur menggunakan tuturan tidak langsung yang dijumpai dalam film. Data diambil dari film *Big mommas 3: Like Father Like Son* yang diterbitkan tahun 2011.

Metode yang digunakan dalam penelitian ini adalah simak bebas libat cakap sedangkan untuk pengumpulan data adalah teknik pencatatan. Disamping itu teori yang diterapkan dalam menganalisis data adalah teori Yule (1996) dan Thomas (1995). Hasil analisis data dipaparkan dengan menggunakan metode formal dan informal.

Dari data yang dianalisis ditemukan dua bentuk tuturan direktif yang berganti fungsi menjadi kalimat tidak langsung yaitu tuturan deklaratif dan tuturan interogatif. Bentuk tuturan yang muncul dalam ujaran yang dijumpai dalam film yaitu 9 tuturan deklaratif dan 6 tuturan interogatif. Fungsi tuturan dari kalimat yang muncul yaitu 8 fungsi permintaan, dan 7 fungsi perintah. Faktor yang paling dominan mempengaruhi penutur menggunakan tuturan tidak langsung yaitu size of imposition (tekanan) karena penutur sering berada dalam keadaan terdesak dan di bawah tekanan.

Kata Kunci: tuturan, tindak tutur tuturan tidak langsung,

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# **CHAPTER I**

#### INTRODUCTION

# 1.1 Background of the Study

In daily life, people use speech acts through utterances to present their intention, feeling, opinion, and thought. By producing utterances, a speaker can influence the hearer to do what he/she intends. When people speak, they do not only produce utterances which contain grammatical sentences and words, but also perform action via their utterances. The action is called speech acts. According to Yule (1996, p.47), "speech acts is the action which is performed via utterance". Moreover, when speech acts occur, the utterance and the action produce the meaning. The speakers expect that his or her intention will be recognized by the hearer.

Speech acts are distinguished by different aspects of the speaker's intention and how the speaker tries to affect the audience or hearer to do something in natural language. The circumstances where the utterance was uttered will affect different interpretations by the hearer. Changes in circumstances will determine the interpretation of an utterance as performing speech acts is known as speech event (Yule, 1996, p.47).

In communication, speech acts contain the function or intention of the speaker. According to Yule (1996: 53) there are general classification systems list of general function performed by speech act: Declaration, representatives, expressives, directives and commissives (Yule, 1996, p.53). Declaration is kinds of speech acts that change the world via their utterance.

Representative is the state what the speaker believes to be the case or not. Expressive is kind of act that state what speaker feels. Directive occurs when the speaker wants hearer to do something. Commisive is used by speaker to commit themselves to some future action.

The utterance of indirect speech act can be seen in this example below;

For example:

Dialogue 1

Trent : Hey, y'all, the Prodi-G's a little parched. I'll be back for a

second set, a' right? (declarative)

Audience : (go away)

(from Like Father Like Son Movie)

The dialogue above occurs when Trent sing a song in book appreciation day. He has a band and many enthusiasm audiences. He and his group want to sell their CD entitled "a miracle". Yet, he doesn't get permission from his father to enroll in the band. He was shocked when his father came while his band performs. It is because he is lying to his father and breaks his promise not to enroll with a band. In fact, his father is very smart to know what his son done. Malcomn found his son in promenade place performing with his band. Malcomn then stops the music, because he wants to talk with his son. To control the situation, Trent shouts to the audience by saying Hey, y'all, the Prodi-G's a little parched. I'll be back for a second set, a' right?

Trent's utterance Hey, y'all, the Prodi-G's a little parched is categorized as indirect speech acts. As Yule (1996) stated that indirect speech acts is indirect relationships between a structure and a function. In this utterance, the structure and the function are different. Hence, it can be categorized as indirect speech act.

The form of the utterance above is declarative utterance. It is because the speaker announces to his group to take a rest for a while. Declarative form usually represents statement. Yet, the function of the utterance above is different with its form. Here, Trent uses the declarative to make a request to his audience to stay in promenade. In this case Trent do not used declarative as the function properly, but He changes it into request.

According to the context of the conversation, the factor that influences the speaker using indirect speech acts is influenced by the social distance. The declarative statement is used to make a statement, in fact he changes declarative become request. Here, the speaker changes the structure of declarative become request. He wants the audience to keep calm and not disappointed for stopping the performance. The social distance can be seen when Trent as an artist respects the audience and take responsible for his job.

Base on this fact, the writer conducts the research entitled "Indirect Speech Acts as found in Big Mommas 3: Like Father Like Son". In this research, the writer is interested in analyzing the form and function of indirect speech acts because it can be expressed in different ways and different strength.

#### 1.2 Identification of the Problem

The analysis of indirect speech acts in "Big Mommas 3: Like Father Like Son" movie focuses on explaining the form of indirect speech acts, function of indirect speech act and factors influencing the speaker in using indirect speech acts. Hence, the writer's analysis is focused on two main problems, they are:

- 1. What are the forms of indirect speech acts found in Big Mommas 3: Like Father Like Son movie?
- 2. What are the functions of indirect speech acts used by the speaker found in Big Mommas 3: Like Father Like Son movie?
- 3. What are factors influence the speakers in using indirect speech acts utterance in "Big Mommas 3: Like Father Like Son" movie?

# 1.3 Objective of the Study

This study is aimed at observing and describing the form indirect of speech acts and functions of indirect speech acts including the factors influencing the speaker in using indirect speech acts utterance The writer has three primary purposes in conducting the research, they are:

- To analyze the form of indirect speech acts in "Big Mommas 3: Like Father Like Son" movie.
- To find out the functions of indirect speech act used by the speaker in "Big Momas 3: Like Father Like Son" movie.
- To find out factors influencing the speakers in using indirect speech acts utterance in "Big Mommas 3: Like Father Like Son" movie.

#### 1.4 Source of The Data

The writer will analyse indirect speech acts that used in this movie. She takes the data from "Big Mommas 3: Like Father Like Son". This movie tells about Agent FBI by Malcolm. The story begins when Malcolm get good news that his Son got accepted in Duke University. As an agent he has duty to protect a

flash drive which contains important files. Hence, he decides to undercover as Big Mommas.

# 1.5 Scope of the Study

This research is limited only in analyzing indirect speech acts in "Big Mommas 3: Like Father Like Son" movie. The writer applies the theory of indirect speech act proposed by Yule (1996, p.53-56). The theory is used to find out the form and the function of indirect speech acts used by the speaker in "Big Mommas like Father like Son". Moreover, the writer also defines the factors that influence the speaker to use indirect speech acts by applying Thomas (1995, p. 124).

## 1.6 Methods of the Research

In conducting the research, the writer undergoes three stages as stated by Sudaryanto (1993, p.5) "there are three stages in conducting the research". They are collecting data, analyzing data and presenting the result of the analysis.

In collecting the data, the writer uses the observational method (Sudaryanto, 1993, p.134). In this research the writer only observes and does not involve directly into the situations happened. The data are taken from one of the American movie that is "Big Mommas 3: Like Father Like Son". The writer chooses this movie since the writer finds many reasons in agent FBI used indirect speech. First step, The writer watched this movie comprehensively for several times. Then, the writer noted the utterance which contains indirect speech acts. The writer matched the script from internet with the writer's note. The writer

found 20 form of indirect speech act. Yet, in this research the writer used 15 data which fit with Yule's theories.

