



**THE INTERPRETATION OF ILLOCUTIONARY ACTS OF
THE MAIN CHARACTERS IN TITANIC MOVIE**

THESIS

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**ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
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THESIS

A Thesis Presented to the English Department,
Faculty of Letters, Jember University, as
One of the Requirements to Obtain the
Award of Sarjana Sastra Degree
in English Studies

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PAGE OF DEDICATION

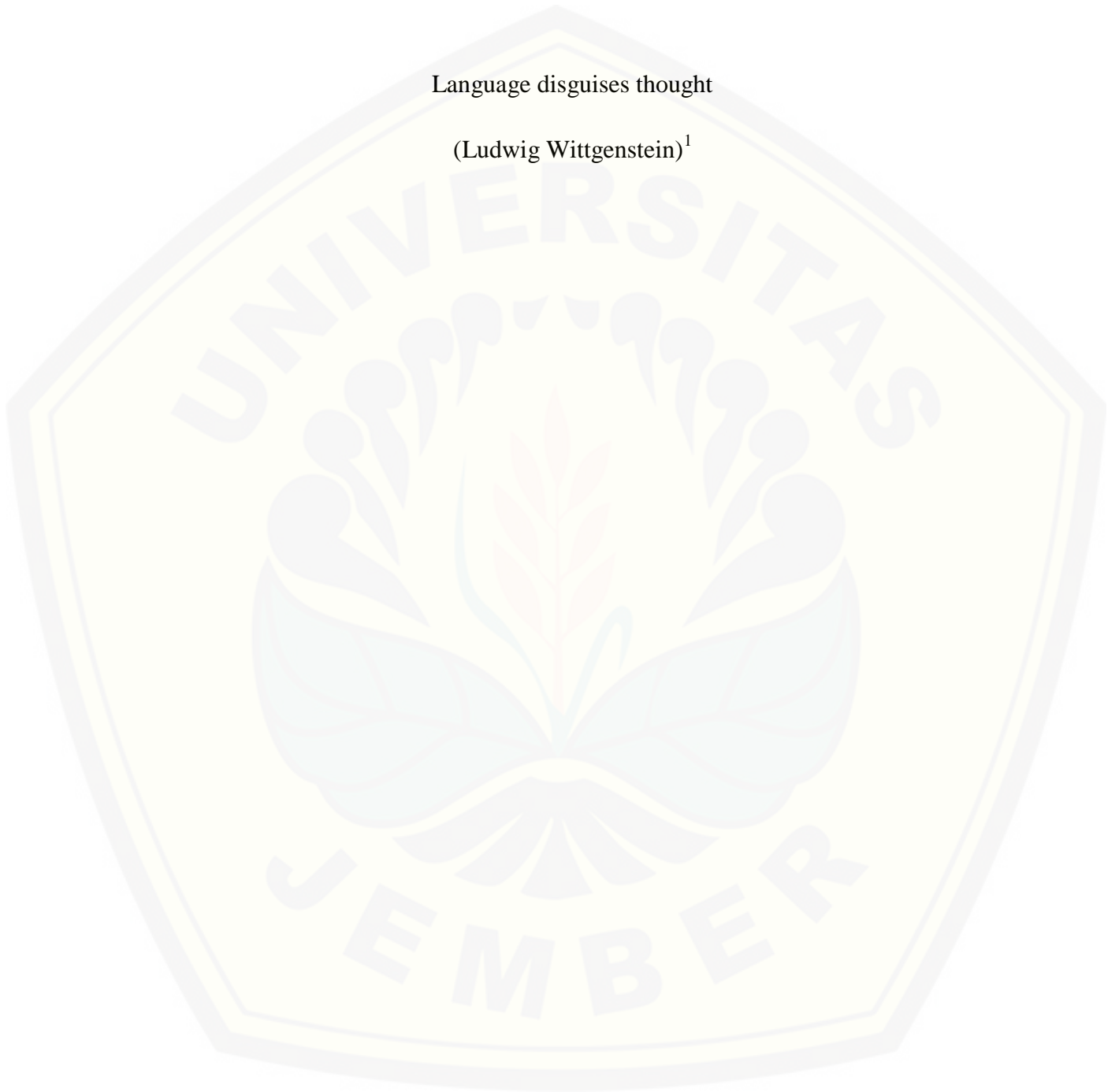
I dedicate this thesis to:

- ☆ My beloved parents, *Ir. Heru Subagio* and *Sri Purwani*. Thanks for the endless prayers, affection, and supports.
- ☆ My dearest brother, *Dwi Ario Suseno*. Thanks for the support and all fun things you have given to me.
- ☆ My whole family in Jember and Kediri for giving me some great motivations. I promise to do my best.
- ☆ All my best friends.
- ☆ My Alma Mater.

MOTTO

Language disguises thought

(Ludwig Wittgenstein)¹



¹ <http://www.brainyquote.com/quotes/keywords/refusal.html> [accessed on May, 4th 2014 at 04:07 am]

DECLARATION

I hereby declare that the thesis entitled **The Interpretation of Illocutionary Acts of the Main Characters in Titanic Movie** is an original piece of writing. I guarantee that the analysis and the research described in this thesis have never been submitted for any other degree or publications.

I certify, to the best of my knowledge, that all sources used and any help received in the research of this thesis have been acknowledged.

Jember, December 23rd, 2014

The Candidate,

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ACKNOWLEDGEMENT

My best praise is due to the Almighty Allah, the Almighty who has been giving me His blessing so that I can finish this thesis well as one of the final requirements to obtain Sarjana Sastra Degree.

On the occasion, I also wish to express my deepest gratitude to all of people who help me in writing the thesis:

1. Dr. Hairus Salikin, M.Ed., the Dean of the Faculty of Letters, Jember University;
2. Dra. Supiastutik, M.Pd., the Head of English Department, Jember University;
3. Drs. Wisasongko, M.A., my first advisor for his guidance, patience and assistance;
4. Hari Supriono, S.S.,MEIL, my second advisor also for her guidance, patience and assistance;
5. Drs. Syamsul Anam, M.A., my academic supervisor for his precious support and advice during my academic years;
6. All the lecturers of English Department who teach me the valuable knowledges.
7. All of staffs of English Department who help me in completing all requirements.

Jember, December 23rd, 2014

Dhini Primasari S.

SUMMARY

The Interpretation of Illocutionary Acts of the Main Characters in Titanic Movie; Dhini Primasari S., 080110101015; 2015: 71 pages; English Department, Faculty of Letters, Jember University.

Illocutionary act refers to the speaker's intention to communicate with the listener. In illocutionary act, a speaker utters some phrases or sentences with some intentions in his/her mind. This study uses *Titanic* movie as the object. It discusses the types of illocutionary act and their communicative intentions used by Jack and Rose as the main characters in the movie. Both Jack and Rose tend to utter their utterances with some intentions. It causes the appearance of some confusing utterances in *Titanic* movie.

This study applies qualitative (documentary method) as the research strategy. The script of the movie is taken from an internet website, <http://www.imsdb.com/scripts/Titanic.html>. The data are accessed on September 18th, 2013 at 10 a.m.

The writer only takes the utterances that contain illocutionary acts uttered by Jack and Rose. Searle's theory of five types of illocutionary act (in Leech, 1983:105) is applied to analyze the data. Those types are *assertive*, *directive*, *commissive*, *expressive* and *declarative*.

The results show that both Jack and Rose use all the types of illocutionary act in their utterances. They mostly use assertive by the act of stating, directive by the act of requesting, and also commissive by the act of promising.

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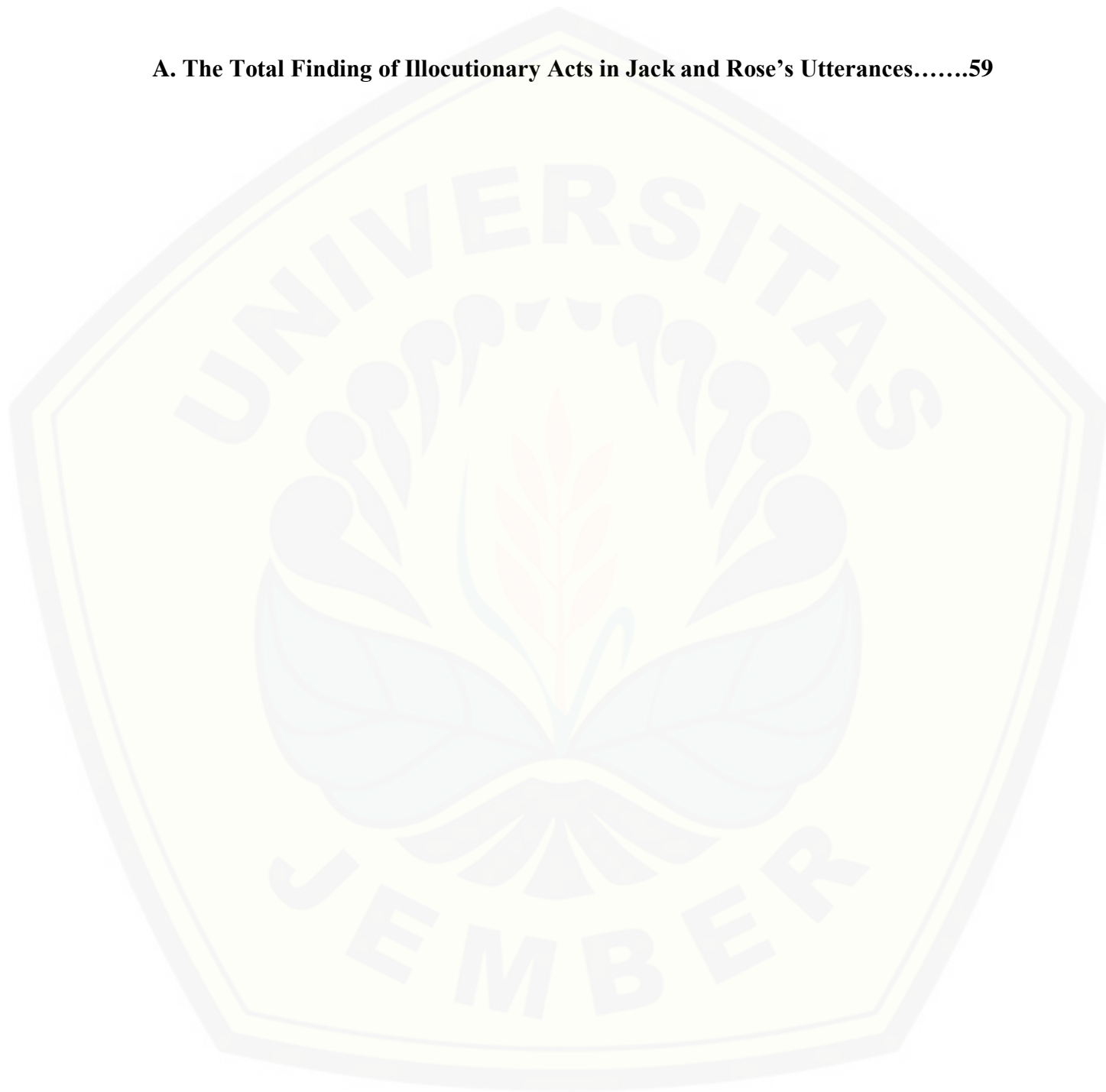


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CHAPTER I. INTRODUCTION

This chapter presents the basic idea of doing the research and gives the readers a clear description about the topic being discussed. The topic is about the illocutionary act based on Searle's theory (1969:23-24). The background of the study is given to reveal the main thought in conducting the investigation. It is also completed with the problem of the study, the scope of the study, the goal of the study, the significance of the study and the organization of the study.

1.1 The Background of the Study

Language has important functions in human activities. Human beings use language as a media to communicate with others. Language does not only make people interact to each other, but also learns something from others. That is why the existence of language cannot be separated from human life. It is noted in Hornby (1995:662) that people can share their thought and feeling by using the spoken language. Through language, people are able to explore what they want to say, to share and to think. In this way, the listener can easily and clearly understand what the speaker thinks. Language has an important role because it explains what the speaker wants to tell to the listener about his or her thought, ideas, advices, experiences, opinion, feelings and emotions.

Brown and Yule (1983:1-5) classifies the language into two major categorizations based on its functions. There are transactional function and interactional function. The transactional function relates with someone's linguistic ability to communicate knowledge, skill, and information. In daily life, this function can be seen when teachers transfer their knowledge to the students. The other one is interactional function. This function relates to how someone uses language to interact with others socially or emotionally. It is explained on the

function of language in making relation by the user of the language. The following example is the interactional function of language. If there are two people waiting for a bus in a bus stop, then one of them says, "*Oh my goodness, it's cold*", it does not mean that the speaker just wants to inform the listener about the weather. In this situation, the speaker shows a willingness to be polite and to build a social relation with the listener.

Based on an example above, it is known that there are many meanings of the utterances being interpreted. The interpretation can be investigated by speech acts theory. Speech act shows what people think and what people say about their feelings. The way people think about what to say, the way people say about what they think and also the thing that they expect to happen are the chains of speech acts performance.

In daily communication, misunderstanding sometimes happens among the communicators. To avoid this, both speaker and listener must have the same perception of things they are talking about. The effective communication will be gained if the message or the information can be caught and can be understood well among the communicators. Moreover, the utterances produced by speaker are not merely in the statements or questions. Sometimes, the speaker intends to do something, such as request, apology, invitation and so on. Yule (2004:47) states that speech acts are actions performed by using spoken language. The statement may explain that the utterances which produced by the speaker are not only words to express something, but also have intention to do something.

