



**SPEECH ACT ANALYSIS OF DAILY SPOKEN DISCOURSE TAKEN FROM
CINDERELLA (2015) MOVIE AND ITS PEDAGOGICAL IMPLICATION IN
ENGLISH LANGUAGE EDUCATION**

THESIS

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THE FACULTY OF TEACHER TRAINING AND EDUCATION
JEMBER UNIVERSITY**

2016



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Composed to Fulfill One of the Requirements to Obtain S1 Degree at the English
Education Study Program, Language and Arts Education Department
The Faculty of Teacher Training and Education
Jember University

By

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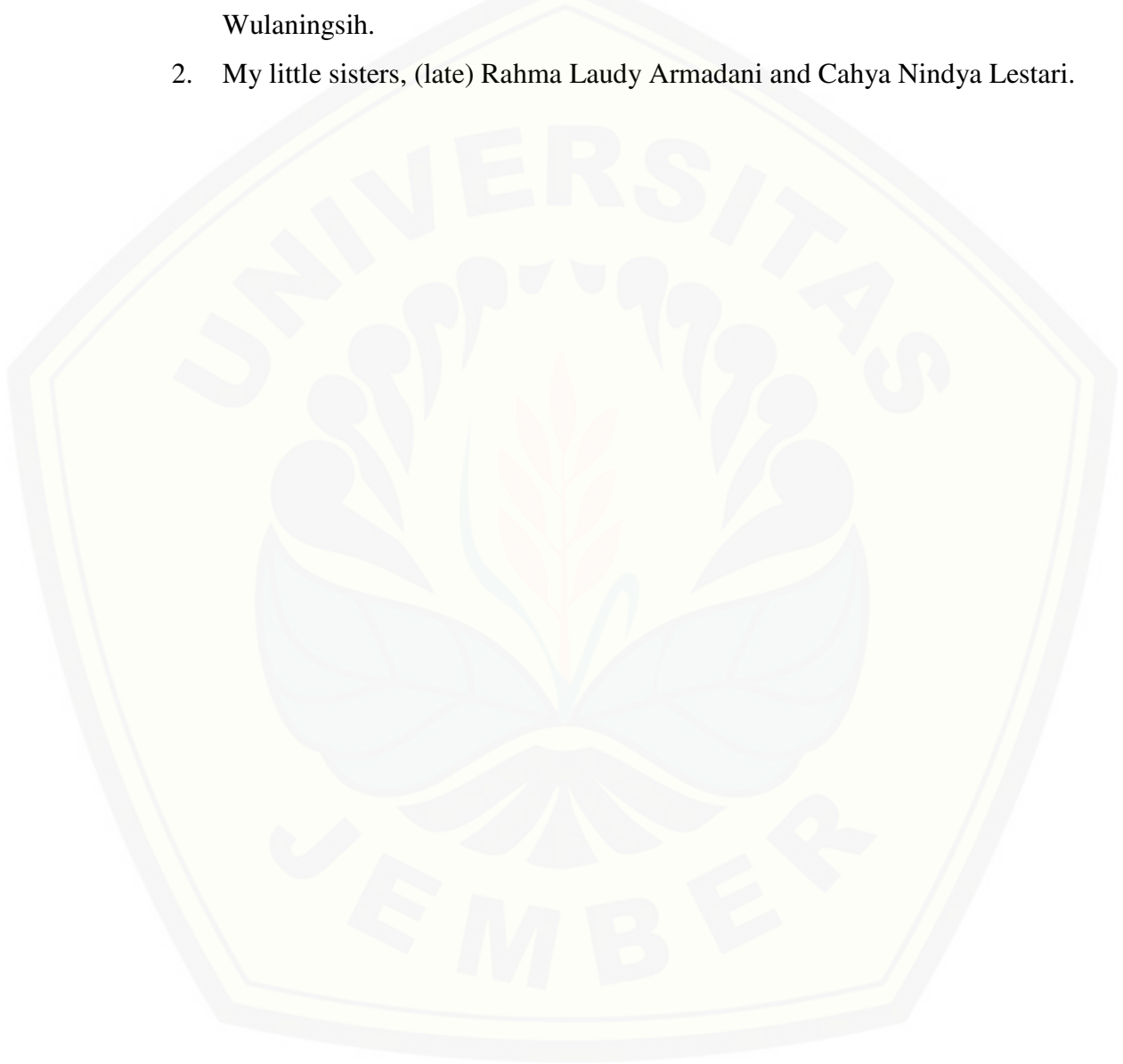
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2016

DEDICATION

This thesis is honorably dedicated to:

1. My beloved father, Subakir, and my beloved mother, Endang Sri Wulaningsih.
2. My little sisters, (late) Rahma Laudy Armadani and Cahya Nindya Lestari.



STATEMENT OF THESIS AUTHENTICITY

I certify that this thesis is an original and authentic piece of work by the author herself. Hence, all materials incorporated from secondary sources have been fully acknowledged and referenced.

I certify that the content of the thesis is the result of my work which has been carried out since the official commencement date of the approved thesis title. This thesis has not been submitted previously, in whole or in part, to qualify for any other academic award; ethics procedures and guidelines of thesis writing from the university and the faculty have been followed.

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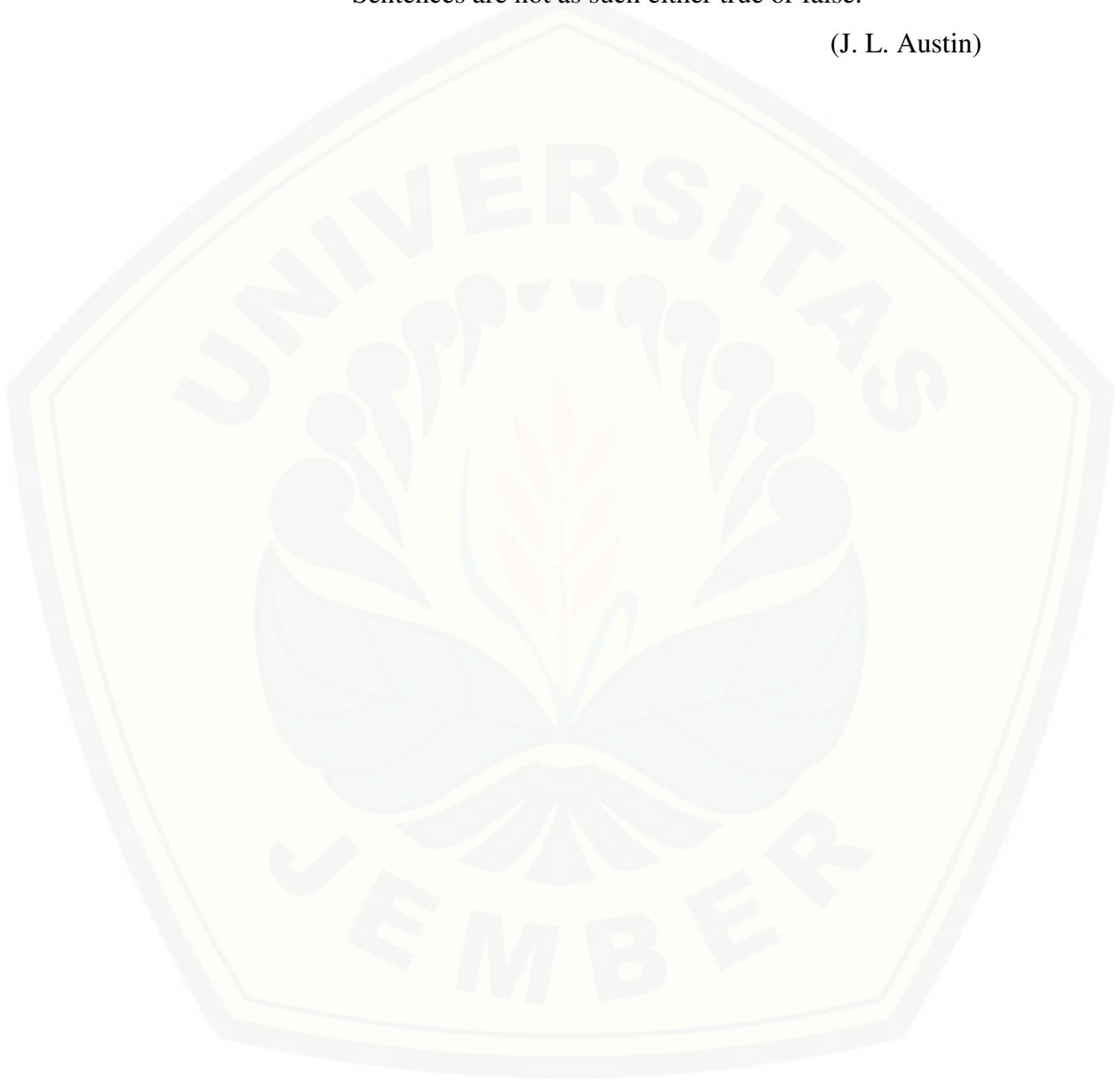
The Writer

Indit Rezki Kiranasari

MOTTO

Sentences are not as such either true or false.

(J. L. Austin)



* http://www.brainyquote.com/quotes/authors/j/j_l_austin.html

CONSULTANT APPROVAL

**SPEECH ACT ANALYSIS OF DAILY SPOKEN DISCOURSE TAKEN FROM
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THESIS

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I hope this thesis will be useful for the readers. Any suggestions and criticisms are wisely appreciated.