In analyzing the data, the writer uses pragmatic identity method, proposed by (Sudaryanto, 1993, p.14). The data as the object of the research are analyzed based on character's utterances as the factor influencing the linguistic data. The analysis of the data is done by identifying the form and the function of indirect speech acts used by the speaker which are used by the characters in making conversation in the movie. The writer analyzes the data by using the theory proposed by Yule (1996: 53-54). After that, the writer figures out the factors of indirect influence the speaker in using indirect speech act utterance which exists in the data. To figure out the factors that influence the speaker in utter something, the writer using the theory proposed by Thomas (1995, p. 124).

The result of the analysis is presented by using two methods, they are formal and informal method (Sudaryanto, 1993, p.145). The formal method is used to present the finding in the form of table. The informal method means presenting the finding by using verbal language (sentences) and giving some explanations based on the analysis of the data.

# **CHAPTER 2**

#### REVIEW OF RELATED LITERATURE

## 2.1 Review of Previous Studies

The study of indirect speech acts has become popular subject for many linguists. In this chapter, the writer reviews some previous studies related to the writer's analysis. The first study conducted by Brdar-Szabo and Mario (2009). Brdar-Szabo and Mario (2009) intended their research as a cross-linguistic study of the range of possible realizations of instructional speech acts as a special type of directives, as realized in the domain of cooking recipes. As obligative directive speech acts, they used the result of the research from Dirven and Verspoor (1998) for the modifications of Searle's original typology, which revealed request are prototypically realized as imperative sentences. They took the data from Germanic, Romance, Slavic languages, and Hungarian as the background which elaborate account of the role of metonymy in indirect speech acts. They took a closer look at the grammatical realization of instructional speech acts in cooking recipes, which tend to be more uniform in this respect. In the end of their research is to shed light on the motives for those intraligual and interlingual similarities. They realized that the lack of face-threat in cooking recipes made it possible to go directly to the core of the speech act scenario which explained the domination of the imperative constructions.

The second one is the study conducted by Clark (1979), She illustrates the concentration of her research is not only about indirect speech act, but how people

understand and response for that acts. Clark also analyzed five data as the experiments, in which ordinary requests for information were made by telephone of 950 local merchants, and tried to find various ways of interlocutor in giving their responses toward the pre- sequence in indirect request. In the end of his research, he proposed four categories of response; answer alone, answer plus-inform, information alone, and no response at all.

The last one is the study was conducted by Perrault and Allen (vol. 6, 3-4: 1980). They proposed an account of indirect forms of speech acts to request and inform based on the hypothesis that language users can recognize actions being performed by others, infer goals being sought, and cooperate in their achievement. They also analyze how the cooperative behaviour which is independently motivated and may or may not be intended by the speakers. If the hearer believes the utterance is intended, he or she can diagnose indirect in speech acts and interpret directly. At the end of their analysis, they found evidences in account of indirect speech act based on rationality (plan construction), imputing rationality to others (plan inference), surface speech acts definition relating form to "literal" intentions, and illocutionary acts allowing a variety of realizing forms for the same intentions.

These three researches have become base of this research in term of object of analysis. However, in this research, the writer uses different theory which is used by these three researchers. This research focus on the analysis of indirect speech acts by applying Yule's theory. Moreover, this research is also different with the three researches above in term of source of data.

# 2.2 Definition of Key Terms

Speech acts are the actions perform via utterance" (Yule, 1996, p.48). On the other words, when someone says an utterance, he or she also performs something via his or her utterance. Speech acts are used in everyday life in the form such as promising, ordering, forgiving and ordering in natural language.

Indirect Speech Acts is whenever there is an indirect relationship between a structure and a function (Yule, 1996, p.55).

Context refers to the surrounding condition in which something takes places. It can help to explain and influence the meaning of utterance (Wijana, 1996, p.11). The range of utterance from word to sentences and the use of it cannot be separated from context.

Context is considered to be a helper in analyzing the situation and condition, because it has the important role in the interpretation of the messages where data happened.

#### 2.3 Theoretical Frameworks

In this research, the writer analyzes the types of speech acts and function of indirect speech act between the speaker and the hearer as found in "Big Mommas Like Father Like Son" movie by using the theory of Yule (1996, p.54). Those theories are used in answering the first and second research problem.

# 2.3.1 Speech Acts

Speech acts is used through utterance to present intention, feeling, opinion, and though. Austin (1962) the action performed by producing an utterance will consist of three related acts; the first is Locutionary act to perform the actual words uttered, illocutionary act to perform the force or intention behind the words and perlocutionary act to perform the effect of the illocution on the hearer.



## 2.3.2 Indirect Speech Acts

Based on Yule (1996, p. 55) if there is indirect relationship between a structure and a function, we have an indirect speech act. For example, *Dont Spit!* in searle terms is a directive performed by means of an interogative, and in making assertion it is going to charge it will be warning. There are five kinds of act that one can perform in speaking by means of the following types of speech acts; there are assertive, directives, commisives, expressive, and declaratives. Thus, a declarative used to make a statement is a direct speech act, but a declarative used to make a request is an indirect act. As illustration in [1] the utterance [1a] in is a declarative. When it is used to make a statement, as pharaprased in [1b], it is functioning as a direct speech act. When it is used to make a command/ request as pharaprased in [1c], it is functioning as an indirect speech.

The example of the sentence can be seen in this below:

- [1] a. It's cold outside. (declarative)
  - b. I hereby tell you about the weather. (direct)
  - c. I hereby request of you that you close the door. (indirect)

(Yule, 1996: 55)

## 2.3.3 The Communication Function of Sentence

Based on Yule (1996: 54) a fairly simple disstinction between three general types of speech acts is provided, there is an easily recognized relationship between the three structural forms and the three general communicative functions. The three structural forms are Declarative sentence, interograive

sentence, and imperative sentence. When we make a declarative sentence it means we should give information to another person, when we used interogative sentence it means we used this sentence to making a question and when we used imperative sentence it means we used this sentence to making reqest or command.

When we used the three structural forms and the three communicative function is suitable, we called is direct speech act but if you used the directive sentence to express or to making request it means Indirect Speech Acts.

# 2.3.4 The Factors of Speakers Using Indirect Speech Acts

According to Thomas (1995, p. 124) Individuals and cultures vary widely in how, when and why they use an indirect speech act in preferance to a direct one. There are main factors which appear to govern indirect speech act:

1) The relative power of the speaker over the hearer.

The general point is that we tend to use a greater degree of indirect with people who have some power or aouthority over us than to those who do not. You would probably be more indirect about conveying to your employer that you are annoyed by the fact that he or she always arrives late, than in conveying the same to your brother. Spencer-oatey (1992) discusses different types and components of power at some length. She find out of 3 types of relative power:

- a) Legitimate power is one person has the right to prescribe or request certain things by virtue of role, age and status.
- b) Referent power is one person has power over another because the other admires and wants to be like him/her in some reason.

c) Expert power is in this case, one person has some spesial knowledge or expertise which the other person needs.

For example:

Mr. Chirkoff: Show me!

Canneti : All right. Take it easy. Take it easy. I'll show you everything.

