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The Types of Illocutionary and Perlocutionary Acts as Found in an American Movie Entitled Grown Ups

A THESIS



FITRI KUMALASARI

07 185 011

**ENGLISH DEPARTMENT-FACULTY OF HUMANITIES
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My special thanks....

Kepada Dia...

Yang telah mengajarkan arti sabar dan ikhlas...

Dia yang telah merubah kelam menjadi rona-rona warna ceria

Kepada Ayah...

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Semoga setiap titik peluh yang tertumpah dari tubuhmu, menjadi lahan amalan yang terbentang tiada berujung

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TABLE OF CONTENTS

ACKNOWLEDGMENTS.....	i
ABSTRAK.....	ii
TABLE OF CONTENS.....	iii
CHAPTER 1 INTRODUCTION	
1.1 Background of the study.....	1
1.2 Identification of the Problems.....	5
1.3 The Objective of the study.....	5
1.4 The Limitation of the study.....	5
1.5 The Method of Study.....	6
CHAPTER 2 REVIEW ON RELATED LITERATURE	
2.1 Review of Related studies.....	8
2.2 Definition of Key Terms.....	11
2.3 Theoretical Framework.....	12
CHAPTER 3 AN ANALYSIS OF ILLOCUTIONARY ACTS REFLECTED IN GROWN UPS MOVIE	
3.1 The Analysis of the Data.....	19
3.2 Findings.....	43
CHAPTER 4 CONCLUSION.....	45
BIBLIOGRAPHY.....	47

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Utterance could be said as main point in speech acts. Utterance means what is said by any one person before or after another person begins to speak (Richard et al, 1985:302). It means that when people have a conversation, there occurs utterances. People perform action through that utterance. Austin (in Yule, 1996) called it speech acts. Utterances also occur in a movie in which the conversation happens among the characters. The writer chooses *Grown Ups* film by Dennis Dugan to be analyzed and then it will be classified into types of illocutionary acts in which belong with speech acts.

Searle (1969:16) assures that all linguistic communication involves linguistic acts. The unit of linguistic communication is not only symbol, word or sentence, or even the token of the symbol, word or sentence, but rather the production or issuance of the symbol or word or sentence in the performance the speech acts. It means that speech acts tend to use spoken language than written form

Speech act is a kind of verbal communication. The words speech acts are derived from two words are *speech* and *act*. Speech is the utterance that occurs and act means action. That is the reason why people have to interpret the meaning of communication or language through speech acts. Many times, in conversation people not only saying, but also forcing the hearer to do something. When the hearer is

doing an act it means he or she is doing illocutionary acts. The hearer tends to do action. In that conversation people are also possible to influence the hearer (affecting effects). When the speaker successfully affects the hearer, it means perlocutionary acts can be performed well. In perlocutionary act the hearer is allowed to make an interpretation on conversation. If it happens in conversation, it means speech acts are applied.

Based on Austin (in Levinson 1969:12) point of view, speech acts are divided into three parts. They are locutionary acts, illocutionary acts and perlocutionary acts. Locutionary act means performing the act of saying something (Wijana, 1996: 17). The purpose of this is just to inform the reader. Usually locutionary is considered as linguistic meaning. Second is illocutionary act, it means that performing an act of doing something (Wijana 1996: 18). The illocutionary act is analyzed based on context; it is about what's going on behind the text. Context is the background knowledge assumed to be shared by *s* (speaker) and *h* (hearer) and which contributes to *h*'s interpretation of what *s* means by given utterance (Leech, 1983:13). For example *It feels hot, isn't it?* To find the illocutionary aspect in this sentence, it ought to relate to the context when this utterance occurs. The last one is perlocutionary act. Perlocutionary act means the act of affecting someone (Wijana, 1996: 20). In perlocutionary, there is an influence affect. The speaker tries to influence the hearer to do what he/she wants to do.

Lenny : whoa who didn't I tell you to turn the phone off there Greg?
Lenny's kids : yeah, but it's my messages therapist.
Lenny : what? *No no. No cell phones!*

The situation in the conversation above is at the funeral of Lenny coach. In that moment Lenny brought three of their kids, his nanny, and his wife Roxanne. His kids are so fanatic to games, phones, and anything modern games. Lenny didn't want his children use that phones at the funeral, but one of his kids receives a message and Lenny get angry and said "what? *No no. No cell phones!*". It is a kind of ordering in directive types of illocutionary acts. It means that Lenny does not want his kids to use cell phones. Indirectly Lenny order his son to turn off his phone.

In the film entitled "Grown Ups" the writer observes that there are so many utterances that are used by the characters. The utterance relates to the speech action and speech event. These utterances relate to speech acts include locutionary acts, illocutionary acts and perlocutionary act. There is perlocutionary affects in each illocutionary acts. That is the reason why illocutionary acts and perlocutionary acts are chosen to be analyzed. These are analyzed based the context, through the tones, emotion, and feeling.

1.2 Identification of the Problem

People can do some ways in expressing what they mean by using speech acts. The writer formulates a main problem to be answered as stated in following research questions:

1. What types of illocutionary acts can be found in *Grown Ups* film?
2. What are perlocutionary acts found in *Grown Ups* film?

1.3 The Objective of the Study

In general, the objective of the research is to describe phenomena of speech acts in communication that reflected in *Grown Ups*. The specific aim of this research is to find out the illocutionary acts and perlocutionary acts that are used by the main character in *Grown Ups* film.

1.4 The Limitation of the Study

According to Austin (in Levinson 1969: 12) there are three types of speech acts: locutionary acts, illocutionary acts, and perlocutionary acts. Then Searle (in Leech: 105) divided illocutionary into five parts: assertive, directive, commissive, expressive, and the last one declaration. The research is limited only to the main characters of *Grown Ups* movie. In another words, it only focuses on Lenny's character.