Jember, November 2016

The Writer

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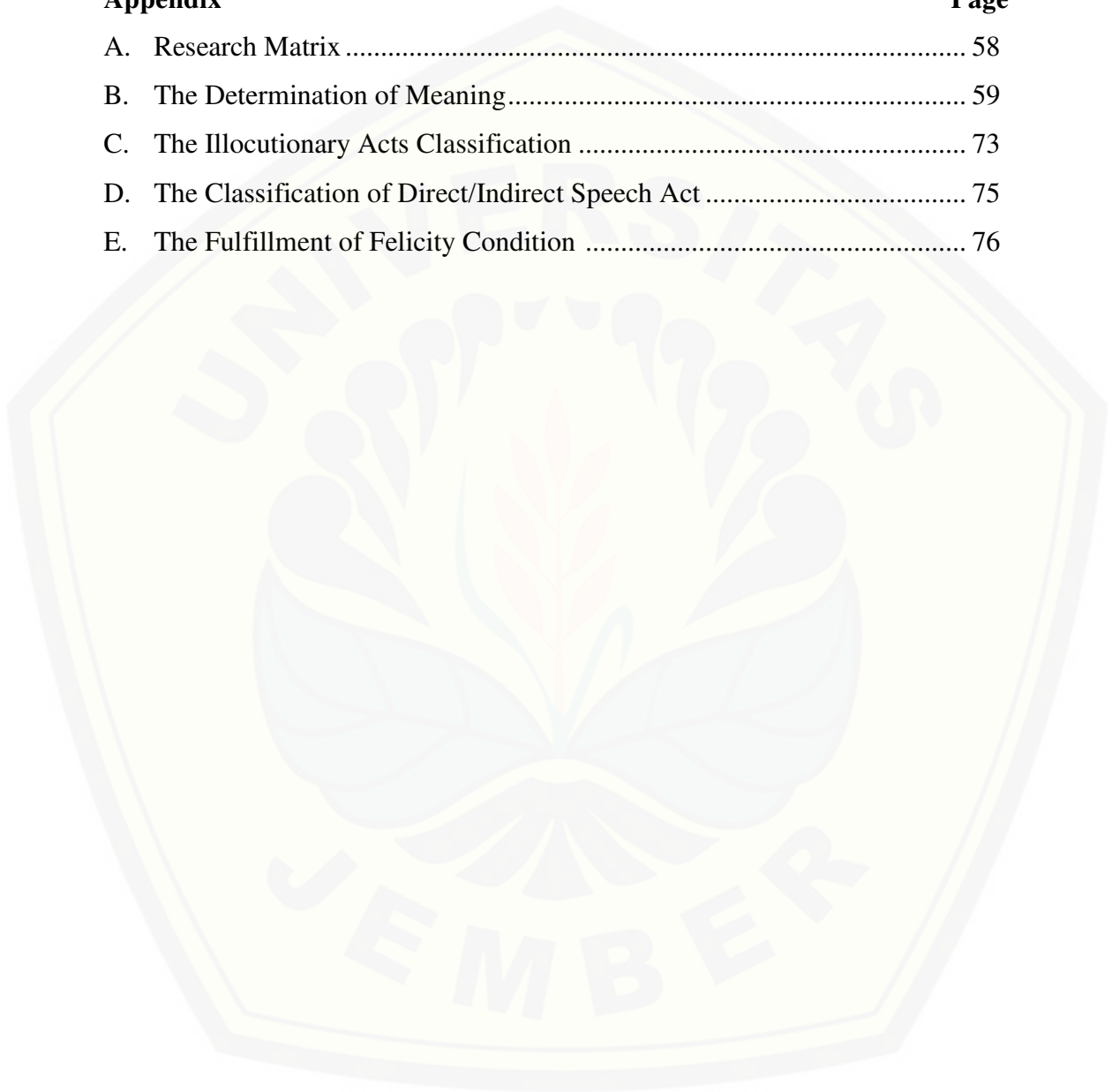
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Summary

Speech Act Analysis of Daily Spoken Discourse Taken From *Cinderella (2015)* Movie and Its Pedagogical Implication in English Language Education; Indit Rezki Kiranasari, 120210401089; English Language Study Program, Language and Arts Education Department, the Faculty of Teacher Training and Education, Jember University.

Students of English Language Education are being prepared to be English teachers in the future so that they have to master all of the language skills: listening, speaking, reading, and writing; and its components: vocabulary, grammar, and pronunciation. Besides, they should also have good discourse competence so that they can speak in appropriate way and contextually correct. Discourse could be uttered in many different ways so each way produces different meaning. It is known as illocutionary act. People sometimes say words but they do not utter the intended meaning directly, but they want the hearer to understand. Since every utterance cannot be interpreted as it is uttered, the context should be understood as well. The context can be the tone, the body movement, or the facial expression, that come together with the utterance.

In speech act theory, there are three layers of meaning that always exist in every utterance: *locutionary act*, *illocutionary act*, and *perlocutionary act*. Austin proposed the theory of speech act and he believed that while producing utterance, a speaker does not only say thing but also do thing. Austin believed that a speaker might have intention while uttering a message but instead, they hide it in illocutionary act and hope the hearer to understand and get what they actually mean. Speaker's intention while uttering the message is necessary to understand so that the hearer can make the right interpretation. Here, the utterances analyzed by using speech act theory are the ones spoken by the characters in *Cinderella (2015)* movie that represents the daily language in real life.

This research used utterance spoken by the characters in *Cinderella (2015)* movie as the resource of data. The data are in the form of utterance uttered by the

characters in the movie. The data are chosen by following the story line of the movie. After that, the data are analyzed using the theory of speech act proposed by Austin. Here are the steps of collecting and analyzing the data of the research:

1. Finding the utterances that provide speech act.
2. Choosing the utterances that represent the story line of the movie. (It is because the number of the utterances that provide speech act is too many)
3. Analyzing the data by using the classification of illocutionary act, direct-indirect speech act, and the felicity conditions.

It is found in this research that a speaker tends to have expositive illocutionary act rather than the other four while uttering messages. There are 10 utterances that belong to expositive illocution. Expositives are used to clarify reasons, argument, or communication (Oishi, 2006). Austin also agreed that expositive is the type of illocutionary act used by people in daily life at most. Besides, it is also found that the speakers tend to deliver meaning indirectly rather than directly. There are 16 utterances that are indirect speech act. However, it could not be declared that indirect is better than direct speech act, or another, because it depends on the context and appropriate circumstance.

From the research findings, there are some utterance that can be taught to the second level students of Junior High School. The topic is the expression to forbid, to order, and to ask permission. An English teacher-to-be should be able to give explanation what discourse is suitable for certain situation and when people should use direct or indirect speech act in order to succeed the conversation.

CHAPTER 1. INTRODUCTION

This chapter presents some aspects related to the research. They are background of the research, the problem of the research, the objective of the research, and the significance of the research.

1.1 Background of the Research

English Language Education students are supposed to be English teachers who will educate their students in the future. Therefore, they have to master all of the English skills and its components, and know how to teach English to their students. English has four skills namely listening, speaking, reading, and writing and its components namely vocabulary, grammar, and pronunciation. Students are supposed to know how to use the language properly. Therefore, they have to face the real language. According to Haycraft (1990:7), the language teaching will be more interesting if the teacher provides the materials that represent the real language.

In teaching, teachers have to give their students good language materials as the input of the language. When they prepare the materials for the students, they should understand the language in the materials, whether the materials are understandable or not. Teachers should also know that the teaching materials should be interesting so that the students can enjoy the teaching and learning process to acquire the language.

Language can be in written or spoken form. We tend to have spoken language in our daily lives rather than communicating by using written language. For instance, in a classroom, students may ask about something to their teacher. Automatically, they produce spoken language rather than written language. Brown and Yule (1983:5) said, "There are, of course, advantages for the speaker. He can observe his interlocutor and, if he wishes to, modify what is saying to make it more

accessible or acceptable to his hearer.” It means that when someone speaks, he will be able to observe the hearer’s reaction directly and might change the way of transferring message in order to make the hearer understand. In contrast, written language includes word selection, organization, and additional explanation of context so that it will be easier for the reader to understand the content. The writer can choose the appropriate word, check the organization, and even re-organize the ideas without worrying that the reader will be disturbed. Whereas, the spoken language needs expression, pause, and gesture to make the hearer gets the message successfully (Brown and Yule, 1983:5). Kreidler (1998:26) gave an example of a beggar who has not eaten all days saying “*I’m hungry*”, was likely to ask someone to give him any food.

In daily life, we use a language for many different purposes like expressing our feelings, asking questions, requesting, apologizing, etc. Teachers use many speech acts in their classes. All speech act have their own particular occasions and contexts that influence the meaning of the interpretation. However, in ordinary or daily context, there might be a misunderstanding made by the two people talking because they cannot derive the intended meaning the speaker tried to say. This makes the conversation failed and offends the speaker.

Most English Language Education students who are prepared to be English teachers might know and understand the locutionary act only as an utterance spoken by the speaker. For instance, the sentence “*Submit the task on Thursday.*” often happens in classroom. It can be said by the teacher or even by the students. The speech acts of the sentence can vary according to the speaker’s tone.

- (i) Submit the task on Thursday!
- (ii) Submit the task on Thursday?

Sentence (i) is often said by the teachers to the students. This sentence is performing an action of ordering. The teachers order the students to submit the task

on Thursday. Students should act in order to give the response to that order. Sentence (i) needs an action. The sentence (ii) is considered as a question if it is said with a falling tone.

However, sometimes, the receiver misunderstood the illocutionary act that stands behind the utterance spoken and he or she wrongly gets the message the speaker intends to say. Meaning of an utterance cannot be interpreted exactly as it is spoken since there are three layers of meaning to have a successful conversation.

Example: the discourse “*Shut up.*” If we want to derive the meaning of the discourse “*Shut Up*”, we should consider the context and how it is expressed. The meanings can vary because the discourse itself can be produced in many different ways. We should observe who is talking to whom and in what situation the conversation happens. If the discourse is in the form of written discourse, there must be additional information of the context so that we can derive the intended meaning successfully. Teachers should understand this well. They cannot just say that the discourse, for instance, *Shut Up*, is forbidden. They should explain when and to whom the discourse is allowed to be spoken and when the discourse can be considered as a rude saying. English Language Education students know very well about the meaning of “*Shut Up*” but sometimes they do not understand that the meaning of that discourse can be different depend on the context.

One of the theories of discourse analysis is speech act theory which is firstly proposed by an English philosopher named J. L. Austin. He declared the theory of speech act through his “*How To Do Things With Words*”. Austin (cited in Levinson, 1983) states that the sentences are not used just to *say* things, but also to actively *do* things. He also declares that there are three kinds of acts: locutionary act, illocutionary act, and perlocutionary act. To give insight of the layers of meaning for the English Language Education students, the researcher is proposing the study dealing with speech act analysis.