Mr. Chirkoff : FBI! Come and get your Snitch! You want to come and play? (In

storage)

Malcomn : Drop it. Drop it! All right. Give me Canetti, or I take him out.

(GUN FIRES)

In this case, dialog above is indirect speech acts because The relative power of the speaker over the hearer. It happens because of the legitimate power factor of Mr. Chirkoof. Mr. Chirkoof has legitimate power and reward power like coercive power, remains fairly constant within a relationship

2) The social distance between the speaker and the hearer

It is best seen as a composite of pshycologically real factors (status, age, sex, and degree of intimacy) which together determine the overall degree of respectfulness within a given speech situation. If feel you close to someone, because that person is related to you or you know him/her well are similar in terms of age, social class and occupation.

For example:

Big Momma : Oh, no. We do not want to put you out. Charmaine'll just stay

with her Big Momma.

Charmaine : But my shrink in Juvie said I'd do better with a role model of my

own age.

Gail : You'll be on the same floor as your peers. Before you know it,

you'll be bosom buddies.

Charmaine : (gasps) Charmaine likes the sound of that!

Indirect speech act is happening because of social distance, which charmaine are as nephew was unable to resist and deny the words of his parents,

while he wants to join with their peers. That is why he chose to indirect speech act to help him express his feelings without offending parents.

3) The degree to which X is rated an imposition in culture Y (size of imposition)

It is means how great is the request you are making. For example, you would probably use a greater degree of indirectness in asking to borrow ten pence than you would in requesting to borrow ten pence.

For example: Canneti shot

Canneti : (weakly) Music ... (in the barn)

Trent : What?

Canneti : *It's in the music* ... (In the barn and dead) (Gunshot)

The emergence of dialogue as above due to the size of imposition of canneti. Canneti feel the need to use indirect speech act for fear of being known by chirkoff, because he felt under pressure chirkoff. This situation is also compounded by the helplessness canneti to save the flash drive. That is why he prefers to use indirect speech act sentences so that the opponent is Mr. Chirkoof not typing what the purpose of the speech canneti.

4) Relative rights and obligations between the speaker and the hearer

This dimension is needed in order to explain a situation in which a speech act involving a major imposition is performed with a minimal degree of indirect. A policeman, speaking in his capacity as a police officer, could get you to move your car simply by saying: 'move this vehicle', but the same peerson, speaking in a purely private capacity, would have to use a much more indirect strategy to perform the same speech act.



#### 2.3.5 Context

Context of language use is needed to explain the situations of utterance. In other words, the context in Pragmatics relates to background of speaker and listener such as circumstances, place, time, etc to support the meaning of language form. In Austin's perspective (in Deborah, 1994, p.51) "context is what makes an utterance 'true' and 'appropriate".

Another notion is the term of SPEAKING, which is proposed by Hymes (in Deborah, 1994, p.141). He uses the term in describing some factors, which affect a communicative event. The word SPEAKING is an acronym for setting, participants, ends, acts, keys, instruments, norms, and genre.

# a. Setting (Scene)

Setting refers to the time and place of a speech act and, in general, to the physical circumstances. It refers to time and place in which speech takes place.

# b. Participants

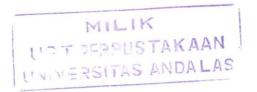
The participants consists of speaker, hearer, audience, etc, that is involved in speech event. The information about gender, and age also belong as participant.

# c. Ends

Some speech events have conventional outcomes. It means everyone has different goal or aim to do a conversation.

## d. Act sequences (form and content)

The acts include the form and the content of the conversation. It can be the dictions, how the words are used, and the relationship of what is said to the actual topic.



#### e. Keys

It refers to the tone, manner, or spirit in which are included as keys are behavior, gesture, eye contact, and etc.

# f. Instrument (language)

This is about the choice of channel, such as oral, written, telegraphic, phone, and others. Channels (verbal, nonverbal, physical) and how the language, dialect, code, or register are chosen belong to instrument.

# g. Norms

Social rules governing the event and the participant's action and reaction. The specific proprieties attached to speaking interpretation of norms within cultural belief system.

#### h. Genre

The last is genre, which refes to type of utterance in communication, for instance, poems, prayers, lecturers, classmates, proverbs, and so on.

The writer concludes that the context is everything one knows about the world surrounding of utterance which contributes to his or her interpretation of what the speaker means because communication is successful if the speaker and the hearer have the same interpretation about the utterance itself.

#### **CHAPTER 3**

# TYPES SPEECH ACTS AND FUNCTIONS OF INDIRECT SPEECH ACTS

#### 3.1. Introduction

In this chapter, the writer analyzes the utterances which reflect the forms of indirect speech acts, the functions of indirect speech acts and factors influencing the speaker in using indirect speech acts as seen in an American movie "Big Mommas 3: Like Father Like Son" movie. The data are taken from the conversation among characters in this movie. This movie tells about Agent FBI by Malcolm. This beginning of this story Malcolm get good news, his Son got accepted in Duke University. Malcolm has a plan with someone about the data on flash drive/FD. Besides that cannetti has plan b that FD is saved in box music of GGSA. In there malcolm disguise as mother house of boardinghouse. Malcolm as Big Mommas and Trent as Charmaine. From this episode the story of FBI is Begun. Big Mommas always try to close with the lady in this school to get more information about flash drive/ FD. This is Ridiculous movie. In this analysis focus on form of speech act, function of indirect speech act in the movie, and factors influencing the speaker in using indirect speech acts.

There are fifteen (15) data analyzed in this chapter. There are three steps in analyzing it:

The writer starts by describing the context of the utterance. It helps her
to analyze the form of indirect speech act and functions of indirect

speech act, because the role of context is used to interpret the meaning of utterances.

 Afterwards, the writer analyzes the structural forms of utterance, and then she analyzes the function of indirect speech acts used by the speaker. Afterwards, she finds out the effect of those utterances to the hearer.

Finally, she finds out the factors influencing the speaker in using indirect speech act.

# 3.2. Form of Indirect Speech Acts and Function Indirect Speech acts

# Dialogue 1

Trent: Hey, y'all, the Prodi-G's a little parched. I'll be back for a

second set, a' right?

Audience : (go away)

The dialogue above occurs when Trent sing a song in book appreciation day. He has a band and many enthusiasm audiences. He and his group want to sell their CD entitled "a miracle". Yet, he doesn't get permission from his father to enroll in the band. He was shocked when his father came while his band performs. It is because he is lying to his father and breaks his promise not to enroll with a band. In fact, his father is very smart to know what his son done. Malcomn found his son in promenade place performing with his band. Malcomn then stops the music, because he wants to talk with his son. To control the situation, Trent shouts to the audience by saying Hey, y'all, the Prodi-G's a little parched. I'll be back for a second set, a' right?

Trent's utterance Hey, y'all, the Prodi-G's a little parched is categorized as indirect speech acts. As Yule (1996) stated that indirect speech acts is indirect relationships between a structure and a function. In this utterance, the structure and the function are different. Hence, it can be categorized as indirect speech act. The form of the utterance above is declarative utterance. It is because the speaker announces to his group to take a rest for a while. Declarative form usually represents statement. Yet, the function of the utterance above is different with its form. Here, Trent uses the declarative to make a request to his audience to stay in promenade. In this case Trent does not use declarative as the function properly, but he changes it into request.

