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Terima Tgl :	823
No. Induk :	wid
KLASIR / PENYALIN :	r

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**THE REVELATION OF MARK SWAY'S CHARACTERISTICS
IN GRISHAM'S *THE CLIENT* BY USING SPEECH ACT
THEORY**

THESIS

Presented as One of the Requirements to Obtain the S1 Degree at English
Education Program, Language and Arts Education Department,
Teacher Training and Education Faculty
Jember University

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By :

PRIYO WIDODO
010210401200

**ENGLISH EDUCATION PROGRAM
FACULTY OF TEACHER TRAINING AND EDUCATION
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2005**

MOTTO

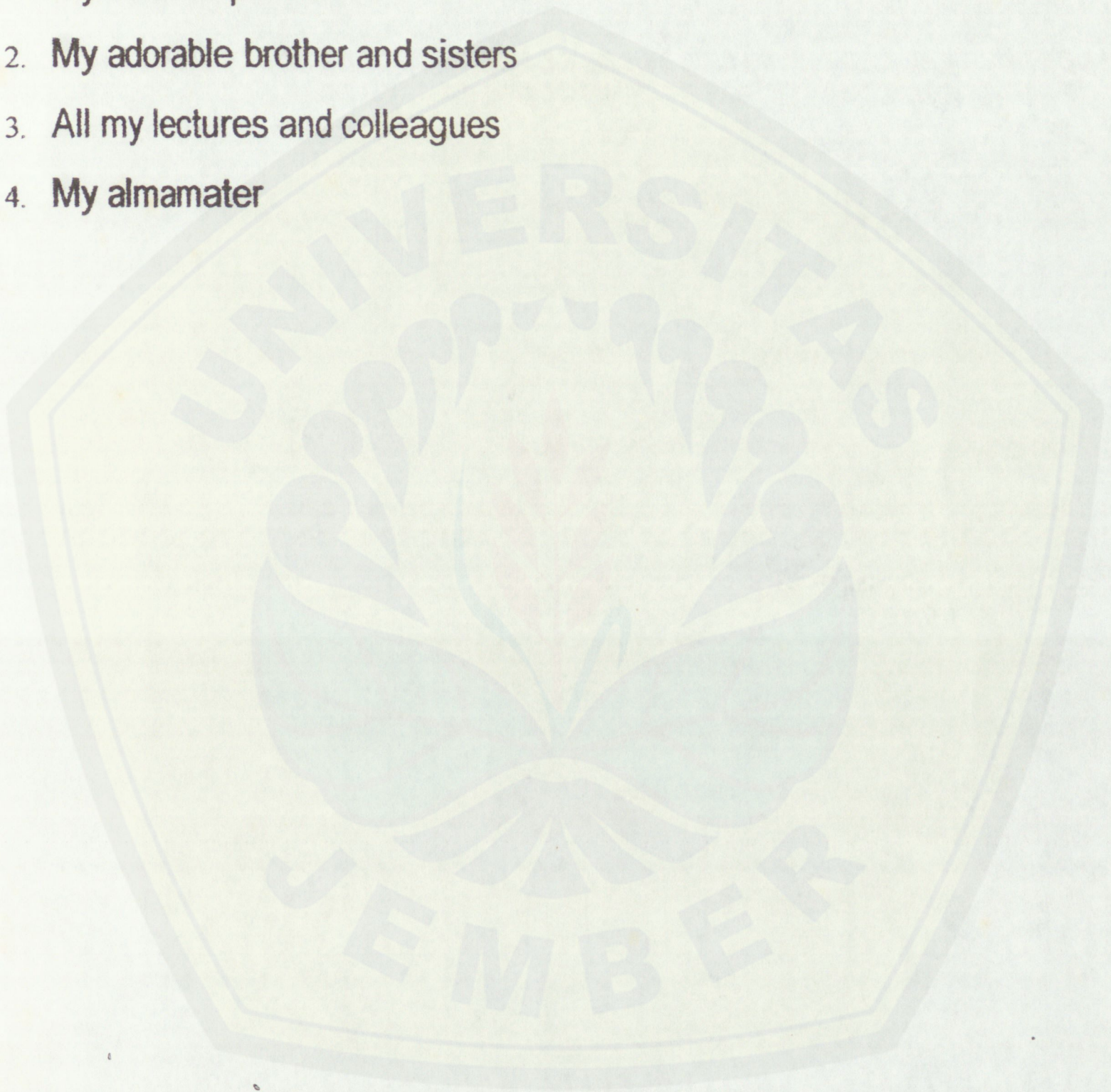
*There are two graces; health and leisure time, that often make us
forget (HR. Bukhari)*



DEDICATION

This thesis is dedicated to:

1. My beloved parents
2. My adorable brother and sisters
3. All my lectures and colleagues
4. My almamater



CONSULTANTS' APPROVAL SHEET

The Revelation of Mark Sway's Characters in Grisham's The Client by Using Speech Act Theory

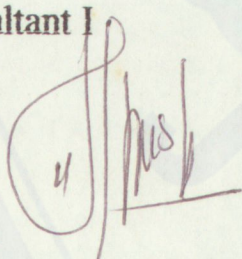
THESIS

Proposed as One of the Requirement to Obtain S1 Degree at the English Program of the Language and Art Department of the Faculty of Teacher Training and Education, Jember University

Name : Priyo Widodo
Identification Number : 010210401200
Class : 2001
Department : Language and Art
Program : English Education
Place of Birth : Tulungagung
Date of Birth : June 1, 1982

Approved by:

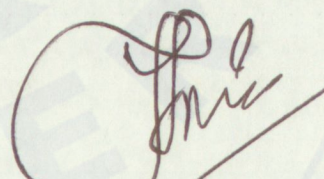
Consultant I



Dra. Musli Ariani, MApp Ling.

NIP. 132 086 412

Consultant II



Dra. Siti Sundari, MA.

NIP. 131 759 842

APPROVAL OF EXAMINER TEAM

This thesis is approved and received by the Examination Committee of the
Teacher Training and Education Faculty, Jember University

Day : Saturday

Date : December 10, 2005

Place : The Faculty of Teacher Training and Education, Jember University

Examiner Team

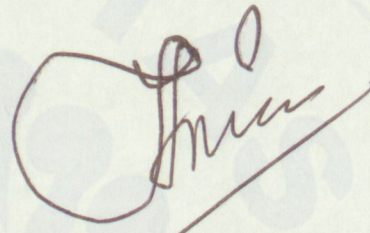
Chairperson



Dra. Zakiyah Tasnim, M.A

NIP. 131 660 789

Secretary



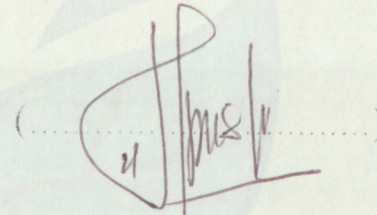
Dra. Siti Sundari, M.A

NIP. 131 759 842

Members:

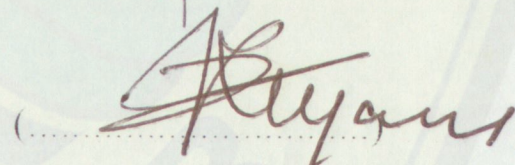
1. Dra. Musli Ariani, M.App.Ling

NIP. 132 086 412



2. Drs. Sugeng Ariyanto, M.A

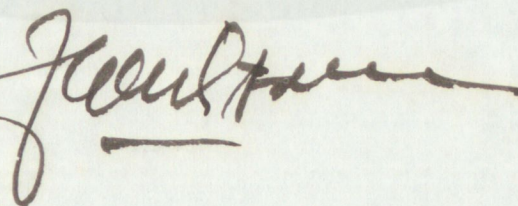
NIP. 131 658 398



The Dean



The Faculty of Teacher Training and Education



Drs. H. Imam Muchtar, SH, M. Hum.

NIP. 130 810 936

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6. The Chairperson of the examiner team.

Finally, I hope this thesis provide advantages to the readers. Subsequently, the constructive criticism is expected to make this thesis better.

Jember, December 2005

The Writer

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ABSTRACT

Priyo Widodo. 2005. The Revelation of Mark Sway's Characters in Grisham's The Client by Using Speech Act Theory.

Thesis, English Education Program, Language and Art Department, Faculty of Teacher Training and Education, Jember University.

Consultants: 1. Dra. Musli Ariani, M. App. Ling.
2. Dra. Siti Sundari, MA.

The lack of opportunity to use English negatively affects the communication between Indonesian and English native speakers. The way the native speakers say their utterances may result in students' difficulties in understanding them. This condition encourages the researcher to undertake the following research entitled "The Revelation of Mark Sway's Characters in Grisham's The Client by Using Speech Act Theory." This research is aimed at revealing the characters of Mark Sway in Grisham's The Client based on Speech Act Theory. The approach that is used in this research is qualitative by using Dey's qualitative design. The data were collected from the utterances of the character that consist of the three kinds of act. The technique of data collection is documentary study. Data analysis is qualitative by using the theory of Speech Act proposed by Austin. The procedures of data analysis are; finding the *locutionary act* (the literal meaning) in the utterances, finding the *illocutionary act* (the contextual meaning), finding the *perlocutionary act*, finding the characters of Mark Sway based on the *locutionary act*, *illocutionary act*, and *perlocutionary act*. The research findings indicate that from 15 utterances, it is revealed that Mark is a smart, brave, mature, and selfish boy. Based on the research results, it is important for the students to understand English materials not only on the literal meaning but also on the contextual meaning.

Key Words: Speech Act, Characters, Revelation, Grisham's The Client.



I. INTRODUCTION

This chapter deals with the background of the research, the problem formulation of the research, the objective of the research, the operational definition of the terms and the significance of the research.

I.1 The Background of the Research

Understanding spoken English in English Foreign Language (EFL) context, such as in Indonesia requires many aspects to be considered. For example, communicators have to consider where and when the communication takes place. In many cases, Indonesian people experience many difficulties to interact with English native speakers. This happens very often that the Indonesians do not understand the message of an utterance said by native speakers. This is because the native speakers, in certain occasion, do not say their message directly but they use speech act upon their utterances. This difficulty is regarded as the result of the failure in understanding words, expressions, and idioms spoken by the native speakers.

Meanwhile, the objective of English teaching in Indonesia as stated in the supplementary basic course outline of the curriculum of Junior High School is to develop the ability to listen, speak, read, and write in English (Depdiknas, 2000:170). However, the above goal, such as the ability to listen and comprehend English utterances might still be extremely difficult for the students. This is because they are not optimally familiar with the function of English utterances. For instance, to understand a certain utterance, the students should know the setting of a conversation, English cultures, idioms, and so on. Students should not only learn the theory of reading, writing, speaking, listening, vocabulary, pronunciation and grammar but also learn the context when and where the communication occurs. If students study English only based on the theories, they will be easily trapped in the chain of communication problems. For example, many Indonesian students might not be able to interact with English native speakers even though they have a lot of English vocabularies from their school.

To avoid this condition, the English teachers and the learners should know how and when to use English in various settings.

Moreover, it is believed, according to discourse theories, that communication will successfully take place when language users know how and when to use the language in various settings. Moreover, successful communication happens when communicators have successfully recognized various forms of ability, such as grammatical ability (Morphology, Syntax and Phonology) and pragmatic ability (Speech Acts and Politeness).

In real life communication, people sometimes make use of Speech Act in their utterances. When a speaker makes use of Speech Act to express his/her message, he/she includes three kinds of acts in his/her utterances namely; *locutionary act*, *illocutionary act*, and *perlocutionary act*. For instance, a person can say an utterance using words that literally do not communicate his/her intention at all. It can be said that the speaker does not say his intention directly. The example below can be taken to draw a clear illustration.

“The ladder is unstable.”