Speech act are usually discussed in some researches. The thesis written by Widodo (2005) was aimed to reveal the characteristics of certain character in a novel by using speech act theory. Another research is written by Sugiyanto (2015) and was aimed to give a new teaching and learning media by using novel. Both Widodo and Sugiyanto have the same kind of data resource that is a novel. The difference between those researches and this research is that this research used a movie as the data resource, and is aimed to give insight about the three layers of meanings for the English Language Education students.

Cinderella 2015 is the live action version of the classic fairytale that was also produced by Disney in 1950. In the movie, Ella did not always agree to her stepmother's command but there would be the time she would refuse the offer. For instance, when the stepmother asked her to move to the attic, she tried to refuse and did not instantly accept the command. This is the proof that the language in *Cinderella* is considered to be ordinary language. The conversation flows smoothly and the characters are maintaining an interaction. Therefore, the movie chosen is appropriate to be the data resource.

This study deals with daily language, which means daily spoken language. It will be hard to take the language because English is not spoken in Indonesia. Therefore, a right movie that contains daily language behavior is chosen to become the data resource of the research.

The researcher choose the utterances that contain speech act in *Cinderella* (2015) movie. The language used in the movie represents the daily language that becomes the intention of this research.

Considering the background of the research above, the researcher was interested in conducting a descriptive research entitled "Speech Act Analysis of Daily Spoken Discourse Taken from *Cinderella* (2015) Movie and Its Pedagogical Implication in English Language Education."

1.2 The Problem of the Research

The problem in this research is:

1.2.1 What is the language function of speech acts found in *Cinderella*(2015) Movie?

1.2.2 What is the pedagogical implication in the use of speech acts found in *Cinderella* (2015) Movie?

1.3 The Objective of the Research

The objective of this research is formulated as follows:

1.3.1 To explain the language function of speech act found in *Cinderella* (2015) Movie.

1.3.2 To explain the pedagogical implication in the use of speech act found in *Cinderella* (2015) Movie?

1.4 The Significance of the Research

The researches hoped this research give these significance to:

1.4.1 The Students of English Language Education

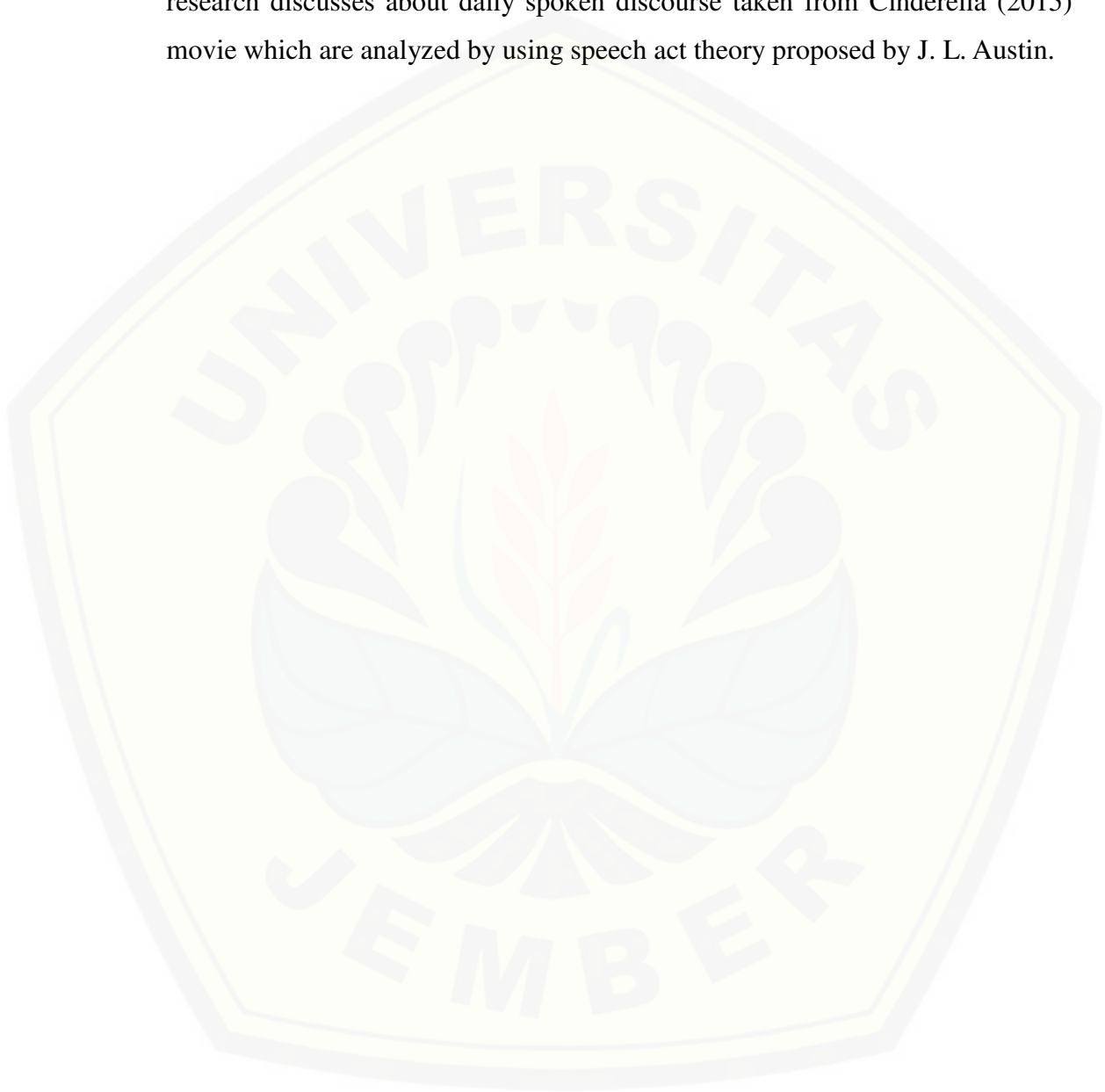
This thesis is supposed to give input to the English students of how to interpret the meaning of an utterance because they are going to teach language to their students. By reading this thesis, they are supposed to understand the three layers exist in each utterance and teach their students how to derive meaning and succeed in a conversation.

1.4.2 The Other Researchers

The result of the research can be used as a reference for those who want to conduct further research dealing with discourse analysis, especially for speech act analysis.

1.5 The Scope of the Research

The scope of the research is to avoid broader area of the research. This research discusses about daily spoken discourse taken from Cinderella (2015) movie which are analyzed by using speech act theory proposed by J. L. Austin.



CHAPTER 2. REVIEW OF RELATED LITERATURE

This chapter presents some aspects related to the research, including: spoken discourse, daily spoken discourse, speech act theory by J. L. Austin (1962), direct and indirect speech act, and the *Cinderella* (2015) movie.

2.1 Spoken Discourse

According to Yule (2010:142), discourse is defined as a language beyond the sentence. It means that we cannot derive the meaning of a discourse exactly as it is produced. We need context to reveal the intended meaning of a discourse. According to manner of production, there are two kinds of discourse: spoken discourse and written discourse. To analyze a discourse, we should be supported by particular place, time, melody, or specific background.

Spoken discourse is considered to be an utterance while written discourse is considered as a sentence. Spoken discourse is what certain individual meant by saying such-and-such in a particular place, at a particular time, and to certain other individuals (Kreidler 1998:27). Spoken discourse will not last as long as the written discourse will, unless it is recorded electronically.

If we are studying discourse, we are dealing with sentences and utterances which are pieces of language which have different meaning in different situation. Kreidler (1998:26) mentions, “Just as conventional signals like the blowing of a whistle can have different meaning in different situation, ...” That statement explains that the discourse might be the same but the meaning could be different depending on the context. Kreidler (1998:26) gives the three illustrations:

- (i) a beggar who has not eaten all days says “I’m hungry”;
- (ii) a child who hopes to put off going to bed announces “I’m hungry”
- (iii) a young man who hopes to get better acquainted with one of his co-workers and intends to ask her to have dinner with him begins with the statement “I’m hungry”.

(Kreidler, 1998:26)

Those utterances have the same sentence “*I’m hungry*” but have different intended meaning. Utterance (i) which is uttered by a beggar who has not eaten all days probably has the intended meaning of requesting for food. Utterance (ii) which is uttered by a child who hopes to delay to go to the bed might have the intended meaning of refusing to go to the bed. Utterance (iii) which is uttered by a man who wants to have better acquainted with one of his co-workers might have the intended meaning of inviting to have dinner. It can be concluded that one utterance “*I’m hungry*” could have three different intended meanings in three different situations.

Utterance is different from sentence. If an utterance can be determined according to the context, the written form limits the meaning of a sentence. Kreidler (1998:26-27) notes, “An utterance is an act of speech or writing; it is a specific event, at a particular time and place and involving at least one person, the one who produces the utterance, but usually more than one person.” It means that an utterance is a specific event, which is produced in a certain situation to a certain individual. Kreidler (1998:27) adds:

“The meaning of an utterance is the meaning of the sentence plus the meaning of the circumstances: the time and place, the people involved, their backgrounds, their relationship to one another, and what they know about one another.”

(Kreidler, 1998:27)

Like the illustrations above, the meaning of the three utterances *I’m hungry*, even they are written in the same sentences, are different because of the context and the individual involved in the situation.

2.1.1 Daily Spoken Discourse

Daily spoken discourse is also described as ordinary language that is used commonly in daily life. Ryle (1953) states:

“'Ordinary' means 'common','current', 'colloquial', 'vernacular', 'natural', 'prosaic', 'non-notational','on the tongue of Everyman', and is usually in contrast with dictions which only a few people know how to use, such as the technical terms or artificial symbolisms of lawyers, theologians, economists, philosophers, cartographers, mathematicians, symbolic logicians and players of Royal Tennis.”

(Ryle, 1953)

It is stated above that ordinary language is different from language in certain fields, such as economics, law, and other fields. Ordinary means what is usual or common. Daily spoken discourse here refers to spoken discourse that is usually spoken in daily life. The utterances are spoken to maintain the interaction so that the conversation among the characters flows smoothly. The spoken discourse in this research were taken from Cinderella movie.