# Dialogue 2

Trent : Why'd you embarrass me like that?

Malcomn: I'm embarrassing you? Trent, you've got a lot to learn.

Trent: Come on, Malcolm.

Malcomn: You know, it would not hurt to call me "Dad" every once in while. All

right, let's rewind. This should be a happy day. All right? (In the car

headed home malcomn).

This dialogue occurs in a car. The participants are Trent and Malcomn. Malcomn tries to call Tent repeatedly but there is no answer from Trent. Therefore he has an idea to found trent in promenade. When malcomn arrives, he sees trent is busy with the event. Malcomn turn off the music. Trent and his friends are surprised and shock. Malcomn does not want Trent to follow that event. Malcomn decides to bring trent go home. On the way, Malcomn says to Trent about Duke University. He wants to inform Trent that he success to enter one of favorite university namely Duke University. He is very happy. In another hand trent has another opinion. He does not want to enter that university. He

againts to his father and Malcomn feels Trent as his boy does not respect him as father. So malcomn says "you know it would not hurt to call me dad every one in a while".

In sentences that expressed Malcomn to Trent "you know, it would not hurt to call me Dad every once in a while", is categorized as indirect speech acts.. It is a declarative utterance. Malcomn want to express his heart to Trent, however Malcomn also asked to Trent to call dad in daily. The sentence "you know, it would not hurt to call me Dad every once in a while" using declarative use is to tell someone, but here there is a change of function should be. In this case Malcomn using declarative form but he used to request to Trent to start calling him dad.

# Dialogue 3

Mr. Chirkoff: Show me!

Canneti : All right. Take it easy. Take it easy. I'll show you everything.

Mr. Chirkoff : FBI! Come and get your Snitch! You want to come and play? (In

storage)

Malcomn : Drop it. Drop it! All right. Give me Canetti, or I take him out.

(GUN FIRES)

This dialogue occurs in warehouse. The participants are Canneti, Mr. Chirkoof and Malcomn. Mr. Chirkoof is Mafia. He will be caught by agen of FBI. Malcomn is helped by Canneti. they have a plan to trap chirkoof in the warehouse. Malcomn ask canneti to use listening device in his body. At the warehouse canneti sees Mr. Chirkoof replaces the flash drive with money. Canneti wants to catch Mr. Chirkoof but failed because Mr. Chirkoof takes thats tool and says "FBI! Come and get your Snitch, you to come and play?".

In this dialog is indirect speech act by Mr. Chirkoof on Malcomn. It is an interogative form. Basically Mr. Chirkoff use this sentence to ask Malcomn to ensure that malcomn will respond to a threat or not. Meanwhile Mr. Chikoof sentence interogative used, Chirkoof incompatible with the functions that should serve to ask something to someone else. Here Mr. Chirkoof interogative sentence for threatening and commanding Malcomn to immediately come to the barn before Canneti would he kill. There is an indirect speech act relationship between a interogative and a command function.

# Dialogue 4

Canneti shot

Canneti: (weakly) Music ... (in the barn)

Trent: What?

Canneti: It's in the music ... (In the barn and dead) (Gunshot)

This dialog occurs in the ware house. The participants are Canneti, Trent and Mr. chirkoof. Canneti is caught by Mr. Chirkoof. Canneti tries to escape from the captivity. Mr. Chirkoof is angry to canneti because canneti brings agent FBI to save him. Canneti want to go out from the ware house. He asks Malcomn to help him. When Malcomn comes to warehouse, he threats Mr. Chirkoof to permit Canneti go out or he will kill Mr. Chirkoof .when Canneti tries to run away, Mr. Chirkoof shoots Canneti. Canneti is die. Before he dead he says "Music, it's in music".

The utterance "Music, it's in music " is categorized as indirect speech acts. Structurally, Canneti utterance is declarative form. It means the utterance has declarative structure is used to make an statement, but in this case declarative is used to deliver a command. "music, it's in music" has a function as command

because canneti want to inform and ask him to take the flash drive. Canneti asks malcomn to looking for and save a flash drive in music box in GGSA.

Dialogue 5

(TRENT'S MOBILE PHONE ringing)
Mr. Chirkoff : (panting) Vo. Look

Mr. Chirkoff : (panting) Yo. Look ...
Trent : I did not see anything

: I did not see anything. Yo, we cool? Come on, man! Come on!

Come on. (Exclaims)

This dialog occurs in the warehouse. The participants are Trent and Mr. Chirkoof. When malcomn tries to save him but it failed. Malcomn does not know his son, trent follow him to the warehouse. Malcomn is shock and surprise when know trent is also there. Mr. Chirkoof hear trent's mobile phone ring. Trent tries to convince Mr. Chirkoof, he does not know anything, he does not involve in that case. He says "I did not see anything, Yo we cool? Come on man, come on, come on!". This incident occurred while trying to follow his father into trent warehouse Canneti meeting and Mr. Chirkoof, but unfortunately when he was hiding in the corner of a large tin, his cell phone sounds and cause panic and caught by Mr. Chirkoof. At the time of the incident Chirkoff killed Canneti by shooting his head.

When Trent said "I did not see anything, yo we cool? Come on man, come on, come on!", the utterance is categorized as indirect speech acts. Trent wants Mr. Chirkoof that He does not know anything and asks Mr. Chirkoof does not shoot him. The utterance is declarative forms. Commonly is used to declare something but at this time trent uses the declarative as a request. He request to Mr. Chirkoof does not kill him.

Dialogue 6

Vlad : What about the flash drive?

Mr. Chirkoff: Turner knows where it is. We find Turner, we find the flash drive.

'Right now, our biggest problem's his kid. He saw me shoot

Canetti. I want him dead.

This dialog occurs in one of restaurant or cafe. The participants are Vlad, Mr. Chirkoof and Dimitri. Vlad is a helper of Mr. Chirkoof. Vlad asks where is the flash drive to Mr. Chirkoff. Mr. Chirkoof say the flash drive with Turner or Malcomn. He asks vlad to finds Turner and he will get that flash drive. Mr. Chirkoof say "we find Turner, we find the flash drive"

In a conversation between Vlad and Chirkoof is categorized as Indirect Speech Act. Mr. Chirkoof utterance "We find Turner, we find the flash drive.". is declarative forms, but not to tell something but Chirkoof indirectly request. He has function the sentence to give a command. Mr. Chirkoof asks an action vlad to find turner or malcomn. Mismatches between the structure of a sentence declarative sentence imperative especially functioned as a command sentence, making the sentence is considered as indirect speech act.

Dialogue 7

Big Momma : Oh, no. We do not want to put you out. Charmaine'll just stay

with her Big Momma.

Charmaine : But my shrink in Juvie said I'd do better with a role model of my

own age.

Gail : You'll be on the same floor as your peers. Before you know it,

you'll be bosom buddies.

Charmaine : (gasps) Charmaine likes the sound of that!