(Austin (in Cook, 1989:36))

In case of warning, it is assumed that there is a person who uses the ladder. He still uses the ladder even though the ladder is out of order, at the same time, he is noticing that there is a person walking below him and the unstable ladder. The *locutionary act* of the utterance “The ladder is unstable” is that the speaker, the man who is using the ladder, wants to inform the hearer, the man who is walking under the unstable ladder, that the ladder is broken. The *illocutionary act* of the utterance is that the speaker wants the hearer to stay away from the ladder because it is extremely dangerous to walk below the unstable ladder. The *perlocutionary act* or the intended effect of the utterance is that the hearer stays away from the unstable ladder. So, it can be understood that Speech Act consists of those three acts. Consequently, participants of a communication should be aware of the intention behind an utterance. For that reason, learning the spoken discourse is important for the students in order to know about the real situation in communication. Hence, conversations from a novel could be taken as one of the

appropriate material. Through this kind of material, hopefully, the students will understand the material not only on the literal meaning but also on the contextual meaning.

Grisham's *The Client* contains many utterances that can be analyzed using Speech Act Theory. In this novel, most of the characters are people of law society such as lawyers, judges, policemen, detectives, and clients. Sometimes, a character says an utterance that is actually conveying the contradictory meaning. In another time, a lawyer says an utterance to threaten his/her opponent using very polite words that do not look like a threat if we do not search further through the utterance and try to find the intended meaning. They are doing a certain act through their utterances. Therefore, it is important to conduct this research entitled "The Revelation of Mark Sway's Character in Grisham's *The Client* by Using Speech Act Theory."

I.2 Problem of the Research

Based on the above research background, the problem of this research is *how is Mark Sway's character in Grisham's The Client revealed by using Speech Act Theory?*

I.3 Objective of the Research

The objective of this research is to reveal the character of Mark Sway in Grisham's *The Client* based on Speech Act Theory, especially the kinds of act (*locutionary act, illocutionary act, and perlocutionary act*).

I.4 Operational Definition of the Terms

It will be very important to get the same perception of ideas and concepts on the terms used in this research. Therefore, there are some terms that should be defined operationally. They are as follows:

a. Speech Act

Speech Act is an utterance that contains information needed by the speaker to speak out and perform actions. In other words, Speech

Act is concerned with the acts that someone performs through speaking. There are three kinds of acts namely; *locutionary act*, *illocutionary act*, and *perlocutionary act*. In this research, Speech Act is an utterance that contains *locutionary act*, *illocutionary act*, and *perlocutionary act*.

b. Characters

Characters in this research are the characters of Mark Sway in Grisham's *The Client*.

c. Revelation

In this research, the meaning of character revelation is to find the real characters of Mark Sway in Grisham's *The Client* by using Speech Act Theory. In other words, this research tries to what kind of person Mark Sway is.

d. Grisham's *The Client*

Grisham's *The Client* is a novel written by John Grisham in 1993. This novel tells about an eleven years old kid and his younger brother that have a problem in relation with law. They become the witnesses of a complicated case. This novel is published by Doubleday Group Incorporation and printed in New York, in March 1993.

I.5 Research Significance

The results of this research are expected to give some contributions to the following parties:

1. The Students

The result of this research is expected to help students learn the spoken discourse in order to know about the real situation in communication. Besides, the students are expected to understand easily the conversations or materials that are taken from novel. Through this kind of materials, hopefully, the students will understand the utterances not only on the literal meanings but also on the contextual meanings.

2. The English Teacher

The result of this research can be used by the English teachers as a reference to select the materials for their students. For instance, the conversations from a novel that contain Speech Act. Moreover, the result of this research is expected to broaden English teachers' view of how to understand this kind of material (dialogs, conversations taken from a novel) not only on the literal meanings, but also on the contextual meanings.

3. Other Researchers

The result of this research might be used as a reference for other researchers to conduct a further research, especially on the similar topic with a different focus. It can also be used as a reference for an experimental research on pragmatics by using novel dialogs as the teaching material.

II. RELATED LITERATURE REVIEW

This chapter presents the review of theories that are related to the topic of this research. It involves the basic theory of Speech Act, *illocutionary forces* and *felicity conditions*, the characters from the literature point of view, and Grisham's style of writing.

2.1 The Basic Theory of Speech Act

Language is needed by human being to interact with others. Through language, they will be able to maintain social relationships and to communicate with others. In daily communication, they are able to transfer information, ideas, feelings, and thoughts. Hoffman (1993:274-275) says that communication can run very well if there is a cooperative effort between a speaker and a hearer. This means in order to achieve smooth communication, the language used in communication should be understood by both the speaker and the hearer. In fact, to understand others' message in their utterances is not a simple thing because every person has his/her own brain and he/she thinks in his/her own point of view. As a result, both the speaker and the hearer should be careful in uttering something to communicate their intended message. As Hatch (1992:121) declares that there is no utterance which is completely context free in terms of meaning or function. Consequently, as a communicator in daily communication, every person has to be able to interpret the intended meaning from the context of the utterances. This utterance below can be viewed as an example:

"Hey, Michele, you've passed the exam."

(Brown and Yule, 1998:232)

According to Brown and Yule, in this case, it is assumed that the speaker of the utterance above is doing several things at once. He can be simultaneously congratulating or apologizing (for his doubt). On one hand, the speaker wants to congratulate the hearer, Michele, who has passed the examination. On the other hand, the utterance can also express the meaning of apologizing. The speaker apologizes because at first he doubts that Michele will be able to pass the

examination. Hence, the utterance "*Hey, Michele, you've passed the exam*" can be understood in many ways, depending on the context of the conversation. If the speaker doubts about Michele's ability in doing the test, the speaker is conveying an apology upon his utterance. If the speaker just wants to congratulate Michele because she has passed the test, the utterance is a pure congratulation.

Sometimes, speakers say something that does not represent what they really want to put into words. This means that the speakers' intended meaning is not explicitly stated in the utterance. Occasionally, the speakers say something that is completely different or even in reverse from the real message they really want to express. In other words, they communicate their message through *illocutionary* meaning. That is why the context of the utterance is absolutely needed in attempt to take hold of the intended meaning of an utterance.

Moreover, Cook (1989:24) says that to understand other's utterances, it is essential to know the intended meaning behind the literal meaning of the utterances, to consider the information that the speaker wants to communicate and to understand its function. For that reason, it is important to know the function of language and the context of a conversation in order to understand other's utterances successfully.

One of the approaches in analyzing the language function and contextual meaning is the Speech Act Theory. The British philosopher, J.L. Austin declares for the first time that there are many different things which the speaker can do with words. Austin's theory is then well-known as Speech Act Theory. At first, this theory is given in a series of lecture at Harvard in 1955. Then, it is published in 1962 entitled "*How to Do Things with Words.*" In his theory, Austin claims that every utterance that people say is equivalent to an action.

Austin (in Richards and Schmidt, 1983:28) declares that the notion of Speech Act is related to the acts that someone performs through speaking. Beside Austin's point of view, there are some definitions of Speech Act. Akmajian (1995:376) states that Speech Act is the act performed in uttering expressions. Mey (1993:110) defines Speech Act as words that do things. Based on all

quotations above, it can be concluded that Speech Act is someone's way to do something through utterances.

In daily communication, a speaker tries to communicate the messages to a hearer by stating utterances. According to Austin, making a normal utterance in communication involves a hierarchy of acts. There are three types of acts namely *locutionary act*, *illocutionary act*, and *perlocutionary act*. Therefore, it is important for the participant of communication to be aware of those acts because a communication is successful not when the hearers recognize the linguistics meaning of the utterance, but when they are able to infer the speaker's intention from it.

In relation to the three types of acts, Austin (in Coulthart, 1985:18) explains in detail about the three types of acts. The first type is a *locutionary act*. A *locutionary act* is defined as the basic literal meaning of an utterance conveyed by the particular words and structures which the utterance contains. In other words, a *locutionary act* is the act of saying something in the full sense of "say". So, a *locutionary act* is the real meaning of the words in an utterance. It is also known as the utterance itself which means that the utterance is artificially separated from their social context.

The second type of act is an *illocutionary act*. It is an act that is actualized in saying something. Austin (in Coulthart, 1985:18) says that an *illocutionary act* is an act that is performed by saying something. In line with Austin's idea, Lyons (1995:730) emphasizes that an *illocutionary act* is an act performed in saying something; making a statement or promise, issuing a command or request, asking a question, christening a ship, and so forth. In this case, Hurford and Heasley (1983:244) say:

"The *illocutionary act* (or simply the illocution) carried out by a speaker in making an utterance is the act viewed in terms of the utterance's significance within a conventional system of social interaction. Illocutions are acts defined by social conventions, acts such as accosting, accusing, admitting, apologizing, challenging, complaining, condoling, congratulating, declining, deploring, giving permission, giving way, greeting, mocking, naming, offering, praising, promising,

proposing marriage, protesting, recommending, thanking, toasting.”

From those ideas, it can be concluded that the utterance produced by the speaker may constitute an act instead of just assigning information to a hearer. In conclusion, it can be said that an *illocutionary act* is the real intention or the real message a speaker wants to communicate.

The last type is a *perlocutionary act*. This kind of act can be regarded as an effect of an utterance. Austin (in Coulthart, 1985:19) defines that this act does not have certain linguistic convention as the *illocutionary act* does. In other words, we can say that a *perlocutionary act* is the intended effect of an utterance. However, this act cannot be performed without performing *locutionary* and *illocutionary* in hierarchy. In another expression, a *perlocutionary act* is the last act performed upon an utterance. Furthermore, a *perlocutionary act* can be successfully performed when the *locutionary act* and *illocutionary act* have been understood because a *perlocutionary act* contains the intended effect of an utterance. Consequently, if the *locutionary* and *illocutionary act* is not successfully completed, the *perlocutionary act* will not successfully be carried out.

In addition to the explanation about the three kinds of acts above, Austin (in Levinson, 1983:236) gives explanation about the three basic kinds of acts in which in saying something one is doing something. Here are the three kinds of the acts that are simultaneously performed when somebody is saying an utterance:

- (i) *Locutionary act*: the utterance of a sentence with determinate sense and reference.
- (ii) *Illocutionary act*: the making of a statement, offer, promise, etc. in uttering a sentence, by virtue of the conventional force associated with it (or with its explicit performative paraphrase)
- (iii) *Perlocutionary act*: the bringing about of effects on the audience by means of uttering the sentence, such effects being special to the circumstances of utterance.”

(Austin (in Levinson, 1983:236))

To make a clear illustration, the example below will describe those three kinds of act.

"I wonder where I put today newspaper."

(Hatch, 1992:135)

Through this utterance, it is assumed that the speaker informs the hearer that he forgets where he put the newspaper. In another expression, he can express his feeling by saying the utterance *"Oh no, I've lost it again."* So, the *locutionary act* of the utterance is that he wants to inform the hearer that he is trying to find today newspaper. He expresses meaning that he is in the process of finding today newspaper. While, the *illocutionary act* of the utterance is that he conveys the meaning of asking help. He is asking help to find the newspaper. He wants the hearer helps him to find the newspaper instead of just knowing the information that the speaker has forgotten where he puts the newspaper. In other words, the speaker wants to say; *"Please, help me to find today newspaper!"* Whereas, the *perlocutionary act* of the utterance is that the hearer helps the speaker to look for today newspaper.