In order to give insight to the students of English Language Education, the daily spoken language taken from the movie is going to be analyzed so that the teachers-to-be understand the three divisions of meanings that exist in an utterance. The students of English Language Education are supposed to have discourse competence so that they are able to transfer their knowledge to their students.

2.2 Speech Act

Speech acts theory was firstly proposed by an English philosopher named J. L. Austin and was elaborated by his student, J. R. Searle, elaborated his study about speech act. Speech act is about the action performed by a speaker with an utterance (Yule, 2010:133). It means that people might perform an action while uttering an utterance. People sometimes produce an utterance and save the intended meaning of their utterances, hoping the addressee gets what meaning they intend to

deliver. Yule (2010:128) says, “In many ways, pragmatics is the study of ‘invisible’ meaning, or how we recognize what is meant even when it is not said or written.” It means that when deriving the meaning, we need to know the context in order to get the intended meaning delivered by addressor.

Austin classified two categories of utterances: constative utterance and performative utterance. Constative utterance looks like a sentence that states some facts which it must do either truly or falsely (Austin, 1962:1). It is declared true when the utterance is the same as the reality or fact, and is declared false if it is not the same as the reality. Observe the table 2.2.1 below:

Table 2.2.1 Performative and Constative Utterance

Performatives	Constatives
I thank	I feel grateful
I apologize	I repent
I approve	I feel approval

(Austin, 1962:79)

Austin (1962:79) declares that the constatives are merely reports. The utterances ‘I feel grateful’, ‘I repent’, and ‘I feel approval’ are reports which describe information that one is feeling grateful, one is regretful, and one is approved. Constative utterance is to describe the act while performative utterance is to perform the act. According to Austin (cited in Lyons 1995:238), performative utterance is when a speaker produces an utterance to perform something rather than saying. According to Levinson (1983):

“Austin then went on to suggest that although, unlike constatives, performatives cannot be true or false (given their special nature, the question of truth and falsity simply does not arise), yet they can go wrong. He then set himself the task of cataloguing all the ways in which they can go wrong, or be ‘unhappy’, or infelicitous as he put it.”

(Levinson 1983:229)

Performative utterance can be explicit and primary (non-explicit) performative. Explicit performative utterance can be seen if the speaker is saying by

putting the performative verb directly in his or her utterance. Primary or nonexplicitperformative happens when a speaker is producing an utterance that implicitly performs an action. According to Austin:

“If one utters the sentence ‘*I promise to pay you £5*’ with the purpose of making a promise (and communicating to one’s addressee the fact that one is making a promise), one is not saying something, true or false, about one’s state of mind, but committing oneself to a particular course of action.”

(cited in Lyons, 1995:237-238)

The utterance ‘*I promise to pay you £5*’ contains the performative verb ‘promise’. It indicates that the speaker is not only saying the utterance but also performing an action of *promising*. Therefore, it is called *explicit performative utterance*.

Austin (cited in Lyons, 1995:239) says that one can make a promise without doing so by uttering an explicit performative, but one can make a promise by uttering the sentence ‘*I will pay you £5*’. Lyons (1995:239) argues that this is non-explicit, because there is no expression in the utterance-inscription itself (*I’ll pay you £5*) which makes explicit the fact that it is taken as a promise rather than a prediction or a statement. The utterance ‘*I will pay you £5*’ does not carry a verb ‘promise’ but it also performs an action of promising implicitly. The hearer knows that the speaker tries to promise to pay £5 although the speaker does not put the verb *promise* in his or her utterance.

A condition that must be fulfilled to satisfy a speech act is felicity condition which can only be applied to performative utterances because they cannot be said true or false, but happy or unhappy. Austin proposed a set of typology of conditions that succeeds the performative utterance as follows:

- A1 There must exist an accepted conventional procedure having a certain conventional effect, the procedure to include the uttering of certain words by certain persons in certain circumstances.

- A2 The particular persons and circumstances in a given case must be appropriate for the invocation of the particular procedure invoked.
- B1 The procedure must be executed by all participants correctly.
- B2 The procedure must be executed by all participants completely.
- C1 Often, the persons must have the requisite thoughts, feelings, and intentions, as specified in the procedure.
- C2 If consequent conduct is specified, then the relevant parties must so do.

(Austin, 1962)

Based on the condition A1, there must be a conventional procedure that has a conventional effect. It means that an utterance should be uttered in a certain accepted procedure. So that it is not considered as a misfire. Misfire is a situation that exists when the conventional procedure of certain action is not admitted by the speaker. Austin (1962:27) gives an example of a husband saying 'I divorce you' to his wife in a Christian country, and both are Christians not Mohammedans, actually he has not divorced his wife at all because the procedure for effecting divorce is not admitted.

A2 gives the condition that an utterance should be uttered in a appropriate circumstances. Austin (1962:28) explains that the utterance 'I pick' is only appropriate when the object of the verb is 'a player'. A command is in order only when the subject of the verb is 'a commander' or 'an authority'. It means that the circumstance and the person which was involved should be appropriate so that the utterance is not regarded as misapplication.

The next condition is B1 in which an utterance should be executed by all participants correctly. According to Austin (1962:35), if an utterance is not uttered correctly, that is considered to bemisexecution. Austin (1962:36) gives an example 'I bet you the race won't run today' when actually there were more than one race arranged for that day. If there were more than one race, and the speaker knew about this, the speaker should have said which race will not run and avoided that utterance to make it not ambiguous.

The condition B2 needs an utterance to be completely executed by all the participants involved in the procedure. This means that an act might be abortive if one of the participants does not execute the procedure. Austin (1962:36) gives an example: Someone tries to make a bet by saying 'I bet you sixpence' but the hearer does not say 'I take you on'. Therefore, the utterance 'I bet you sixpence' is abortive, because one of the participants involved in the procedure does not execute the utterance completely. Another example is in a marriage where both of the man and woman say 'I will', but if the woman says 'I will not', then the utterance 'I will' is abortive, because there will be no marriage if one of the people who are getting married does not complete the execution by saying "*I will.*"

Condition C1 and C2 are about sincerity. If these conditions are violated, the utterance is abuse. Austin (in Levinson 1983:230) gives an example: "to advise someone to do something when you really think it would be advantageous for you but not for him". The utterance spoken is insincere because the speaker intends to take the advantage for the hearer.

Allan (1986:182) summarizes that:

"The condition A1 and A2 describe preparatory condition which is to establish whether or not the circumstances of the speech act and the participants in it are appropriate, the condition B1 and B2 are the executive conditions to determine whether or not the speech act has been properly executed, the condition C1 is a sincerity condition and the condition C2 is a fulfillment condition which determined by the perlocutionary effect of the speech act."

(Allan, 1986:182)

When people produce an utterance, there are always three layers of the meaning carried in the utterance. The intended meaning is supposed to be the illocution while the literal meaning is the locution. Besides, the expectation of the speaker to the hearer is the perlocutionary act in which the hearer might act as it is

expected by the speaker or not. These layers of meaning reveal the true meaning intended by the speaker.

Austin (cited in Coulthard, 1985:18) give the example below:

Act A or Locution

He said to me 'Shoot her' meaning by 'shoot' shoot and referring by 'her' to her.

Act B or Illocution

He urged (or advised, ordered, etc) me to shoot her.

Act C or Perlocution

He persuaded me to shoot her.

Austin (cited in Levinson, 1983:236) divides three kinds of acts that are simultaneously performed: locutionary act, illocutionary act, and perlocutionary act.

- (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 the utterance.

(cited in Levinson, 1983:236)

A locution is the literal meaning of an utterance. The utterance that is uttered is the locutionary act. The utterance can be interpreted just as it is uttered semantically.

An illocution, which is the intended meaning of the utterance, is the meaning that the speaker intends to say behind the locution. By uttering an utterance, the speaker might *do* things like requesting, promising, insulting, apologizing, ordering, etc.

A perlocution is an act that the speaker expects the hearer to do. The hearer interprets the message uttered by the speaker, and if the hearer understands the intended meaning uttered by the speaker, the communication succeeds.

Austin (cited in Oishi, 2006:3) introduced the concept of *illocutionary* acts, and carefully distinguished them from *locutionary* acts and *perlocutionary* acts. He (1962:150) classified the types of illocutionary acts into verdictives, exercitives, commissives, behabitives, and expositives. The detail is below:

Table 2.2.2 The Types of Illocutionary Acts

Types of Illocutionary Acts	Definition and Examples
Verdictives	are typified by the giving of a verdict. For examples: an estimate, reckoning, or appraisal.
Exercitives	are the exercising of powers, rights, or influence. Examples are: appointing, voting, ordering, urging, advising, warning, etc.
Commissives	are typified by promising or otherwise undertaking, declaring intention, and assuming obligation.
Behabitives	are to express feelings. Examples are: apologizing, congratulating, commending, condoling, cursing, and challenging.
Expositives	Examples are: to clarify reasons, argument, or communication (Oishi, 2006)

(Austin, 1962:150)

Austin (cited in Kreidler 1998:181) writes, “What is said, the utterance, can be called the locution. What the speaker intends to communicate to the addressee is the illocution. The message that the addressee gets, his interpretation of what the speaker says, is the perlocution.” Kreidler (1998:81) adds that the communication is successful if the illocution and perlocution are alike or nearly alike.

2.2.1 Direct and Indirect Speech Act

Searle (cited in Brown and Yule, 1983:232), introduces a distinction between direct and indirect speech acts which depend on the intended perlocutionary effect of an utterance on a particular occasion. Searle (cited in Allan, 1986:204) writes:

“In indirect speech acts the speaker communicates with the hearer more than he actually says by way of relying on their mutually

shared background information, both linguistic and nonlinguistic, together with general powers of rationality and inference on the part of the hearer.”

(cited in Allan, 1986:204)

It means that in indirect speech act, a speaker expects the hearer to understand what he actually means by saying the utterance, even the utterance has different function with the speaker intention.