Some linguists proposed the theory of speech acts. According to Yule (1996:48), there are three related acts applied in someone's utterance. They are locutionary act, illocutionary act and perlocutionary act. First, locutionary act is the basic act of utterance or producing a meaningful linguistic expression. Locutionary act is the simple act of uttering sounds, words, phrases and sentences. The second one is illocutionary act. This type of act forms an utterance with some kinds of function in mind. Here, illocutionary act refers to the speaker's intentions. Illocutionary act means when the speaker utters some phrases or sentences, he or she has some intentions in mind. The speaker will perform the

communicative force of his/her utterance, such as to make statement, an offer, an explanation or for some other communicative purposes. The last one is perlocutionary act. It is the act of creating an utterance with a function without intending something in the utterances. In short, perlocutionary act is the result of the utterance's performance.

In performing speech acts, the speaker often performs an illocutionary act in his or her utterances. The basic principle of illocutionary act is to perform an act in language functions. Austin (in Leech, 1983:199) defines "Illocutionary act as the act in saying something." What the speakers utter in the utterances represent their intention. This intention is similar to the language function as a communication tool. In this way, what the speakers do while they are speaking represent the meaning of their utterances. The speakers expect the listeners to understand what they say. The utterance that the speakers say has particular purpose or meaning. By saying it, the speakers know that the listeners will understand the context of the speakers' utterance.

It is also supported by Renkema (1993:3) who states "Illocutionary act has close relationship between utterance and action." It can be explained when people utter something to others, they also accomplish certain kind of action to the listener. For instance, "*It's cold outside*" (Yule, 1996:55) has two clear characteristics. When that utterance is just used to make a statement, it is functioning as a direct speech act or it belongs to locutionary act. Meanwhile, when the utterance is used to command or request, it is functioning as an indirect speech act or it belongs to illocutionary act. The explanation of that case is, if the utterance above is a locutionary force, it means that the speaker just wants to tell or to inform the listener about the weather. Otherwise, the utterance above is an illocutionary act if the speaker has an intention to share with his/her partner of speaking, such as requesting the listener to close the door.

The explanation above also proves the validity of a statement stated by Renkema (1993:22), that illocutionary act is speech acts performed by people with the response of direct and indirect utterance. However, people tend to use the indirect one to build politeness. Indirect speech acts is preferred to reduce the

unpleasant message in an utterance. Indirect speech acts can be also named illocutionary act. It is connected with the speaker's intention. This statement leads illocutionary act to become the main part of speech acts as stated by Renkema (1993:23), "The illocution is the focus attention of speech acts."

Searle concerned with the type of illocutionary act. He divides it into five types (1979:12-15); assertive, directive, commissive, expressive and the last one is declarative. Next, by doing this analysis, I really want to know the illocutionary acts used in conversations. In analyzing the illocutionary act in spoken language, there are many media that can be used. One of them is the electronic media, such as movie. The movie which is used to analyze the illocutionary act in this research is Titanic. The focus of this research is the conversations of Jack and Rose as the main characters in the movie.

Titanic is a great movie. It is one of the masterpieces in movie industry. This is the disaster romance movie released on 1997. This movie is directed, written, produced, and edited by James Cameron. Titanic reached some Academy Award nominations and was the winner for eleven times. Then, it becomes the highest-grossing movie of all time. Titanic tells the story about the sinking of Titanic ship. Moreover, it also tells about the forbidden love story between Jack and Rose who board this ship.

This research uses Titanic movie because the two main characters in this movie, Jack and Rose, often utter some dialogues that seems unconnected. However, Jack and Rose can do the dialogue well. The example is in a dialogue as follows:

Rose: "Don't be absurd! You'll be killed."

Jack: "I'm a good swimmer."

(39:26 – 39:30)

Jack: "It's a simple question. Do you love the guy or not?"

Rose: "This is not a suitable conversation."

(48:56 – 49:01)

From the dialogues above, it seems that there are some interpretations being uttered. However, both Jack and Rose still understand what to do next. They both know each other about the meaning of their utterances. Then, how the writer and the other viewers can also understand what Jack and Rose's utterances really mean is important to be analyzed. That is why it is interesting to analyze the interpretations made by Jack and Rose in Titanic movie by using speech acts theory.

The data are taken from the Titanic movie and enriched with the script of it. Then, this research focuses on the conversations of the main characters of the movie. Next, the writer analyzes the conversations and classifies them based on the theory of speech acts proposed by Searle (1969:23-24). After that, the interpretation is expected to be found to make the writer and other readers of this movie easily understand what Jack and Rose really mean in their utterances. It is finally can make the viewers really enjoy this great romantic disaster movie.

1.2 The Research Topic

This study concerns with illocutionary acts in the dialogues of the main characters in Titanic movie, Jack and Rose. The dialogues are analyzed by using Searle's classifications of illocutionary acts such as assertive, directive, commissive, expressive, and declarative (1979:12-15). Then, the writer tries to find out the purposes of the utterances uttered by Jack and Rose.

1.3 The Problems of the Study

In doing a communication, the communicators are expected to use the understandable utterances. This is to avoid misunderstanding, so that the effective communication can be gained. Based on this, there are problems that need to be identified. The problems of this study rise when a lot of people doubt and do not really understand to the certain utterances of Jack and Rose in Titanic movie. That

is because Jack and Rose use some intentions in their conversations. It makes the viewers of the movie cannot catch the messages of the movie clearly.

However, it is difficult enough to understand certain utterances of Jack and Rose without relating them to the other aspects. In other words, when the viewers need to understand certain utterances, they have to look at the entire aspects of the text. It means that the viewers have also to look at the situation who, when, where and to whom the utterances are used. In Linguistics, those aspects are called as context. So, one expression will be interpreted differently in different context. The problems found are:

1. There are unconnected utterances uttered by Jack and Rose, but their conversations progress.
2. Jack and Rose tend to use some intentions in their dialogues.

Those two problems above are necessary to state in order to set the goal of the study.

1.4 The Goals of the Study

The study is concerned with the analysis of illocutionary acts in Titanic movie, so it is designed to achieve two points:

1. To analyze the types of illocutionary act uttered by Jack and Rose by using speech act theory.
2. To find the communicative intention of the main characters in Titanic movie, in order to make the writer and other viewers understand what Jack and Rose really mean in their utterances.

1.5 The Research Questions

By stating research questions, the writer knows how to focus on the problems of this research. The questions are:

1. What are the types of illocutionary act used by Jack and Rose in Titanic movie?

2. What are the purposes or the communicative intention of Jack and Rose's illocutionary acts?

1.6 The Scope of the Study

The general area of this study is Pragmatics. The discussion will be limited because it is quite difficult to analyze all aspects of pragmatics. As the title suggests, this study will concern with the illocutionary acts on Titanic movie. Some interpretations made by Jack and Rose, the main characters in the movie, will be the focus of the discussion. The use of speech acts theory would help the viewers or readers in understanding the interpretations and catching the purposes of Jack and Rose's utterances.

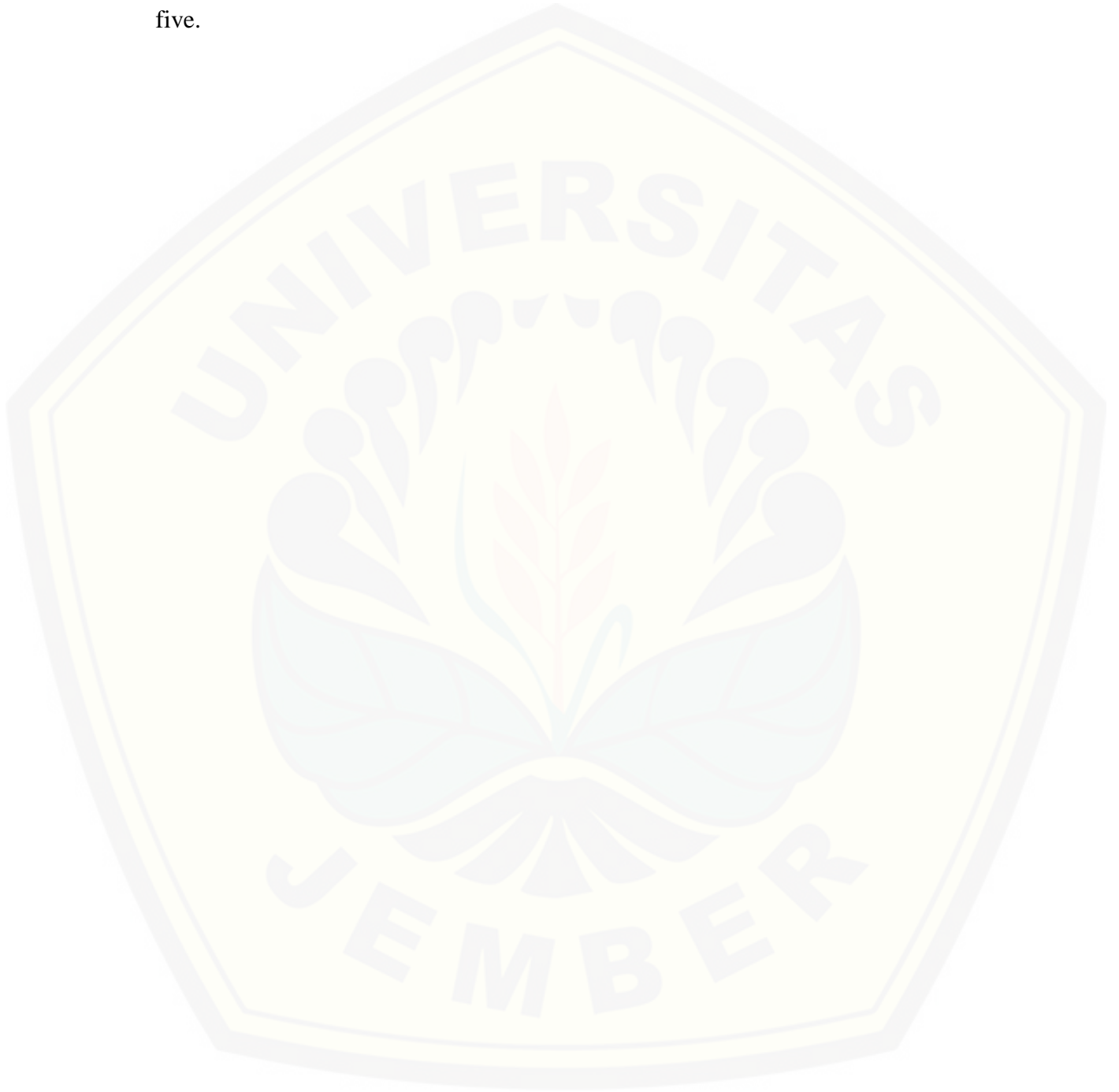
1.7 The Significance of the Study

The results of this study are expected to be useful as the additional knowledge in Pragmatics study for the researcher, the readers, the students and the lecturers of English Department. Besides, the results of this study are also expected to give the explanation about how to analyze the interpretations of Jack and Rose's utterances in Titanic movie. For the next researchers who are interested in doing the similar research, the results of this study can be a reference to comprehend more about speech acts theory, especially on illocutionary act.

1.8 The Organization of the Study

This study is divided into five chapters. Chapter one is introduction. The explanation of background of the study, the research topic, the problems, the goals, the research questions, the scope, the significance and the organization of the study are given in this chapter. The second chapter consists of the review on the related literatures such as the previous studies, pragmatics, the context, speech acts, and the types of illocutionary act. Next, chapter three is research

methodology that consists of the type of research, research strategy, data collection, data processing, and data analysis. Then, the results and discussion will be explained in chapter four. At last, a conclusion of the study is given in chapter five.



CHAPTER II. THEORETICAL FRAMEWORK

This chapter consists of the previous studies and the theoretical review of this study. The previous studies in the same field are useful as the reference in conducting this research. After that, the main elements or the theories are also needed to respond the problems stated in the first chapter. So, this chapter provides the Previous Studies, Context, Pragmatics, Speech Acts, Types of Speech Acts, Illocutionary Act, and the Types of illocutionary Act.

2.1 The Previous Studies

There are some studies discussing about the related topic. The first one is a thesis written by entitled Nur Azni Wardani (2011), a student of State Islamic University “Syarif Hidayatullah” Jakarta. In her thesis, Wardani analyzed the illocutionary act in the utterances of the main character of *Prince of Persia: The Sand of Time* movie, Dastan. She limited the scenes of the movie into five scenes as the focus of her research. The content analysis is also used in her research to analyze data and to identify each utterance by using illocutionary act. Wardani analyzed the data by using Searle’s theory of speech acts (1969:23-24). She also added the context analysis to make her data easier to be analyzed. The results, the writer found five types of illocutionary act in Dastan’s utterances. Those five types of illocutionary act are *representative* (for reporting, stating, and concluding), *directive* (for ordering, asking, requesting, and commanding), *expressive* (for praising and apologizing), *commissive* (for refusal and pledging), and the last is *declarative* (for declaring). Then, it was known that there are some illocutionary acts uttered by Dastan and his utterances could be understood by his partner of speaking, because they know the context one another.