2.2 Illocutionary Force and Felicity Conditions

In performing an *illocutionary act*, there is a force that makes the hearer does the action based on the utterance. The force is then called an *illocutionary force*. Austin (in Levinson, 1983:236) proposes that all utterances, in addition to meaning whatever they mean, will perform a specific action (or 'do thing') through having specific forces. While, Allan (1986:176) notes that the *illocutionary force* is what the utterance indicates that the speaker wants the hearer to recognize him to do something in uttering a sentence. This means that the speaker is not only telling something or transferring information but also performing an act through words. So, when the hearer realizes that the speaker wants him to do something instead of only receiving the information, the *illocutionary force* is working. In order to get the hearer to do the speaker's intention, it needs some conditions that are called as *felicity conditions*. *Felicity conditions* are the requirements that should be completed in order to perform the

speaker's intention successfully. Another way of speaking, *felicity conditions* are absolutely needed to be accomplished in performing *the illocutionary act*. As it is stated by Austin (in Cook, 1989:35) that by having *felicity conditions*, an *illocutionary act* will be 'felicitous' or 'happy' or successfully performed. Accordingly, if the felicity conditions of a certain utterance are not perfectly fulfilled, the speaker's intention or the *illocutionary act* will also be not successfully performed.

As an example, Austin (in Cook, 1989:36) formulates *the felicity conditions* for an order as follows:

1. The sender believes the action should be done.
2. The receiver has the ability to do the action.
3. The receiver has the obligation to do the action.
4. The sender has the right to tell the receiver to do the action.

The example below will give a clear illustration of the use of *felicity conditions* for an order above.

"I order you to clean your boots."

(Austin (in Cook, 1989:36))

The utterance, *I order you to clean your boots*, should meet the four requirements of an order as stated above. Whenever any one of those conditions is not fulfilled, the utterance above will fail to meet the function as an order. For instance, if the utterance is uttered by a speaker who does not really believe that the order should be done, and consequently the order will not be successful (first condition). Then, a speaker can order a hearer to clean the boots but not to eat the Eiffel tower or to swallow a car. This means that the hearer should be able to do the utterance (second condition). As a result, if the hearer is not able to do the speaker's intention, the utterance will be miscarried. Moreover, this utterance will not successfully perform an act of ordering if the hearer does not have an obligation to clean the boots (third condition). For example, a doctor is ordered by his patient to clean his boots. In this case, the doctor does not have to clean his boots because he has no obligation to obey the instruction from the patient. Then, the speaker should also have the right to order the hearer to do the utterance (fourth condition). If the speaker does not have it, the act will not be successfully

performed. Hence, the utterances of an order should meet the four conditions above to be successfully having the function as the order. If one of those conditions is not available, the function as an order will be misfired.

Another example that can prove that each utterance is uttered in its felicity conditions is again coming from Austin;

"I sentence you to death."

(Austin (in Cook, 1989:35))

The utterance "I sentence you to death," is labeled as a declaration. Someone is declared to have death penalty by someone else. The utterance above will only succeed in having the function as a declaration if some external conditions are fulfilled. According to Austin, the conditions that are known as the *felicity conditions* for the utterance above are:

1. uttered by someone with necessary authority
2. uttered in a country in which there is a death penalty
3. uttered to a person who has been convicted of a particular crime
4. uttered orally and is not in written form
5. uttered at the right place (in court)

(Austin (in Cook, 1989:35))

The utterance "*I sentence you to death,*" will be *happy* or successfully performed if uttered by someone with necessary authority or judge (first condition). Then, the utterance should be successfully carried out in a country in which the death penalty is legally accomplished (second condition). Moreover, the utterance must be dedicated to someone who has done a particular crime not to an innocent person (third condition). Furthermore, the utterance should be orally pronounced not given in written form (fourth condition). In addition, the utterance must be uttered in the court (fifth condition). The utterance "*I sentence you to death*" will be not successfully performed under these circumstances:

1. by someone with necessary authority (judge), but not in proper occasion. For example to a member of family over breakfast
2. in a country where the death penalty is not legally performed
3. by someone who is not judge
4. uttered to the innocence person
5. uttered not in a courtroom

(Austin (in Cook, 1989:35))

From the example above, it can be concluded that the utterance "*I sentence you to death*" is uttered in its *felicity conditions*. For that reason, the utterance cannot be separated from those *felicity conditions* in order to be performed successfully.

2.3 Character Revelation in Literary Works

In literature, the word 'character' has several meanings. According to Shaw (1972:70) the most common meaning is "The aggregate of traits and features that from the nature of some persons or animals." Character also refers to moral qualities and ethical standard and principles. Moreover, Shaw adds that character has several other specific meanings notably that of a person represented in a story, novel, and play.

Kennedy (in Koesnosubroto, 1988:65) states that in literature, character can be defined as an imagined person who inhabits a story. Another expert, Abrams (in Koesnosubroto, 1988:65) defines characters as the persons, in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say, specifically the dialog, and what they do, in their action. Therefore, character is the subject, the soul, or even the character is the story itself.

On the other point of view, the word 'character' might also represent human being character. In this point of view the word 'character' deals with psychology of human being. In this case, the kinds of character are; brave, coward, rude, gentle, liar, honest, mature, childish, naughty, kind, stubborn, spoiled, independent, friendly, unfriendly and so on (Koesnosubroto, 1988:65).

On the basis of importance, there are two types of character; *main* or *major character*, and *minor character* (Koesnosubroto, 1988:67). *Major character* is the most important character in a story. In other words, the *main character* is the subject of a story. Basically, a story tells about the *main character*, but he cannot stand on his own. He needs other characters to make the story itself more convincing and life like (Koesnosubroto, 1988:67). In contrast,

the *minor characters* are the characters that support the main character in the story. In other words, the minor ones are less important than the main character.

To distinguish the characters of a certain character in a story, we need to reveal the character. Conversations or dialogs of the character can be used as a medium of revelation. Koesnosubroto (1988:107) explains that conversations or dialogs are used both to carry the story and to picture the character. To carry the story means that conversations or dialogs can tell the reader the next scene of the story. As a result, from the conversations in the novel, the readers can guess what will happen next. In picturing the characters, conversations or dialogs help the writer to build up the characters of a certain character. For example, generally, a writer will use rude, uneducational, and unfriendly utterances to picture a bad guy in his story. On the other way around, a good guy is usually, but not always, pictured by polite, friendly utterances. In literary work, conversation can be defined as the activity of communicating with words between two or more characters in a story. The function of a conversation in literary work is similar to the function of a conversation in real life communication that is to convey what someone's thinks or feels. Moreover, Bowen (in Koesnosubroto, 1988:107) writes that a conversation or a dialog in a piece of literary work should not on any account be vehicle for ideas for their own sake. It can be explained that a dialog should be presented as if there is no intervention from the writer. A character is speaking for himself not for the writer. Therefore, a character's utterance belongs to him and does not belong to the writer. Consequently, utterances can be used to reveal a certain character in a piece of literary work.

2.4 General Opinion about John Grisham

John Grisham was born in Jonesboro, Arkansas, on February 8, 1955. He was the son of a cotton farmer, and belonged to a common family. However, Grisham was a hard worker and loved to study. He graduated from Southaven High School in 1973. Then, he attended Northwest Junior College in Senatobia, Mississippi and Delta State University in Cleveland, Mississippi. He then enrolled in the accounting program at Mississippi State University. He received

his Bachelor in accounting in 1977, followed by a study of tax law and criminal law at the Oxford University, Mississippi.

In 1981, Grisham earned his law degree and opened a law practice in Southaven, Mississippi. As a criminal lawyer he had an opportunity to experience the drama and tragedy of the courtroom and to witness lawyers and judges at their good side and the bad side. When he was working as an attorney and a legislator, he witnessed a trial about a young rape victim, he would later refer to the idea and the story to become his first novel, *A Time to Kill*. He worked from 5:00 to 8:00 every morning before heading to work, Grisham wrote his tale of a young rape victim, her avenging father, and the distressing trial that rocked the small Southern town of Clanton, Mississippi. Even before the success of his second novel, he decided not to work as a legislator anymore. He closed his law practice and moved his family to Oxford, where he intended to devote his time to write, became a full-time writer. In 1992 and 1993 he released *The Pelican Brief* and *The Client*. Both made the New York Times' bestseller list, as did *A Time to Kill* when it was released.

As an attorney in a small town for general practice, Grisham experienced in communicating the particular judicial process to everyday citizens. It was understandable, therefore, that he found the lengthy and necessary explanations of criminal proceedings among the easiest and understandable parts to write his stories. For this reason, Grisham was able to describe the real situation around the law. For instance, he could easily illustrate courtroom situation; an indictment, a hearing, a testimony, how a witness takes an oath, et cetera. Moreover, he was accustomed to a trial languages and jargons; what judges said, what lawyers said, the language of the witnesses, and so forth. From those illustrations, we could conclude that his life and educational background became the strong reason why he always presented stories about law.

Many writers commented about Grisham's style of writing as the reviews of Grisham's books. Most of them gave positive comments about Grisham's works. For instance, the comments came from veteran Mississippi journalists' incorporation, "Grisham was a powerful writer who possesses an achingly fine ear

for the rhythms of our language." In addition, Phyllis Harper, feature editor of the Northeast Mississippi Daily Journal in Tupelo, thought, " His work was particularly convincing in that Grisham write and illustrate well, become the most unpredictable of our Southern cultural idol without apologies" <http://www.press.msu.education/books/missipistateuniversity>. Moreover, in a review for Library Journal magazine, David Keymer of the State University of New York at Utica said, "Grisham's pleasure in relating the problematical complexities of Clanton politics was communicable, and he told a good story" <http://www.press.msu.education/books/missipistateuniversity>. Additionally, in his writing, Grisham wrote common words that were easily understood. When Grisham included jargon in law society, he indirectly explained the jargon using an illustration so that the readers got their understanding easily. For instance, in *The Client*, there was an example of a jargon (p.268); "***I take the fifth amendment.***" The phrase *fifth amendment* was a law jargon. The readers were not easily to take hold of their understanding toward the phrase. Nevertheless, he indirectly explained the phrase to help the reader search out their understanding. Grisham wrote the context of the jargon as the indirect explanation.

Judge : "Did Mr. Clifford say anything about the present location of the body of Boyd Boyette?"
 Mark : "***I take the fifth amendment.***"
 Judge : "You can't take the fifth, Mark."
 Mark : "I just did."
 Judge : "I am ordering you to answer these questions."
 (p. 268)

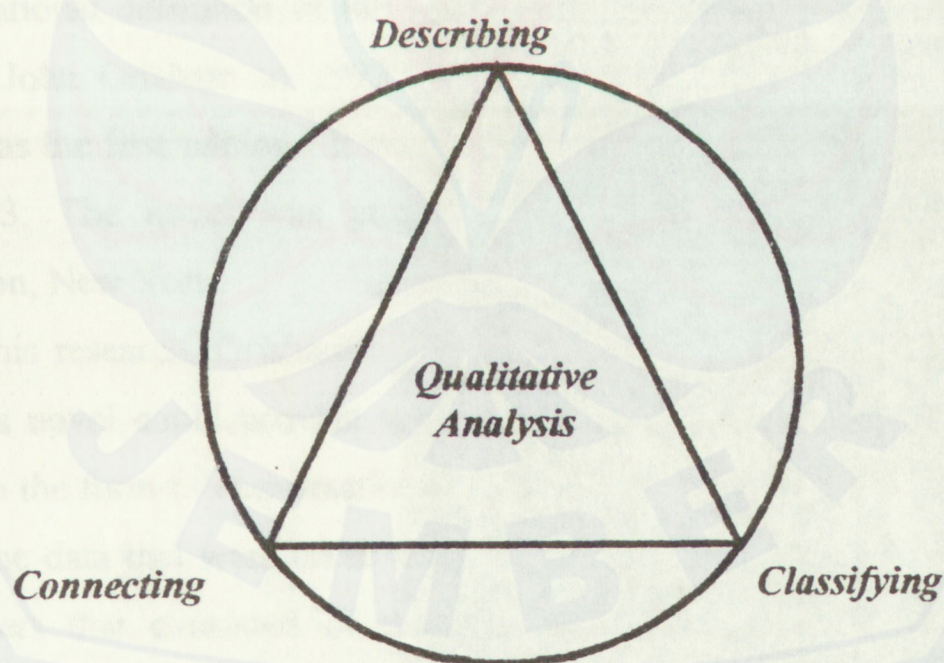
From the conversation above, the readers can assume that the phrase *take the Fifth Amendment* means the way of how to refuse answering the judge's questions. By giving such context of the utterance, Grisham helped the reader to guess what the meaning of the utterance. For this reason, it could be said that Grisham's style of writing was communicable and able to bring the readers' attention into the story.