Yule (2010:134) argues, “When an interrogative structure such as *Did you...?*, *Are they...?*, or *Can we...?* is used with the function of a question, it is described as a direct speech act.” This means that if the structure of a sentence is indeed used as its function, it is considered to be a direct speech act. Observe the following table:

Table 2.2.3 The Structures and The Functions of Sentences

	Structures	Function
<i>Did you eat the pizza?</i>	Interrogative	Question
<i>Eat the pizza (please)!</i>	Imperative	Command (Request)
<i>You ate the pizza.</i>	Declarative	Statement.

(Yule, 2010:134)

Then, compare these following utterances:

- | | |
|-------------------------------|-----------------|
| (i) Can you ride a bicycle? | <i>Direct</i> |
| (ii) Can you pass the salt? | <i>Indirect</i> |
| (iii) You left the door open. | <i>Indirect</i> |

(Yule, 2010:134)

Utterance (i) is asking the information of someone’s ability, whether or not he can ride a bicycle. Because the utterance is used with its function as a question, utterance (i) is called as direct speech act. Compare utterance (i) with utterances (ii). Utterance (ii) has the same structure with the utterance (i), but it has different function. Utterance (i) is used to ask some information, utterance (ii) is considered to

be a request, if it is uttered on a lunch table. This utterance wants the hearer to recognize that the speaker has a request for the salt (Allan, 1986:175-176). Meanwhile, utterance (iii) is supposed to be an indirect speech act because the function is declarative but the speaker uttered the utterance to order the hearer to close the door.

2.3 The Cinderella (2015) Movie

The Cinderella (2015) movie which is the live action of a classic fairytale produced by Disney was directed by Kenneth Brannagh. The movie is still about a girl who had a stepmother and two stepsisters and she lived in sorrow and pain but was still kind. The ball, the prince, the shoes, and of course, the fairy godmother can still be found in the movie. However, the detail of the plot in this movie had been corrected. Both Lemire and Duralde (2015) agreed that Brannagh gave the attention to the detail and corrected it to become more realistic. In the old animated version, Cinderella and the Prince met in the ball and fell in love. It was a very traditional romance. Nowadays, we all realize that the story cannot be just like that. It seems that Brannagh understood this situation well so that he made the connection for Ella to meet the Prince in the wood before the big ball happened. Therefore, where the ball was held, the Prince had known about the mysterious girl, Ella, and he was waiting for her to come to the ball.

The movie gives the picture of someone's daily life, in this case, Ella. The language used also represents the ordinary language in daily life. For instance, Ella, even though she was so kind, she still tried to refuse her stepmother who asked her to live in the attic. What Ella did was humane that she refused to move to the attic, even though she did go to live in the attic. She really held tight to a promise to her mother to have courage and be kind. The refused order by Ella showed the interaction between Ella and her stepmother, unlike the old version of Cinderella, that Ella just said 'yes' to all of her stepmother's command because in the old animated version,

Ella was regarded as a passive victim that needed a prince to rescue her (Hains, 2015). This was the proof that the characters were maintaining the interaction, which in daily life, we all do the interaction while communicating with others. People will not only say yes or no, but sometimes, they are going to elaborate the utterance in order to maintain interaction. Therefore, it can be concluded that the language used in the movie entitled *Cinderella* (2015) represents our daily language.

2.4 English Education in Secondary School

English is regarded as a foreign language in Indonesia. Therefore, students in Junior High School and Senior High School learn English as a compulsory subject. They are not intended to speak English in their life. However, they speak English for academic purposes. To acquire the language, they are supposed to have a good teacher that is able to assist them to practice the language.

Students of English Language Education are supposed to do their Teaching Practice Program and be English teachers someday. They are going to transfer the knowledge of English to their students. Therefore, they should master all of the subjects in order to educate their students. One of the subjects in English Language Education is the study of Pragmatics that concerns with the study of meaning. An English teacher knows well that deriving meaning of an utterance cannot be done as it is exactly uttered because the speaker tends to have an intended meaning that, sometimes, can be the exact opposite of what he or she is saying.

In order to get the speaker's intended meaning, the teacher should have good pragmatic competence which refers to the ability to use language forms in a wide range of environments, factoring in the relationship between the speakers involved and the social and cultural context of the situation (Lightbrown and Spada, 1999; Gass and Selinker, 2001, cited in Hadhi, 2013). Therefore, they have to consider the material that is going to be given to the students, they also understand whether the language carried in the materials is appropriate or not for the students' level. In

addition, they must be able to convey the appropriate meaning of a language, how to produce them, and to become the language model for the students. They are needed to teach the students successfully.



CHAPTER 3. RESEARCH METHODOLOGY

3.1 Research Design

This research discussed about the language use in ordinary context in the Walt Disney movie entitled *Cinderella* (2015) by using the theory of speech act proposed by J. L. Austin. The design of this research is discourse analysis. According to Hancock, Ockleford, and Windridge (2007:13), “Discourse analysis is the study of language in use, and any language use (detailed transcripts of recorded speech for example, but also texts such as newspapers, policy documents, etc.) can be considered in this way.” Moreover, Weiss and Wodak (2003:1) state, “The concepts ‘theory’ and ‘interdisciplinarity’ refer to the conceptual and disciplinary framework conditions of discourse-analytical research. Discourse analysis has concentrated on the process of theory formation and has stressed the interdisciplinary nature of its research since its beginning.”

Discourse can be spoken and written discourse. Discourse needs analyzing. Brown and Yule (1983:1) note, “The analysis of discourse is, necessarily, the analysis of language in use and it cannot be restricted to the description of linguistic forms independent of the purposes or functions which those forms are designed to serve in human affairs.” According to Yule (2010:142), to interpret a discourse, we should look the context because discourse is defined as “language beyond sentence.” Since discourse is beyond sentence, the analysis of a discourse is also dependent on the context and the particular background of the addressor and the addressee. Discourse can be produced in spoken or written form. People tend to derive meaning of the written discourse more easily because it lasts longer than spoken discourse. An utterance cannot long last unless it is recorded – for spoken utterance, and or it is written in a certain case – for written utterance. Kreidler (1998:27) argues:

“An utterance happens just one; a spoken utterance happens and then, unless it is recorded electronically, it ceases to exist; a written utterance is intended to last – for a short time in the case of shopping list, for instance, or much longer, as in the case of book.”

(Kreidler, 1998:27)

However, deriving meaning from written discourse can be weak if we do not have any additional information of the physical context. We might derive the wrong meaning of the utterance.

In this research, the utterances uttered by the characters were analyzed by using speech act theory. The researcher revealed the intended meaning of those utterances by analyzing the locutionary, illocutionary, and perlocutionary acts and checked whether the conversation succeeds or even fails.

3.2 The Data Resource

The data of this research were from the movie entitled *Cinderella* produced by Walt Disney in 2015, directed by Kenneth Branagh, and the screenplay was written by Chris Weitz. It is the live-action version of *Cinderella*.

The movie was chosen to be the data resource because the movie provides appropriate data of ordinary/daily language. The data are in the form of dialogs between the characters in *Cinderella* movie. The data chosen performed a speech act that provided the locutionary act, illocutionary act, and the perlocutionary act.

3.3 Type of the Data

The type of data used in this research is qualitative data. According to Fraenkel and Wallen (2009:423):

“Qualitative data are collected in the form of words or pictures rather than numbers. The kinds of data collected in qualitative research include interview transcripts, field notes, photographs, audio recordings, videotapes, diaries, personal comments, memos,

official records, textbook passages, and anything else that can convey the actual words or actions of people.”

(Fraenkel and Wallen, 2009:423):

Because the data of this research are the utterances spoken by the characters in the movie, the type of this research is considered qualitative data. The utterances were selected by considering the story line of this movie. It was to make the reader easier to understand the story even though they do not watch the movie.

3.4 Data Collection Method

The method used to collect the data in this research is document analysis. According to Arikunto (2000:321), document analysis is done in a research in which the information gathered is in the form of documentation, such as picture, recording, or any written document.

The steps of collecting data of this research are as follows:

1. Watching the movie.
2. Conforming the script and collecting the data which provide speech act.
3. Selecting the utterances by considering the story line.
4. Determining the three layers of meanings: locutionary act, illocutionary act, and perlocutionary act of each utterance.
5. Deciding the types of illocutionary acts.
6. Classifying into direct or indirect speech act.
7. Analyzing the felicity conditions of each utterance.

3.5 Data Analysis Method

In this research, the data were analyzed by using speech act. Then, the meanings of locutionary act, illocutionary act, and perlocutionary act of every data were analyzed inductively. Thomas (2006:238) states, “Inductive analysis refers to approaches that primarily use detailed readings of raw data to derive concepts, themes,

or a model through interpretations made from the raw data by an evaluator or researcher.” This is the example of the analysis:

Act (A) or Locution

He said to me ‘Shoot her!’ meaning by ‘shoot’ shoot and referring by ‘her’ to *her*.

Act (B) or Illocution

He urged (or advised, ordered, etc.) me to shoot her.

Act (C) or Perlocution

He persuaded me to shoot her.

(Austin, 1962:101)

Analysis:

The utterance ‘Shoot her!’ has the locutionary act (Act A), illocutionary act (Act B), and perlocutionary act (C). The act A is the literal meaning of the utterance in which the meaning of ‘shoot’ is to shoot, and her refers to her. The illocutionary act of this utterance is that the speaker urged the hearer to shoot her. It is proven with the fact that the utterance might be uttered with exclamatory tone (which is indicated by the exclamatory mark here). The perlocutionary act of this utterance is that speaker persuaded the hearer to shoot her. The illocutionary act and the perlocutionary act are nearly the same, that the speaker expected the hearer to shoot her.

3.6 Operational Definition of Terms

3.6.1 Speech Act Theory

Speech act theory explains the meaning in three layers in order to reveal the intended meaning of an utterance. In this research, speech act theory assisted to reveal the intended meaning of utterances spoken by the characters in the movie *Cinderella 2015*. Every utterance has three layers of meaning:

1. Locutionary Act

Locutionary act is an act that is derived literally from what the speaker is saying.

2. Illocutionary Act

Illocutionary act is an act that is intended by the speaker by uttering certain utterance.

3. Perlocutionary Act

Perlocutionary act is an act that the speaker expects the hearer to do.