This dialogue occurs in GGSA. The Participants are Big Mommas, Gail, and Cahrmaine. When malcomn has change become Big Momma and Trent into

Charmaine. Impersonation is done to hide the true identity because Chirkoof wants revenge and kill Trent. Big Momma had the idea to hide Trent through disguises made as Charmaine. Previous Big Momma has sent his CV and applying for work at an art school are named as GGSA nanny boarding. Meanwhile Charmaine GGSA register as a student. The biggest reason for Big Momma chose GGSA is Flash Drive has been advised that Canneti had been hidden in art school was through a friend who works as a school security guard. Additionally Canneti also provide a code that is Music to the actual trent ordered to immediately seek and to save the flash drive. Arriving at GGSA Big Momma soon see Gail as director GGSA to ensure applications work accepted or not. Gail finally accepted the job application as housemother Big Momma and carry around the school with children Charmaine to introduce the situation and location of the miraculous GGSA School. When they around in the park said it would take them to the hostel and see their rooms. However Big Momma asked that Charmaine not put the same room with other friends, because Charmaine is a man that is trent. Gail granted to charmaine that say "But my shrink in Juvie said I'd do better with a role model of my own age", and put charmaine on the same floor with their peers but still rooming with Big Momma. This makes the Big Momma Charmaine furious with the flirtation behavior.

When Charmaine tell "Juvie But my shrink said I'd do better with a role model of my own age", is categorized as indirect speech act. Stucture of the sentence is declarative forms, but Charmaine not used as properly and used as

making request. Charmaine said those words because he intends to plead and ask for gail to not alienate him from other friends.

# Dialogue 8

Mia : Hi.

Gail : Mia is a very promising young actress.

Mia : Oh, I'm okay. I mean, I can do light comedy, like Sandra Bullock.

Well, you know, before the Oscars. But I really need to work on expanding my range, in the way that Kate Winslet does. And Mrs. Orth from Movement says that. I need to listen to my inner voice, but there's just so many of them,, and the loudest one's always screaming, 'Delante's pulling away! "My God! Delante's pulling

away.I think I should go now.

Charmaine : Girl, you need a hug!

This dialogue occurs in the dorm room right in front of daughter Mia. When it's big momma, charmaine, and Gail was walking around while providing information to the big momma of art school in order to understand the plan and the Big Momma region where the obligations. Finally ail also showed Big Momma and Charmaine room in the hostel. But when in front of a room, get out a girl who was use towel and she introduced herself to big momma and charmaine. The girl named Mia. He was one of the gifted students in the field of acting. When that happened a long introduction between Big Momma, Charmaine and Mia. Mia tells about his work at the school and personal problems with a girlfriend that Delante of school st. Ignatius. Long story made Mia emotionally draining and instantly remembered Delante crying because that had left her. Charmaine had come to empathize with the story of Mia and intends to offer his shoulder and hugged Mia in order to relieve his feelings. However, charmaine intentions known by Big Momma that actually charmaine only meet the desires of the men named as Trent.

However on Charmaine offered his shoulder to prop grief Mia actually not intend to offer but there is another intention of trent as the man wants to hug to Mia. At that Charmaine using interrogative form with the intention of trying to get sympathy from Mia. The interrogative sentence is not he functioned as they should be, namely a sentence or a question to ask something to someone else. Interogative sentence he functioned as the imperative sentence is a request from trent (the male side of charmaine) that you want the hug, there is an indirect relationship between a structure of interogative and use to make a request. It is a indirect speech.

Dialogue 9

Kurtis Kool : Look here, Big Momma, I got a couple St. Ides on ice back at the

crib.

Big momma: Oh, no. No, Big Momma's a wine cooler woman. And she's gotta

get back to her girls.

Kutis kool : Even a momma bear needs some sugar.

Big momma : (FIRMLY) I said that's enough, now

This dialog occurs in Library. The Participants are Big Momma and Kurtis Kool. The dialogue above occurred when Big Momma and Kool Kurtis are in the library. Big Momma tried to check existence Canneti flash drives are entrusted to his friend, who is actually Kurtis kool. Earlier in the dining room during the lunch break was Gail announced a music box telang missing from library. Gail also announced to anyone who would claim to have done to try to steal the box will be punished. Immediately Big Momma and Charmaine will jolt delivered Canneti code that says "music, it's in music" is none other than the music that has been missing. Therefore the Big Momma tried to meet Kurtis Kool and visit the library and began an investigation to Kurtis Kool. Arriving in a private room Kurtis Kool,

Big Momma offered to sit down and drink with Kool kurtis, Big Momma but it refused and said *Oh, no. No, Big Momma's a wine cooler woman*. And she's gotta get back to her girls. This situation is not really big because Big Momma does not like wine is an alcoholic drink because tp Big Momma felt uncomfortable being there because Kurtis Kool feel Big Momma is woman of his dreams.

In the dialog *Oh*, *no. No, Big Momma's a wine cooler woman. And she's* gotta get back to her girls, Big Momma use indirect speech act. Speech delivered Big Momma is categorized as indirect speech act, she uses declarative forms and used to make request because he wanted to leave the library to escape detection disguise. Big Momma tried to make some excuse to Kool Kurtis not to hold it for a while and not just sit in the library. Initially Big Momma tried peering into the library because she wanted to try to approach Kurtis Kool to find a music box that contains a flash drive from Canneti.

## Dialogue 10

Trent: Whatever! Where'd you find Jasmine's necklace?

Malcomn: How'd you know this was Jasmine's?

Trent : Oh. (LAUGHS) You do not need me. You've infiltrated circles

Tougher than a posse of gossipy teenage girls.

Malcomn: Okay, fine. I might be Able to use your help.

Trent : If I help you, you got to help me.

Malcomn: Help you what?

Trent : You've got to sign my contract.

Malcomn: How about I think about it? (Scoffs)

Trent : How about I go back to reading my Cosmo?

Malcomn: Fine.

This conversation occurs in Big Mommas Room. The Participants are trent and Malcomn. Malcomn very upset when tau tried to approach the children. Because Malcomn not intending to disguise known as flash drives conveyed

Canneti not yet found. But it was not thought about by Trent, as Trent has its own reason to look for the music box. Trent tried to approach the diva GGSA to extract identity and all of their stories. After he tried to approach and listen to their stories Trent also keeps suspicion Jasmine. The greatness Diva necklace she did not use. Feeling pretty good measure of Trent and Malcomn began approve what Trent opinion. Trent started the second action is to persuade and threaten Malcomn to want to sign a letter of consent to make the bands and help spread the album. Meanwhile Malcomn feel has set-set by his own son does not move at all. Then finally agreed Trent desire.

In the conversation above "How about I go back to reading my Cosmo?" is categorized as indirect speech act. Speaker uses interrogative form and yet use it to threaten and plead to sign a letter of agreement-making album. Basically interrogative sentences used to ask, but in a conversation this Trent used interrogative sentences is precisely to threaten his father to sign the letter.

Dialogue 11

Teacher: Yes. We have never once had a full-figured model.

(STAMMERING) It's Shameful.

Big momma : Shameful!

Teacher : So how about it, Big Momma?

Big momma : Excuse me?

This conversation occurs in fine art class. The Participants are Big Momma and teacher. This incident started trent shall participate in fine art lessons. Fine art is painting lessons involving live models such as humans, or animals. Which at that time was the arrival of a particular model class described by students GGSA. Once charmaine and Big Momma in the class with the

Surprise was not dressed for the model in the painting. Trent, disguised as Charmaine suddenly agreed to participate in the class fine, but Big Momma with a protective immediately protested to the teacher to exclude a class with a nude model. An argument erupted between the opinions of Big Momma and Teacher. Many reasons are given for the Big Momma in the abort class that day. Until at last teacher was thinking to replace that model with a Big Momma. With very shocked and stammered Big Momma said "excuse me?" That if they did not believe in the request of teacher.