III. RESEARCH METHODOLOGY

This chapter presents the descriptions of research methods employed in this research. It covers the research design, the data resource and the type of data, the data collection method, and data analysis method.

3.1 Research Design

The research design that was applied in this research was qualitative. In this research, Dey's qualitative design was employed to analyze the data. Dey (1993:5) defined that the basic concept of qualitative analysis included not only the description of a phenomenon but also the classification of the data and the connection to a certain theory that was used in the research to analyze the data. Then, Dey gave the illustration of the circular process that consisted of those three aspects of qualitative analysis; description, connection, and classification. Here was Dey's circular qualitative analysis.



(Adopted from Dey, 1993:31)

By employing Dey's design, this research was intended to reveal the characters of Mark Sway in Grisham's *The Client* by using Speech Act Theory. In other words, in this research, qualitative analysis was used to describe the characters of Mark Sway in Grisham's *The Client*. In addition, it also provided the classification of the data and the connection to the Speech Act Theory that was used to analyze the data. Therefore, the first thing to do in this research was making a classification upon utterances. This phase was taken in order to collect the data; which utterances could be taken as the data that contain Speech Act and which utterances could not be taken as the data since they did not contain Speech Act. The second phase was making a connection with the theory. It means the utterances had been chosen were analyzed based on Austin's Speech Act Theory. In the last phase, this research described the characters of Mark Sway in Grisham's *The Client* based on the analysis.

3.2 Data Resource

The data resource of this research was Grisham's *The Client*. As illustrated in the operational definition of the terms, Grisham's *The Client* was the novel written by John Grisham in 1993. This novel, which was taken as the data resource, was the first edition. It was printed in the United States of America in March 1993. The novel was published by Double Day Publishing Group Incorporation, New York.

In this research, Grisham's *The Client* was chosen as the data resource because this novel could provide sufficient data needed by the researcher. The data were in the form of conversations or dialogs between characters in the novel. However, the data that were taken as the population were only the utterances of the characters that consisted of the three kinds of act. In other words, the utterances that were taken as the population should consist of *locutionary act*, *illocutionary act*, and *perlocutionary act*.

3.3 Type of the Data

The data in this research were qualitative data. According to Fraenkel and Wallen (2000:503) qualitative data were collected in the form of words or pictures rather than numbers. Furthermore, they gave more explanation that qualitative researchers tried to portray what they had observed and recorded in all of its richness. Another similar idea given by Berg (in Beiger and Gerlach, 1996:35), he stated that qualitative data refers to data that involve the meaning, concepts, definitions, characteristics, metaphors, symbols, and description of things.

In line with that idea, Dey (1993:10) noted that qualitative data concern with meaning that could be transferred through language and action in the form of conversations or dialogs of the characters. The data in this research were spoken discourse in the form of dialogs or conversations between characters. Therefore, the data in this research were qualitative data.

3.4 Data Collection Method

The data collection method of this research was document analysis. The data were obtained from the characters' utterances in Grisham's *The Client*. In relation with the idea of document analysis, Altheide (in Bryman and Burgess, 1991:236) explained that document analysis provided an integrated method, procedure, and technique to locate, identify, recover, and analyze document for the research. Therefore, in this research, the data were identified and analyzed by using document analysis to answer the research problem. Here were the list of procedures that were taken in collecting data:

1. Reading the novel carefully.
2. Collecting utterances that were contained the three kinds of act; *locutionary act*, *illocutionary act*, and *perlocutionary act*.
3. Employing random sampling by lottery to get the data from all utterances that had been collected.
4. Analyzing the utterances by using Austin's Speech Act Theory.
5. Determining *Mark Sway's* characters based on the analysis.

This research used samples as the research data which were taken from the population. After the preliminary study had been conducted, it was found that the population of the research consisted of 103 utterances of the characters that contained the three kinds of act.

The data were taken randomly from the population. It was in agreement with McMillan's idea (1992:70) that to get the representative data, sampling technique became very important since it was not necessary to measure all numbers of the population. Since the population of this research was more than 100 utterances this research used random sampling by lottery. As stated by Arikunto (2002:112) that the sample of a research could be taken 10% - 15% or 20% - 25% or more if the number of the population was more than a hundred. For that reason, in this research, the data were taken 15% of the population. So, there were 15 utterances which were taken as the samples.

3.5 Data Analysis Method

The data were collected based on the theory of Speech Act proposed by Austin. Afterwards, the collected data was analyzed qualitatively by employing the Austin's Speech Act Theory. Analytical analysis was used to analyze the selected utterances from Grisham's *The Client*. Here were some steps in analyzing the data:

1. Finding the *locutionary act* of the utterances.
2. Finding the *illocutionary act* of the utterances.
3. Finding the *perlocutionary act* of the utterances.
4. Finding the characteristics of *Mark Sway* based on the *locutionary act*, *illocutionary act*, and *perlocutionary act*.

In order to give a clear illustration to those steps, an utterance below could be taken as the example of the analysis. This utterance was taken from Grisham's *The Client*.

“Most of your clients are remarkable, Reggie.”

“This one is special. He’s here through no fault of his own.”

“I hope he’ll fully advised by his lawyer. **The hearing could get rough.**” (Page 239)

The conversation above happened in the Detention Centre before the hearing was held. It was the conversation between Reggie Love and Judge Harry Roosevelt. They were talking about Mark that would be in the hearing in the next few minutes. The judge told Reggie to protect her client because he had done no fault.

The *locutionary act* of the utterance “The hearing could get rough” was that the judge informed Reggie that the hearing would be hard for Mark because he was still eleven year-old and this would be the first court he attended.

The *illocutionary act* of the utterance was that Judge Roosevelt wanted Reggie to protect Mark. This was because Mark was going to answer many tough questions from FBI. It was obvious for the judge that FBI wanted to get the information about the dead body from Mark. This could be found from the conversation between FBI people and Judge Roosevelt on page 210. Here was one of the utterances that show their eagerness to get the information about the dead body from Mark. “There are two ways to make him talk, Your Honor,” Fink added. “We can file this petition in your court and have a hearing, or we can subpoena the kid to face the Grand Jury in New Orleans.” That was the reason why Judge Roosevelt warned Reggie to give much protection to Mark along the hearing by saying “The hearing could get rough.” The judge knew that Mark would be scared in the hearing.

The *perlocutionary act* of the utterance was that Reggie gave much protection to Mark and assured Mark that everything in relation to the hearing would be fine. Reggie told Mark not to be scared. Therefore, the *perlocutionary act* was Reggie’s protection and reassurance to Mark because Reggie knew Mark was scared.

From the analysis above, Mark's character could be identified that Mark was scared and needed to be protected. He did not know what he had done that brought him into a court.



IV. THE RESULT OF DATA ANALYSIS AND DISCUSSION

This chapter discusses the data analysis by using Speech Act Theory. It also presents the summary analysis and the discussion of the result of the data analysis.

4.1 Data Analysis

Data 1

“I’m not afraid of dying, kid, you understand?”

“Yes sir, but I don’t want to die. I take care of my mother and my little brother.” (Page 11)

The conversation above happened between Mark Sway and Mr. Jerome Clifford. It occurred in Mr. Clifford’s car prior to his suicide. At that time, Mark tried to help Mr. Clifford but Mr. Clifford was so crazy and wanted Mark to die with him in the car by inhaling the car’s fumes.

The *locutionary act* of the utterance, “Yes sir, but I don’t want to die. I take care of my mother and my little brother” was that Mark did not want to die because Mark took care of his mother and his little brother. He had a great responsibility to his family.

The *illocutionary act* of the utterance was that Mark asked Mr. Clifford to release him. In another expression, Mark simply wanted to say “Let me go!” This was because Mr. Clifford wanted Mark to die with him together. This explanation could be found in Mr. Clifford’s utterances on page 11. Mr. Clifford said sorry to Mark because Mark should accompany him to die in the suicide. Moreover, Mr. Clifford told Mark it should be fun to die with Mark together by inhaling the invisible fumes of the car (see Appendix 5). Mark asked Mr. Clifford to release him, by saying that utterance, and hoped that Mr. Clifford would take a pity and would release him.

The *perlocutionary act* of the utterance was that Mr. Clifford might release Mark. Then, Mr. Clifford was going to release Mark. However, Mr.

Clifford changed his mind and would love to have Mark die together with him.

From the analysis above, it revealed that Mark was a smart boy. He was able to use the condition of having no father to beg Mr. Clifford to release him. He knew the possibility that Mr. Clifford would take a pity and would release him.

Data 2

“I don’t know.” The young man was amused by this kid needing a lawyer. “I’ll tell her you’re here. Maybe she can see you for a minute.”

“It’s very important.” (Page 79)

The conversation above happened in Reggie Love’s office at around 9 a.m. It was the conversation between Clint Van Hooser and Mark. Clint was Reggie’s secretary. When Mark came to the office, Clint was amused by a kid who needed a lawyer. Then, Clint let Mark to have a seat and he asked some questions. Clint told Mark that Reggie was busy at the moment and Mark had to wait for some time.

The *locutionary act* of the utterance “It’s very important,” was that Mark’s problem was very important. By saying the utterance, Mark told Clint that he had a very serious problem. Even though he was only an eleven year-old kid but he really needed help.

The *illocutionary act* of the utterance was that Mark urged Clint to inform Reggie that Mark had a serious problem. This was because Clint seemed reluctant to go to Reggie’s room since Mark was only a kid. Whereas, Mark supposed to meet FBI at noon and it was 9 a.m. already. Clint asked many questions instead of telling Reggie. The conversation between Mark and Clint on page 79 showed that Clint asked many questions instead of informing Reggie soon and it made Mark little bit impatient (see Appendix 5).

The *perlocutionary act* of the utterance was that Clint talked to Reggie that Mark had very important matter and he needed help. Finally, Clint came to Reggie's room. It could be found on page 81 that Clint came to Reggie's room and told her that Mark had an important matter and needed help (see Appendix 5).

From the analysis above, it revealed that Mark was a brave boy. This was because Mark was brave to urge Clint to talk to Reggie that he had a serious problem. Finally, he was able to urge Clint to tell Reggie.

Data 3

"Then why don't you give it to me as a retainer." Reggie said.

Mark pulled out a one-dollar bill from his pocket and handed it to her.

"This is all I've got."
(Page 84)

The conversation above happened between Mark Sway and Reggie Love. Mark was going to hire Reggie as his lawyer. Then, Reggie asked Mark to pay her some money as a retainer because it was such an ethic of hiring a lawyer. Actually, Mark did not have enough money to hire a lawyer for his complicated problem because he was just an eleven years old kid. He only had a dollar in his pocket.

The *locutionary act* of the utterance "This is all I've got" was that it was the last money Mark had. The utterance above literally showed that Mark did not have more money, but he had only a dollar.

The *illocutionary act* of the utterance was that Mark Sway asked Reggie Love to be his lawyer. In another expression, Mark wanted to say "Be my lawyer!" Even though he did not have much money but he really needed help. It could be seen on page 79 that Mark supposed to meet FBI at noon and he did not know what to do and he really needed a lawyer's help (see Appendix 5).

The *perlocutionary act* of the utterance was that Reggie took Mark as her client even though he did not have much money to pay her.

From the analysis above, it revealed that Mark was a brave boy. This was because he was brave to ask Reggie as his lawyer without having much money. Moreover, he was an eleven year old kid who was brave to come to the lawyers' office alone.