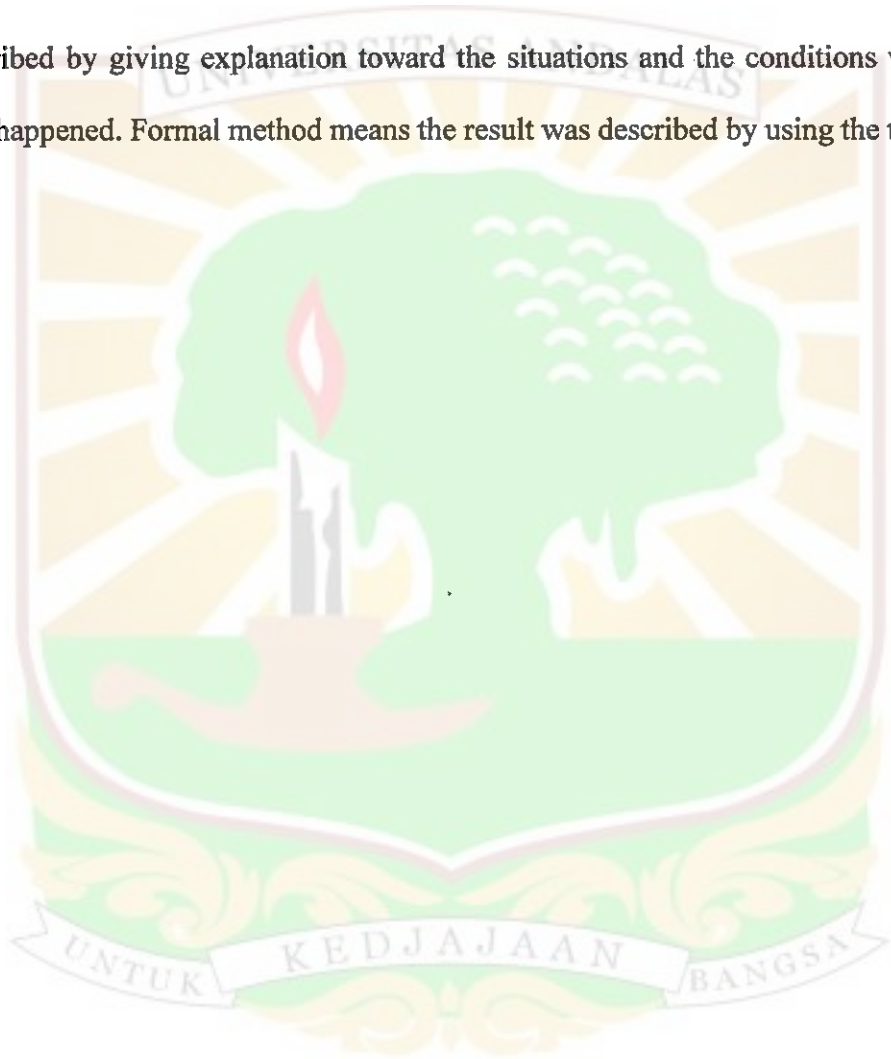
1.5 The Method of Study

The research uses several methods in answering the problem of the research questions. They are collecting data, analyzing data and representing data.

In collecting data, the data related to speech acts are collected. The writer used non participants' observation method in her research (Sudaryanto: 1993). It means the writer did not need to take part directly into the conversation (the condition when the illocutionary act occurs). The data are taken by watching the movie several times. The writer pays attention to the main character's dialogue only. Then the data that relate to illocutionary and perlocutionary acts are noted during the movie was playing.

In analyzing data, the pragmatic identity method was used. It means the data of the research were analyzed based on characters' utterances in the movie. The first step is the events are analyzed from scene to scene. After finding all of the speech events, it is continued by analyzing the locution, illocutionary acts and perlocutionary acts from the main character. The next step is the data are classified into types of illocutionary acts based on Searle. After that the perlocutionary affects of the main character utterances are determined. The last step is the data are divided to the dominant type of illocutionary acts and perlocutionary acts performed by the main character utterance.

The last step is presenting the result. In presenting the result of research the formal and informal method are used. Informal method means the result was described by giving explanation toward the situations and the conditions where the data happened. Formal method means the result was described by using the table.



CHAPTER II

REVIEW ON RELATED LITERATURE

2.1 Review of Related Studies

Some previous studies were used in this research. The first study was conducted by David Simpson (1992) entitled "*Communicative Skills in the Constitution of Illocutionary Acts*". Secondly, the study was conducted by Jan Horecky (2007) entitled "*The Content and Form of Illocutionary acts*". The Last one was conducted by Nastri et al (2007) entitled *The Construction of Away Messages: A Speech Acts Analysis*.

In the first research, Simpson (1992: 82-92) discusses about the relationship between communicative skill and illocutionary acts. He analyzes a case by an explicit sentence in the person present indicative active, with an illocutionary verb in the performative prefixes. He formulates the form of sentence as "I [verb illoc] that *p* ' " indirectly I warn you that *p*. It seems that the use of an explicit sentence to perform an illocutionary act associated with the verb in that sentence is unusual. He said that to perform illocutionary acts is not enough to know a language. It must interplay of mood, contexts and style that will display in communicative intentions. It need skills to know the knowledge of language. In short, it can be said that without skills and capacities or with techniques inappropriate to the speech situation, the risk is being misunderstood or dismissed.

Based on Simpson's research he tries to formulate the form of sentence in the first person present indicative active to be related to Searle theory about illocutionary acts. Then he connected illocutionary acts to mood, contexts, and style that perform communicative intention. Finally, he concludes that people need communicative skills to the speech event to avoid misunderstood or dismissed or utterance. It has little differentiation to this writing, in his research Simpson formulates an explicit sentence through Searle theory about illocutionary acts, but in this research the writer finds the types of illocutionary and perlocutionary acts simultaneously. Simpson positioned communicative skill as the main point and illocutionary acts as a part of it. In this writing illocutionary acts become the main point accompanied by Perlocutionary acts.

The second research discussed about the relationship between illocutionary acts to the content and form of utterance. This research is from Jan Horecky (2007:63-68) entitled "*The Content and Form of Illocutionary acts*". He uses Searle theory about illocutionary acts as his basic research. Then he relates it to communicative function by using many theories. Basically, communicative acts and illocutionary acts are in different focus. The illocutionary acts are conveyed by purely linguistic means, but communication acts are implemented also by non linguistic means. He is not totally agree with Searle. He thought that it is useless to investigate temporal or linear relationship between utterance, sentence and illocutionary acts as it cannot be determined which of these elements precedes or follows. All of its elements

occurring simultaneously. In Searle point of view, the sentence of the work states that the smallest unit of human communication is represented by speech acts of the type dominated as the illocutionary acts. This writer agrees with Searle's assumption about human communication that represented by speech acts especially illocutionary acts. She authenticates it by analyzed illocutionary acts in an American movie.

The last researcher was conducted by Natri et al (2007:1025-1045), entitled *The Construction of Away Messages: A Speech Act Analysis*. The study of this journal investigates the extent in which the communicative goals are reflected in the language structure of away messages. It can be done by examining speech acts performed through the production of 483 away messages crafted by 44 participants. The object of this research is messages constructed primarily with assertive, followed by commissives and expressives, but rarely with directive.