Utterances of the teacher "So how about it, Big Momma?" Is the indirect speech act. Teacher is the interrogative form, but she used it as a request. Actually the teacher is not being asked the Big Momma so honored to be a model but the teacher intended to give ideas to apply to Big Momma in order to be a model of fine art lessons. Big momma did not move when the request comes from the word teacher. In order to maintain his Big Momma wants a nude model is.

### Dialogue 12

Kurtis kool : Wow, a security guard with stalkers.

Big Momma: I'm a curious woman.

Kurtis Kool : Why do not you come and throw back some juice with me? Let me

satisfy that curiosity.

Big Momma : Well, all right. A little juice. This way? Mmm-hmm.

This conversation occurs in one side of the library. The Participants are Big Momma and Kurtis Kool. This dialogue happens when Big Momma caught Kurtis Kool and Isabella (Jasmine Friend) to meet each other in front of the library. Big momma was soon followed to trail made Isabella and Kurtis Kool. Big momma had suspected their meetings because Isabella gives a bag to Kurtis

Kool. Then immediately Big Momma peek into the library for the presence of the bag. Arriving at one corner of the library without knowing Kurtis Kool, Big Momma stands behind it and say "Wow, a security guard with stalkers." Big Momma was surprised because the fear of unknown disguise.

Kurtis Kool does not store any suspicion to the Big Momma, but he wanted to take Big Momma "Why do not you come and throw back some juice with me? Let me satisfy that curiosity." The sentence is categorized as indirect speech act, because he use interrogative form but he functioned as an request to Big Momma. Speech comes as Kurtis Kool trying to woo Big Momma to date him inside.

Dialogue 13

Rembrant : Damn! Damn! (At City Park)

Scracht : Yo! It's Trent! Yo, you got the producer guy's

number? Yo, call him and tell him we found our boy.

Rembrant : What's he doing? Yeah. Yeah, we found our boy!

(Being phoned chirkoof)

Chirkoff and His Friends: (ENGINE STARTING)

This conversation occurs in a City Park. The Participants are Rembrant, Scracht, Chirkoof and Vlad. In this city park Scracht and Rembrant accidentally met Trent and Haley. Trent invited Haley playing around the garden city because he wanted to disappear all night because of news losing the music in their schools. Right in front of the stairs of park Trent meet Rembrant and Scracht. There Trent looks shocked and nervous because he is long gone and tried to disguise. Rembrant had exchanged phone numbers with Mr. Chirkoof who claimed to be a music producer. Mr. Chirkoof deliberately lied to them because he wanted to trap Trent that its presence was soon discovered. After leaving Trent, Rembrant tried

to contact Mr. Chirkoof and told about the existence of Trent. After knowing Trent meetings and Rembrant, Vlad and Mr. Chirkoof immediately turn on their car and follow Trent from the back side.

The sentence "Yeah, we found our boy!" is an indirect speech act. This sentence appears when Rembrant provide news about the existence of Trent to Mr. Chirkoof. Rembrat and Scracht not know what the intent and purpose of Mr. Chirkoof actually. It is declarative form. As explained declarative sentences functioned as news but in this situation declarative sentence functioned as a command.

# Dialogue 14

Scracht: How you doing?

Rembrant: Yo, you got your step-pop to sign the contract yet?

Trent: Yeah, man, I'm on it.

This conversation occurs in a city park. The Participants are Rembrant, Scracht and Trent. In this situation Rembrant asked about the certainty of a permit from Trent. The letter contains a license that Trent is still under age to get permission from his father that Malcomn to make a music album. Rembrant asked "Yo, you got your step-pop to sign the contract yet?" Intended that certainty bands they can be sold thanks to producer Chirkoof.

In the words "Yo, you got your step-pop to sign the contract yet?" It Rembrant did not mean to ask, but in fact Rembrant request to Trent immediately force the father to give permission and signed the letter as soon as possible. Sentence "Yo, you got your step-pop to sign the contract yet?" This is the interrogative form. Interrogative sentences should be enabled to ask someone but

in this situation Rembrant not intend to ask but request to Trent quickly get permission and the signature of the letter of Malcomn. Discrepancy between interrogative sentences and functioned as the command line is Indirect Speech Act.

# Dialogue 15

Big Momma

: (Grunts) Security! Security!

He groped me!

He's trying to freak me!

He's groping me! He's trying to freak me!

Oh. Lord!

Audience

: (all audiences trying to help and keep the Big Momma of Mr.

Chirkoof)

This conversation occurs in theater arts Atlanta. The Participants are Big Momma, Mr. Chirkoof and Audience. This incident happened began when undercover Trent has known Mr. Chirkoof and friends. They are trying to spy on Charmaine and Big Momma in a pickle show. Arriving at the theater they are trying to be more of a spectator. They arrival known by Big Momma from afar. Big Momma was trying to peek from a distance to see what the purpose of their arrival. Apparently luck was not in the hands of Trent, Haley disguise known as doing a show. Immediately the situation became chaotic and crowded because the audience was surprised by Trent disguise. It is makes Mr. Chirkoof increasingly want to kill Trent. Big Momma went straight to Mr. Chirkoof and trying to protect Trent. Meanwhile Incognito made Big Momma is not known by Mr. Chirkoof. Big Momma trying to create a chaotic atmosphere that Trent could escape and make the situation as if they were smugglers who want to rape Big Momma. It managed to make the audience angry and immediately save Big Momma of them.

In this situation Big Momma uses indirect speech act. The sentence is declarative form. Big Momma and functionalized using declarative sentences into sentences command. There is an indirect relationship between a structure and a function of declarative properly. Declarative statements used to the make statement but a declarative statement of big momma used to make a command. This sentence is Big Momma goes to the audience so that the audience immediately help him and expel them from the building.

# 3.3 The Factors Influencing the Speaker in Using Indirect Speech Acts Utterance

There are four factors which appear to govern indirect speech act;

1. The relative power of the speaker over the hearer.

In dialogue 3, Mr. Chirkoof says "FBI! Come and get your Snitch! You want to come and play?", the speaker realizes the situation which happened at that time is informal and he feels that he was deceived by Canneti dan Malcomn. In this case, dialog above is indirect speech acts because The relative power of the speaker over the hearer. It happens because of the legitimate power factor of Mr. Chirkoof. He has legitimate power and reward power like coercive power, remains fairly constant within a relationship.

# 2. The social distance between the speaker and the hearer

It is best seen as a composite of pshycologically real factors (status, age, sex, and degree of intimacy) which together determine the overall degree of respectfulness within a given speech situation. If feel you close to someone,

because that person is related to you or you know him/her well are similar in terms of age, social class and occupation.

In dialogue 7, Charmaine says "But my shrink in Juvie said I'd do better with a role model of my own age", because she feel unable to talk with her parents, while she wants to join with their peers. That is why he chose to indirect speech act to help him express his feelings without offending parents. Indirect speech act is happening because of the age factor especially social distance. The speaker using a declarative utterance to make request. This factors also happened in dialogue 1. In dialogue 8 and 11, the writer also found social distance between hearer and speaker. In this dialogue the speaker used interogative sentence to make request.