Data 4

Momma Love was silent until she heard Reggie's car start, then she said, "What on earth did you boys see out there?" Mark Took a bite, chewed forever as she waited, then took a long drink of tea. **"Nothing. How do you make this stuff? It's great."** (Page 184)

The conversation above happened in Momma Love's house. It was the conversation between Momma Love and Mark. Momma Love was Reggie's mother. Momma Love asked Mark many questions about his little brother, about the suicide and about the case. Mark was sick of those questions.

The *locutionary act* of the utterance "Nothing. How do you make this stuff? It's great" was that Mark did not see anything special. Then, Mark asked Momma Love how to make the delicious lasagna. Mark also praised the delicious lasagna made by Momma Love.

The *illocutionary act* of the utterance was that Mark shifted the topic of the conversation from what he witnessed to the recipe of lasagna. This was because Mark did not want to answer Momma Love's questions. Moreover, Momma Love had asked too many questions about what Mark witnessed. It could be found on page 182. Momma Love asked many questions about what Mark witnessed and Mark got bored with those questions (see Appendix 5). Consequently, he tried to shift the topic of the conversation.

The *perlocutionary act* of the utterance was that Momma Love talked about the recipe of lasagna and she no longer talked about Mark's case.

From the analysis above, it revealed that Mark was a smart boy. This was because he was able to avoid answering the question by changing the topic of their conversation.

Data 5

"Why didn't you give your name to 911?"

"I don't know."

"Come on, Mark, There must be a reason."

"I really need to go home. My mom's probably looking for me." (Page 36)

The conversation above happened between Mark and Sergeant Milo Hardy. It happened in the woods after Mark told Memphis Police Department about Mr. Clifford's suicide. Policemen came to the place where Mark found the dead body of Mr. Clifford. Mark did not give his name when he called the police. He only told the police about the location. He did not tell his identity. When the police investigated the location, Mark saw from a distance and hid from the police. Unfortunately, he was caught. Then, he was asked some questions by the police.

The *locutionary act* of the utterance "I really need to go home. My mom's probably looking for me" was that Mark had to go home because maybe his mom was looking for him.

The *illocutionary act* of the utterance was that Mark asked permission to Sergeant Hardy to let him go and asked him to stop asking question. This was because Sergeant Hardy had asked him many questions that he actually did not want to answer. It could be found in their conversation on page 35. Sergeant Hardy asked many questions about where he lived, his brother, and what he did in the woods when he found the dead body (see Appendix 5).

The *perlocutionary act* of the utterance was that Sergeant Hardy let Mark home even he gave Mark ride to go home by using his car. It could be found on page 36 (see Appendix 5).

From the analysis above, it revealed that Mark was a smart boy. He was able to refuse answering the questions and was able to ask permission to go home. He found a good reason not to answer the questions and asked permission to go home.

Data 6

“Do you want your mother present in the courtroom when we have this hearing? She needs to be here.”

“No. She’s got enough stuff on her mind. **You and I can handle this mess.**” (Page 242)

The conversation above happened between Reggie and Mark in the Detention Centre just before the hearing at around 12 a.m. It was a conversation between a lawyer and the client before the court. Reggie was giving some advises to her client. Reggie asked Mark whether he wanted her mom’s presence or not.

The *locutionary act* of the utterance “You and I can handle this mess” was that Mark and Reggie could tackle the hearing. Mark and Reggie were enough to attend the hearing.

The *illocutionary act* of the utterance was that Mark asked Reggie not to tell his mom about the hearing. Mark did not want to tell his mom about the hearing because his mom, Dianne, had been through a lot of hard things along the week and she had to take care of Ricky in the hospital. The explanation about Diane’s distress can be found on page 220 that Dianne had through a lot of bad things in a row along that week; Ricky had psychological shock, she had to take care of Ricky in the hospital, her house was burned, and she lost her job (see Appendix 5). Those were the reasons why Mark did not want to tell his mom about the hearing, because she had many problems to think about.

The *perlocutionary act* or the intended effect of the utterance was that Reggie did not tell Dianne about the hearing and they attended the court without Dianne.

From the analysis above, it revealed that Mark was a mature boy. He was only an eleven year-old kid but he thought a lot about his mom. He did not want to worry his mom because of his own problem. Moreover, he did not want to give more burdens to his mom's mind. That was why, Mark was much more mature than his age.

Data 7

"Then it was a mistake to hire you, wasn't it?"

"I don't think so."

"Sure it was. **You're making me tell the truth, and in this case the truth might get me killed.**" (Page 243)

The conversation above happened in the Detention Centre before the hearing of Mark's case. It was the conversation between Mark and Reggie. They were discussing what they were going to do in the court. Mark told Reggie about his idea. He wanted to tell a lie in the court. However, Reggie did not agree with Mark's plan.

The *locutionary act* of the utterance "You're making me tell the truth, and in this case the truth might get me killed" was that Mark complained Reggie that she made Mark tell the truth and in this case to tell the truth or all what he knew was very dangerous because the information Mark had was the Mafia's secret.

The *illocutionary act* of the utterance was that Mark asked Reggie's permission to tell a lie in the courtroom. In other words, Mark wanted to say "Let me tell a lie in the court!" Another fact that shows Mark wanted to lie can be seen on page 242. Mark asked Reggie why he could not just tell the judge that he knew nothing about the dead body and Mr. Clifford told him nothing about the Senator Boyd Boyette. Mark wanted to tell lies in the courtroom (see Appendix 5).

The *perlocutionary act* or the intended effect of the utterance was that Reggie might let him to tell a lie in the court. However, Reggie was a good lawyer who obeyed the rule. Consequently, she would not allow Mark to tell a lie in the court.

From the analysis above, it revealed that Mark was a selfish boy. He wanted to tell a lie and out off the court and went home. He did not have any wish to assist the law even though government guaranteed his safety by putting him into Witness Protection Program. He just thought of himself. He did not care about the case.

Data 8

“My mom’s there, but she’s all stressed out. Taking a lot of pills, you know.”

“I’m sorry.”

“It’s awful. **I’ve been feeling dizzy myself.** Who knows, I could end up like my brother.” (Page 277)

The conversation above occurred in the Detention Center’s cells after the hearing. That was the conversation between Doreen and Mark. Doreen was the guard of the cells. Doreen took Mark back into his little cell after he refused to answer the judge’s questions. Doreen asked some questions to Mark related to the condition of Mark’s little brother, Ricky, in the hospital. However, Mark was getting bored to those questions.

The *locutionary act* of the utterance “I’ve been feeling dizzy myself” was that Mark felt unhealthy after the hearing. He felt dizzy after the boring court.

The *illocutionary act* of the utterance was that Mark asked Doreen to leave him alone and to stop asking question because he felt dizzy. Mark was sick of Doreen’s questions. In another expression, Mark wanted to say to Doreen “Leave me alone!” instead of “I’ve been feeling dizzy myself.” The fact that shows Mark wanted Doreen to go can be seen on page 277 that Mark stood by the door and hoped she would just go away while he told Doreen about his little brother condition (see Appendix 5).

The *perlocutionary act* of the utterance was that Doreen left Mark alone in his room. Finally, Doreen realized that Mark was tired after the hearing. It could be seen on page 278 that Doreen left Mark's room and she offered Mark some food. Mark refused Doreen's offer because he only needed Doreen to go (see Appendix 5).

From the analysis above, it revealed that Mark was a smart boy. He was able to ask Doreen to leave his room without saying it directly to Doreen and without hurting Doreen's feeling. Mark was able to say it politely. He just wanted Doreen to stop asking question and to leave his room soon.

Data 9

"So, you don't think it's really there?" She asked, seeking reassurance.

"We won't know until we look. If it's not there, I'm of the hook and life returns to normal."

"But what if it's there?" (Page 347)

The conversation above happened between Reggie and Mark on their run away. Mark ran away from the Detention Centre and Reggie helped him. Unfortunately, they did not know where to go. They did not have a destination. Then, they were discussing their destination. Mark wanted to go to New Orleans but Reggie disagreed because it was very dangerous.

The *locutionary act* of the utterance "We won't know until we look" was that they would not know where the dead body was until they proved it by themselves. Mark also was not sure whether the dead body was really in Mr. Clifford's house like Mr. Clifford told him before the suicide.

The *illocutionary act* of the utterance was that Mark insisted Reggie to go to New Orleans with him to find the dead body. Indirectly by saying "We won't know until we look" Mark said to Reggie "Let's go to New Orleans!" Mark asked Reggie to go to New Orleans because he wanted to prove whether Mr. Clifford's story was right or just bullshit. Mark wanted to see whether the dead body of the Senator Boyd Boyette was really in Mr.

Clifford's house. It could be seen on page 346 that Mark proposed Reggie to go to New Orleans to prove Mr. Clifford's story about the dead body (see Appendix 5).

The *perlocutionary act* was that Reggie drove to New Orleans to prove where the dead body was located. Even though they had a long debate, finally, Reggie followed Mark's idea to go to New Orleans. It could be found on page 348 that they made a deal to go to New Orleans to find the dead body (see Appendix 5).

From the analysis above, it revealed that Mark was a brave boy. This was because he was brave to ask Reggie to go to New Orleans to prove the location of the dead body. It was very dangerous because the dead body of the Senator Boyd Boyette dealt with the crime of a group of mafia in New Orleans.

Data 10

"That's what scares me. I think maybe I need a lawyer to, you know, protect my right and all."

"You've been watching too much TV, kid."

"The name's Mark, Okay?"

"Sure. Sorry but you don't need a lawyer." (Page 94)

The conversation above occurred between FBI agents (Trumann and Mc Thune) and Mark. It happened in Saint Peter hospital. The FBI agents tried to interrogate Mark about Mr. Clifford's suicide and the Boyd Boyette case. They interrogated Mark, an eleven year-old kid without the presence of Mark's parents or lawyer. Mark tried to ask a lawyer's help but rejected.

The *locutionary act* of the utterance "The name's Mark, Okay?" was that the name was Mark Sway. Mark told the FBI agents that his name was Mark. This was because the FBI agents always called him kid. Then, Mark wanted to let them know that his name was Mark.

The *illocutionary act* of the utterance was that Mark asked the FBI agents not to call him kid anymore. In another expression, Mark tried to ask

the FBI agents "Call me Mark!" Even though he was only an eleven year-old but he wanted to be respected at least not to be called kid.

The *perlocutionary act* of the utterance was that FBI agents called Mark by his name instead of kid. It could be found on page 95 that the FBI agents called Mark by his name (see Appendix 5).

From the analysis above, it revealed that Mark was a brave boy. He was brave to ask the FBI agents to call him by his name. Moreover, he was brave to talk to FBI without his parents. He also dared to ask his right to get protections from a lawyer.

Data 11

"What's wrong with him?" the man asked without looking.

"He's in shock."

"What happened?"

"It's a long story and getting longer. He'll make it, though. (Page 133)

The conversation above happened between Mark and Jack Nance in Saint Peter hospital. Jack Nance was one of Muldano's people. Nance was mafia thug in Memphis. He tried to get information about the dead body from Mark. However, Mark was able to refuse answering Jack's questions.

The *locutionary act* of the utterance "It's a long story and getting longer" was that the story about what had happened to Mark and his brother was a long story. It would take a long time to tell.

The *illocutionary act* of the utterance was that Mark refused to answer Jack's question about what had happened to his brother. Mark did not want to answer that question. In another expression, Mark wanted to say "Do not ask that question!" it could be found in Mark's utterance on page 132. Mark tried not to get friendly to new people because he was afraid of mafia thugs. He did not talk too much to Jack (see Appendix5).

The *perlocutionary act* of the utterance was that Jack did not ask question about what happened to them. It could be found on Jack's utterance

on page 133. Jack did not ask Mark about what happened to them and he left Mark to take a look on his son.