3.6.2 Daily Spoken Discourse

Daily spoken discourse refers to a common utterance produced by people in their daily life. It is in contrast with dictions of any technical term of lawyer, economist, mathematicians, doctor, etc.

3.6.3 The Movie *Cinderella* 2015

The movie entitled *Cinderella* is produced by Walt Disney in 2015. This movie was directed by Kenneth Brannagh and the screenplay was written by Christ Weitz.

CHAPTER 5. CONCLUSION AND SUGGESTION

This chapter presents the conclusion of this research and suggestion for the English Language Education Students and for other researchers.

5.1 Conclusion

In this research, it can be concluded that sometimes, people did not deliver the meaning literally. It is unique that people vary ways in communication. What stands behind in illocution is the intended meaning of a certain utterance. There are five types of illocutionary acts: verdictives, exercitives, commissives, behabitives, and expositives. Besides, there are two ways in delivering speech act: direct speech act and indirect speech act.

From the data of this research, it is found that the most frequent illocutionary acts found in this research is expositives. There are 10 of 23 utterances that provide expositives illocutionary acts. Besides, people tend to deliver the meaning by uttering the utterances indirectly. It is found that 69% (16) of the data are indirect speech acts. Indirect speech act is, sometimes, more polite than direct speech act. Although it might cause a misunderstanding, the indirect speech acts order more politeness. Besides, from this research, some utterances are relevant to be taught to the second level students of Junior High School. The topic of learning is: to forbid, to order, and to ask permission.

An English teacher-to-be should know and understand well the theory of speech act, how to convey the intended meaning by looking up the context, so they are able to transfer the language to their students successfully and to explain to their students when they should use direct speech act and when they should use indirect speech act.

5.2 Suggestion

Teachers to be could use movie as a media in teaching certain expressions that naturally used in every life. In this movie, teacher can use some acts that refer to some expressions such as: *Is there someone we've forgotten?*; *And you won't because there's no question of your going.*; *I forbid you to do this.*; *In future, can we not be called until the work is done?*; and *His widow, an honorable woman finds herself alone, though still in the prime of her life.*

Future Researcher could use the result of the study as reference in choosing the movies/discourses to be analyzed and relate it to language teaching for certain level based on the syllabus.

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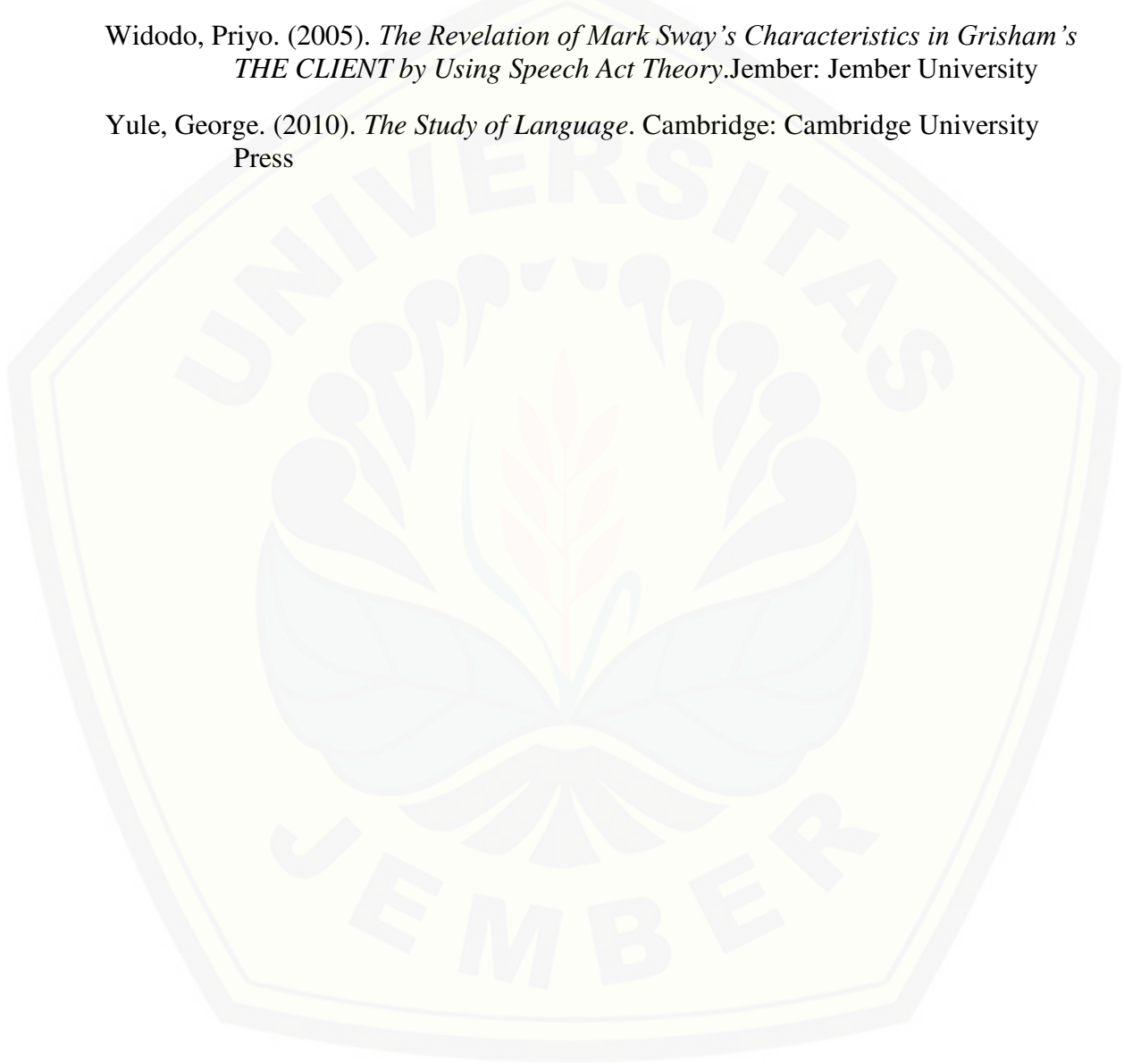
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Appendix A

RESEARCH MATRIX

TITLE	PROBLEM	VARIABLES	INDICATORS	DATA RESOURCES	RESEARCH METHODOLOGY
Speech Act Analysis of Daily Spoken Discourse Taken From Cinderella (2015) Movie and Its Pedagogical Implication in English Language Education	<ol style="list-style-type: none"> 1. What is the language function of speech acts found in <i>Cinderella</i> (2015) Movie? 2. What is the pedagogical implication in the use of speech acts found in <i>Cinderella</i> (2015) Movie? 	The use of speech act in daily spoken discourse.	<p>Speech Act:</p> <ol style="list-style-type: none"> 1. Locutionary act 2. Illocutionary act 3. Perlocutionary act <p>Types of Illocutionary Acts:</p> <ol style="list-style-type: none"> 1. Verdictives 2. Exercitives 3. Commissives 4. Behabitives 5. Expositives 	Walt Disney's Movie entitled <i>Cinderella</i> and the script.	<p>Research Design</p> <ul style="list-style-type: none"> • Discourse Analysis <p>Data Resource</p> <ul style="list-style-type: none"> • Walt Disney's Movie entitled <i>Cinderella</i> and the script. <p>Type of data</p> <ul style="list-style-type: none"> • Qualitative Data <p>Data Collection Method</p> <ul style="list-style-type: none"> • Documentary <p>Data Analysis Method</p> <ul style="list-style-type: none"> • Speech Act Theory • Inductive Analysis

Appendix B

The Determination of Locutionary Acts, Illocutionary Acts, and Perlocutionary Acts

No. Excerpt	Speech Act (Utterance)		Time	Scene	Meanings		
					Locutionary Act (A)	Illocutionary Act (B)	Perlocutionary Act (C)
1.	Ella	Who looks after us?		2			
	Ella's mother	Fairy godmothers, of course.					
	Ella	And do you believe in them?					
	Ella's mother	I believe in everything. (1)	00:02:14 - 00:02:15		I believe in everything. 'I' refers to Ella's mother and mean by 'believe' believe.	I urged Ella to believe in everything, too.	I urged Ella to believe in everything, too.
	Ella	Then I believe in everything, too.					
2.	Ella's father	Thank you, Doctor.		4			

	Doctor	This must have been very difficult for you. (2)	00:04:44 – 00:04:46		This must have been very difficult for you. 'This' refers to the condition when Ella's mother died, and mean by 'you' Ella's father.	I commiserate with you.	I commiserate with you.
3.	Ella	Yes. The Master of the Mercer's Guild, is he not					
	Ella's father	Was. The poor man has died, alas. His widow, an honorable woman, finds herself alone, though still in the prime of her life. (3)	00:08:04 – 00:08:16	5	His widow, an honorable woman, finds herself alone, though still in the prime of her life. 'His widow' refers to The Master of Mercer's Guild's wife.	I asked your permission for my second marriage.	I asked your permission for my second marriage.