The second thesis is conducted by Sukardi (2012). He is the student of Jember University. The thesis entitled “*The Analysis of Illocutionary Acts in Osama Bin Laden’s Speech*”. Sukardi focused on the illocutionary acts which are applied in Osama Bin Laden’s speech in 2004. This speech had a great effect to its hearers and readers at that time. Sukardi analyzed the types of illocutionary act and their functions. He used the theory of illocutionary act and also its functions. The theory used is the theory of illocutionary act stated by Searle (1969:23-24) and the theory of the functions of illocutionary act stated by Leech (1983:104). He concluded that the most illocutionary act applied in Osama’s speech is Assertive and Collaborative function (for stating, asserting, believing, telling, predicting, and concluding). By this finding, we able to know that in his speech, Osama asserted to do war. However, he did not explain it explicitly in his speech. Osama used some illocutionary acts to influence the hearers and the readers to do some perlocutionary acts.

However, this study is different from the previous researches. The differences are in term of the focus and the object. This study concerns with the illocutionary acts in the utterances of the main characters in Titanic movie.

2.2 Pragmatics

Pragmatics is a linguistics branch which maintains the use of context in understanding and producing speech. It is used to develop the principles of work relationship in communication process. Then, by the development of the principles of work relationship in communication process, we may know that the aim of communication itself can be gained effectively. This context has relationship with culture which is different from one society to another.

The historical origin of the term pragmatics was introduced by the philosopher Morris (stated in Levinson, 1983:1). Morris introduced pragmatics as a branch of semiotics (a study of sign). In Levinson (1983:1), Morris argues that there are three ways of studying sign; syntax (the formal relation of signs), semantics (how signs are related to the object), and pragmatics (the relation of

signs to interpreters). Other philosopher, Leech (1991:1) defines pragmatics as the study how language is used in communication. Yule (1996:3) also states the definitions of pragmatics in four terms. (1996:3) “First, pragmatics is the study of speaker meaning”. It means that pragmatics deals with the study of meaning as communicated between the speaker and hearer. In this case, the hearer or listener tries to interpret the speaker’s utterances in order to make the meaning, so, the purpose of it can be understood well by the listener. (1996:3) “Second, pragmatics is the study of contextual meaning.” It means that pragmatics involves the interpretation of what people mean in a particular context and how the context influences what is said. (1996:3) “Third, pragmatics is the study of how more to get communicated than what is said.” It deals with how the speaker conveys his/her purpose of speaking without saying a complete sentence. Here, it involves interpretation of how the hearer can make inference about what the speaker said in order to get the speaker’s intended meaning. (1996:3) “Fourth, pragmatics is the study of the expression of relative distance.” It concerns with the hearer’s notion of distance in getting the speaker’s intended meaning. It is because the speaker determines how many words to be said.

Pragmatics is the study of meaning of words, phrases and full sentences. It is different with semantics which deals with the objective meaning of words that can be found in dictionaries. Pragmatics is more concerned with the speaker’s intended meaning. In order to make it clear, an example is added as follow: There is a speaker saying “*The girl is beautiful*”. In semantics, the previous statement means that the speaker just give an information to the hearer that the girl has beautiful face. Otherwise, in pragmatics, that statement may have an intended meaning. The interpretation of the statement is perhaps that speaker wants the hearer to know the beautiful girl deeply or make a date with her.

2.2.1 The Context

Context is important in the discussion of pragmatics. In the illocutionary act, the interpretation of speech acts can be different. It depends to the speaker's cultural background. To solve the problem, both speaker and hearer must share and know the context of their communication. Levinson (1983:21) states "pragmatics is the study of the relations between language and context which are basic to an account of language understanding." This statement explains that to prevent any miscommunication, people must clearly pay attention to the context. It because context makes clear what people really mean in their utterances. Lyons (1995:265-266) supports this idea as in his words, "context will usually make clear what sentence has been uttered. Next, "context refers to the word and the sentence that come before and after particular words and sentences that one is looking at" (Halliday & Hasan, 1985:6). Thus, context refers to what has gone before and what is coming after the particular words and sentences.

According to Leech (1983:13), to interpret an implicit meaning in a speaker's utterance, he/she must share background knowledge with the hearer. In this case, to get a better understanding in what speaker means, it is important for both speaker and hearer to know the context. Another statement is also stated by Yule (1996:128), "context is the physical environment in which a word is used." In communication, a speaker does not only produce a topic utterance, but also creates a context of utterance. Context of utterance is the utterance after of before, which has highly relevant to the part of the meaning of the particular utterance looking at. We can see the examples:

- a. *The cheese sandwich is made with white bread.*
- b. *The cheese sandwich left without paying.*

The two sentences above show that while the phrase "*The cheese sandwich*" stays the same, but the context is different. The phrase (a) is used to interpret "*food*", while the phrase (b) is used to interpret "*person*". However, to understand such the interpretation above, both speaker and hearer must have the same local knowledge. The two sentences above perhaps happened in a restaurant

and uttered by people who work there. It is what is called the speech convention. This convention may differ from one social group to another.

2.2.2 Speech Acts

In explaining the interpretation of speech in communication, the writer uses speech acts theory. The problem of speech acts was pioneered by an American language philosopher, Austin. Austin (1962:6) argues that by uttering the sentence, a speaker tends to do an action. This is also strengthened by one of his student, John R. Searle. His statement:

“Speech act is an action such as making a statement, giving orders, asking questions, making appointments, etc.... This action is generally made possible by and conducted in accordance with certain rules for the use of linguistics elements.” (Searle, 1969:16).

It clearly said in the statement above that all linguistic communication involves linguistic act. Speech acts are the basic or minimal units of linguistic communication. Yule (1996:47) states that by performing an utterance, a speaker has done a speech act. Speech act is used to analyze the actions of some utterances in the language. Renkema (1993:21) also argues “the relationship between form and function has been affected by speech acts theory.” In this theory, language is seen as a form of action. Speech act shows what people think and feel. When someone says something in his mind to other, it has some conditions that were discussed in speech act. First, communication should have two parts, speaker and hearer. Here, the speaker says their idea or feeling and the listener gives respond to the speaker. Second, communication should have a context to discuss. Third, the utterance is focused on what the speaker expresses to the listener about to thank, to praise, and so on. Forth, speech as an activity in which the speaker asks the listener to do something.

In his book, “*How to Do with Words*”, Austin (1962:1-11) divides two kinds of utterances. There are constatives and perfomatives. An utterance that has a truth value (this utterance can be judged, either is true of false) is called

constatives. An utterance which is a part of doing an action is called performatives. There is a distinction between them as illustrated in short conversation below:

A: *"The sky is cloudy"*

B: *"Yeah, but I have promised to go to my friend's home"*

(Wardhaugh, in Sukardi, 2012:15).

The speaker A utters the constatives utterances because he/she just wants to give information that the sky is cloudy. The speaker A does not hope any response. While, the speaker B's utterances is called performatives since it refers to both saying and doing something. The word "promised" means that the speaker B performs an act "promising", and it will be successfully done if the conditions are possible.

Furthermore, Austin classifies three kinds of acts in speech acts. They are Locutionary, Illocutionary, and Perlocutionary acts. Austin (cited in Leech, 1983:199) states that a locutionary act is performing the act of saying something, an illocutionary act is performing an act in saying something, and perlocutionary act is performing an act by saying something.

2.2.2.1 The Types of Speech Act

1. Locutionary Act

"Locutionary act is a simple act of saying something in the normal sense (Austin, 1962:94)." Locutionary act is the basic act of utterance, or producing a meaningful linguistics expression. It refers to a simple act of uttering sounds, syllables, words, phrases, and sentences from a language. Locutionary act consists of three related acts. Austin (1962:95) classifies them into phonetic act, phatic act, and rhetic act. The phonetic act is the act of uttering certain noises. The phatic act is the act of uttering certain word which belongs to a certain word vocabulary and conforms to a certain grammar. The rhetic act is the performance of an act of using the words with certain sense and reference. For example: *She eats Bakso*. The phonetic act of that utterance is to produce certain sounds of *She, eats, and Bakso*. The phatic act is to utter the identifiable words which are arranged on the basis of particular grammar that *she* refers to the third person singular, and *eats*

refers to the verb. The rhetic act is corresponding to the verbal, syntactic and semantic aspect of meaningful utterances.

2. Illocutionary Act

Illocutionary act refers to the speaker's intentions to communicate with the listener. In illocutionary act, a speaker utters some phrases or sentences with some intentions in his/her mind. After that, the speaker will perform the communicative force of an utterance with a function without intending it to have an effect. It means that there is another act, called perlocutionary act as the result of the utterances' performance. It has been discussed above that illocutionary act refers to performing an act in saying something. In simply, when the speaker talks, the utterances have meaning. From the previous explanation, we may say that the value of an utterance of illocutionary act mainly depends on the speaker's intention. Basically, both Austin and Searle offered the similar idea of illocutionary act. Performative sentence that is meant by Austin is illocutionary act according to Searle. It was clearly quoted by Wardhaugh (1986:275) "in performative utterance, a person is not just saying something, but actually doing something" The statement is stated because usually a speaker does not express directly his/her intention in his/her utterance.

Illocutionary act is defined by social conventions, such as apologizing, complaining, congratulating, greeting, offering, praising, promising, proposing marriage, recommending, thanking, predicting, warning, and so on. It has briefly explained by Cruse below:

"Illocutionary acts are acts which are internal to the locutionary act, in the sense that, if the contextual conditions are appropriate, once the locutionary act has been performed, so has the illocutionary act. Take the act of promising. If someone says to another *I promise to buy you a ring* they have, by simply saying these words, performed the act of promising. (Cruse, 2000:332).

Austin (stated in Leech, 1983:189) defines illocutionary act as the act in saying something. What the speaker says in the utterances represents his/her intention. This intention is similar to the language function as a communication tool. What the speaker does while he is speaking represents the meaning of his utterances. The speaker expects the listener to understand what he/she says. The utterance that the speaker says has a particular purpose. By saying it, the speaker knows that everybody he talks to will understand about the context of his/her utterances. The illocutionary act focuses on communicative process of a speech.

3. Perlocutionary Act

According to Austin (cited in Leech, 1983:199), a perlocutionary act is performing an act by saying something. Perlocutionary act is the effect of illocutionary act that can influence the hearer's attitudes, beliefs, and behavior. The perlocutionary act is the intended or actual effects of an illocutionary act. Sometime, it seems that perlocutionary act does not differ from illocutionary act. The contrasts between illocutionary act, perlocutionary act, and other speech act categories have typically been illustrated by some lists of verb and verb such as expression, for examples:

- Illocutionary act: report, announce, predict, admit, opine, ask, request, suggest, order, propose, congratulate, promise, thank, and so on.
- Perlocutionary act: persuade, deceive, irritate, frighten, amuse, inspire, attract attention, and so on (Leech, 1983:203).

Actually, to make it clear and simple, the main differences between illocutionary act and perlocutionary act can be summed up as follows: first, illocutionary act is intended by a speaker, while perlocutionary act's effect is not always intended by a speaker. Secondly, illocutionary act is under the speaker's full control, while perlocutionary act's effect is not. Thirdly, if the illocutionary act is evidence, it becomes evidence as the utterance is made. Otherwise, perlocutionary act is usually not evident until the utterance has been made.

There are two levels of success in performing illocutionary and perlocutionary acts which can be explained on a following simple example:

"Would you close the door?"

Considered as an illocutionary act (in this case is a request), the act is successful if the hearer recognizes or understands that he/she should close the door. Meanwhile, as a perlocutionary act, it succeeds only if the hearer actually closes the door as the action.

2.2.2.2 The Types of Illocutionary Act

As an improvement of the classification of illocutionary acts proposed by Austin, John R. Searle classifies illocutionary acts into five categories (cited in Leech, 1983:105). They are:

a. Assertive

In this type of illocutionary acts, assertive is used to represent a state of affairs. It carries the value true or false. Assertive also commits the speaker to the truth of the expressed proposition, such as asserting, stating, denying, affirming, reporting, instructing, concluding, predicting, suggesting, or swearing that something is the case. For example: *"This lime is sour"*.

b. Directive

Directive is the type of illocutionary acts that the speaker's purpose is to get the hearer to do something (or towards some goal). The paradigmatic cases are advising, asking, begging, forbidding, ordering, requesting, permitting, warning, urging, and so on. For example: *"Go to my office, now!"*

c. Commissive

Commissive is the type of illocutionary acts that is used by speaker to express the future action. It commits the speaker to do something. Commissive can be performed by the speaker alone, or by the speaker as a member of group. It expresses what the speaker intends such as agreeing, guaranteeing, inviting, promising, swearing, and so on. For example: *"I promise to go to the party"*.

d. Expressive

Expressive is the type of illocutionary acts that express only the speaker's psychological attitude toward some state affairs. In other words, expressive states what the speaker feels. The paradigmatic cases are thanking, apologizing, welcoming, congratulating, praising, greeting, and so on. For example: *"Thank you for the tea"*.

e. Declarative

Declarative is a kind of speech acts that change certain circumstances via utterance. The speaker needs a special institutional role, in a specific context in order to perform a declaration appropriately. The acts of declarative are declaring war, christening, naming, and firing from employment. For example: *"I declare war to America"*.