Natri et al's research is quite similar to this research. They analyse five types of illocutionary acts from Searle in *away messages* in instant messaging express informational and entertainment communicative goals. However, in this writing the main character of a movie was analyzed. Then the data are classified to the types of illocutionary from Searle and then these are related to perlocutionary aspects. Both of these researches use the theory of illocutionary acts from Searle. Natri et al use participant's method in their writing; it means they need several people to verify their research. They take part directly to the field to get the data. It's totally different to this writing. In this writing non participant method is used. As she said before, the writer

does not take part directly to the research. Even though Natri et al are fully same in using theory but they are totally different in using the method. In addition, Natri et al's are discussing about communicative skill, it has the same case with the previous journals. It means three of researchers relate illocutionary acts to communicative skill even though in different objects.

Afterward, based on the above researchers in analyzing *Grown Ups* film the writer uses the theory proposed by Searle. Searle divided the illocutionary acts into 5 types: representatives, directives, commissives, expressives and declaratives.

2.2 Definition of Key Terms

The writer will present some key terms that used in this study.

➤ Speech Acts

Speech acts is one of terms that can be used in analyzing illocutionary acts. According to Yule (1996: 47) speech acts is the actions performed via utterances. It means that when someone expresses what she say to someone, it is stated in an utterance. It means she performed something through utterance.

➤ Illocutionary Acts

An Illocutionary act is performed via the communicative force of an utterance (Yule, 1996:48). It means that an act of saying something usually occurs in a conversation. The meaning is viewed based on contextual side, what is written is not

the true meaning. The meaning depends on the condition and situation when the conversation happens.

➤ **Pragmatics**

Yule (1996:3) said that pragmatics is concerned with the study of meaning as communicated by a speaker (writer) and interpreted by a listener (reader). It means that when the speaker makes an utterance the listener would be able to catch the meaning of what speaker uttered. When the speaker successfully delivers what he wants to say, it means that he succeeds to send the message through his utterance.

Meanwhile in Levinson's book, the meaning of pragmatics is the study of the relations between language and context that are basic to an account of language understanding. It means that to understand the language, it ought to relate to the situation and condition when the utterance occur (contextually).

2.3 Theoretical Framework

In analyzing the data, the writer uses the following theories to analyze the data. They are speech acts, Locutionary act, Illocutionary act, Perlocutionary act. They will be explained as follow.

According to Austin (in Fromkin 1988 : 189) speech act is the study of how to do thing with word. The speakers are attempting to accomplish act with word performing speech act. There are three kinds of speech acts (Austin, 1962), they are

locutionary act, illocutionary act, and the last one is locutionary act. Then Searle (in Levinson 1983:240) divided illocutionary act into five types. They are assertive, directive, commissive, expressive and the last one declaration.

First is locutionary act. Locutionary act is performing the act of saying something (Wijana, 1996: 17). The purpose of this act is just to inform the reader. Usually, locutionary is considered as form only (semantically).

Second is illocutionary act, It means that performing an act of doing something (Wijana 1996: 18). The illocutionary act can usually happens in conversation and it is seen based on the context, not based on the form only but what's going on behind the text. Context is the background knowledge assumed to be shared by *s* and *h* and which contributes to *h*'s interpretation of what *s* means by given utterance (Leech, 1983:13). For example "*it feels hot, isn't?*" to find the illocutionary aspect in this sentence we have to relate it to the context when this utterance occurs." every illocutionary act has its own function.

Yule argues that the term *speech acts* is generally interpreted quite narrowly to mean only the illocutionary force of an utterances.

Example : *I'll see you later.* (sentence)

Besed on the example above there are some possibilities can be interpreted on that sentence :



1. It can be said as prediction. The speaker predicts to see the hearer later .
2. It can be said as a promise that the speaker promises to come back again.
3. It can be said as a warning whenever the hearer does the same thing again
the speaker will be back (depends on the condition)

Leech tries to classify the function of illocutionary acts into four types ; (1) competitive the aim of illocutionary acts competes with the social goal : e.g. ordering, asking, demanding, begging etc. (2) convivial, the aim of illocutionary acts coincides with the social goal ; e.g offering, inviting, greeting, thanking, congratulating. (3) collaborative, the illocutionary aim is different to the social goal ; e.g asserting, reporting, announcing, instructing. (4) conflictive, the illocutionary aim conflicts with the social goal ; e.g threatening, accusing, cursing, reprimanding.

In Searle point of view, Illocutionary acts are divided into five parts based on varied criteria (Leech, 1983 : 105):

1. Assertive → commit speaker to the truth of the expressed proposition such as stating, suggesting, boasting, complaining, claiming, and reporting.

For example : *It was a cloudy day.*

Chomsky didn't write about peanut

It is a kind of statement that says that it was not warm or sunny day, but it was cloudy.

2. Directive → intended to produce some effect through action by the hearer such as ordering, commanding, requesting, advising, and recommending.

For example : *Give me a cup of coffee and make it black !*

This sentence is a kind of request, the speaker wants the hearer to make a cup of black coffee.

Another example is : *don't touch it !*

The speaker forbid the hearer to touch something. There are some possibilities why the speaker forbid the hearer. It can be *it* (something) is dangerous, so don't touch it.

3. Commissive → commit speaker to some future action such as promising, vowing, offering.

For example : *I'll be back*

It can be meant as a promise that the speaker will come back to that place.

Another example is: *I'm going to get it right next time*

4. Expressive → have the function of expressing, or making known, the speaker's psychological attitude towards a state of affairs which the illocution presupposes; e.g. thanking, congratulating, pardoning, blaming, praising, condoling, etc.

For example : *Congratulations, I'm so happy to hear that or oh, yes, great, mmmm...ssahh..*

It is a kind of pleasure, it indicates that the speaker expressed his or her feeling of pleasure.

5. Declarations → illocutions whose successful performance brings about the correspondence between the propositional content and reality such as resigning, dismissing, christening, naming, excommunicating, appointing, sentencing etc.

For example : priest: *I now pronounce you as husband and wife*

It means that the speaker proclaims that they had already be a married couple.

Third is perlocutionary acts. It means that act of affecting someone (Wijana : 20). In perlocutionary, there is an influence effect. It means that perlocutionary acts is the respond from the listener. The response is not always verbal, but there is possibility to non verbal response.

For example:

- Verbal perlocutionary acts

The conversation between a policeman and a man in the street.

Policeman : “ Good evening, Sir. Do you live around here?”

Man : (says aggressively and walks on) “*It’s none of your business*”

It means the response that man by saying “*It’s none of your business*” is called as perlocutionary acts. It happens because the man responses policeman’ question through utterance directly.