From the analysis above, it revealed that Mark was a smart boy. This was because he was able to reject the question from Jack.

Data 12

“.... You had nothing to do with it. And you had nothing to do with the suicide of Jerome Clifford. You broke no laws, okay? You’re not a suspect in any crime or wrong doing. **Your answers cannot incriminate you.....** (Page 242)

The conversation above happened before the second hearing of the case of Senator Boyd Boyette. Reggie suggested Mark to answer the judge’s questions. This was because at the first hearing Mark refused to answer the judge’s questions and he was so scared. Therefore, before the second hearing, Reggie told Mark not to be scared to answer the judge’s questions.

The *locutionary act* of the utterance “Your answers cannot incriminate you” was that Mark’s answers would not criminalize Mark. Reggie told Mark that his answers would not put him into troubles. This was Reggie’s attempt to reassure Mark that he had done no crime.

The *illocutionary act* of the utterance was that Reggie asked Mark to answer the judge’s questions because it was safe to answer the judge’s questions. In another expression Reggie tried to say “Answer the judge’s questions!” This was because Mark did not want to answer the judge’s questions. It can be seen from Mark’s utterance on page 243 that Mark worried about his safety if he answered the judge’s questions (see Appendix 5).

The *perlocutionary act* of the utterance was that Mark might answer the judge’s questions in the second hearing. Finally, Mark answered the judge’s questions but he refused to answer the question about Senator Boyd Boyette.

From the analysis above, it revealed that Mark was a selfish boy. He did not want to answer judge's entire questions even though he knew that he had to help the law and he was convinced that his answers would not put him into troubles. He still defended his opinion to keep the fact about the dead body and he did not want to assist the law. He only thought about his own safety.

Data 13

"But, you're at the hospital?"

"That's right."

"Where? In which room?"

"Are you my friend, Reggie?"

"Of course I'm your friend." (Page 337)

The conversation above happened between Reggie and Mark. Mark escaped from the Detention Center by pretending to have psychological shock like his little brother. Then, Mark was brought to the hospital. In the hospital, he tried to escape and he called Reggie to help him.

The *locutionary act* of the utterance "Are you my friend Reggie?" was that Mark questioned whether Reggie was his friend or not. Mark wanted to make sure that Reggie was his good friend and could be trusted.

The *illocutionary act* of the utterance was that Mark asked Reggie not to tell anybody where Mark was. This was because Mark, at that time, was running away from the police and hiding in the morgue of the hospital. He was so scared and needed help. It could be seen in Mark's utterance on page 337. Mark told Reggie where his position was. He told Reggie that he was in the morgue, under a desk and he was so scared (see Appendix 5).

The *perlocutionary act* of the utterance was that Reggie did not tell anybody where Mark was. At that time, Reggie realized that keeping the secret about Mark's position was wrong and against the law, but she did it. This was because she was Mark's friend. Then, Reggie came to the hospital and they ran away together. It could be seen in Reggie's utterances on page 338. Reggie told Mark that she would be charged in accomplice because of

helping Mark to escape but she would do it. She would pick him up and they would run away together.

From the analysis above, it revealed that Mark was a smart boy. He was very careful in telling someone about where he was. Even though, Reggie was his friend but he made sure that Reggie could be trusted.

Data 14

“Are we gonna in there?” Mark asked.

She caught her breath long enough to whisper, “No, we’ve come far enough.”

He hesitated for a long time, and then said, “It’ll be easy.”

“It’s a big garage,” she said. (Page 375)

The conversation above occurred in Mr. Clifford’s neighborhood between Reggie and Mark. They were on their run away. Mark asked Reggie whether they would search Mr. Clifford’s house or not. Reggie did not agree with Mark’s idea to come into Mr. Clifford’s house. However, Mark insisted to come into the house to prove that the dead body was in the garage as Mr. Clifford told him.

The *locutionary act* of the utterance “It’ll be easy” was that it would be easy to find the location of the dead body. Mark tried to convince Reggie that the dead body was easy to find.

The *illocutionary act* of the utterance was that Mark insisted Reggie not to leave the house. In another expression, Mark tried to tell Reggie “Don’t go!” This was because Reggie did not agree with Mark’s idea to search the garage in Mr. Clifford’s house to find the dead body. It could be found in Reggie’s utterances on page 374. In those utterances, Reggie told Mark that it was not a game and it was really dangerous to search into the house (see Appendix 5). That was why Mark told Reggie “It’ll be easy.” It was Mark’s attempt to stop Reggie that was about to leave.

The *perlocutionary act* of the utterance was that Reggie did not leave the house. Finally, Reggie joined Mark to search out the dead body. It could

be found in Reggie's utterance on page 382. Reggie told Mark that they would be sticking together. If Mark came into the house to find the dead body, Reggie should be with him. Finally, they searched the house together.

From the analysis above, it revealed that Mark was a brave boy. He was not afraid to search Mr. Clifford's house to find the dead body even though he knew that it was very dangerous.

Data 15

"What! You want to pick a fight with mafia thugs? Come on, Mark. This is crazy."

"Just wait a minute."

"Okay. I'll wait exactly one minute, and then I'm gone."

He turned and smiled at her. **"You won't leave me, Reggie. I know you better than that."** (Page 386)

The conversation above happened in Mr. Clifford's house between Reggie and Mark after they realized that there were three mafia thugs in Mr. Clifford's house who tried to remove the dead body. Reggie asked Mark to leave the house because it was extremely dangerous to keep fight with the mafia thugs. However, Mark insisted to stay and found idea to tackle the mafia thugs.

The *locutionary act* of the utterance "You won't leave me, Reggie. I know you better than that" was that Reggie would not leave Mark. Mark wanted to tell Reggie that he knew who she was that she was better than a chicken that full of fear.

The *illocutionary act* of the utterance was that Mark forced Reggie not to leave. In other words, he wanted to say "Don't go! We have to find the way to tackle them. You are not *chicken*, Reggie." Mark wanted Reggie to stay and to find idea to face the mafia thugs.

The *perlocutionary act* of the utterance was that Reggie did not leave Mr. Clifford's house. She helped Mark to find idea to tackle the problem. It could be seen on page 386 that Reggie did not leave and she was waiting for Mark's idea.

From the analysis above, it revealed that Mark was a smart boy. He was able to stop Reggie from leaving by telling that she was not a chicken. Mark asked Reggie not to go by praising her.

4.2 Summary of Data Analysis

Based on the data analysis, the 15 data had revealed the characteristics of *Mark Sway* in Grisham's *The Client*. The characteristics of *Mark Sway* were revealed by using Austin's Speech Act Theory.

After the 15 data had been analyzed, they revealed that Mark Sway was a brave, smart, and mature boy. However, Mark was also a selfish boy who sometime did not care of others. Among 15 data, 5 data showed that Mark was a brave boy. They were data number: 2, 3, 9, 10, and 14. There were 2 data; 7 and 12, showed that Mark was a selfish boy. There were 7 data showed that Mark was a smart boy; data number 1, 4, 5, 8, 11, 13, and 15. One data, data number 6, showed that Mark was a mature boy.

4.3 Discussion

This part discusses the utterances that reveal the characteristics of Mark Sway. After the analysis on the 15 data had been conducted, it revealed that Mark Sway was a brave, smart, mature, and selfish boy. Data number 2, 3, 9, 10, and 14 showed that Mark was a brave boy. In data 2, by saying the utterance "It's very important," Mark was very brave to urge Clint, a lawyer secretary, to inform his boss that Mark was looking for her. Mark forced Clint to tell his boss soon because Clint seemed reluctant to tell his boss. In data 3, the *illocutionary act* of the utterance "This all I've got" revealed that Mark was a brave boy. He was very brave to try to ask Reggie as his lawyer even though he did not have much money to pay. Moreover, he was brave to come to lawyers' office alone. At that time, Mark, an eleven year-old kid, was looking for his own lawyer. He came to the lawyers' office by himself and told that he needed help. In data 9, Mark's utterance "We won't know until we look" showed that Mark was a brave boy. Mark asked

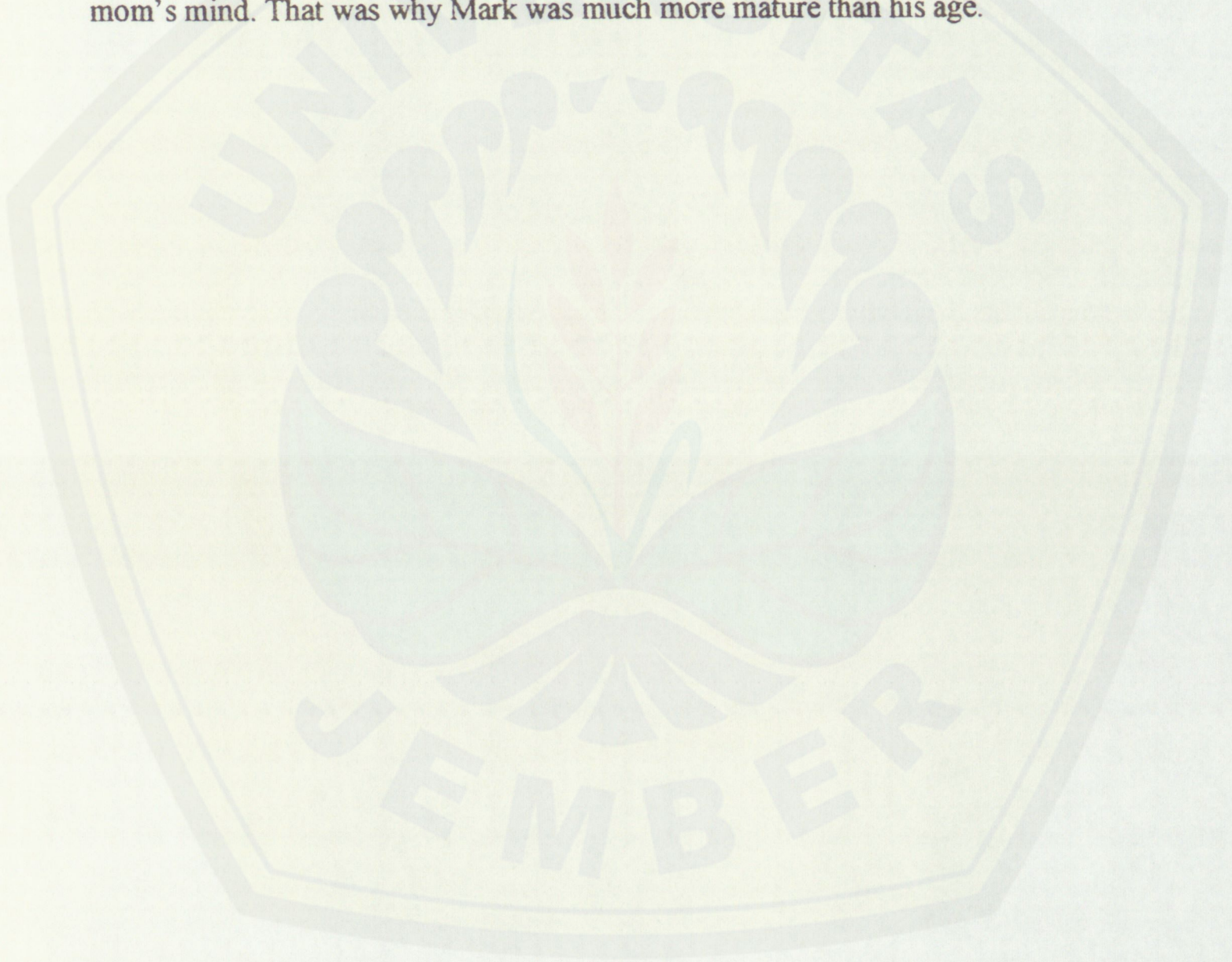
Reggie to go to New Orleans with him because he wanted to prove Mr. Clifford's story about the dead body. Going to New Orleans was very dangerous and risky because there were many mafia thugs, but Mark dared enough to go. In data 10, by saying the utterance "The name's Mark, okay?" showed that Mark was a brave boy. Mark was speaking to police, the FBI, but he felt free like he was speaking to his friends. He asked the FBI agents to call him Mark instead of kid. He did not want to be called kid and he directly said to the FBI agents "The name's Mark, okay?" In data 14, by saying the utterance "It'll be easy" Mark tried to insist Reggie not to leave Mr. Clifford's house and to convince Reggie that it was easy to find the dead body. Mark did not scare about the danger and the possibility to get caught by mafia thugs. It showed that Mark was a brave boy.