CHAPTER III. RESEARCH METHODOLOGY

This chapter describes some research methods used in this study. Research method is a procedure how to conduct a research and the strategy to assist the researcher in achieving the aim of the research. This chapter consists of research strategy, data collection, data processing, and data analysis.

3.1 The types of Research

The type of research in this study is qualitative. This research is considered as qualitative because it analyzes and describes the utterances of the two main characters in Titanic movie, Jack and Rose. They are called qualitative data because they are not ordinarily expressed in quantitative forms, or, numerical forms (Blaxter, 1997:60). Qualitative data are data that are in the form of words. Qualitative data are stated in form of sentence.

“Qualitative research tends to be associated with words or images as the unit of analysis” (Denscombe, 2007:257). The qualitative method is applied in this research as it is needed to analyze the data in the form of text. It is used to identify the types and the functions of illocutionary acts occur in Jack and Rose’s conversations in Titanic movie.

3.2 Research Strategy

The documentary study is preferred as the strategy applied in this research. This strategy is preferred because the data used as the object in this research are in the form of written text. Blaxter *et al* (1997:187) states that by abstracting each document, the documentary study will be processed.

Therefore, in this study, each data are categorized into their respective groups. The utterances of Jack and Rose are classified depending on the existence of illocutionary act. Furthermore, internet-based research is also provided to enrich the data. It is a movie script that is downloaded from a website <http://www.imsdb.com/scripts/Titanic.html>.

3.3 Data Collection

In this research, the data are collected by watching Titanic movie. In order to enrich the data, the Titanic movie script is also found out from the internet, especially on the website <http://www.imsdb.com/scripts/Titanic.html>. Then, the dialogues of Jack and Rose in the script are compared with the movie itself. This step is done to make sure that there is no error appears in the movie script. After that, the scenes that only show the conversation between Jack and Rose will be selected. There are 205 utterances produced by Jack and Rose. Here, simple random sampling is used as a sampling strategy in this study. Blaxter *et al* (1996:164) states “simple random sampling is a sampling strategy where every individual or object in the group of population of interest has an equal chance of being chosen for study”. In this case, there are only 37 utterances of the total number of utterances that will be analyzed.

3.4 Data Processing

After collecting the data, they will be processed by classifying and grouping them into scenes. The use of label is applied to make it more systematic. Blaxter *et al* (2006:203) states that in order to make the process of analyzing the data easier, coding is needed. This process usually codes certain characteristic like occupation with certain numbers or alphabets. In the analysis, this study will also use numbers to make it easy. Later on, these numbers will be useful to show the readers about the part of utterances being discussed, such as:

(6) Rose: “What do you mean no, I won’t? Don’t presume to tell me what I will and will not do. You don’t know me.”

(7) Jack: “Well, you would have done it already.”

Some scenes in this study may deal with the same theme. The scenes that have the same theme will be grouped into one discussion. For example:

- a. Discussion 1 (Scene 1-Scene 6)
- b. Discussion 2 (Scene 7-Scene 9)
- c. Discussion 3 (Scene 10)
- d. Discussion 4 (Scene 11-Scene 13)

3.5 Data Analysis

This study uses some steps in analyzing the illocutionary acts applied in Titanic movie. First, the data will be analyzed by using Searle’s classification of illocutionary act (1969:23-24). Second, the data will be completed by the explanation of the context. It is useful for understanding the story of the movie. After that, the types of illocutionary act in each scene in the movie will be identified. The next step, it will describe the communicative purpose or intention of the illocutionary acts in each utterance. In this step, the purposes of some interpretations in Jack and Rose’s utterances can be found.

The last step is making a conclusion based on the result of the analysis. The conclusion is made after checking and cross-checking the result of the research to make it easily arranged. After that, it will be easier in answering the questions in the research questions.

CHAPTER IV. RESULTS AND ANALYSIS

This chapter presents the results of the research in finding the type and the meaning of illocutionary acts in Titanic movie. It is divided into four scenes contain the conversation between Jack and Rose. In this part, the writer adds the description of context to give a clear understanding about the story in the scenes.

4.1 The Types of Illocutionary Act in Titanic Movie Based on Searle's Theory

. In this part, the movie is introduced as the object in doing this research. The movie is entitled Titanic. It is a disaster romance movie released on 1997. This movie reached some Academy Award nominations and was the winner for eleven times. It becomes the highest-grossing movie of all time. Titanic tells about the sinking of Titanic ship. It also tells about the forbidden love story between Jack and Rose who become the main characters in this movie.

After watching the movie and comparing with its script, 13 scenes are found. They are containing Jack and Rose's conversation. The selection is used based on some strange utterances uttered by that couple. The utterances seem unconnected one another. However, the dialogues still progress until in the end of the movie. It is expected that there are some intentions applied in Jack and Rose's dialogues. Jack and Rose's utterances are mostly containing five categories of illocutionary act proposed by Searle. Hence, this study is analyzed by using Searle's theory on five categories of illocutionary act.

Before explaining the communicative intention of the illocutionary act, the data must be classified based on the type. According to Searle (cited in Leech, 1983:105), there are 5 types of illocutionary act. They are *Assertive*, *Commissive*, *Directive*, *Expressive*, and *Declarative*. *Assertive* commits the speaker to the truth of the expressed proposition, such as asserting, stating, denying, affirming,

reporting, instructing, concluding, predicting, suggesting, or swearing that something is the case. *Commissive* expresses what the speaker intends such as agreeing, guaranteeing, inviting, promising, swearing, and so on. The paradigmatic cases of *Directive* are advising, asking, begging, forbidding, ordering, requesting, permitting, warning, urging, and so on. While the paradigmatic cases of *Expressive* are thanking, apologizing, welcoming, congratulating, praising, greeting, and so on. The last one is *Declarative*. They are declaring, christening, naming, and firing from employment.

Searle (cited in Leech, 1983:105) explains that the utterance which has intention to make the hearer to do an action is directive illocutionary act. One example of this act is uttered by Rose in her utterance, “*Stay back! Don’t come any closer!*” In this case, Rose intends to forbid Jack to help her. Rose’s requesting statement is counted as directive illocutionary act. Next, Jack utters an utterance that sounds unconnected to respond Rose’s statement. His utterance is “*I’m a good swimmer.*” In this utterance, Jack intends to give Rose information that a good swimmer does not easy to die by drowning. Jack expresses the act of stating which is counted as assertive illocutionary act. Searle (cited in Leech, 1983:105) argues that assertive is used to represent a state of affairs. It carries the value true or false.

Another statement is applied in scene 2. In this scene, both Jack and Rose utter the expressive illocutionary act. Rose’s utterance is “*Jack, I want to thank you for what you did. Not just for...for pulling me back, but for your discretion.*” By saying this utterance, Rose intends to express her thank to Jack after he saved her from the desperation. Searle (cited in Leech, 1983:105) clearly says that expressive illocutionary act is a speaker’s expression to show his/her psychological attitude towards the situation denoted by proposition. While in scene 6, Rose also utters a statement of declaring, such as “*No, Jack. No! Jack, I’m engaged. I’m marrying Cal. I love Cal.*” Rose’s intention is to avoid Jack’s action to meet her because she is engaged to Cal. It is a rule that a married or engaged person must be loyal to his/her couple. He/she cannot be closer with other man/women in the case of relationship. Searle (cited in Leech, 1983:105)

explains that this act is counted as declarative illocutionary act. This act is used to change certain circumstances by spoken language.

The last example is taken from scene 13. In this scene, it is described that Rose utters a commissive illocutionary act. Rose utters, “*I’ll never let go. I promise.*” This utterance is expressed to show Rose’s strong desire to do her promise to Jack. According to Searle (cited in Leech, 1983:105), commissive illocutionary act is used by speaker to express the future action. It commits the speaker to do something.

The results of five categories of illocutionary act in Jack and Rose’s utterances are as follows:

Table 4.1 The Total Finding of Illocutionary Acts in Jack and Rose’s Utterances

Scenes	Assertive	Directive	Commissive	Expressive	Declarative
1	2	1	-	2	-
2	5	3	-	3	-
3	-	1	-	-	-
4	-	-	-	1	-
5	-	-	-	1	-
6	1	-	-	1	1
7	-	1	1	-	-
8	2	1	-	1	-
9	-	-	1	-	-
10	-	-	1	1	-
11	-	1	-	-	-
12	-	-	1	1	-
13	1	-	1	1	-

After analyzing all the data of Jack and Rose’s utterances, it is found that 37 utterances are illocutionary acts. They are 11 utterances belonged to *Assertive*. Then, 8 utterances belong to *Directive*. *Commissive* illocutionary act contains 5

utterances. Next is *Expressive* that contain 12 utterances. The last one is *Declarative*. It only 1 utterance belongs to this type. In this study, the analysis is done towards some utterances with different types of illocutionary act. While the other utterances that have the same interpretation can be seen completely in the appendix. Furthermore, a clear explanation about the types and communicative intentions of illocutionary act will be analyzed in the next analysis.

4.2 Analysis

The data are taken from the conversations of Jack and Rose, as the main characters in Titanic movie. There are 37 illocutionary acts found in their conversations. Then, the identifying and analyzing of illocutionary acts in each scene is done based on Searle's theory (cited in Leech, 1983:105). It is about the classification of illocutionary acts. Some data are selected to be analyzed because the others have the same explanation. In order to make the analysis more systematic, the scene is labeled based on the rising chronology of the movie.

4.2.1 The Context

In communication, a speaker does not only produce a topic utterance, but also creates a context of utterance. Lyons (1995:265-266) supports this idea by saying that people will make their utterances clear by knowing the context. In other words, context of utterance is used to understand what a speaker means in his/her utterances. These are aspects which support an analysis of context:

1. Addresser and addressee.
2. Setting.
3. Context of situation.

Furthermore, the data would be analyzed in each scene as follows:

a. Scene 1 (Fall in Love)

1. Context of scene 1:
 1. Addresser and Addressee: Jack and Rose.

2. Setting: on the stern deck, at night.

3. Context of situation: Rose Dewitt Bukaters' is a 17-year-old first class passenger who is boarding the Titanic ship. She is with her mom, Ruth Bukaters', and her fiancé, Caledon Hockley. Titanic ship is on the way to Los Angeles, America. Rose and Cal also prepare their wedding in that city. Along the journey, Rose feels sad and frustrated because she is distraught by the engagement. She does not love Cal. She is forced by her mom to do it to resolve their financial problem. Then, Rose commits to suicide by jumping off the ship's stern. At that time, Jack Dawson, who is a third class passenger, tries to save Rose. The first conversation between Jack and Rose becomes the beginning to be analyzed in this part.

(1) Jack: "Don't do it!"

(2) Rose: "Stay back! Don't come any closer!"

1. Locutionary Act : The literal meaning of that utterance refers to Jack's action. He will help Rose.
2. Illocutionary Act : It is a directive because it belongs to the act of requesting. Rose does not want Jack to help her. She requests Jack to stay on his place.
3. Perlocutionary Act : Jack does not move his step toward Rose's place. He stands on his place.

Jack is so surprised to see a beautiful lady who will commit suicide by jumping into the ocean. He tries to prohibit Rose to do that action. By saying the utterance (1), it is clear that Jack asks Rose to cancel her bad desire. However, Rose does not like it. She asks Jack to stay back or forbids Jack to come toward her place. It means that Rose refuses Jack's help. Rose's utterance above (2) is directive illocutionary act with the purpose to make the hearer do an action. As the result, Jack stays on his place without any movement.

(3) Jack: "Come on. Just give me your hand and I'll pull you back over."

(4) Rose: "No! Stay where you are. I mean it. I'll let go."

1. Locutionary Act : Rose's utterance above still refers to the action of Jack who forces Rose to accept his help.
2. Illocutionary Act : It is a commissive because it belongs to the act of threatening. Rose really shows her intention to commit suicide if Jack forces her to cancel it. By using this act, Rose intends to stop Jack's action.
3. Perlocutionary Act : The effect of Rose's threatening act is Jack stops his step and starts to listen to Rose's order.

The second conversation of Jack and Rose is still in the same place and situation. Jack's utterance above (3) proves that he keeps trying hard to persuade Rose to cancel the suicide. In the opposite, Rose decides to refuse Jack's help again. She thinks that there is no way out from her problem except doing the suicide. Rose's threatening utterance is a figure of commissive illocutionary act with the purpose to state firmly and clearly about something (forcefulness). Related to the theory, commissive is the type of illocutionary act that is used by the speaker to express the future action (Searle in Leech, 1983:105). In this case, Rose threatens Jack that she will really jump into the ocean if Jack comes closer toward her.

(6) Rose: "What do you mean no, I won't? Don't presume to tell me what I will and will not do. You don't know me."

(7) Jack: "Well, you would have done it already."

1. Locutionary Act : The locutionary act is Jack's utterance above (7). He utters it to respond Rose's statement (6).
2. Illocutionary Act : It is an act of concluding. It belongs to assertive. Jack concludes that the truth is Rose feels doubt about her decision to commit suicide. Jack knows

that Rose does not really want to do it because she seems afraid to look at the ocean.

3. Perlocutionary Act : Rose agrees with Jack's conclusion. However, she does not tell Jack directly about her feeling. She keeps holding tightly on the ship's banister.