	Ella	You're worried about telling me. But you mustn't be. Not if it will lead to your happiness. (4)	00:08:19 – 00:08:26		Not if it will lead to your happiness. 'Not' refers to do not worry, and mean by 'your happiness' Ella's father's happiness.	I authorize your second marriage.	I authorize your second marriage.
	Ella's Father	Yes. Happiness. Do you think I may be allowed one last chance, even though I thought such things were done with for good?					
4.	Ella's stepmother	I think they're finding the sleeping quarters rather confining.		11			
	Ella	Well, my bedroom's the biggest besides yours and Father's. Perhaps they'd like					

		to share it.				
Ella's stepmother		What a wonderful idea. What a good girl you are. (5)	00:15:33 – 00:15:36		What a good girl you are. 'You' refers to Ella.	I compliment you that you are a good girl. I compliment you that you are a good girl.
Ella		I can stay in the...				
Ella's stepmother		The attic. Quite so.				
Ella		(shocked) The attic? (6)	00:15:45		The attic? 'Attic' refers to a room in a top of a building that is usually used as a place to keep stuffs.	I refuse to move to the attic. I refuse to move to the attic.
Ella's stepmother		Yes. Only temporarily, while I have all the other rooms redecorated. The attic's so nice and airy and you'll be away from all of our fuss and bother. You'd be even more cozy if				

		you kept all this bric-a-brac up there with you. Keep you amused.					
5.	Ella's stepmother	I thought breakfast was ready.		18	In future, can we not be called until the work is done? 'We' refers to Ella's stepmother and stepsisters.	I order you not to call us until the food is ready.	I order you not to call us until the food is ready.
	Ella	It is, madam. I'm only mending the fire.					
	Ella's stepmother	In future, can we not be called until the work is done? (7)	00:24:37 – 00:24:40				
	Ella	As you wish.					
6.	Ella	(placing the plate for her in the dining table)		18	Is there someone	I forbid you to join us on the	I forbid you to join us on the
	Ella's stepmother	Who's this for? Is there someone	00:25:12 –				

		we've forgotten? (8)	00:25:17		we've forgotten?	dining table.	dining table.
	Ella	It's my place.					
	Ella's stepmother	It seems too much to expect you to prepare breakfast, serve it and still sit with us. Wouldn't you prefer to eat when all the work is done, Ella? Or should I say, "Cinderella"?					
7.	Kit	Miss, what do they call you?					
	Ella	Never mind what they call me.					
	Kit	You shouldn't be this deep in the forest alone. (9)	00:28:29 – 00:28:30	19	You shouldn't be this deep in the forest alone. 'You' refers to Ella.	I advise you not to go to the forest alone.	I advise you not to go to the forest alone.
	Ella	I'm not alone. I'm with you, Mister... What do they call you?					

8.	The King	I want to see you and the kingdom safe.					
	Kit	All right, Father, on one condition. Let the invitations go to everyone, not just the nobility. The wars have brought sorrow on us all. (10)	00:33:42 – 00:33:53	22	Let the invitations go to everyone, not just the nobility. ‘The invitations’ refers to the ball invitations, and mean by ‘everyone’ every maiden of the land.	I request you to send the ball invitations to all maidens of this land.	I request you to send the ball invitations to all maidens of this land.
	The King	(asking the Captain) What do you think? Would that please the people?					
	Captain	It's beyond my wit, Your Majesty. But I wouldn't mind a bit of a jolly. (11)	00:33:57 – 00:34:01		But I wouldn't mind a bit of a jolly. ‘Jolly’ refers to the ball that might please the people.	I agree to send the invitations to all maidens of this land.	I agree to send the invitations to all maidens of this land.

9.	Drisella	Mummy, she believes the other dress is for her. Poor, slow, little Cinders. How embarrassing.		24			
	Ella's stepmother	You're too ambitious for your own good.					
	Ella	No. I only want to see my friend.					
	Ella's stepmother	Let me be very clear. One gown for Anastasia, one for Drisella, and one for me! (12)	00:37:02 – 00:37:09		One gown for Anastasia, one for Drisella, and one for me!	I affirm that there is no gown for you.	I affirm that there is no gown for you.
10.	Ella	(going down the stair) It cost you nothing. It was my mother's old dress, you see. And I took it up myself.		28			
	Drisella	Cinderella at the ball! No one wants a servant for a bride.					
	Ella's stepmother	After all I've done...					

	Ella	I don't want to ruin anything. I don't even want to meet the prince. (13)	00:41:42 – 00:41:45		I don't want to ruin anything. 'I' refers to Ella and means by 'anything' the ball.	I promise not to ruin the ball.	I promise not to ruin the ball.
	Ella's stepmother	And you won't, because there's no question of your going. (14)	00:41:46 – 00:41:48		And you won't, because there's no question of your going. 'You' refers to Ella.	I forbid you to go to the ball.	I forbid you to go to the ball.
	Ella	But, all of the maidens of the land are invited, by order of the king.					
11.	Beggar	Excuse me.		29			
	Ella	(turning)					
	Beggar	Can you help me, miss? Just a little crust of bread, or better, a cup of milk? (15)	00:43:58 – 00:44:03		Can you help me, miss? 'You' refers to Ella and mean by 'help' help.	I ask you to help me.	I ask you to help me. .
	Ella	Yes. Yes, yes, yes. I think I can find					

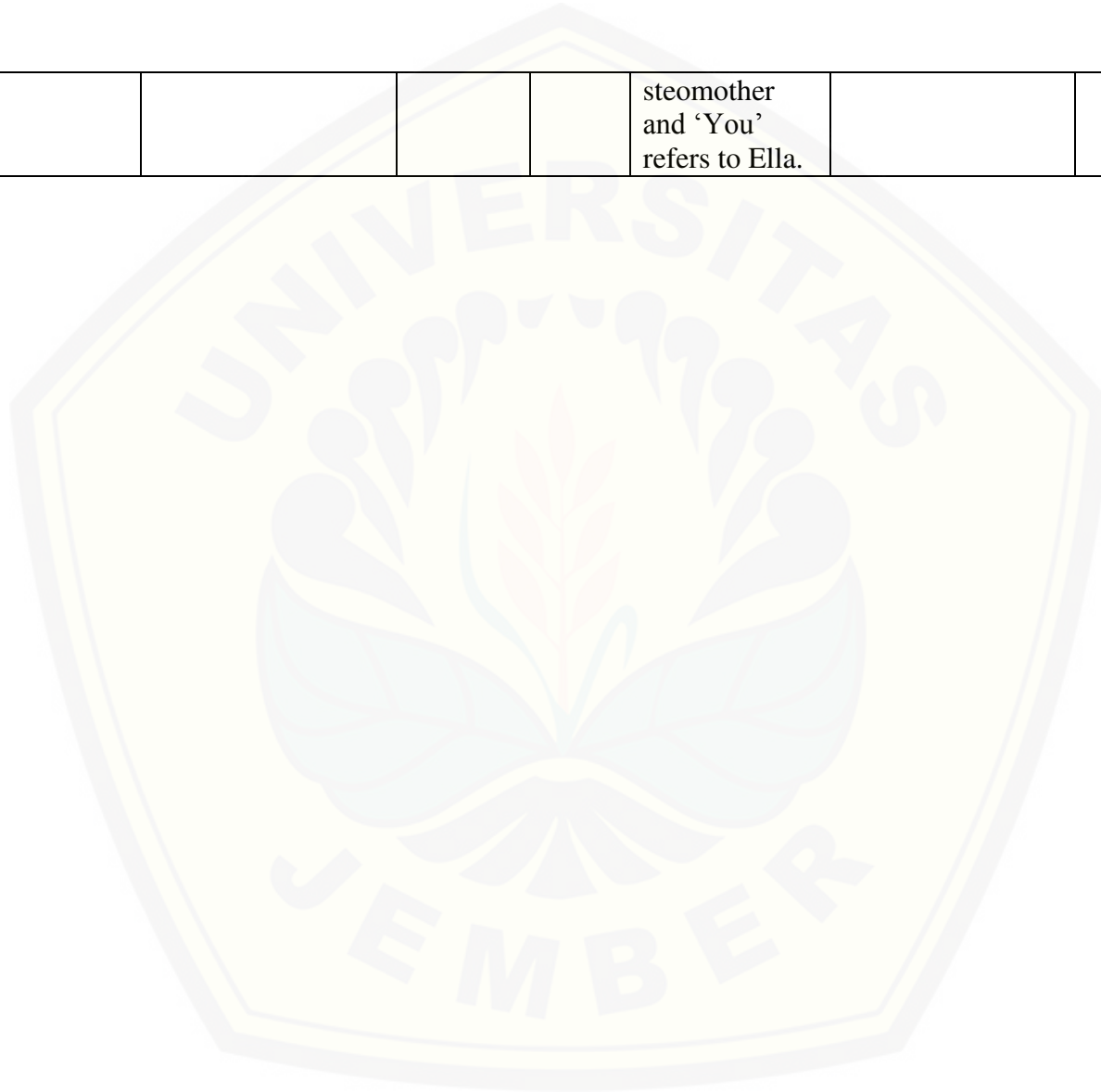
		something for you.					
12.	Fairy Godmother	There! One carriage.		29			
	Ella	(amazed) You really are my fairy godmother. (16)	00:48:01 – 00:48:03		You really are my fairy godmother. 'You' refers to the fairy godmother.	I agree that you are really my fairy godmother.	I agree that you are really my fairy godmother.
	Fairy Godmother	Of course. I don't go about transforming pumpkins for just anybody. Now, where are those mice?					
13.	Kit	(closing the door)		35			
	Ella	So, you're the prince!					
	Kit	Not "the prince," exactly. There are plenty of princes in the world. I'm only a prince. (17)	01:03:14 – 01:03:19		I'm only a prince.	I admit that I am the prince.	I admit that I am the prince.

14.	Kit	Won't you tell me who you really are?		40			
	Ella	If I do, I think everything might be different.					
	Kit	I don't understand. Can you at least tell me your name? (18)	01:07:52 – 01:07:55		Can you at least tell me your name? 'You' refers to Ella. And mean by 'tell' tell.	I request you to tell your name.	I request you to tell your name.
15.	The King	Oh, you've come. Good.		45			
	Kit	Oh, Father. Don't go.					
	The King	I must. You needn't be alone. Take a bride. The Princess Chelina. What if I commanded you to do so?					
	Kit	I love and respect you, but I will not. I believe that we need not look	01:17:29 – 01:17:50		I love and respect you, but I will not. 'You' refers	I refuse to marry Princess Chelina.	I refuse to marry Princess Chelina.

		outside of our borders for strength or guidance What we need is right before us. And we need only have courage and be kind to see it. (19)			to the King, and mean by 'will not' will not marry Princess Chelina.		
16.	Grand Duke	The mystery princess is a commoner.		48			
	Ella's stepmother	You could imagine when I discovered her subterfuge how horrified I was.					
	Grand Duke	You told no one else?					
	Ella's stepmother	Not even my own daughters. No one need ever know the truth. (20)	01:24:43 – 01:24:45		Not even my own daughters. 'my own daughters' refers to Drisella and Anastasia.	I affirm that I did not tell anybody else.	I affirm that I did not tell anybody else.