- Non verbal perlocutionary acts

For example, when someone told “*There is a hornet in your left ear*” and the response from the hearer just a panic, scream and scratch wildly at his/her ear, it means that he/she uses non verbal perlocutionary acts in respond the speaker’s attention.

Context

Based on Leech point of view, the context of an utterances is any background knowledge assumed to be shared by *s* (speaker) and *h* (hearer) and which contributes to *h*’s interpretation of what *s* means by a given utterances (Leech: 13). It means that to know the context of an utterance the hearer needs to have enough knowledge.

Without context the hearer would get difficulty in interpreting the meaning of an utterance. It may result an error in communication between speaker and hearer. There will be misunderstanding about what speaker's mean and what the hearer's response. It is a reason of why Leech argues that it needs background knowledge in understanding the context.



CHAPTER 3

AN ANALYSIS OF ILLOCUTIONARY ACTS REFLECTED IN *GROWN*

UPS MOVIE

In this chapter, the writer deals with the use of Searle theory about illocutionary acts in "*Grown Ups*" movie. The data are taken from the conversation among the characters in the movie. The movie tells about the friendship of five kids whose never met for several years. One day they were met at the funeral of their coach who had teach them how to be a good basket ball players. Since that day the story begins, the of each of the characters become complicated with their own problems. The conversation of these characters are analyzed then.

In analyzing the data the writer follows the theory that proposed by Searle about five types of illocutionary acts, are : assertive, directive, commissive, expressive and declaration. After the type of illocutionary act is founded, it is continued to analyze the verbal and non verbal perlocutionary act. The first step the writer tries to explain the context or situation of the characters. Then she analyzed the illocutionary acts and perlocutionary acts theory which are proposed by Searle.

3.1 The Analysis of Data

Dialogue 1

The conversation is outside of Lenny's house. His little daughter is driving his car and hitting a tent. Lenny is startled on that accident and then he comes to his daughter. His daughter said that she wants to look for the heaven. She wants to find her father's coach (late) in heaven by looking for the heaven in car's navigation system. Lenny surprises hear his beloved daughter statements.

Lenny : *Ok...go drink some hot chocolate with these guys*

Lenny's daughter : (go walk in to the house)

Lenny knows that what her daughter mean is, but he can not says that there is no heaven in that car's navigation system. He doesn't want to make his daughter sad. Then he just says "*Ok...go drink some hot chocolate with these guys*". These guys that he means are both of his sons. Lenny's utterance "*Ok...go drink some hot chocolate with these guys*" is a kind of *ordering types of illocutionary acts*. Lenny orders his daughter to drink a hot chocolate with her brothers.

His daughter responds his order by walking to the house with her brothers. She doesn't say anything but she is doing something. This response is called as *verbal perlocutionary acts*, because there is no utterance from the hearer. When the hearer responds an utterance through action only it means that she/he is doing verbal perlocutionary acts.

Dialogue 2

In this conversation the coach and his team celebrate their victory by making a party in a lake house. The coach seems very happy.

Coach : first off, *I'd like to thank the Earnshaw family for...lending us their beautiful lake house to help us celebrate our victory.*

Lenny and friends : *Yeah! The fernando five is Dyn-o-mite !*

Based on the above conversation there is an illocutionary force indicates expressive type of illocutionary acts. It can be seen from the the sentence that is uttered by the Coach to everybody first off, "*I'd like to thank the Earnshaw family for...lending us their beautiful lake house to help us celebrate our victory.*". It is a kind of thanking expression that expressed by the Coach because Earnshaw family for giving them permission to hold a party in their house. The party is held because the five kids (main characters) win the basket competition, and their coach celebrates *the Earnshaw family for...lending us their beautiful lake house to help us celebrate our victory.*" refers thanking belongs to expressive types of illocutionary acts.

Spontaneously Lenny answers his coach statements "*Yeah! The fernando five is Dyn-o-mite !*". The sentence "*The fernando five is Dyn-o-mite !*" can be said as the name of Lenny basket ball's team. This utterance is categorized as verbal

perlocutionary acts, because the speaker says what he means directly through utterance. This utterance is a kind of their happiness of their basketball victory.

Dialogue 3

The situation that Lenny and both of his children are in a living room. His children are playing new trealer of playstation. When the phone is ringing Lenny orders someone to answer the phone. The two children automatically hear what Lenny means, but they do not pay attention on Lenny's statement, they just busy on their chamomile. Lenny gets angry because nobody bothers about his command and snaps at them

Lenny : *Would you stop texting the Nanny! Do you know how gross that is for a kid to text his Nanny? Just go walk down the hallway!*
Kid : *Why? You text everybody!* (Seems angry)

The above conversation notice an illocutionary act and perlocutionary affect. Lenny gets angry because nobody bothers about his command and snaps at them by saying *would you stop texting the Nanny! Do you know how gross that is for a kid to text his Nanny? Just go walk down the hallway!* (speak aloud). This sentence can be categorized as acommand in directive of illocutionary acts. It means Lenny commands the hearer to stop texting the nanny, by saying ""*Would you stop texting the Nanny! Do you know how gross that is for a kid to text his Nanny? Just go walk down the hallway!*" This illocutionary acts is responded by Lenny's children. They think that Lenny is the person who always text the nanny, that's why they say

“Why? You text everybody!” It is a kind of **verbal perlocutionary acts**, because it seems from the expression of Lenny’s kids.

Dialogue 4

In dialogue 4 Rita is coming from the kitchen to the living room while bringing some drinks. Lenny and both of his children are in the living room. Lenny sits together with his children whose are playing their video games.

Rita : *I’m sorry Mr. Feder I don’t know.* Becky answered

Lenny: *Okay okay thanks for making the*

In that conversation Lenny asks Rita about the man on the phone and Rita said that *“I’m sorry Mr. Feder I don’t know. Becky answered”*. It means that Rita does not answer the phone and directly she said sorry to Lenny. This illocutionary acts belongs to **pardoning** in **Expressive** types of illocutinary acts. Lenny is not angry because Rita had already said sorry before. It can be seen from the response of Lenny *“Okay okay thanks for making the...”*. it is the **perlocutionary acts**, because the **pardoning** statement from Rita affects Lenny that he is not angry anymore. It is called as **verbal perlocutionary acts**.

Dialogue 5

The situation in this conversation is, Lenny's wife is at home and Lenny is outside of the little swimming pool that made from plastic. He swims with both of his kids. At that time the phone is ringing.