In the next utterance, Rose implicitly shows her statement of dislike toward Jack's action. Rose has opinion that Jack is a stranger in her life. Rose thinks that Jack does not know anything about her. It makes Rose request Jack by using the utterances above (6). In this case, Rose wants to ask Jack to stop his interference into Rose's problem. Then, Jack responds by saying a concluding utterance (7). The act of concluding above belongs to assertive illocutionary act. Concluding form is used to get the speaker to take a decision. In this movie, Jack makes a conclusion that Rose does not really want to commit suicide. He thinks if Rose has braveness and big intention to do that suicide, she would already jump into the ocean without any doubt. What Jack means here is to tell Rose that he can understand her although it is their first meeting.

(10) Rose: "Don't be absurd! You'll be killed."

(11) Jack: "I'm a good swimmer."

1. Locutionary Act : The literal meaning of Jack's utterance above refers to Rose's statement before (10).
2. Illocutionary Act : It is an assertive because it is a kind of stating. By uttering that utterance (11), Jack intends to inform Rose that a good swimmer does not easy to die by drowning.
3. Perlocutionary Act : Jack shows his seriousness by putting off his shoes and preparing to jump into the ocean. To see that situation, Rose feels worry about him.

Later on, Jack shows his seriousness to help Rose. He does not have other choice except threatens Rose back by saying that he will follow Rose to jump into the ocean. This situation makes Rose worry. Then, she tells Jack by the utterance above (10). This utterance shows that Rose is influenced by Jack's threat. She reminds Jack that he does not need to jump into the ocean, otherwise he can die. After that, Jack responds her by stating an unconnected statement, such as in the utterance above (11). This statement seems unconnected because it does not match with Rose's utterance before. In this case, Jack utters a statement that contains an intention. Jack uses an assertive to represent a situation that can be assumed as a truth or falsity. In this case, Jack intends to inform Rose a truth that a good swimmer does not easy to die by drowning. If he jumps into the ocean, as a good swimmer, he will save.

(19) Rose: "I know what ice-fishing is!"

(20) Jack: "Sorry."

1. Locutionary Act : The utterance (20) above refers to Rose's utterance (19).
2. Illocutionary Act : Jack intends to show his apology to Rose. It is because Rose feels insulted by his utterance before (18) that presumes her as an indoor-girl. It is an expressive because Jack says sorry and expects Rose to apologize him.
3. Perlocutionary Act : Rose tries to receive Jack's apology. She becomes calm and forgives him. She also starts to listen to Jack's utterances.

In the conversation before (16, 17, 18 (it is noted in appendices)), Jack clearly asks whether Rose has been ever to Wisconsin. Jack asks this because Rose also asked him before about the cold of the ocean. According to Jack, the cold of the Atlantic Ocean is same with the cold of water or sea in Wisconsin. Then, Rose replies by asking a word, "What?" This response is not a real

question. Actually, Rose gets the point of Jack's question. She does not ask because she does not hear, but she wants to show her request to Jack to say once more the name of the place. It is because Rose seems never heard about a place named Wisconsin. By this condition, Jack thinks that Rose is an indoor-girl who usually does not know more about a life and world. Then, Jack decides to answer Rose's question about Wisconsin in clear description. Rose gets upset to Jack. She thinks that Jack insults her. It makes her mad. She asserts that she has wide knowledge and she is a better girl than Jack's impression about her. It is showed in utterance above (19).

In the next utterance (20), Jack regrets his words by asking apology to Rose. Jack's word, "Sorry", is expressive illocutionary act. It is uttered to express the psychological attitude towards the situation. Jack also uses an expressive act to state what he really feels. It is clearly stated in Yule (1996:53) that expressive are those kinds of speech acts that state what the speaker feels.

2. Context of scene 2:

1. Addresser and Addressee: Jack and Rose.
2. Setting: on the boat deck, at day.
3. Context of situation: On the following day, Rose met Jack once again. Rose wanted to say her thank to Jack. Besides, she was also interested to know more about him. Then, their conversation was going well. They told their stories and shared their experiences each other. They made an impressive and fun conversation that caused the beginning of a big problem for their life.

(31) Rose: "Mr. Dawson, I..."

(32) Jack: "Jack."

1. Locutionary Act : The utterance refers to Rose's statement in saying Jack's name.
2. Illocutionary Act : It is an act of requesting. It belongs to directive because Jack wants Rose to call his nickname.

3. Perlocutionary Act : Rose understands what Jack means, so that later on, she calls Jack by using his nickname.

On the following day, Rose meets Jack once again on the boat deck. Their conversation is going well. They tell their stories and share their experiences each other. In the conversation, Rose calls Jack “*Mr. Dawson*“. It is because Rose feels already familiar with Jack. For western people, usually they use Mister/Miss with someone’s family/back name to call the stranger. Besides, Rose is an aristocrat, so she has a habit to speak in formal way. In this case, Rose just wants to call Jack in polite way. However, Jack interrupts Rose’s utterance by saying, “*Jack*“. Jack intends to request Rose to call his nickname. Jack also hopes to be closer with Rose, so he wants Rose to speak in informal way to him. Goodwin (stated in Coates, 1998:124) presented that male prefers to use explicit directive when he makes a command or request. On the other hand, female usually uses mitigated directive when she applies a command action. Since Jack has intention to request Rose to do something, so his utterance above is directive illocutionary act.

(33) Rose: “*Jack, I want to thank you for what you did. Not just for...for pulling me back, but for your discretion.*”

(34) Jack: “You’re welcome.”

1. Locutionary Act : The utterance refers to Jack’s previous action that makes her save from the silly death.
2. Illocutionary Act : It is an act of thanking or showing gratitude. It belongs to expressive because Rose represents the psychological expression toward Jack. She feels happy on Jack’s help.
3. Perlocutionary Act : Jack responds her by saying “*You’re welcome.*” This expression is usually used as a response when someone says her/his thank.

In the conversation above, Rose tells Jack about her reason why she wants to meet him. Rose intends to show her gratitude for Jack's help. Jack saved her from the death. Furthermore, Jack also gives Rose advice about the meaning of life. Rose utters some words like in the conversation above (33). This utterance is expressive illocutionary act. The communicative intention of expressive illocutionary act is to express the psychological attitude towards the situation denoted by the proposition. Besides, an expression of thanking can also show politeness.

(42) Jack: "Do you love him?"

(43) Rose: "I think you're very rude. You shouldn't be asking me this."

1. Locutionary Act : The utterance refers to Jack's question toward Rose.
2. Illocutionary Act : It is an assertive because Rose uses asserting utterances. Rose intends to show her statement of dislike toward Jack's question. She does not want to answer it at all.
3. Perlocutionary Act : Jack understands what Rose means in her response. However, Jack really wants to know about Rose truly answer. Later on, he still asks Rose with the same question.

Based on Rose's story, Jack does not believe about Rose's feeling to her fiancé, Cal. To make it sure, Jack dares to ask Rose about her true feeling. Jack's question definitely surprises Rose. She said, "*I think you're very rude. You shouldn't be asking me this.*" These Rose's utterances clearly intend that Rose does not like about Jack's question and she also does not want to answer it. Furthermore, Rose states that Jack is a rude person because he wants to know the other's privacy. This statement is assertive illocutionary act. Rose uses the act of asserting to emphasize the truth of expressed proposition. It also indicates that Rose wants to inform Jack that he asked an impolite question toward her.

(44) Jack: "It's a simple question. Do you love the guy or not?"

(45) Rose: "*This is not a suitable conversation.*"

1. Locutionary Act : The utterance refers to Jack's question toward Rose.
2. Illocutionary Act : It is an assertive because Rose uses asserting utterances. Rose intends to show her dislike toward Jack's question. She does not want to answer it at all.
3. Perlocutionary Act : Jack understands what Rose means in her response. However, Jack really wants to know about Rose truly answer.

Feeling unsatisfied, Jack keeps asking Rose to answer his question. Once again, Jack asks with the same question. Meanwhile, Rose constantly does not want to give Jack an answer. Instead, she asserts a statement to Jack, "*This is not a suitable conversation*" In this utterance Rose intends to finish or to change the topic of the conversation between Jack and her. She does not want Jack to know about her feeling. Rose uses an assertive illocutionary act with the purpose to express clearly the truth of proposition. In this case, Rose emphasizes the truth by saying an utterance (45). It is related with Searle's theory (cited in Leech, 1983:105) who says that representatives are those kind of speech acts that state what the speaker believes to be the case or not.

(46) Jack: "Can't you just answer the question?"

(47) Rose: "*This is absurd. You don't know me and I don't know you, and we are not having this conversation. You are rude and uncouth, and...I'm leaving now. Jack...Mr.Dawson, it's been a pleasure. And now I have to thank you.*"

1. Locutionary Act : The utterance refers to Jack's question toward Rose.

2. Illocutionary Act : It is an assertive because Rose uses the act of asserting. Rose intends to show her dislike toward Jack's question. Rose also wants to stop his conversation with Jack.
3. Perlocutionary Act : Jack stops to ask Rose the same questions. He realizes that Rose becomes angry with him.

The next utterances are *"This is absurd. You don't know me and I don't know you, and we are not having this conversation. You are rude and uncouth, and...I'm leaving now. Jack...Mr.Dawson, it's been a pleasure. And now I have to thank you"*. Rose's intention is to say that Jack's question is absurd since he is a new comer in her life. Jack does not need to know about Rose's privacy, especially about her feeling of love.

Then, Rose intends to end their conversation and to leave Jack alone. Rose utters her utterances with standard intonation. It means that although she feels angry to Jack, she keeps her attitude to be a calm woman. As an aristocrat, she wants to keep the politeness. Rose realizes that it is only the habit of a rabble that cannot control his/her emotional. Coates (1998:4) states that people of different age, gender, social class, and ethnic group speak differently. Some linguists suggested that women use more standard form than men because they are more aware about their social status than men. It means that men do not use standard form to show their social class and it seems that they do not care about their social status when they speak. Some utterances uttered by Rose above show that she uses assertive illocutionary act. The purpose of this act is to emphasize the truth of expressed proposition.

(52) Jack: "I thought you were leaving."

(53) Rose: *"I am. You're so annoying! Wait, I don't have to leave. This is my part of the ship. You leave."*

1. Locutionary Act : This utterance refers to the place where Rose is standing.

2. Illocutionary Act : This utterance belongs to assertive because it is an act of claiming. She intends to chase away Jack from the place where they are standing.
3. Perlocutionary Act : Jack smiles to Rose, but however, he does not want to leave that place.

This conversation is happened on the boat deck of Titanic ship which is belonged to the area of the first class passenger. By this reason, Rose claims it by saying the utterance above (53). Claiming is an act of asserting that something is the case. Yule (1996:53) states that assertive are those kinds of speech acts that state what speaker believes to be the case or not. Based on that theory, a claiming statement is included to assertive illocutionary act. Related to the movie, Rose believes that the part of the ship belongs to her. She does not need to leave that place, but Jack has to leave it.

(57) Rose: “Well, these are rather good. They’re, uuh...They’re very good, actually. Jack, this is exquisite work.”

(58) Jack: “They didn’t like them in old Paris.”

1. Locutionary Act : This utterance refers to Jack’s album of painting which makes Rose feel amazed.
2. Illocutionary Act : It is an act of praising. Rose praises Jack because of his exquisite works. This act belongs to expressive because Rose represents the psychological expression toward Jack. She feels amazed of Jack’s paintings.
3. Perlocutionary Act : Jack only smiles to hear that praising statement. He knows that Rose has the same taste as him in the case of painting

In the dialogue above, Rose utters an act of praising. She uses this act in order to show the psychological expression. The utterance is represented to state

what Rose really feels. According to Yule (1996:53), expressive are those kind of speech acts that state what speaker feels. This is a proof that Rose expresses an expressive in this movie.

(59) Rose: “Paris? You do get around, for a poor...well, uh..uh..a person of limited means.”

(60) Jack: “A poor guy. You can say it.”

1. Locutionary Act : This utterance refers to Rose’s statement before.
2. Illocutionary Act : It is assertive it is a kind of concluding. Jack tells a conclusion in order to make a clear statement about Rose’s utterance before.
3. Perlocutionary Act : The effect of this utterance is Rose feels comfortable with Jack. She can tell anything in informal way without thinks any rules as she usually does as an aristocrat.

In that utterance, Jack expresses a concluding statement to show his reaction about Rose’s utterances before. Jack concludes that it is fine if Rose tells him directly as *a poor guy* not *person of limited*. Jack wants to have informal conversation with Rose. Concluding form is used to get the speaker to take a decision. Related to the theory, Jack’s utterance is an assertive because he states what he believes to be the case or not.

(67) Rose: “Well, you have a gift, Jack. You do. You see people.”

(68) Jack: “I see you.”

1. Locutionary Act : This utterance refers to Jack’s album of painting which makes Rose feel amazed.
2. Illocutionary Act : It is an act of praising. Rose praises Jack because of his exquisite works. This act belongs to expressive because Rose represents the

psychological expression toward Jack. She feels amazed of Jack's paintings.

3. Perlocutionary Act : Jack feels happy because Rose likes his work. It makes him tell the truth that he can understand the others' feeling, including Rose's feeling.

Jack's amazing works is really attracted Rose. Jack does not only take the draw, but also tries to understand the real life stories of the models he used. It makes Rose think that Jack is a sensitive and attentive man. It also makes her praise Jack for the second time. Related to the theory, Rose's utterance above (67) is expressive illocutionary act because she represents her psychological expression.