17.	Kit	But you will spare no effort.		49			
	Grand Duke	Your Majesty, of course. You have my words. (21)	01:26:34 – 01:26:36		You have my words. 'You' refers to Kit.	I promise to try to find the mystery princess.	I promise to try to find the mystery princess.
18.	Captain	There is no other maiden in your house?		56			
	Ella's stepmother	None.					
	Captain	Then has your cat learned to sing? (22)	01:31:25 – 01:31:27		Then has your cat learned to sing?	I insult you that there is another maiden in your house.	I insult you that there is another maiden in your house.
19.	Ella's stepmother	There! You see? I told you it was no one of any importance.		56			
	Captain	We'll see about that. Miss, You are requested and required to present yourself to your king.					
	Ella's stepmother	I forbid you to do this (saying to Ella) (23)	01:32:27 – 01:32:28		I forbid you to do this. 'I' refers to Ella's	I forbid you to follow the Captain.	I forbid you to follow the Captain.

					steomother and 'You' refers to Ella.		
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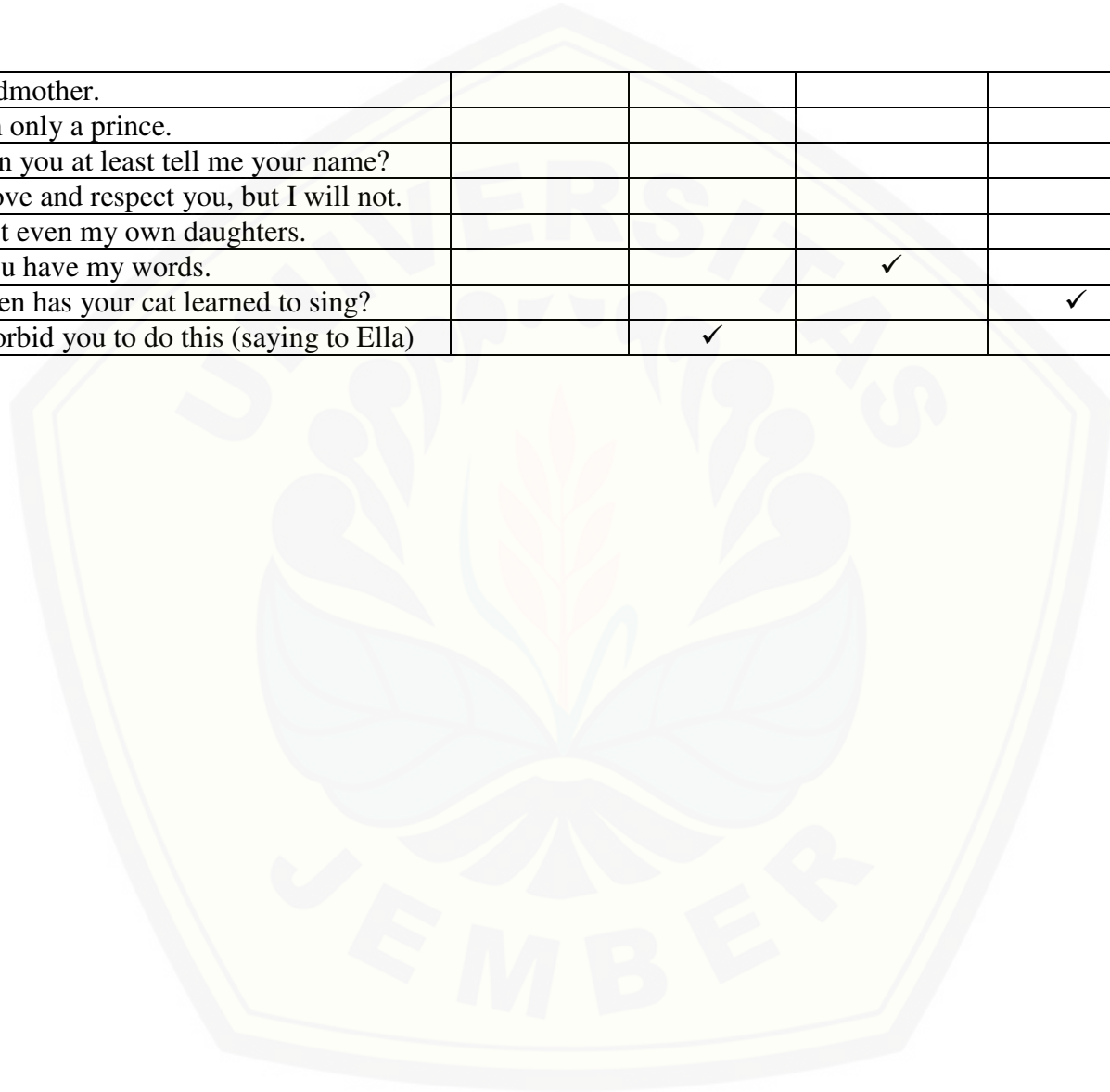


Appendix C

The Illocutionary Acts Classification of the Utterances

No. Data	Indicated Utterances	Verdictives	Exercitives	Commissives	Behabitives	Expositives
1.	I believe in everything.		✓			
2.	This must have been very difficult for you.				✓	
3.	His widow, an honorable woman, finds herself alone, though still in the prime of her life.					✓
4.	Not if it will lead to your happiness.		✓			
5.	What a good girl you are.				✓	
6.	(shocked) The attic?					✓
7.	In future, can we not be called until the work is done?		✓			
8.	Is there someone we've forgotten?		✓			
9.	You shouldn't be this deep in the forest alone.		✓			
10.	Let the invitations go to everyone, not just the nobility.		✓			
11.	But I wouldn't mind a bit of a jolly.					✓
12.	One gown for Anastasia, one for Drisella, and one for me!					✓
13.	I don't want to ruin anything.			✓		
14.	And you won't, because there's no question of your going.		✓			
15.	Can you help me, miss?					✓
16.	(amazed) You really are my fairy					✓

	godmother.					
17.	I'm only a prince.					✓
18.	Can you at least tell me your name?					✓
19.	I love and respect you, but I will not.					✓
20.	Not even my own daughters.					✓
21.	You have my words.			✓		
22.	Then has your cat learned to sing?				✓	
23.	I forbid you to do this (saying to Ella)		✓			



Appendix D

The Classification of Direct/Indirect Speech Act

No. Data	Speech Acts	Direct Speech Act	Indirect Speech Act
1.	I believe in everything.		✓
2.	This must have been very difficult for you.	✓	
3.	His widow, an honorable woman, finds herself alone, though still in the prime of her life.		✓
4.	Not if it will lead to your happiness.		✓
5.	What a good girl you are.	✓	
6.	(shocked) The attic?		✓
7.	In future, can we not be called until the work is done?		✓
8.	Is there someone we've forgotten?		✓
9.	You shouldn't be this deep in the forest alone.	✓	
10.	Let the invitations go to everyone, not just the nobility.	✓	
11.	But I wouldn't mind a bit of a jolly.		✓
12.	One gown for Anastasia, one for Drisella, and one for me!		✓
13.	I don't want to ruin anything.		✓
14.	And you won't, because there's no question of your going.		✓
15.	Can you help me, miss?	✓	
16.	(amazed) You really are my fairy godmother.		✓
17.	I'm only a prince.		✓
18.	Can you at least tell me your name?	✓	
19.	I love and respect you, but I will not.		✓
20.	Not even my own daughters.		✓
21.	You have my words.		✓
22.	Then has your cat learned to sing?		✓
23.	I forbid you to do this (saying to Ella)	✓	

Appendix E

The Fulfillment of Felicity Condition

No. Data	Speech Act (Utterance)	Felicity Conditions						Felicitous/Infelicitous
		A1	A2	B1	B2	C1	C2	
1.	I believe in everything.	✓	✓	✓	✓	✓	✓	Felicitous
2.	This must have been very difficult for you.	✓	✓	✓	✓	✓	✓	Felicitous
3.	His widow, an honorable woman, finds herself alone, though still in the prime of her life.	✓	✓	✓	✓	✓	✓	Felicitous
4.	Not if it will lead to your happiness.	✓	✓	✓	✓	✓	✓	Felicitous
5.	What a good girl you are.	✓	✓	✓	✓	✓	✓	Felicitous
6.	(shocked) The attic?		✓			✓	✓	Infelicitous
7.	In future, can we not be called until the work is done?	✓	✓	✓	✓	✓	✓	Felicitous
8.	Is there someone we've forgotten?	✓	✓	✓	✓	✓	✓	Felicitous
9.	You shouldn't be this deep in the forest alone.	✓	✓	✓	✓	✓	✓	Felicitous
10.	Let the invitations go to everyone, not just the nobility.	✓	✓	✓	✓	✓	✓	Felicitous
11.	But I wouldn't mind a bit of a jolly.	✓	✓	✓	✓	✓	✓	Felicitous
12.	One gown for Anastasia,	✓	✓	✓	✓	✓	✓	Felicitous

	one for Drisella, and one for me!							
13.	I don't want to ruin anything. I don't even want to meet the prince.	✓	✓	✓		✓		Infelicitous
14.	And you won't, because there's no question of your going.	✓	✓	✓	✓	✓	✓	Felicitous
15.	Can you help me, miss?	✓	✓	✓	✓	✓	✓	Felicitous
16.	(amazed) You really are my fairy godmother.	✓	✓	✓	✓	✓	✓	Felicitous
17.	I'm only a prince.	✓	✓	✓	✓	✓	✓	Felicitous
18.	Can you at least tell me your name?	✓	✓	✓	✓	✓		Infelicitous
19.	I love and respect you, but I will not.	✓	✓	✓	✓	✓	✓	Felicitous
20.	Not even my own daughters.	✓	✓	✓	✓	✓	✓	Felicitous
21.	You have my words.	✓	✓	✓	✓	✓	✓	Felicitous
22.	Then has your cat learned to sing?	✓	✓	✓	✓	✓	✓	Felicitous
23.	I forbid you to do this (saying to Ella)	✓				✓		Infelicitous

Notes:

- A1 : Conventional procedure
- A2 : Appropriate circumstance
- B1 : Executed correctly
- B2 : Executed completely
- C1 : Sincerity condition
- C2 : Fulfillment condition