3. The degree to which X is rated an imposition in culture Y (size of imposition)

In dialogue 4, when Canneti says ": It's in the music ..." the emergence of dialogue as above due to the size of imposition of Canneti. Canneti need to use indirect speech act for fear of being known by Chirkoff, because he felt under pressure of Chirkoff. This situation is also compounded by the helplessness to save the flash drive. He prefers to use indirect speech act sentences so that the opponent is Mr. Chirkoof not typing what the purpose of the speech Canneti. This situation also happened in dialogue 5 Trent uses indirect speech sentence because he was in a tight spot (Size of Imposition) of Chirkooof, because Chirkoof felt his life would be endangered if Trent life and report to the local police for killing Canneti. The more dominant factors are found because in general the speaker feel

being pressured by others. This factor greatly influencing the use of indirect speech acts. This factor also appears in the dialogue 9, 10, 13 and 15. Relative rights and obligations between the speaker and the hearer

This dimension is needed in order to explain a situation in which a speech act involving a major imposition is performed with a minimal degree of indirect. This factors happened in dialogue 6 when Chirkoff said to his friends "Turner knows where it is. We find Turner, we find the flash drive. 'Right now, our biggest problem's his kid. He saw me shoot Canetti. I want him dead". He use a much more indirect strategy to perform the same speech act because this dialogue in a purely private capacity.

In dialogue 14, the writer also found this factor when Rembrant says "Yo, you got your step-pop to sign the contract yet?" and trent answer "Yeah, man, I'm on it." This situation is caused by a factor of rights and obligations. Indirect speech by Rembrant this happened because he did not want to push and force Trent. If Rembrant uses direct speech to Trent this will lead to a fight for Rembrant no right to compel because Trent is chairman of the group band.

#### The Occurrence of The Data

Table 1. The Percentage of the Factors of Indirect Speech Acts.

Factor	Frequency	Percentage
Social Distance	4	27%

Relative Power	2	13%
Size of Imposition	6	40%
Rights and Obligations	3	20%
	Size of Imposition	Size of Imposition 6

Source: taken from reader's digest page 32-34

According to the table above on page 34, it can be seen that four factors that influence the Speaker in Uttering Indirect Speech Acts, relative power, social distance, size of imposition and rights and obligation. The occurrence size of imposition factor is dominant. It is used six times. Then, followed social distance used four times. After that, rights and obligations occurs three times. The last relative power occurs two times.

#### **CHAPTER IV**

#### **CONCLUSION**

After analyzing the data, the writer finds out two forms of speech acts used in the movie. They are declarative form and interogative form. Declarative form is dominant in the movie. There are five declarative forms which used as request and four declarative forms used as command. Moreover, there are three interogative used as request and three interogative form used as command occurs three times.

The factors that influence of the speaker in uttering Indirect Speech Acts are relative power, social distance, size of imposition, and rights and obligations.

The writer finds out that the speakers mostly indirect speech in size imposition situation. It occurs six times. This factor appears because the speakers are in a desperate situation in the pressure them to hide his identity as undercover, then social distance occurs four times. This factor appears in general due to the differences in social circumstances from one speaker to the other speaker. One of them is the first data Trent as an artist who is doing art activities using the indirect speech act to the audience so as not to offend. Then, the third factor, namely rights and obligations three times. This factor appears not only some obligations and rights that require use indirect speech act because the speakers are not in the process activities of the work between bosses and workers. The last two times relative power. The last factor is not much appears as only a few events where the speaker of the state is under being a subordinate.

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# Appendix

After failing to see Big Momma's House 2, I was enormously afraid I wouldn't be able to jump right in and understand the events of Big Mommas: Like Father, Like Son. No worries—they barely keep continuity and logic in this film by itself, much less with the whole trilogy. Instead of trying to neatly summarize everything insane and awful about this film, I instead typed and fleshed out every note I took for your benefit. Spoilers abound, but don't worry—if you want the ending to Big Mommas preserved, you're taking it more seriously than they did. It's an unbelievable, uncomfortable, and upsetting film, which tries desperately hard to be cool and relevant. Please enjoy my notes, enclosed within.

- Ken Jeong appears right at the beginning as a Chinese mailman. Martin Lawrence is chasing him in order to get his mail early. Sample dialogue for Martin: "You realize I'm packin', don't ya? I could pop one in ya ass!!" Sample dialogue for Ken: "Tru dat, tru dat."
- Martin Lawrence's character from the first BIG MOMMA'S HOUSE
- We meet Brandon Jackson's character, as he's holding the world's smallest public rap concert. His name is Prodi-G (as if the new spelling would prevent him from getting sued by Mobb Deep). Martin Lawrence finds him, unplugs one plug, and the booming speakers, mics, lights, etc. all go off.
- Sample dialogue for Brandon Jackson's friends: "That's some Nazi Germany shnizzle!!" (Author's note: if I've misspelled shnizzle, please correct me.)
- Sample dialogue for Brandon Jackson: "I ain't goin' to no lame college when I could be on the road makin' money!!"
- "DAAAAAMN!" count: 1 about 10 minutes in.\
- Brandon Jackson's friend tells him to surprise his stepdad at work. His response: "Ambush him on his grind? Yeah, I'm feelin' you. That's why I keep ya on the payroll." This raises so many questions. 1. Doesn't he know his stepfather works for the FBI? 2. When he sees his dad driving through seedy motels with strange men wearing wires, wouldn't he understand? 3. Would it have killed him to just say, "Good idea"? Did we need all of that extra stuff to try to vainly establish his character's street cred? (He has none—he got into Duke.) 4. What kind of payroll does a 17-year-old have?
- The Russian villain's name is Cherkov. It's funny because it sounds like Jerk Off
- The wire the snitch is wearing is a big clunky lavalier mic. Has wire technology not advanced in the year 2010?

- The realization moment for Brandon Jackson's character: "That means... he's gonna kill me? Oh man... that is NOT hot!"
- This is the most stilted acting from a Russian mobster bad guy I've ever seen. We couldn't get Steve Buscemi? Christopher Walken? Richard Roxburgh? Hell, give me Eric Roberts!
- When Martin makes the very logical assertion that he's going to hide Brandon, his reply is: "Hide? Pshh... how you gon' hide a swag big as this?" It's at this point I realize two things: 1. They might as well have made Brandon's character white, because he's so obnoxiously fake as a thug that every line of dialogue makes you cringe. 2. There's zero way he would have gotten into Duke.
- Fifteen minutes in, and we have our first nutshot! Brandon Jackson refuses to talk in a high voice, so Martin Lawrence squeezes his stepson's genitals, causing him to emit a high-pitched squeal with bugged-out eyes that lasts far longer than it should.
- I've neglected to mention a key plot point up to now. The snitch with intel on the Russian mob? He hid his flash drive with all of the info on it at—wait for it—the Georgia Girl's School For The Arts, the most clunkily named school in the history of schools. Martin reasonably asks, "Why did you hide it there?" The snitch's classic response: "I know a guy!" I predict at this point that Martin will grow to respect Brandon's musical talents, and that Brandon will grow to understand that it's cool to be smart. Just a longshot guess though.
- The dean of the school is a hot Latina. Nothing more to note, but it's the first thing that made me sit up in my chair.
- You know, being a white man, it's difficult for me to assume when something is racially offensive, but when Martin introduces himself as Hattie Mae, says (s)he grew up so poor they went to Kentucky Fried Chicken to lick other people's fingers, and then begins to cartoonishly pantomime licking his own fingers, I feel compelled to bury my head in shame.
- "DAAAAAMN!" count: 2 about 25 minutes in. A girl walked out of her dorm wearing nothing but a towel. They've replaced horny Martin Lawrence from the first two with horny Brandon Jackson. Now, Martin gets to do things like hit Brandon in the head and stomp on his toes whenever he says something lewd. Also noteworthy: apparently, when a human male says something lewd in a female voice, his voice ALWAYS turns back to male-sounding, despite no one else being able to figure it out.
- Hey, remember Paul Giamatti in the first one? They couldn't find a way to bring him back?