3. Context of scene 3:

1. Addresser and Addressee: Jack and Rose.
2. Setting: on a deck promenade, at sunset.
3. Context of situation: Rose starts to believe that Jack is a nice guy, so she feels comfortable and becomes closer with Jack. At that time, they take a walk on a deck promenade of Titanic to enjoy the sunset. They are sharing their experiences and having fun each other. They are also telling about their dreams and everything they want to do in the future.

(73) Rose: "Say we'll go there sometime to that pier, even if we only just talk about it."

(74) Jack: "No, we'll do it. We'll drink cheap beer. Ride on the roller coaster and we'll throw up. Then we'll ride horses on the beach, right in the surf, but like a real cowboy. Not that side-saddle stuff."

1. Locutionary Act : This utterance refers to Jack.
2. Illocutionary Act : It is an act of requesting. It belongs to directive because Rose actually asks Jack to do something for her.

3. Perlocutionary Act : Jack promises to guide Rose to the places where she wants to go.

From the utterance above, it can be seen that Rose uses an act of requesting to make Jack states a promise. She uses this act in order to express what she wants to say. Searle (cited in Leech, 1983:105) states that directive is the type of illocutionary act that the speaker's purpose is to get the hearer to do something. Based on that theory, Rose's utterance above (73) is a directive.

4. Context of scene 4:

1. Addresser and Addressee: Jack and Rose.
2. Setting: in a dining saloon, at night.

3. Context of situation: Not long after Jack and Rose had fun on the deck promenade before, Ruth Dewitt Bukater, Rose's mother and her friends find them. Rose introduces Jack to her mom, but it seems that her mother does not like him. With a big worry, Rose who realizes that situation asks her mom to prepare for a dinner. Rose also asks Jack for join it. At night, Jack tends to fulfill Rose's invitation. He comes to a dining saloon, where Rose and the other aristocrats are having dinner. Jack does an adaption as well as he can although Cal and Ruth tend to tease him. At the end of the dinner, as usual, the other men will have a brandy time in smoking room. One of the men invites Jack to join them, but he refuses it. Jack says that he will be better to go back in his room.

(89) Rose: "Jack, must you go?"

(90) Jack: "Time for me to row with the other slaves. Good night, Rose."

1. Locutionary Act : Rose's utterance above refers to the situation that makes him to go back to his room.
2. Illocutionary Act : It is an act of parting. Jack intends to tell Rose that he should go back to his room in the third class passenger. He shows his thought indirectly.

However, the act of parting belongs to expressive because it represents the psychological expression.

3. Perlocutionary Act : Rose permits Jack to go. Actually, Rose thinks that it is a best moment to go with Jack and to see the activities in the third class passenger. Later on, she does it with Jack.

In this dialogue, Jack expresses his purpose to go back to the third class passenger. He utters his feeling indirectly because he wants to make a joke with Rose. By making this joke, Jack expects Rose will permit him to go. The act of representing the psychological expression is expressive illocutionary act. As Yule (1996:53) argued that expressive are those kinds of speech acts to state what the speaker feels. It is done by Jack by uttering his feeling.

5. Context of scene 5:

1. Addresser and Addressee: Jack and Rose.
2. Setting: in the third class general room, at night.
3. Context of situation: Not long after Jack and Rose had fun time on the deck promenade before, Ruth Dewitt Bukater, Rose's mother and her friends find them. Rose introduces Jack to her mom, but it seems that her mother does not like him. With a big worry, Rose who realizes that situation asks her mom to prepare for a dinner. Rose also asks Jack for join it. At night, Jack tends to fulfill Rose's invitation. He comes to a dining saloon, where Rose and the other aristocrats are having dinner. Jack does an adaption as well as he can although Cal and Ruth tend to tease him. At the end of the dinner, as usual, the other men will have a brandy time in smoking room. One of the men invites Jack to join them, but he refuses it. Jack says that he will be better to go back in his room.

Before leave Rose, Jack gives her a note. Rose opens and reads it. It is written in the note that Rose needs to meet Jack. As soon as possible, Rose meets him. Then, Jack offers her to attend the real party in the third class general room. When got the room, Rose really enjoys the party. She feels amazed by the dance

and everything that done by people there. They do everything happily. Jack asks her to dance and shows her the way to drink beer. Without any doubt, Rose does it. She drinks up a glass of beer.

(99) Jack: “You alright?”

(100) Rose: “I haven’t done that in years!”

1. Locutionary Act : Rose’s utterance above refers to the situation that makes her happy.
2. Illocutionary Act : It is an act expressing the feeling of like. Rose intends to express her happiness to people there, especially Jack. This act belongs to expressive because it represents the psychological expression.
3. Perlocutionary Act : Jack feels worry to see Rose really enjoys the party in the third class passenger. She is never seen that happy before.

In this utterance, Rose’s intention is to express her happiness since she has never done a party of poor people in recent years. She expresses her feeling directly that she really enjoys the party. The act of representing the psychological expression is expressive illocutionary act. As Yule (1996:53) argued that expressive are those kinds of speech acts to state what the speaker feels.

In order to make a concise explanation, table 4.2 below is given. It contains Illocutionary acts occurred in scene 1 to scene 5.

Table 4.2 The Illocutionary Acts in Scene 1-5

Types	Performative Verbs	Utterances	Purposes
	Informing	58,90	To make the hearer know something
	Stating	11	To express clearly the truth of

Assertive			proposition
	Asserting	43,45,47	To express firmly the truth of proposition
	Concluding	7,60	To take a decision
	Claiming	53	To state a fact
Directive	Requesting	2,32,73	To ask the hearer to do something
	Threatening	4	To state firmly and clearly about something (forcefulness)
Commisive	Showing apology	20	To express sorry to someone
	Thanking	33	To express gratitude to someone
Expressive	Praising	57,67	To express the psychological attitude towards the situation
	Parting	90	The act of leaving
	Expression of likeness	100	The act expressing her like

b. Scene 6 – Scene 10 (Interference of the Third Person)

6. Context of scene 6:

1. Addresser and Addressee: Jack and Rose.
2. Setting: in gymnasium, at day.
3. Context of situation: On the next day, Rose and Cal are having a tea time. Cal tells Rose that he wants her to honor him, of course as her fiancé. Cal also does not like Rose to be closer with Jack. Rose argues that she does not agree with Cal's idea. It makes Cal so angry. He warns Rose not to against him. This situation causes Rose in fear condition. Furthermore, her mom, Ruth, also forbid

her to meet Jack. She reminds Rose that she must respect Cal, so that he can marry her. Automatically, she can also save her family's financial problem.

Rose thinks that it is no way out from this problem, so she has to walk in rule. Rose decides to stay away from Jack. In the other hand, Jack really wants to meet her. He tries to find Rose in the room of first class passenger. Finally, he could find her in front of gymnasium.

(102) Jack: "I need to talk to you."

(103) Rose: "No, Jack. No! Jack, I'm engaged. I'm marrying Cal. I love Cal."

1. Locutionary Act : Rose's utterance above still refers to the action of Jack who forces to meet her.
2. Illocutionary Act : It is a declarative statement because Rose utters the act of declaring. By using this utterance, Rose expects Jack to stay away from her.
3. Perlocutionary Act : Jack accepts Rose's decision to stay away from him. He feels sad, but he wants to appreciate Rose's engagement.

This utterance is used to declare the engagement of Rose and Cal. Rose's intention is to make Jack leave her. Rose realizes that she is Cal's fiancée. It is a rule that a married or engaged person must be loyal to his/her couple. He/she cannot be closer with other man/women in the case of relationship. Declaring is included to declarative illocutionary act. It is clearly stated by Searle (in Leech, 1983:105) that declarative is a kind of speech acts that change certain circumstances via utterance.

(104) Jack: "Rose, you're no picnic.

(105) *You're a spoiled little brat even, but under that you're the most amazingly astounding wonderful girl that I've ever known and...."*

(106) Rose: "Jack, I..."

1. Locutionary Act : the utterance refers to the situation that is made by Rose.
2. Illocutionary Act : It is an act of praising. Jack praises Rose to make her believe that she is a strong woman. This act belongs to expressive because Jack represents the psychological expression toward Rose.
3. Perlocutionary Act : Jack listens to her and once again, he stops his step to Rose.

In the dialogue above, Jack utters an act of praising. He uses this act in order to show the psychological expression. The utterance is represented to state what he really feels. According to Yule (1996:53), expressive are those kind of speech acts that state what speaker feels. This is a proof that Jack expresses an expressive in this movie.

(108) Rose: "I'll be fine. Really."

(109) Jack: "Really? I don't think so. They've got you trapped, Rose, and you're gonna die if you don't break free. Maybe not right away, because you're strong. But sooner or later the fire that I love about you, Rose, that fire is gonna burn out."

1. Locutionary Act : This utterance refers to the situation that Jack cannot let Rose go away from him.
2. Illocutionary Act : It is a commissive because it belongs to the act of promising. Rose promises that she will be fine with Cal. She utters this act to make Jack believe in her decision.
3. Perlocutionary Act : Jack disagrees with Rose's promise.

In the dialogue, it can be seen that Rose utters the act of promising. She expects Jack to believe her that she will be fine to be with Cal. Searle (cited in Leech, 1983:105) that the type of illocutionary acts that is used by the speaker to

express the future action is called commissive. In the movie, Rose represents this act to show her intention and to commit herself to some future course of actions.

7. Context of scene 7:

1. Addresser and Addressee: Jack and Rose.
2. Setting: on Titanic ship, at day.
3. Context of situation: After the incident in gymnasium, Rose muses. She thinks about her destiny. She feels that since she was a child, she is forced to do everything in aristocrat's rule. She realizes that she never has a chance to do everything she likes. Finally, she remembers Jack and regrets her decision. For one chance in her life, she decides to hear and to follow her impulsion.

(113) Rose: "Hello, Jack. I changed my mind. They said you might be..."

(114) Jack: "Sssh...give me your hand. Now, close your eyes. Come on. Step up. Now hold on the railing. Keep your eyes closed. Don't peek!"

1. Locutionary Act : The utterance refers to Rose's action.
2. Illocutionary Act : It is an act of requesting. It belongs to directive because Jack asks Rose to do his request.
3. Perlocutionary Act : Rose follows Jack's requesting utterances.

Jack's utterances above (113) explain that he asks Rose to follow his instruction. By uttering these utterances, Jack also intends to forget his problem with Rose before. He forgives Rose. In order to build a better situation, he will show Rose to the something wonderful. It is the reason why Jack asks Rose to do actions. Searle (cited in Leech, 1983:105) states that directive is the type of illocutionary acts that the speaker's purpose is to get the hearer to do something.

(116) Jack: "Step up onto the rail. Hold on. Keep your eyes close. Do you trust me?"

(117) Rose: "I trust you."

1. Locutionary Act : Rose's utterance above still refers to the action of Jack who asks her to do actions.
2. Illocutionary Act : It is a commissive because it belongs to the act of believing. This act is used by Rose to commit her to do Jack's instruction.
3. Perlocutionary Act : As Rose trusts Jack, she follows Jack's instruction.

In the utterance above (117), Rose uses the act of believing. This act is used to make sure that the speaker will do something. Searle (cited in Leech, 1983:105) states that commissive is used by speaker to express the future action. Related to the movie, Rose believes in Jack, so that she will do Jack's instruction. It proves that Rose represents a commissive illocutionary act.

8. Context of scene 8:

1. Addresser and Addressee: Jack and Rose.
2. Setting: in Rose's suite room.
3. Context of situation: Later on, Jack and Rose become closer than before. They feel happy to be together, so since that time they cannot be separated easily. Rose also expresses her braveness to ask Jack to enter her bed room. In the room, Jack feels amazed to see some luxurious things arranged well around him.

(122) *Jack: "Hey, Monet!"*

(123) *Rose: "Do you know his work?"*

1. Locutionary Act : The locutionary act used by Jack refers to a painting in Rose's room.
2. Illocutionary Act : It is the act of stating. It belongs to assertive. Jack uses this act in order to tell Rose that a painting in front of them is Monet's work.
3. Perlocutionary Act : Rose look at that painting. She also agrees that the painter who made the painting is Monet.

By uttering the utterance, Jack does not mean to call someone's name. Jack's intention here is to state a picture created by an old painter named Monet. Jack knows about Monet and his amazing works. Jack's statement belongs to assertive illocutionary act. It is because Jack tries to represent a situation or condition which can be assumed as truth or falsity. It is related with Searle's theory (cited in Leech, 1983:105) who says that assertive are those kind of speech acts that state what the speaker believes to be the case or not.

(126) Jack: "Should we be expecting him anytime soon?"

(127) Rose: "Not as long as the cigars and brandy hold out."

1. Locutionary Act : Rose's utterance above still refers to the action of Jack who asks her about Cal.
2. Illocutionary Act : It is the act of stating. It belongs to assertive. Rose uses this act in order to inform Jack that Cal will not come soon to that room because he gathers with his friends.
3. Perlocutionary Act : Jack feels happy because he does not need to worry about Cal. He realizes that Cal will angry if finding Jack and Rose in that room.

By uttering the utterance, Rose intends to give Jack information that Cal is having a brandy time with his friends. The act of stating belongs to assertive because it is used to inform the hearer about the truth. It is related with Searle's theory (cited in Leech, 1983:105) who says that assertive are those kind of speech acts that state what the speaker believes to be the case or not.

(133) Rose: "The last thing I need is another picture of me looking like porcelain. As a paying customer, I expect to get what I want."