Lenny's wife : *Lenny hon...It's your Mom...*

Lenny : (tries to go out from the swimming pool but then he felt down)

Lenny's wife answers the phone, then his wife goes outside and said "*Lenny hon...It's your Mom...*". In fact, the phone is not to his wife but him. His wife wants Lenny to answer the phone by saying "*Lenny hon...It's your Mom...*". Lenny tries to leave that little swimming pool but unfortunately he falls out from that swimming pool because that swimming pool cannot hold Lenny's big body. Lenny wife's utterance "*Lenny hon...It's your Mom...*" means she orders him to answer the phone and talk to his mother. This ordering is a type of **directive** types of illocutionary acts.

Lenny hears what his wife ordered; suddenly he tries to go out of the swimming pool to answer the phone. Unfortunately he felt down. The reaction from Lenny to goes out from the swimming pool is a kind of **non verbal perlocutionary acts**. He does it through action without saying anything.

Dialogue 6

The conversation happens in the outside of the church. Lenny meets with his friends and his friend's family. Lenny introduces his wife with Rob's wife, but Roxanne (Lenny's wife) think that the woman who stands beside Rob is his mother.

Roxanne : *I'm sorry*

Gloria : *hy, I'm Gloria. Oh it's nice to meet you. Your design line is so beautiful*

Based on the conversation above, can be seen the relationship between illocutionary and perlocutionary acts. The utterance "*I'm sorry*" occurs because Roxanne has wrong prediction on Rob's wife. She thinks that Gloria is Rob's mother, in facts she is his wife. Baccuse of that mistake the utterance *I'm sorry* occurs. It belongs to illocutionary acts in **expressive** type. Gloria knows that Roxanne didn't know her yet soon she introduces herself by saying "*hy, I'm Gloria. Oh it's nice to meet you. Your design line is so beautiful*". It is called **verbal perlocutionary acts**, because Roxanne utterance affects Gloria to introduce her self. Gloria knows that they never meet each other.

Dialogue 7

Lenny and Roxanne are sitting in the desk in the church. Lenny wants Roxanne says to his friend that Rita is an exchange student. Lenny doesn't want his friend know that Rita is his housemaid.

Lenny : *By the way, if anyone asks, Rita is an exchange student.*

Roxanne: (silent)

Lenny talks slowly to his wife "*By the way, if anyone asks, Rita is an exchange student.*". It is a kind of **ordering types of illocutionary acts** belongs to **directive**. The sentence means Lenny asks Roxanne to lie to his friends.

To response Lenny's order, Roxanne didn't say anything. She didn't say "yes, I'll do that" or "no, I can't lie to every one" but she is just silent and shows her surprisin face . The reaction from Roxane of Lenny's order can be categorized as **non verbal perlocutionary acts**. It means that *perlocutionary acts* is not only can be conveyed through sentence or utterance, but also through action. The important thing is the response from the hearer on speaker utterance.

Dialogue 8

The condition is at Robert's funeral (Lenny's coach) in the curch. The priest is giving a speech in front and he wants Lenny to come to give a short word of Robert death. Before Robert death, he wanted Lenny to give a speech to memorilize him. Then Lenny went in front to give the speech.

Priest: *So I'd like to ask Lenny Feder to come up now!*

Lenny: *I'm sorry*, I'm not prepared at all. I..I'm. I feel honored that...that

The priest says "*So I'd like to ask Lenny Feder to come up now!*" Then Lenny responds that request "*I'm sorry*, I'm not prepared at all. I..I'm. I feel honored that...that"

In that conversation the priest used *illocutionary acts* to convey what he means. He uses request strategy that belongs to *directive* types of illocutionary acts by saying "*So I'd like to ask Lenny Feder to come up now!*" It means he request to Lenny to come up in front.

Lenny responses the priest request by going in front and then he said "*I'm sorry*, I'm not prepared at all. I..I'm. I feel honored that...that". The word *I'm sorry* means that Lenny is not ready yet to give a speech, that's why he says sorry. The response from Lenny is called *verbal perlocutionary acts*.

Dialogue 9

Lenny and friends go outside after the funeral in the church is finished. They are sitting in the desk while sharing each other. Then Rita is coming while bringing some coffee and asks Lenny that he wants a cup of coffe or not. Rita didn't know that Lenny lies to his friends about her. Lenny says that Rita is an exchange students not a maid.

Rita : *coffe Mr. Feder?*.

Lenny: *uh...no, no, no, no. I'm good, I'm good.*

I mean thank you

Rita says "*coffe Mr. Feder?*". Indirectly she suggest Lenny as "do you want a cup of coffe Mr. Feder?". It means that Rita recommends Lenny to drink a cup of coffe. It is a kind of recommending in **directive** types of illocutionary acts

Lenny responses Rita question, and says "*uh...no, no, no, no. I'm good, I'm good.*". It means Lenny refuses on Rita's offering to drink a cup of coffe. Lenny has to refuse it because he doesn't want his friends know that Rita is his housemaid. The refusal is categorized as **verbal perlocutionary acts**.

Dialogue 10

Actually the conversation in the dialogue 10 is the continuity of dialogue 9. Lenny refuses Rita's offering to drink a cup of coffee. He doesn't want to reveal about the real identity of Rita. He has to lie to his friend. He said that Rita voluntarily gives him a cup of coffee. The fact is that he asked Rita to take a cup of coffe for him. Obviously, Rita came in the wrong time. When he is sitting together with his friend, Rita is coming. If he drinks the coffe, automatically his friends would know that Rita is not an exchange students.

Lenny : That's cool of you voluntarily, want to give me coffee.

Just uh ... you drink it you know, while you're studying inside the church

Rita : *but you text me you want coffee*

Then, Lenny says "*Just uh ... you drink it you know, while you're studying inside the church*". Actually this utterance means that Rita is asked to go soon, before his friends know that she is a housemaid. Lenny wants Rita to go to inside the church. It is called ordering in the types of illocutionary acts that belongs to **directive**.

Rita does not understand what Lenny means. She is confused why Lenny asked her to take a cup a coffee, after she made a cup of coffee Lenny just asked her to go away. Honestly she says "*but you text me you want coffee*". The reaction from Rita belongs to **verbal perlocutionary acts**.

Dialogue 11

Before Lenny's family and friends enter to the lake house, there is a lamp that become a problem in front of the house. Then Lenny's daughter asks him what's going on with the lamp. His daughter is around 5 or 6 years, so she doesn't know that the lamp is faulty. Lenny tries to explain that the lamp would be OK. He doesn't want to scary his little daughter. Then, his daughter sees the lamp is switch on and off continuously and screaming. She thought that the lamp would kill everyone. Lenny

comes closer to the lamp to switch of the lamp. His daughter is screaming and prevents Lenny.