There were 7 data, data number 1, 4, 5, 8, 11, 13 and 15 revealed Mark as a smart boy. In data 1, by saying the utterance "Yes sir. But I don't want to die. I take care of my mother and my little brother," Mark asked Mr. Clifford to release him. The *illocutionary act* of the utterance revealed that Mark was a smart boy. He was able to use the condition that he had no father to beg Mr. Clifford to release him. He knew the possibility that Mr. Clifford would take a pity and would release him. In data 4, by saying the utterance "Nothing. How do you make this stuff? It's great" Mark tried to shift the topic of the conversation from what had happened to him into the recipe of lasagna. He was able to avoid answering Momma Love's question by changing the topic of their conversation. That was why Mark was a smart boy. In data 5, by saying the utterance "I really need to go home. My mom's probably looking for me" Mark asked permission to Sergeant Hardy to let him go and to stop asking question. This was because Sergeant Hardy had asked him many questions that he actually did not want to answer. In data 8, by saying the utterance "I've been feeling dizzy myself" Mark wanted Doreen to leave him alone and to stop asking question because he felt dizzy after the hearing. Mark was sick of Doreen's questions. In other words, Mark wanted to say to Doreen "Leave me alone!" He was able to ask

Doreen to leave his room without saying it directly to Doreen and without hurting Doreen's feeling. He just wanted Doreen to stop asking question and leave his room soon. In data 11, by saying the utterance "It's a long story and getting longer," Mark refused to answer Jack's question about what had happened to his brother. Mark did not want to answer that question. In another expression, Mark wanted to say "Do not ask that question!" It can be concluded that Mark was a smart boy because he was able to reject the question from Jack by telling Jack it would take a long time to tell the story. In data 13, by saying the utterance "Are you my friend Reggie?" revealed that Mark was a smart boy. He was very careful in telling someone about where he was. Even though, Reggie was his friend but he made sure that Reggie could be trusted. In data 15, by saying the utterance "You won't leave me Reggie. I know you better than that," Mark tried to tell Reggie to stay. He also tried to ask Reggie not to be scared. He told Reggie that it was safe even though they were hiding from mafia thugs. He was able to stop Reggie from leaving by telling that she was not a *chicken*. Mark asked Reggie not to go by praising her. It showed that Mark was a smart boy.

There were 2 data, data number 7 and 12, revealed Mark as a selfish boy. Data 7 showed that Mark was a selfish boy. By saying the utterance "You're making me tell the truth, and in this case the truth might get me killed" Mark asked Reggie's permission to tell lies in the courtroom. He wanted to tell lies and out off the court and to go home. He did not have a wish to assist the law because he thought of his own safety. He thought the mafia never played game and might kill him if he told the fact. Data 12 also showed that Mark was a selfish boy. By saying the utterance "Your answers cannot incriminate you" Reggie asked Mark to answer the judge's questions because it was safe to answer judge's questions. This was because Mark did not want to answer the judge's questions. He did not want to answer judge's entire questions and he did not assist the law. He did not want to assist the country to defeat the mafia.

Data 6 showed that Mark was a mature boy. By saying the utterance “You and I can handle this mess” was that Mark asked Reggie not to tell his mom about the hearing. Mark did not want to tell his mom about the hearing because his mom, Dianne, had been through a lot of hard things along the week and she had to take care of Ricky in the hospital. That was the reason why Mark did not want to tell his mom about the hearing, because she had gotten enough stuff in her mind. He was only an eleven year-old kid but he thought a lot about his mom. He did not want to worry his mom because of his own problem. Moreover, he did not want to give more burdens to his mom’s mind. That was why Mark was much more mature than his age.



V. CONCLUSION AND SUGGESTIONS

This chapter presents the conclusion from the result of the analysis and suggestions.

5.1 Conclusion

Based on the result of the analysis in chapter IV, the 15 data had revealed the characteristics of *Mark Sway* in Grisham's *The Client*. The characteristics of *Mark Sway* were revealed by using Austin's Speech Act Theory. After the 15 data had been analyzed, they revealed that *Mark Sway* was a brave, smart, and mature boy. However, *Mark* was also a selfish boy who sometime did not care of others. Among 15 data, *Mark* was a brave boy in data number: 2, 3, 9, 10, and 14. *Mark* was a selfish boy in data 7 and 12. *Mark* was a smart boy in data 1, 4, 5, 8, 11, 13, and 15. Data number 6 showed that *Mark* was a mature boy.

5.2 Suggestions

Based on the results of this research, some suggestions that are given:

- a. To the university Students. It is important for the university students to learn about pragmatic aspects in English so that they can understand English materials not only on the literal meaning but also on the contextual meaning.
- b. To the English teachers. The English teachers need to encourage learning Austin's Speech Act Theory. By doing this, hopefully, the students will understand the English material not only on the literal meaning but also on the contextual meaning.
- c. To the other researcher. It is important for other researchers to conduct further research on similar topic with different focus. For example, analyzing jokes and advertisements by using Speech Act Theory.

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RESEARCH MATRIX

TITLE	PROBLEM	VARIABLE	INDICATORS	DATA RESOURCE	RESEARCH METHOD
The Revelation of Mark Sway's Characteristics in Grisham's <i>The Client</i> By Using Speech Act Theory.	What are Mark Sway's characteristics in Grisham's <i>The Client</i> that are revealed by using Speech Act Theory?	The analysis of Mark Sway's characteristics in Grisham's <i>The Client</i> by Using Speech Act Theory	Speech Act Theory a. <i>Locutionary Act</i> b. <i>Illocutionary Act</i> c. <i>Perlocutionary Act</i> Characteristics a. Brave b. Smart c. Mature d. Selfish	Novel written by John Grisham entitled "The Client."	Research Design • <i>Dey's Design</i> Type of Data • <i>Qualitative Data</i> Data Collection Method • <i>Document Analysis</i> • <i>Random Sampling by Lottery</i> Data Analysis • <i>Austin's Speech Act Theory</i> • <i>Analytical Analysis</i>

SYNOPSIS OF GRISHAM'S THE CLIENT

Mark, an eleven years old boy, and Ricky his brother witnessed a suicide of a desperate lawyer named Jerome Clifford. Mark tried to save the lawyer's life but he had no power. Before his death, Clifford told Mark a big secret of his client Barry Muldano. Muldano was a member of mafia gangster at New Orleans. Muldano had killed a United State Senator, Boyd Boyette and hid the corpse. No one knew this secret but Clifford and Muldano.

Mark told the police that he and Ricky had found a dead body when they were playing around the woods. However cops noticed that Mark knew much more than he had confessed. Mark was horrified and hired Reggie Love as his lawyer. Memphis Police Department and FBI dragged Mark into Juvenile Court to make him talk what he had known from Clifford. Unfortunately, Mark refused to tell what he knew because he felt insecure and was afraid of the mafia. Since Mark refused to talk, he was put into Custody. Meanwhile, the mafia knew that Mark had the information much more than he should know. So, the mafia threatened him and his family.

One day, Mark acted out that he shocked just like his brother. He was sent to a hospital. In the hospital, he had the opportunity to escape. He escaped with Reggie and they decided to go to New Orleans to prove Clifford's story about the corpse. Finally, they found the dead body and conclude Clifford's story was true. Then, Mark and Reggie made a deal with FBI. In return to the information, FBI would put Mark and his family into witness protection program; sent them into a new city, provided them with new names, new house, new work and every thing they needed for their safety.

Finally, Mark, Ricky, and their mother were sent to Phoenix and FBI found the corpse of Boyd Boyette as the evidence of Muldano's crime. Then, FBI could put Muldano into jail for his planned murder.

THE CHARACTERS IN GRISHAM'S THE CLIENT

There were 33 characters in Grisham's *The Client*. One became the main character and the others were minor characters. The main character was Mark Sway. The minor characters were:

1. Ricky Sway (8 years old kid, Mark's younger brother who witnessed Romey's death)
2. Dianne Sway (Mark's mother)
3. Reggie Love (Mark's Lawyer)
4. Walter Jerome Clifford (Muldano's lawyer who did the suicide). He was also called Romey
5. Barry Muldano (a member of mafia in New Orleans who killed Senator Boyette). He was also called Barry The Blade.
6. Boyd Boyette (A United States Senator from New Orleans who had been killed by Muldano)
7. Roy Foltrigg (US attorney for southern District of Louisiana in New Orleans)
8. Thomas Fink (Foltrigg's assistance)
9. Wally Box (Foltrigg's assistance)
10. Jason Mc Thune (FBI agent in Memphis)
11. Larry Truman (FBI agent in New Orleans)
12. F. Denton Voyles (Director of the FBI)
13. K.O. Lewis (Deputy Director of the FBI)
14. Johnny Sulary (Muldano's uncle, a well respected mafia gangster)
15. Harry Roosevelt (Juvenile Court judge in Tennessee who put Mark in Juvenile Detention Centre to protect Mark from the mafia)
16. George ord (US attorney for Memphis)
17. Clint Van Houser (Reggie's secretary and best friend)
18. Dr. Simon Greenway (Ricky's doctor, a psychiatric)
19. Willis Upchurch (Muldano's new lawyer)
20. Sergeant Milo Hardi (the policeman who suspicious that Mark was telling a lie)

Appendix 3

21. Doreen (a woman who was in charge of Mark in the Juvenile Detention Center)
22. Silk Moeller (a reporter from the Memphis press)
23. Paul Gronke (a childhood friend of Muldano, a most trusted partner of Muldano)
24. Jack Nance (one of Muldano's people who kept an eye on every move of Mark)
25. Momma Love (Reggie's mother)
26. Detective Klickman (Memphis detective)
27. Detective Nassar (Memphis detective)
28. Cal Sisson (one of Muldano's people)
29. Lieutenant Byrd (Memphis police officer)
30. Mr. Alliphant (Slick Moeller's lawyer)
31. Mike Hedley (Deputy US marshal)
32. Leo (one of Muldano's people who dug the corpse)

The Table of Analysis Recapitulation

No Data	Locutionary Act	Illocutionary Act	Perlocutionary Act	Character Revelattion
1.	Mark did not want to die and Mark took care of his mother and his little brother.	Mark asked Mr. Clifford to release him because Mark had to take care of his mother and his little brother. In another expression, Mark simply wanted to say "Let me go!"	Mr. Clifford might release Mark. Then, Mr. Clifford was going to release Mark. However, Mr. Clifford changed his mind and would love to have Mark die together with him.	Mark was a smart boy.
2.	Mark's problem was very important.	Mark urged Clint to inform Reggie that Mark had a serious problem.	Clint talked to Reggie that Mark had very important matter and he needed help.	Mark was a brave boy.
3.	It was the last money Mark had.	Mark Sway asked Reggie Love to be his lawyer. In another expression Mark wanted to say "Be my lawyer!"	Reggie took Mark as her client.	Mark was a brave boy.
4.	Mark did not see anything special. Then, Mark asked Momma Love how to make the delicious lasagna. Mark also praised the delicious lasagna made by Momma Love.	Mark shifted the topic of the conversation from what he witnessed to the recipe of lasagna.	Momma Love talked about the recipe of lasagna and she no longer talked about Mark's case.	Mark was a smart boy.
5.	Mark had to go home because	Mark asked permission to	Sergeant Hardy let Mark home even he	Mark was a smart boy.

	maybe his mom was looking for him.	Sergeant Hardy to let him go and asked him to stop asking question.	gave Mark ride and took Mark home by using his car.	
6.	Mark and Reggie could tackle the hearing.	Mark asked Reggie not to tell his mom about the hearing.	Reggie did not tell Dianne about the hearing and they attended the court without Dianne.	Mark was a mature boy.
7.	Mark complained Reggie that she made Mark tell the truth and in this case to tell the truth or all what he knew was very dangerous because the information Mark had was the Mafia's secret.	Mark asked Reggie's permission to tell lies in the courtroom. In other words, Mark wanted to say "Let me tell a lie in the court!"	Reggie might let him to tell lies in the court. However, Reggie was a good lawyer who obeyed the rule. Consequently, she would not allow Mark to tell a lie in the court.	Mark was a selfish boy.
8.	Mark felt unhealthy after the hearing. He felt dizzy after the boring court.	Mark asked Doreen to leave him alone and to stop asking question because he felt dizzy.	Doreen might leave Mark alone in his room. Finally, Doreen realized that Mark was tired after the hearing.	Mark was a smart boy.
9.	They would not know where the dead body was until they proved it by themselves. Mark also was not sure whether the dead body was really in Mr. Clifford's house or not.	Mark asked Reggie to go to New Orleans with him to find the dead body.	Reggie drove to New Orleans to prove where the dead body was located.	Mark was a brave boy.