(134) Jack: "Over on the bed, the couch. Go, lie down."

1. Locutionary Act : This utterance refers to Jack's action.
2. Illocutionary Act : It is the act of requesting. It belongs to directive.
Rose uses this act in order to request Jack to make her picture.
3. Perlocutionary Act : Jack agrees into Rose's requesting statement.
Then, he starts to give Rose instruction about what Rose has to do to make a beautiful picture.

9. Context of scene 9:

1. Addresser and Addressee: Jack and Rose.
2. Setting: on a forward well deck and crow's net, at night.
3. Context of situation: Since Lovejoy wants to find Jack and Rose, he asks some liftboys and engineers whether they see the two wanted person. One of engineer gives Lovejoy information that he saw Jack and Rose in a boiler room. Then, Lovejoy asks some engineers to check that place. Jack and Rose can evade those men by running to the forward deck that near to the crow's net of Titanic.

(150) Rose: "When this ship docks, I'm getting off with you."

(151) Jack: "This is crazy."

1. Locutionary Act : This utterance refers to Jack.
2. Illocutionary Act : It is the act of promising. It belongs to commissive.
Rose promises that she will go with Jack after the ship docks. She utters this act to make Jack believe in her decision.
3. Perlocutionary Act : Jack feels surprise to hear about Rose's idea.
However, he also feels happy because he knows that Rose chooses her.

In the dialogue, it can be seen that Rose utters the act of promising. She expects Jack to agree with her decision to go with him. Searle (cited in Leech, 1983:105) that the type of illocutionary acts that is used by the speaker to express

the future action is called commissive. In the movie, Roses represents this act to show her intention and to commit her self to some future course of actions.

The illocutionary acts occurred in scene 6 to scene 9 is described in the table 4.3 below. It can be seen that only in these scenes, five categories of illocutionary act are applied completely.

Table 4.3 The Illocutionary Acts in Scene 6-9

Types	Performative Verb	Utterances	Purposes
Assertive	Stating	122, 127	To express clearly the truth of proposition
Directive	Requesting	114,133	To give order to someone
Commissive	Promising	108,150	To express firmly the strong will to do something
	Believing	117	To state firmly and clearly about something
Declarative	Declaring	103	To announce something formally
Expressive	Praising	105	To express the psychological attitude towards the situation

c. Scene 10 (The Effect of the Titanic Sinking)

10. Context of scene 10:

1. Addresser and Addressee: Jack and Rose.
2. Setting: in master at arms office / corridor.
3. Context of situation: It is so cold in Titanic since it is passing through the North Atlantic Ocean. Besides, it is also in the dewy midnight. It makes the ship guards' vision not clear in see around. They are surprised because suddenly they

look an iceberg right in front of Titanic ship. They soon give a warning to the ship's captain. Unfortunately, Titanic hits the iceberg since it cannot less the speed. Automatically, it becomes leak in the part of machine room. Later on, it will be the cause of the sinking Titanic. This prediction is told by the shipbuilder and the ship's officer of Titanic. Jack and Rose intuitively hear that serious conversation. They decide to tell Rose's mother and Cal. When they get in Rose's room, Lovejoy, who is ordered by Cal, puts the Heart of Ocean necklace in Jack's coat. Then, Cal asks the police to catch Jack as a thief. Afterwards, Jack is jailed in master at arm's office. While Jack is jailed, Rose, her mother, and Cal are going to go to the lifeboats. Suddenly, Rose decides not to go, but she wants to save Jack. She runs away to find Jack.

(155) *Rose: “Jack, I’m sorry. I’m so sorry.”*

(156) *Jack: “Lovejoy put it in my pocket.”*

1. Locutionary Act : The utterance of Rose refers to Jack. She thinks that she is the one that makes Jack in the trouble.
2. Illocutionary Act : The utterance of Rose expresses an apology. Rose regrets her act that lets Jack into jail. Since Rose represents the psychological expression, her utterance belongs to expressive illocutionary act.
3. Perlocutionary Act : Jack forgives her. He believes that Rose does not blame him toward the snatching accident before.

In the utterance above (155), Rose uses expressive illocutionary act in order to represent the psychological expression. Rose uses this kind of speech act to state what she really feels. Searle (cited in Leech, 1983:105) argues that expressive are those kinds of speech act that express what the speaker feels.

(166) *Rose: “I’ll be right back.”*

(167) *Jack: “I’ll just wait here.”*

1. Locutionary Act : The utterance refers to the condition that makes Rose ask for a help to save Jack.
2. Illocutionary Act : It is a commissive because it belongs to the act of promising. Rose states her willingness to get back to Jack after she finds a help. This act commits Rose to some future course of action. It means, Rose expresses a commissive illocutionary act.
3. Perlocutionary Act : Jack agrees with Rose idea, so he permits her to go. Jack will also wait her in that place.

Since the handcuffs on Jack's hands are locked, Rose tries to find the key to open it. Poorly, she does not find it in that room. She must find someone's help to open it. She decides to go out the room to find a help. Before she goes, she promises Jack that she will back to help him. According to Searle (stated in Leech, 1983:105), the act of promising is a paradigmatic case of expressive illocutionary act. It purposes to express Rose's feeling.

The illocutionary acts occurred in scene 11 to scene 12 are described in the table 4.4 below.

Table 4.4 The Illocutionary Acts in Scene 10

Types	Performative Verb	Utterances	Purposes
Commissive	Promising	166	To express firmly the strong will to do something
Expressive	Showing apology	155	To express sorry to someone

d. Scene 11 – Scene 13 (The Situation towards the Ending of the Romance)

11. Context of scene 11:

1. Addresser and Addressee: Jack and Rose.
2. Setting: at the boat deck, at night.

3. Context of situation: Finally Rose can help Jack. Soon, they run to survive themselves. It is really crowded on the Titanic ship. All of the passenger try to get into the lifeboats. Jack and Rose also make queue to get in the boat. They meet Cal and Love joy too. Cal tries to persuade Rose to get in the boat soon because it is limited place. Cal makes sure that he and Jack will get in the next boat. Rose is difficult to believe it since she knows that Cal is a tricky guy.

(179) Jack: “Get in the boat, Rose! Go on! I’ll get the next one.”

(180) Rose: “No. Not without you!”

1. Locutionary Act : This utterance refers to Rose. Jack asks Rose to get in the lifeboat.
2. Illocutionary Act : It is the act of requesting. This act belongs to directive because Jack wants Rose to do what he wants.
3. Perlocutionary Act : Rose gets in the boat although she does not want it.

From the dialogue above, Jack asks Rose to get into the lifeboat in order to make her save. He makes Rose sure that he will take the next boat after her. This act proves that Jack wants Rose to do an action. Related to the theory, the act of expecting the hearer to do something is directive. It is clearly stated by Seale (cited in Leech, 1983:105) that directive is the type of illocutionary act that the speaker’s purpose is to get the hearer to do something (or towards some goals).

12. Context of scene 12:

1. Addresser and Addressee: Jack and Rose.
2. Setting: on the grand staircase
3. Context of situation: In the scene before, Jack succeeds to ask Rose to get in the boat. Suddenly, Rose decides to jump into the Titanic ship. She does not want to be separated with her lover, Jack. She runs to the place where Jack stays. Jack is so shock to see Rose’s foolery. He also runs to the place where he can meet Rose. Finally, they meet on the grand staircase in Titanic ship.

(182) Jack: “Rose. Rose, you’re so stupid! Why’d you do that?”

(183) Rose: “You jump, I jump, right?”

1. Locutionary Act : This utterance refers to the condition that makes Rose to cancel her decision to go by the lifeboat. She remembers about the promise of Jack and her before.
2. Illocutionary Act : It is a commissive because it belongs to the act of promising. Rose states her willingness to go out from the lifeboat because she wants to go together with Jack. This act commits Rose to some future course of action. It means, Rose expresses a commissive illocutionary act.
3. Perlocutionary Act : Jack understands to Rose’s feeling. Jack knows that Rose really loves him, so does him. So then, he asks Rose to go together with him to find another way to be saved.

In the scene before, Jack succeeds to ask Rose to get in the boat. Suddenly, Rose decides to jump into the Titanic ship. She does not want to be separated with Jack. Jack is shock to see Rose’s foolery. Finally, they meet on the grand staircase in the Titanic ship.

Rose utters a promise, *“You jump, I jump, right?”* By that utterance, Rose intends to remember Jack about their promise. Rose also wants to express her seriousness in keeping and doing that promise. The act of promising is counted as commissive illocutionary act. Its communicative purpose is to express firmly the strong will to do something. It is clearly stated by Searle (cited in Leech, 1983:105) that commissive are those kinds of speech acts that used by the speakers to commit themselves to some future course of action.

13. Context of scene 13:

1. Addresser and Addressee: Jack and Rose.
2. Setting: in the North Atlantic Ocean / underwater and on its surface.
3. Context of situation: Titanic ship is sinking at that time. Rose remembers and follows to Jack's instruction. When Titanic gets into the ocean, Rose and Jack have sufficient time to be separated for a while. It is caused by the huge wave of the water. Not long after that, they can meet each other. Jack pulls up Rose when she starts to go down into the water.

(187) Jack: "Swim, Rose! I need you to swim!"

(188) Rose: "It's so cold!"

1. Locutionary Act : The utterance refers to the literal meaning of the utterance itself. It refers to the condition that Rose feels cold to swim in the ocean.
2. Illocutionary Act : It is an assertive because it is an act of stating. Rose states it to Jack because she feels that she cannot swim more. By stating this utterance, Rose wants to express the truth of something.
3. Perlocutionary Act : Jack helps Rose to swim. By this action, it indicates that Rose's utterance has an effect to the hearer.

The utterance above (193) proves that Rose uses the act of stating to express the truth of what she feels. She tries to inform Jack that she cannot swim in that cold ocean. Searle (cited in Leech, 1983:105) states that assertive is use to represent a state of facts. It carries the value true or false. By this theory, it indicates that Rose's utterance above is assertive illocutionary act.

(194) Rose: "I love you, Jack."

(195) Jack: "Don't you do that! Don't you say your goodbyes! Not yet. Do you understand me?"

1. Locutionary Act : The utterance refers to the condition that makes Rose show her feeling.
2. Illocutionary Act : The utterance of Rose expresses her feeling. Since Rose represents the psychological expression, her utterance belongs to expressive illocutionary act. By stating this utterance, Rose wants to tell Jack about a purpose.
3. Perlocutionary Act : Jack tries to give Rose a spirit in order to make Rose stronger. It indicates that Rose's utterance before has an effect towards Jack.

Jack helps Rose to lie onto a wooden panel which is enough to support one person only. Jack decides to hold the panel with Rose onto it. Rose feels a terrible cold attacks her body. She starts to be desperate. Next, she utters, *"I love you, Jack."* in order to express her feeling. Rose's intention is to say her parting to Jack. She wants to tell Jack that she love him until her last breath. Parting statement is counted as expressive illocutionary act. According to Searle (stated in Leech, 1983:105), the act of promising is a paradigmatic case of expressive illocutionary act. It purposes to express Rose's feeling

(199) Jack: *"Winning that ticket was the best thing that ever happened to me. It brought me to you, and I'm thankful for that, Rose.*

(200) *You must do me this honor. You must promise me that you'll survive, that you won't give up. No matter what happens, no matter how hopeless. Promise me now, Rose, and never let go that promise."*

(201) Rose: "I promise."

1. Locutionary Act : Jack's utterances above refer to Rose. He expresses two purposes in his utterances.
2. Illocutionary Act : Jack's utterance above (199) shows the act of showing gratitude. It belongs to expressive because in the utterance, Jack shows what he feels. The

second utterance (200) is a requesting form. By stating the utterance, Jack wants Rose to do a promise. This act is directive illocutionary act.

3. Perlocutionary Act : Rose makes her promise to Jack.

In order to make Rose sure, Jack tells her the reason why she must survive. Jack expresses his thanking statement by the utterance above (199). The act of thanking is a paradigmatic case of expressive illocutionary act. Its communicative intention is to express the gratitude towards someone. According to Searle (stated in Leech, 1983:105), the act of promising is a paradigmatic case of expressive illocutionary act. It purposes to express Jack's feeling

Jack continues to ask Rose to make promise with him in the following sentences above (200). Requesting is assertive illocutionary act. The communicative intention is to ask the hearer to do an action. It is also clearly stated in Searle (cited in Leech, 1983:105) that directive is the type of illocutionary act that the speaker's purpose is to get the hearer to do something (or towards some goals).

(204) Rose: "Oh, Jack. Jack, that's the boat. Jack.

(205) *I'll never let go. I promise.*"

1. Locutionary Act : Rose's utterance above refers to the condition that makes her utter a promise.
2. Illocutionary Act : It is a commissive because it belongs to the act of promising. Rose promises Rose to do Jack's requests before.
3. Perlocutionary Act : Rose will do what Jack expects to her. She will survive in that terrible condition.

Rose tries to make Jack get up from his sleep, but Jack does not response it. Rose repeats it for many times, but unfortunately, Jack still closes his eyes. Finally, Rose realizes that Jack is death. It makes Rose so sad. Once again, she

promises to Jack that she will survive as what Jack expects to her. Rose's promising statement is expressed in the following sentences, "*I'll never let go. I promise.*" According to Searle (stated in Leech, 1983:105), the act of promising is counted as commissive illocutionary act. The communicative intention of promising action is to express firmly the strong will to do something.