Lenny's daughter : Daddy no!

Lenny : No, it's not...okay?Let me adjust it. They're all all right. *I promise , you see?* Come on, look at this guy. Whee...alright, *it's still sleeping.*

Lenny's daughter : (scary)

Lenny states "No, it's not...okay?Let me adjust it. They're all all right. *I promise , you see?*". Lenny switches off the lamp and promises that the lamp would be Ok for next time. It is a kind of promising that belongs to **commisive** types of illocutionary acts.

Then, Lenny tries to lie to his daughter by saying that the lamp is sleeping. His daughter believes on him but her face seems scary. It means that his daughter Responds his utterance through action. So it belongs to **non verbal perlocutionary** acts.

Dialogue 12

Lenny and friends are in the room. They try to divide the room to each family. Firstly, they are going to the main room. This bedroom is bigger than other rooms. Then Lamonsoffe suggests that the big room is given to Lenny and his wife. His friends is agree.

Lamonsoff : You know what ? *Lenny should have that.*

Lenny : *oh no, no, no honey honey. Come on let the kids have it. It's a time for the kids to be together.*

Lamonsoff says "You know what ? *lenny should have that.*". It is a kind of suggestion. Lamonsoff suggest his friends to give the bedroom Lenny and his wife. It belongs to assertive of the types of illocutionary acts.

After that, Roxanne enter into the bedroom, hopefully that room would be her. But Lenny stops his wife and says "*oh no, no, no honey honey. Come on let the kids have it. It's a time for the kids to be together.*". He rejects his friends suggestion, he think that that room is better given to the kids. He can sleeps in another bedroom. His wife seem dissappointed, because she really wants that room. Lenny's action on Lamonsoff suggestion could be categorized as **verbal perlocutionary acts**.

Dialogue 13

The situation in the dialogue 10 is outside of the lake house. Lenny, Lamonsofff and friends are sitting together on their own chair. They seem enjoy the scenery of the lake house. Their kids heard storm in the house, when they are sitting in the out side. They think that their kids now are totally different when they were kids some years ago. Their kids are tend to play electronic machine like video games, cellular phone than doing an adventure.

Lenny : Why are they inside right now anyways. *Why would they not come out here and enjoy the lake or do something in the woods.*

Lamonsoff : there wasn't a time of day that I wasn't outside. *We weren't, we were always out....we were never in.*

When Lenny heard the noisy and then he utters "why are they inside right now anyways. *Why would they not come out here and enjoy the lake or do something in the woods.*" It is a kind of a suggestion to his son. Lenny argues that it's better to the kids to enjoy the house or doing something interesting with the nature than playing their phone. Lenny uttered this suggestion to his friends. It belongs to **assertive** types of illocutionary acts.

Based on the above dialogue, Lamonsoff seems agree with Lenny's statement. He agree that they were never at home when they were kids. He says "*We weren't, we were always out....we were never in.*". The response from Lamonsoff could be says as a **verbal perlocutionary** acts.

Dialogue 14

Lenny is carrying two of his kids outside and order them to stop playing video games, cell phones, and others. He wants his kids to do the adventure like other normal children.

Lenny : All right, that's it. *No more video games, no more cell phones, no more texting! Just from now on, while we were here stay outside and play.*

Kid : *what we are supposed to do?*(Angry)

Lenny orders his kids to stop do that thing (such playing video games) by saying "All right, that's it. *No more video games, no more cell phones, no more texting! Just from now on, while we were here stay outside and play.*" It belongs to ordering in the **directive** types of illocutironary acts.

Lenny's kid seems angry when he knows that his dead forbid him to stop use his cellular phone. He doesn't want to stop it, he doesn't know what to do if there is no cellular phone with him. The he says "*what we are supposed to do?*" angrily. This response is called as verbal perlocutionary acts.

Dialogue 15

When the games begun, Lenny find an interesting game. The game looks like a flying fox. Lamonsoff wanna try the game first, but he jumps up he can't stop the games till he bump a big tree and fall down to crevasse. He collides three times. Lenny, his friends and kids are screaming when see that accident.

Lenny and friends : *Oh. Oh. Oh.*

Lenny's kid : *that was awesome*

When they saw Lamonsoff felt down they just saying *Oh. Oh. Oh*. This sentence is a kind of illocutionary acts belongs to **expressive** types. The sentence *Oh. Oh. Oh* showing the expression of Lenny and kids when they saw Lamonsoff felt down.

After saw that accident, Lenny's son feels interest on that games. He says "*that was awesome*". This is the response of Lenny's kids. He feels happy and interested, he is not afraid anymore on adventure. The response of Lenny's kid by saying "*that was awesome*" is a kind of **verbal perlocutionary acts**.

Dialogue 16

When the conversations at the dialogue 13 happen, Lenny, his friends and kids are in the Restaurant near the Lake house. They order some foods and drinks. When the waiter asks them what kinds of drinks that they want, Lenny's son wants a Voss. The problem is, the waiter does not understand what Voss is. He never heard about Voss. Lenny's son tries to explain that Voss is a kind of drink. But he failed, the waiter seem confused.

Rita: *I will get the Voss from the ba....*

Lenny: *Just sit down Rita, study the menu*

Rita heard that conversation, and then he stands up want to go to kitchen to get Voss. She states "*I will get the Voss from the ba....*". Rita statement can be

said as commissive, because it commits Rita to the future action. The future action is she will go to kitchen and then get a Voss to kids. That's why it can be said as **commissive** types of Illocutionary acts.

Again, Lenny doesn't want his friends know that Rita is a housemaid. Automatically, when he knows Rita would go to kitchen he stopped Rita. He said that "*Just sit down Rita, study the menu*". This is the reaction from Lenny. He delivered what he means by ordering Rita. Rita doesn't know what Lenny means. She follows Lenny command and sits down in asking face. It is said as **verbal perlocutionary acts**.

Dialogue 17

Lenny is walking around the kitchen at the restaurant. Involuntary someone called him. In fact the man is his old friends. That man is his opponent of his basketball team 30 years ago. His name is Dickey Bailey. Dickey couldn't forget his drubbing 30 years ago. He thought that Lenny and friends were insincere at that last game, that's why he drubbed that game. He challenges Lenny and his team to fight in basket ball now. Lenny tries to refuse his challenges, but he couldn't. Finally, Lenny and his team accept that challenges.