10.	The name was Mark Sway. Mark told the FBI agents that his name was Mark.	Mark asked the FBI agents not to call him kid anymore. In another expression, Mark tried to tell the FBI agents "Call me Mark!"	FBI agents called Mark by his name instead of kid.	Mark was a brave boy.
11.	The story about what had happened to Mark and his brother was a long story.	Mark refused to answer Jack's question about what had happened to his brother. Mark did not want to answer that question. In another expression, Mark wanted to say "Do not ask that question!"	Jack did not ask question about what happened to them.	Mark was a smart boy.
12.	Mark's answers would not criminalize Mark.	Reggie asked Mark to answer the judge's questions because it was safe to answer the judge's questions. In another expression Reggie tried to say "Answer the judge's questions!"	Mark might answer the judge's questions in the second hearing. Finally, Mark answered the judge's questions but he refused to answer the question about Senator Boyd Boyette.	Mark was a selfish boy.
13.	Mark questioned whether Reggie was his friend or not.	Mark asked Reggie not to tell anybody where Mark was.	Reggie did not tell anybody where Mark was.	Mark was a smart boy.
14.	It would be easy to find the location of the dead body.	Mark insisted Reggie not to leave the house. In another	Reggie did not leave the house.	Mark was a brave boy.

<p>15.</p>	<p>Reggie would not leave Mark. Mark wanted to tell Reggie that he knew who she was that she was better than a chicken that full of fear.</p>	<p>expression, Mark tried to tell Reggie "Don't go!" Mark asked Reggie not to leave. In another expression, he wanted to say "Don't go! We have to find the way to tackle them.</p>	<p>Reggie did not leave Mr. Clifford's house.</p>	<p>Mark was a brave boy.</p>
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The Table of Supporting Data

No Data	Supporting utterances	Participants	Setting
1.	<p>“I think we should die together.” “Sorry kid, you have to be a cute ass, had to stick your dirty little nose into my business, didn’t you? So, I think we should die together. Okay? Just you and me, pal. (Page 11)</p> <p>Mr. Clifford said “You have a choice kid,” he said, inhaling the invisible fumes. I’ll blow your brains out, and it’s over now, or the gas will get you.” (Page 12)</p>	Mark Sway and Mr. Jerome Clifford	In Mr. Clifford’s car just before Mr. Clifford’s suicide
2.	<p>“Are you in trouble, Mark?” Clint asked. “Yes” “What kind of trouble? You need to tell me a little about it or Reggie won’t talk to you.” “I’m supposed to talk to FBI at noon, and I think I need a lawyer.”(Page 79)</p> <p>Clint said to Mark “Have a seat. It’ll be a minute.” Clint disappeared and came to Reggie’s room and said, “Mark Sway. He’s just a kid, ten maybe twelve year-old. And he says he’s supposed to meet FBI at noon. Says he needs a lawyer.” (Page81)</p>	Mark and Clint Van Houser (Reggie’s secretary)	In Reggie’s office. It happened before Mark asked Reggie as his lawyer
3.	<p>The kid was nervous and sincere. His eyes glanced at the door as if someone had followed him here. “Are you in trouble Mark?” “Yes.” “What type of trouble? You need to tell me a little, or Reggie won’t talk to you.” “I’m supposed to talk to FBI at noon, and I think I need a lawyer.” (Page 79)</p>	Mark and Clint	In Reggie’s office. When Mark was looking for a lawyer.

4.	<p>She nodded her approval and started for the sink. "What on earth did you boys see out there?"</p> <p>Mark sipped his tea and stared at the gray ponytail. This could be a long night with plenty of questions. It would be best to stop it now. "Reggie told me not to talk about that." (Page 182)</p>	<p>Mark and Momma Love (Reggie's mom)</p>	<p>In Momma Love's house. It happened when Reggie took Mark home.</p>
5.	<p>"You live in Tucker Wheel Estate, don't you?" Mark couldn't deny this, but he hesitated for some reason. "Yes sir." (Page 35)</p> <p>"Okay. One last question," Hardy said. "Was the engine running when you first saw the car?"</p> <p>Mark thought hard,.....He answered slowly. "I'm not sure, but I think it was running."</p> <p>Hardy pointed to a police car. "Get in. I'll drive you home." (Page 36)</p>	<p>Mark and Sergeant Hardy</p>	<p>In the woods where Mr. Clifford killed himself.</p>
6.	<p>"Oh she's great. My little brother's in the psychiatric ward. Our trailer burned to the ground a few hours ago. And then these tugs show up and arrest me right in front of my mother." (Page 220)</p>	<p>Mark and the doctors in Saint Peter hospital.</p>	<p>In Saint Peter Hospital when FBI's detectives arrest Mark.</p>
7.	<p>"Why can't I just tell them I know nothing?"</p> <p>Why can't I say that me and old Romey talked about suicide and going to heaven and hell, you know, stuff like that."</p> <p>"Tell lies?"</p> <p>"Yeah. It'll work you know. No body knows the truth but Romey, me and you." (Page 242)</p>	<p>Mark and Reggie</p>	<p>In the Detention Centre just before the hearing.</p>
8.	<p>Mark stood by the door, hoping she would just go away. "He's probably gonna die," he said sadly. (Page 277)</p> <p>Before Doreen leave Mark's room she offer a favor to Mark. "Can I get you</p>	<p>Mark and Doreen</p>	<p>In the Detention Centre after the hearing.</p>

<p>9.</p>	<p>anything?" "No. I just need to lie down." Mark answered. (Page 278)</p> <p>"I think we should see if Romey was lying or not." She cleared her dry throat. "You mean, go find the body." "That's right." She wanted to laugh at this innocent humor of a hyperactive mind, but at the moment she didn't have strength. "You must be kidding." (Page 346)</p> <p>"Let's make a deal," he said looking out his window. "Maybe." "lets go to New Orleans." "I'm not digging for a body." "Okay, okay. But let's go there. No one will expect us. We'll talk about the body when we get there." (Page 348)</p>	<p>Mark and Reggie</p>	<p>In the car when they were running away.</p>
<p>10.</p>	<p>The FBI agents called Mark by his name; "Now Mark, is this really the truth?" (Page 95).</p>	<p>Mark and FBI agents</p>	<p>In Saint Peter hospital</p>
<p>11.</p>	<p>Mark nodded. The last thing he needed in his life was another stranger..... "It's gross," Mark said, careful not to get friendly. (Page 132)</p> <p>"Good luck, Mark. I Gotta run." He walked to the elevators and disappeared. (Page 133)</p>	<p>Mark and Jack Nance</p>	<p>In Saint Peter hospital</p>
<p>12.</p>	<p>"Sure it was. You're making me tell the truth, and in this case the truth might get me killed." (Page 243)</p> <p>"No. If I didn't do anything wrong, why I was picked up by cops and taken to jail?" (Page 242).</p>	<p>Mark and Reggie</p>	<p>In the Detention Centre before the second hearing.</p>

13.	<p>“In the morgue. There’s a little office in the corner, and I’m hiding under the desk. The lights are off. If I hang up very quick, you’ll know somebody walked in. they’ve been brought two bodies while I’ve been here, but so far no one’s come to the office. (Page 337)</p>	Mark and Reggie	On the phone. Mark was in the hospital and Reggie was in Clint’s house.
14.	<p>He was finally sweating and breathing hard. She’d seen enough. She stayed low and began backing away. “I’m leaving now,” she said. (Page 376)</p>	Reggie and Mark	In Mr. Clifford house. It happened at night when they wanted to search out the dead body.
15.	<p>“They’re killers, Mark. They’re Mafia people. Let’s get the hell out of here.” He breathed through his teeth, and glared at her. “Settle down, Reggie. Just settle down, okay. Look, no one can see us here. You can’t even see these trees from the garage. I tried, okay. Now, settle down.” (Page 385)</p> <p>“We can’t let them take the body, Reggie. Think about it. If they get away with it, it’ll never be found.” (Page 285)</p>	Reggie and Mark	In Mr. Clifford house. It happened at night when they wanted to search out the dead body.

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LEMBAR KONSULTASI PENYUSUNAN SKRIPSI

Nama : Priye Widada
 NIM/Angkatan : 010210401200 / 2001
 Jurusan/Prog. Studi : PBS/ Bahasa Inggris
 Judul Skripsi : The Revelation of Mark Sway's Characters in Grisham's The Client by Using Speech Act Theory
 Pembimbing I : Dra. Musli Ariani, MApp Ling.
 Pembimbing II : Dra. Siti Sundari, MA.

KEGIATAN KONSULTASI

No.	Hari/Tanggal	Materi Konsultasi	T.T. Pembimbing
1	Kamis 3-02-05	Konsultasi Judul dan Matrix	<i>[Signature]</i>
2	Rabu 09-02-05	Matrix dan Bab I	<i>[Signature]</i>
3	Kamis 24-02-05	Revisi Bab I dan II	<i>[Signature]</i>
4	Rabu 09-03-05	Revisi Bab II dan III	<i>[Signature]</i>
5	Kamis 24-03-05	Revisi Bab III	<i>[Signature]</i>
6	Selasa 11-04-05	Revisi Bab I, II dan III	<i>[Signature]</i>
7	Selasa 14-06-05	Seminar Proposal	<i>[Signature]</i>
8	Kamis 07-07-05	Revisi Proposal	<i>[Signature]</i>
9	Rabu 27-07-05	Bab IV	<i>[Signature]</i>
10	Kamis 11-08-05	Revisi Bab IV dan Bab V	<i>[Signature]</i>
11	Kamis 22-09-05	Revisi Bab IV dan V	<i>[Signature]</i>
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Nama : Priye Widodo.....
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No.	Hari/Tanggal	Materi Konsultasi	T.T. Pembimbing
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2	Sabtu 19-03-05	Bab I,II dan III	
3	Jumat 08-04-05	Revisi Bab I,II,dan III	
4	Senin 16-05-05	Revisi Bab I,II dan III	
5	Selasa 14-06-05	Seminar Proposal	
6	Kamis 14-07-05	Revisi Proposal	
7	Senin 29-08-05	Bab IV dan V	
8	Kamis 15-09-05	Revisi Bab IV dan V	
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