- I can't help but think about the movie Tootsie. Dustin Hoffman was always concerned about actually behaving like a woman, getting fully into his disguise, never letting on. These two CONSTANTLY behave like men and act out of character, and no one ever notices. When Brandon Jackson recognizes a girl from his concert, he says, "Hey, you're that hot girl from the Promenade," in his normal voice. She says, "I'm sorry?" He then does a cartoonish, totally incoherent ramble about how she's not hot, it was the Promenade that was hot, but it's not that she's not hot, but at the place everyone was hot. The girl, who if she had a brain in her head would've walked away, laughs and says, "You're funny!" If only that were true, hot girl.
- Immediately after this, Martin bangs his fork on a napkin container in rhythm for roughly 15 seconds, saying things like, "Ugh! I'm feelin' that beat!" He then says, "Anyways, let me introduce myself." Was this a segue? A missed joke? A random bit of improvisation that the director decided for some reason to slide in at a moment where it makes zero sense?
- JESUS CHRIST. I'm almost done with this. It just became Fame. They make Brandon Jackson perform before eating, since it's a school for the arts, and the bitchy girl in charge sees this as some form of cruel hazing. So he starts rapping like a girl, and no one responds... until the hot girl steps to the piano and starts playing a hip hop beat. He keeps rapping (horribly, I might add), and then SHE SINGS A PERFECTLY CORNY HIP HOP CHORUS. AND EVERYONE GETS UP AND STARTS DANCING. They even toss away their food and start banging their trays on the table. Synchronized dance steps? Check. Random cowbell gets pulled out of a purse? Check. Big Momma dances on a table until she falls and breaks it? Check. The success of the rap makes the bitchy girl inexplicably mad. This makes me long for the subtlety and realism of Glee.
- The Asian girl who had the towel on earlier is the stereotype of a girl who has a boyfriend who treats her badly, and every girl at the school keeps reassuring her that the boyfriend is actually in love with her in order to keep her from crying. In my experience with women and their friends, this is never ever EVER the case.
- "DAAAAAMN!" count: 3 about 30 minutes in. Brandon sees the hot girl he likes in a nightgown.
- Faizon Love plays Curtis Cool, the inevitable over-the-top black man who thinks that Big Momma is sexy. He puts his all into it, and he deserves better than this material. He's also the guy who the snitch knew, and now Martin Lawrence needs. Of course.
- First line that made me smile: Faizon Love checking out Big Momma's ass and saying, "God, I forgive you for the nineties."

- Jasmine, the bitchy girl, stole the music box that Martin believes contains the flash drive which the snitch gave to Curtis Cool and so Brandon Jackson has to-oh, never mind. If it takes longer to explain the plot of a film than it does to explain the heist in Ocean's 11, then it's too complicated—especially for a movie about guys in fat girl suits.
- Nutshot #2: Brandon Jackson has to do ballet, in a spectacularly unfunny montage. He falls onto the conveniently located Big Momma, who then gets to emit a high-pitched squeal and say, "Now I know why they call it the Nutcracker." Even though every girl in the room is looking at them on the ground, not one person notices the nut joke.
- The sequence in which Big Momma becomes the nude model is pretty much only a set-up for Faizon Love to walk in and say "BOOM SHAKA LAKA LAKA!" He's the only thing with energy in this film—much like Terry Crews was the only thing with energy in White Chicks.
- Shopping montage between Brandon Jackson and the hot chick only exists to have a cheap gag in which she undresses and he freaks out. Then, taking a page directly from Some Like It Hot, he tries setting her up with "his cousin Trey, who's a hip-hop lyrical miracle." Even though he's on the run from the bad guys, he will expose himself in public in order to go on a date with this girl.
- The "DAAAAAMN!" count is up to 5. He DAAAAAMNed two more times as the hot girl was describing her ideal man.
- Martin and Brandon finally do some bonding as Martin sings Temptations and Brandon alters the lyrics to make it into a rap song. They then dance as Martin does the Cleveland Shuffle and Brandon does the most awkward Souljah Boy dance I've ever seen.
- Now I'm just confused. Brandon Jackson's friends just bumped into him. Do they live in Atlanta? If so, why would Martin and Brandon stay IN town? If the Russians have a mole at the FBI, wouldn't they know Martin Lawrence dresses like Big Momma? Why would Brandon Jackson go out into public on a date as himself, especially to somewhere where his friends might bump into him? Why are the Russians tailing his friends non-stop—just in case they accidentally find him? Wouldn't the Russians have seen Brandon Jackson in that case? I'm clearly looking far too deeply for any sort of thought in a film where the central joke is Black Man Makes Funny Fat Woman Fall Down.
- Faizon Love and Big Momma playing Twister. Don't know how much more I can take. At least it's more interesting than the boring earnest date between Brandon Jackson and the hot girl. Another boring rapping-singing collaboration... she thinks this'll get her into college?

- Dialogue on the date: Brandon-"Let's break night." Hottie-"Break night? I like that. You're so amazing with words."
- I haven't given credit where credit is due. One of the Russian cronies is mildly amusing. When they put on the Prodi-G mixtape, he started humorously nodding his head. Then, when Brandon Jackson went into a room as a boy and came out as a girl, he said, "Two girls in one night... nice." The cliched villainous crony who likes the hero despite his position in the conflict is usually fairly reliable.
- Big Momma pursues the Russians by making a student driver chase them. This does lead to the inexplicable line by the crony: "Great. I'm being chased by a fat lady in a driver's ed car!" He should win some sort of prize for saying this line with a straight face.
- The most awkward, convoluted moment of all time: when performing their duet at the showcase, Brandon Jackson forgets he's rapping and singing as a girl, and all of a sudden starts rapping as a guy. I started cringing, not because I felt bad he'd been discovered, but at the clumsiness of the circumstance. There was no easier way for him to reveal himself to her?
- The ending has nothing notably cringeworthy or awful, just all astonishingly mediocre. It is peculiar that he keeps speaking as Big Momma despite everyone knowing he's a man now. They use their Cleveland Shuffle dance to disarm two of the bad guys, and the final one is tazed by Faizon Love, who gets to say, "I'm Curtis Cool... and I just fried this fool." I imagine Mr. Love in bed at home reading the script encountering that line, crossing it out, and drawing lots of dollar signs around the scratch marks.
- We end with a music video from The Notorious PHD. He's learned to be a man. And the video has the hot girlfriend singing and the women from the school dancing. That's why parents send their kids to arts schools— to be video hoes!

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