Lamonsoff : *It's going to be an emotional day tomorrow boys.* Spreading the Buzzer's ashes

Lenny : *oh my god*

Hearing that news Lamonsoff warns his friends by says "*It's going to be an emotional day tomorrow boys*". It means that Lamonsoff take this game seriously and warn his friends to be careful at the day of the games. The utterance of Lamonsoff can be said as Illocutionary acts in **directive** types of illocutionary acts. It is a kind of warning, because Lamonsoff tries to warn his friends to take this game carefully.

Lenny is streaked on Lamonsoff utterance, and he says "*oh my god*". The response from Lenny can be said as **verbal perlocutionary acts**. He expresses his surprises by saying that statement. This expression occurs after illocutionary acts occurred first.

Dialogue 18

The conversation still happens in the restaurants. When they were talking together, suddenly Lenny's friends heard that Lenny and his family have to go to Milan at the ceremony day. His friends are surprise hear that news. They think that that is a joke from Lenny and his family.

Lenny :I want to be there. I mean ... we all want to be there.

It's just, we've got to go to Milan

Lenny's friend: *Milan what? Italy*

Lenny just says" *It's just, we've got to go to Milan*". After hearing Lenny statement they believe that Lenny would go to Milan tomorrow. The utterance from Lenny can be said as a statement that informs the hearer about something. So it can be categorized as stating in **assertive** types of illocutionary acts.

Lenny's friends do not believe on that news. He is surprise hearing that news and says "*Milan what? Italy*". This is a kind of unbelievable response. It's belong to **verbal perlocutionary acts**.

Dialogue 19

Greggie is one of Lenny's sons. He is wearing a clothes look like a model. His clothes seem strange. He looks like someone who would go around to the city. His clothes don't show someone who would spend his holiday in a lake house. Even though he plans to go to Milan. He doesn't know that he would spend his long holiday in that lake house. Lenny feels strange looking at his son wearing something strange.

Lenny: *Greggie what are you doing? Dressed like that?*

You hanging out with jiminy Crickey?

Greggie: *we were supposed to be going Milan, remember? That's what I packed for.*

Lenny doesn't agree on Greggie's dress, he says "*Greggie what are you doing? Dressed like that?*" This utterance is a kind of complaint. Lenny complains on his son dressed. He argues that it is better for his son to wears another dress that suitable to that place. However, he can't say anything because he doesn't tell to his family that they wouldn't go to Milan in their vocation. The utterance from Lenny is belongs to complaining in **assertive** types of illocutionary acts.

Hearing his father complaint, Greggie answers by saying "*we were supposed to be going Milan, remember? That's what I packed for.*" It shows his disappointed, because he fails to go to Milan. Greggie seems angry because her father asks him that question. The response of Greggie is a kind of **verbal perlocutionary acts**.

Dialogue 20

The condition is the continuity of dialogue 16. Lenny wants his son to change his clothes because he would go to do some games at that day. Lenny doesn't care about the reason of his sons.

Lenny: *come on, just cut those into shorts. We will play some hope later.*

Greggie: *pass dude*

Lenny utters "*come on, just cut those into shorts. We will play some hope later.*" Based on the above utterance, it can be categorized in two types of illocutionary acts. First is from the statement "*come on, just cut those into shorts.*" It is a kind of suggestion to his son to changes his clothes. It can be said as suggestion that belongs to **assertive** types of illocutionary acts. Then, the second utterance from Lenny is "*We will play some hope later.*" This utterance belongs to promising in commisive types of illocutionary acts. It means that Lenny promises to do something in the future that is a game or play.

Greggie does not follow what his father wants. He is just saying "*pass dude*". He still disappointed of his father. It can be seen from the answer of Greggie "*pass dude*". He doesn't called his father Dad, he just says dude. This disappointed is called **verbal perlocutionary acts**.

Dialogue 21

Rob, Lenny and the others are beside the rivers to do the ceremony for their dad coach. Rob feels bad of the death of their coach. That ceremony reminds Rob to his daughter. He never knew about his daughter, and that is because his faulty.

Lenny: *you have plenty of time to patch things up with your daughters man.*

You just...call them when you get back

Rob: *actually, they're going to be here in about 20 minutes.*

Lenny tries to advice him "*you have plenty of time to patch things up with your daughters man. You just...call them when you get back*" this advising belongs to **directive** types of illocutionary acts.

Rob is crying, then he says "*actually, they're going to be here in about 20 minutes.*". Rob sadness is a kind of **verbal-perlocutionary acts**.

Dialogue 22

After the ceremony was done, Lenny and friends are playing their old games in the forest. In this game they have to send the arrow to the sky and then the men who stay longest in the circle is the winner.

Lenny: *remember the rules, whoever stays in the circle longest, wins*

Lenny's friends: *what?! Whoever stays the longest.*

Lenny says the rule of that games "*remember the rules, whoever stays in the circle longest, wins*". The utterance from Lenny can be said as a statement. He just states the rules of the games to remind his friends. It can be categorized as **stating** in **assertive** types of illocutionary acts.

Her friends are startled even though they had already known the rules. *"What?! Whoever stays the longest."* It is just a kind of their happiness, they feel enthusiastic on that game. The enthusiasm of Lenny and friends are called as **verbal perlocutionary acts**.

Dialogue 23

In the dialogue 23, Roxanne changes her decision just now. He decided to stay at the lake house with Lenny and his friends and she neglects her desire to go to Milan.

Roxanne: I don't know, you tell me. What was your favorite thing to do when you were 12 and it was sunny out?

Lenny: ooh ... well I can't do that. *May be...go to water park.*

Roxanne: *then what are we waiting for?*

She asks Lenny about what would they going to do" *I don't know, you tell me. What was your favorite thing to do when you were 12 and it was sunny out?"*. Lenny suggest to go to a place "ooh ... well I can't do that. *May be...go to water park.*". Lenny directly suggests them to go to waterpark. In short it can be said as suggesting in **assertive** types of illocutionary acts.

Roxanne agrees on Lenny suggestion. She says “*then what are we waiting for?*” it means the she wants to go to the water park soon. This agreement can be said as **verbal perlocutionary acts**.

Dialogue 24

Lenny and kids are playing waterslide in the water park. However, they play with a shady ways. They do not want to queue to playing that waterslide. They hide to a room that can not be seen by the keeper.

Lenny : *Now's a great time...*

Charlotte, you're up first.

Charlotte : (worries)

When the keeper is careless they start they game. Lenny said that “*Now's a great time...Charlotte, you're up first*”. This utterance orders some one to do something, in other words Lenny orders Charlotte to start first. The utterance “*Charlotte, you're up first*” belongs to ordering in **directive** types of illocutionary acts.

Charlotte didn't say anything. But she seems worries. It can be seen from the reaction of Charlotte. He is praying before he starts that shady thing. Her reactions is a kind of **non verbal perlocutionary acts**.

3.2 Findings

Table 1 Frequency of the Occurrences of the Types of Illocutionary Acts

No	The Types of Illocutionary acts	Dialogue Number	The Frequency	Percentage %
1	Assertive	12,13,18,19,20,22,23	7	29
2	Directive	1, 3, 5, 7, 8, 9, 10, 14, 17, 21, 24	11	46
3	Commissive	11, 16	2	8
4	Expressive	2, 4, 6, 15	4	17
	Total	24	24	100

As far as the data are concerned, it is found that the types of illocutionary acts that mostly occurs is directive for 11 (eleven) times (46%) followed by assertive for 7 (seven) times (29%), expressive for 4 (four) times (17%) , the least form is commissive for 2 (two) times (8%) and no declaration occurred in *Grown Ups movie*. There are 24 (twenty) four data from 24 (twenty four) dialogues. Directive is dominantly types that occur in all the data, it is caused the main character of *Grown Ups movie* is likely to accompany his feeling through ordering, commanding, requesting, and advising which belongs to directive types of illocutionary acts.

Table 2 The frequency of the Occurrences of Types of Perlocutionary Acts

No	The Types of Perlocutionary Acts	Dialogue Number	The Frequency	Percentage %
1	Verbal	2, 3, 4, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23	20	83
2	Non verbal	1, 5, 7, 24,	4	17
	Total	24	24	100

Among the perlocutionary acts from the table above, the dominantly occur is verbal perlocutionary acts for 20 (twenty) times (83%) , then followed by non verbal perlocutionary acts for 4 (four) times (17%).

The verbal perlocutionary acts occur because the characters of *Grown Ups* movie mostly like to response an illocutionary acts directly through utterances than actions. It can be caused the feeling of togetherness between the speaker and the hearer that makes the verbal perlocutionary acts occur spontaneously. It is also supported by the conversation among the characters that is very attractive that make verbal perlocutionary is possible to be used.

CHAPTER 4

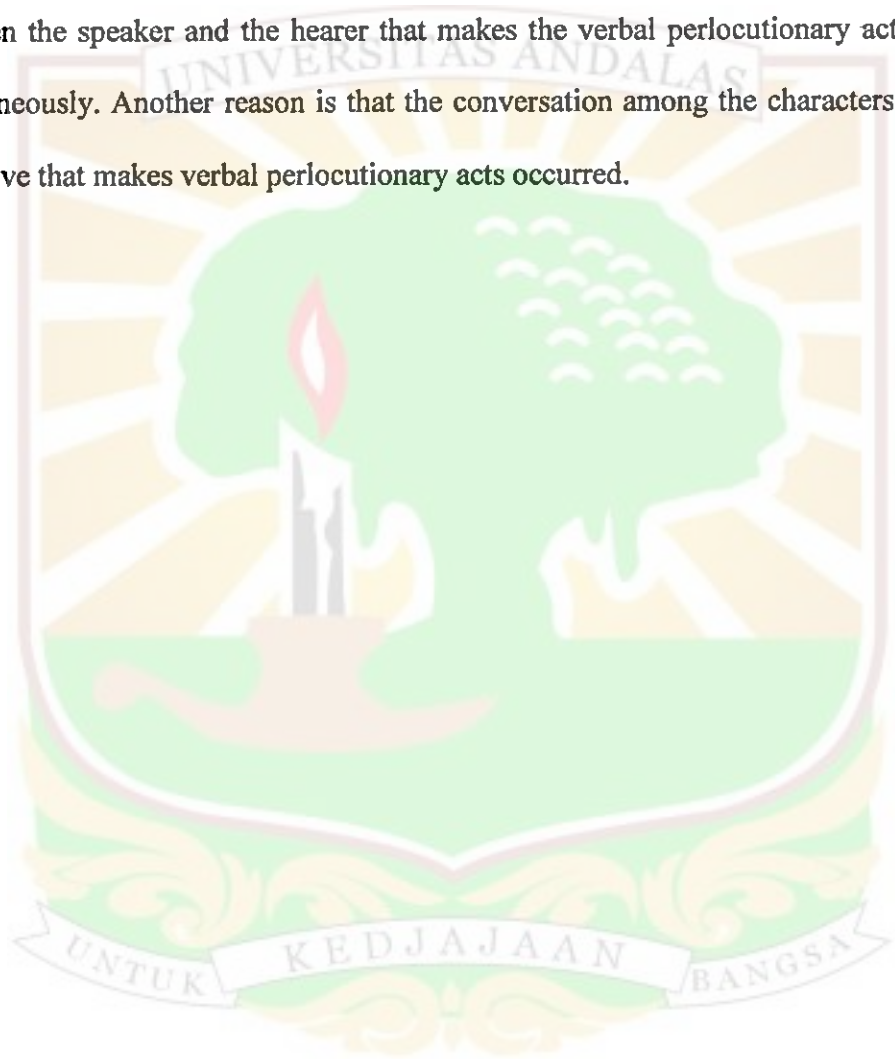
CONCLUSION

In this chapter, there are twenty six data were analyzed. The writer classifies the types of illocutionary acts and perlocutionary acts from the main character of the *Grown Ups* movie. From the five types of illocutionary acts that proposed by Searle, the writer just finds four types of illocutionary acts. They are: directive for 11 (eleven) times (46%), assertive for 7 (seven) times (29%), expressive for 4 (four) times (17%) and commissive for 2 (two) times (8%). The writer discovers that an occurrence of directive is mostly dominant.

Furthermore, the writer also classifies the types of perlocutionary acts from twenty six data. The types of perlocutionary acts are verbal perlocutionary acts for 20 (twenty) times (83%), non verbal perlocutionary acts for 4 (four) times (17%). From the two types of perlocutionary acts, the writer finds verbal perlocutionary acts more dominant than non verbal perlocutionary acts.

Finally, among the four types of illocutionary acts, the most dominant occurrence is directive because the main character mostly speaks to his children and his housemaid. It means that there is social status differentiation between the owner and housemaid, between father and children that are possible for the speaker to order the hearer to do something. That's why directive types of illocutionary acts mostly occur in *Grown Ups* movie. Between the two types of perlocutionary acts, verbal

perlocutionary acts dominantly occurred. It is due to that characters of *Grown Ups* movie mostly like to respond an illocutionary acts directly through utterances than actions. Another possible reason is the feeling of togetherness or family value between the speaker and the hearer that makes the verbal perlocutionary acts occur spontaneously. Another reason is that the conversation among the characters is very attractive that makes verbal perlocutionary acts occurred.



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