Table 4.5 The Illocutionary Acts in Scene 11-13

Types	Performative Verbs	Utterances	Purposes
Assertive	Stating	188	To express clearly the truth of proposition
Directive	Requesting	179	To ask the hearer to do something
Commissive	Promising	183, 205	To express firmly the strong will to do something
Expressive	Parting	194	The act of leaving

CHAPTER V. CONCLUSION

The results of the data have been found after they are collected, classified and analyzed. In this research, the types and the meaning of illocutionary acts used by Jack and Rose are detected in their conversation. Before analyzing this thesis, it was confusing in listening Jack and Rose's conversations. When the speaker says something, the partner/the hearer seems reply it in unconnected utterance. Since those utterances were analyzed, it is finally understood that Jack and Rose have their own intention behind their words. To solve this problem, this study uses the theory of speech acts proposed by John R. Searle (cited in Leech, 1983:105). In order to make the analysis easier, it also uses the explanation about context of utterance in each scene. According to Leech (1983:13), context is important to be analyzed to prevent any miscommunication between the speaker and the hearer.

It is found in the research that Jack and Rose tend to use almost all types of illocutionary act. They use assertive which is figured by statements of *stating*, *asserting*, *concluding*, and *claiming*. Both Jack and Rose mostly use the performative verb *stating*. They prefer stating something calmly rather than asserting form. It means that they want to speak in polite way. The second illocutionary act is directive. It comprises *requesting*. Jack and Rose mostly use the performative verb *requesting* rather than *commanding*. It means that they tend to avoid impoliteness in asking his/her partner to do an action. Next is commissive which comprises *threatening*, *promising*, *agreeing* and *believing*. After that, the use of expressive illocutionary act is also analyzed in their utterances. It comprises *thanking*, *praising*, *greeting*, *showing likeness* and *parting*. The last illocutionary act found in Jack and Rose's conversation is declarative. It is applied in Rose's utterance when she utters a *declaring engagement* to Jack. Those five types of

illocutionary act in their utterances mean that they have communicative purposes to deliver to the viewers of Titanic movie.

By analyzing the types of illocutionary act above, the communicative purposes of illocutionary acts use by Jack and Rose can be found. First, they intend to show the way to be polite in attitude and words. It is clearly stated by Leech (1983:108) that people tend to use indirect speech act in connection with politeness, since it can reduce the unpleasant message in the utterances.

Second, Jack and Rose's intention in using illocutionary act is to express their ability to play with the language. It means that they want to make their words sound more interesting. In this case, it is seen that both Jack and Rose want to be closer each other by using interesting utterances.

Finally, it is clearly explained in the conclusion above how illocutionary acts occur in the Titanic movie based on the context. It is expected that this study will be useful to help the readers and viewers of this movie in finding the interpretation or the meaning of illocutionary acts. The last hope is this thesis can support the further analysis doing by the next researcher in the same study.

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APPENDICES

A. The Total Finding of Illocutionary Acts in Jack and Rose's Utterances

SCENE 1 – on the poop deck at night

Jack: "Don't do it!" (1) (00:37:31)

Rose: "Stay back! Don't come any closer!" (2) (00:37:34 – 00:37:36)

Jack: "Come on. Just give me your hand and I'll pull you back over." (3)
(00:37:38 – 00:37:39)

Rose: "No! Stay where you are. I mean it. I'll let go." (4) (00:37:40 – 00:37:45)

Jack: "No, you won't." (5) (00:37:57)

Rose: "What do you mean no, I won't? Don't presume to tell me what I will and will not do. You don't know me." (6) (00:38:00 – 00:38:05)

Jack: "Well, you would have done it already." (7) (00:38:06)

Rose: "You're distracting me. Go away!" (8) (00:38:08 – 00:38:10)

Jack: "I can't. I'm involved now. If you let go I have to jump in after you." (9)
(00:38:11 – 00:38:16)

Rose: "Don't be absurd. You'll be killed." (10) (00:38:19 – 00:38:22)

Jack: "I'm a good swimmer." (11) (00:38:23)

Rose: "The fall alone would kill you." (12) (00:28:24)

Jack: "It would hurt. I'm not saying it wouldn't. To be the truth I'm a lot more concerned about the water being so cold. (13) (00:38:25 – 00:38:32)

Rose: "How cold?" (14) (00:38:40)

Jack: "Freezing. Maybe a couple degrees over. (15) (00:38:42)
Ever been to Wisconsin?" (16) (00:38:51)

Rose: "What?" (17) (00:38:55)

Jack: "Well they have some of the coldest winters around, and I grew up there, near Chippewa Falls. When I was a kid, me and my father went ice-fishing out un lake Wissota. Ice-fishing's now where you...." (18) (00:38:56 – 00:39:09)

Rose: "I know what ice-fishing is!" (19) (00:39:09)

Jack: “Sorry. (20) (00:39:12)

You just seem like, you know, kind of an indoor girl. Anyway, I fell through some thin ice and I’m telling you, water that cold, like that right down there. It hits you like a thousand knives stabbing all of your body. You can’t breath, you can’t think, least not about anything but the pain. This is why I’m not looking forward to jumping in after you. But like I said, I don’t see a choice. I guess I’m kind of hoping you’ll come back over the rail and get me off the hook here.” (21) (00:39:14 – 00:40:02)

Rose: “You’re crazy.” (22) (00:40:03)

Jack: “That’s what everybody says. But with all due respect, Miss, I’m not the one hanging off the back of ship. (23) (00:40:05)

Come on. Give me your hand. You don’t want to do this.” (24) (00:40:20)

Rose: “Alright.” (25) (00:40:25)

Jack: “I’m Jack Dawson.” (26) (00:40:36)

Rose: “Rose Dewitt Bukater.” (27) (00:40:38)

Rose: “HELP! HELP! Please help me!” (28) (00:40:52)

Jack: “Listen. Listen to me. I won’t let go. Now, pull yourself up. Come on! That’s right. You can do it. I’ve got you.” (29) (00:41:05 - 00:41:09)

SCENE 2 – on the boat deck at day

Jack: “Well, I’ve been on my own since I was, since my folks died. I had neither brother nor sister in that part of the country. So I left and I haven’t been back since. You could just call me tumbleweed blowing in the wind. Well, Rose, we’ve walked about a mile around this boat deck and chewed over how great the weather’s been and how I grew up, but I reckon that’s not why you came to talk to me, is it?” (30) (00:45:40 – 00:46:06)

Rose: “Mr. Dawson, I...” (31) (00:46:09)

Jack: “Jack.” (32) (00:48:10)

Rose: “Jack, I want to thank you for what you did. Not just for...for pulling me back, but for your discretion.” (33) (00:46:12 – 00:46:20)

Jack: “You’re welcome.” (34) (00:46:21)

Rose: “Look, I know what you must be thinking! Poor little rich girl. What does she know about misery?” (35) (00:46:23 – 00:46:30)

Jack: “No. that’s not what I was thinking. What I was thinking was...what could have happened to hurt this girl to make her think she had no way out.” (36) (00:46:31 – 00:46:40)

Rose: “Well, I...it was everything in my whole world and all the people in it. The inertia of my life, plunging ahead, and me powerless to stop it.” (37) (00:46:44 – 00:46:55)

Jack: “God! Look at that thing! You would’ve gone straight to the bottom.” (38) (00:46:56 – 00:47:00)

Rose: “500 invitations have gone out. All of Philadelphia society will be there, and all the while I feel I’m standing in a little crowded room, screaming at the top of my lungs, and no one even looks up.” (39) (00:47:02 – 00:47:14)

Jack: “Do you love him?” (40) (00:47:17)

Rose: “Pardon me?” (41) (00:47:19)

Jack: “Do you love him?” (42) (00:49:20)

Rose: “I think you’re very rude. You shouldn’t be asking me this.” (43) (00:47:23 – 00:47:25)

Jack: “It’s a simple question. Do you love the guy or not?” (44) (00:47:26)

Rose: “This is not a suitable conversation.” (45) (00:47:30)

Jack: “Can’t you just answer the question?” (46) (00:47:33)

Rose: “This is absurd. You don’t know me and I don’t know you, and we are not having this conversation. You are rude and uncouth, and...I’m leaving now. Jack...Mr.Dawson, it’s been a pleasure. And now I have to thank you.” (47) (00:47:36 – 00:47:51)

Jack: “And you insulted me.” (48) (00:47:52)

Rose: “Well, you deserved it.” (49) (00:47:54)

Jack: “Right!” (50) (00:47:55)

Rose: "Right." (51) (00:47:56)

Jack: "I thought you were leaving." (52) (00:48:00)

Rose: "I am. You're so annoying! Wait, I don't have to leave. This is my part of the ship. (53) (00:48:01 – 00:48:07)

You leave." (54) (00:48:11)

Jack: "Well, well, well! Now, who's being rude?" (55) (00:48:13 – 00:48:15)

Rose: "What is the stupid thing you're carrying around? So what are you? An artist or something? (56) (00:48:19 – 00:48:30)

Well, these are rather good. They're, uuh...They're very good, actually.

Jack, this is exquisite work." (57) (00:48:31 – 00:48:46)

Jack: "They didn't like them in old Paris." (58) (00:48:48)

Rose: "Paris? You do get around, for a poor...well, uh..uh..a person of limited means." (59) (00:48:49 – 00:48:58)

Jack: "A poor guy. You can say it." (60) (00:49:00)

Rose: "Well, well, well! And these were drawn from life?" (61) (00:49:05 – 00:49:11)

Jack: "That one is the good thing about Paris. A lot of girls want to take their clothes up." (62) (00:49:15)

Rose: "You liked this woman. You used her several times." (63) (00:49:25 – 00:49:28)

Jack: "Well, she had beautiful hands. You see?" (64) (00:49:31 – 00:49:33)

Rose: "I think you must have had a love affair with her..." (65) (00:49:37)

Jack: "No, no! just with her hands. She was a one-legged prostitute. See? She had a good sense of humor, though. And this lady, she used to sit at this bar every night, wearing all her jewelry, waiting for her long-lost love. Called her Madame Bijoux. See how her clothes are all moth-eaten?" (66) (00:49:39 – 00:50:12)

Rose: "Well, you have a gift, Jack. You do. You see people." (67) (00:50:16 – 00:50:19)

Jack: "I see you." (68) (00:50:20)

Rose: "And...?" (69) (00:50:23)

Jack: "You wouldn't have jumped." (70) (00:50:26)

SCENE 3 – on a deck promenade at sunset

Jack: "Well, after that I worked on a squid boat in Monterey. Then I went to the pier in Santa Monica, and started doing portraits there for 10 cents a piece." (71) (00:51:48 – 00:51:57)

Rose: "Why can't I be like you, Jack? Just head out for the horizon whenever I feel like it. (72) (00:51:57 – 00:52:05)

Say we'll go there sometime to that pier, even if we only just talk about it." (73) (00:52:06 – 00:52:10)

Jack: "No, we'll do it. We'll drink cheap beer. Ride on the roller coaster and we'll throw up. Then we'll ride horses on the beach, right in the surf, but like a real cowboy. Not that side-saddle stuff." (74) (00:52:11 – 00:52:23)

Rose: "You mean...one leg on each side?" (75) (00:52:25 – 00:52:26)

Jack: "Yeah." (76) (00:52:26)

Rose: "Can you show me?" (77) (00:52:29)

Jack: "Sure. If you like." (78) (00:52:30)

Rose: "Teach me to ride like a man." (79) (00:52:33)

Jack: "And chew tobacco like a man." (80) (00:52:35)

Rose: "And split like a man!" (81) (00:52:38)

Jack: "They didn't teach you that in finishing school?" (82) (00:52:41)

Rose: "No." (83) (00:52:42)

Jack: "Come on, I'll show you how." (84) (00:52:44)

Rose: "Jack! No! Wait! No, Jack! I couldn't possible, Jack." (85) (00:52:48)

Jack: "Watch closely." (86) (00:52:54)

Rose: "That's disgusting!" (87) (00:52:57)

Jack: "Your turn. Pitiful! You really gotta hawk it back. Use your arms. Arc your neck. See the range of that thing?" (88) (00:52:59 – 00:53:20)

SCENE 4 – in dining-saloon at night

Rose: “Jack, must you go?” (89) (01:02:29)

Jack: “Time for me to row with the other slaves. Good night, Rose.” (90)
(01:02:31)

SCENE 5 – in third class general room at night

Jack: “Come on!” (91) (01:04:21)

Rose: “Jack, wait! I can’t do this.” (92) (01:04:29)

Jack: “We have to get a bit closer...like this.” (93) (01:04:33)

Rose: “I don’t know the steps.” (94) (01:04:44)

Jack: “Neither do I. just go with it. Don’t think!” (95) (01:04:46)

Rose: “Wait, stop Jack!” (96) (01:05:08)

Rose: “What? You think a first-class girl can’t drink?” (97) (01:06:34)

Jack: “You alright?” (98) (01:06:42)

Jack: “You alright?” (99) (01:07:19)

Rose: “I haven’t done that in years!” (100) (01:07:20)

SCENE 6 – in gymnasium at day

Rose: “Jack, this is impossible. I can’t see you.” (101) (01:14:39)

Jack: “I need to talk to you.” (102) (01:14:43)

Rose: “No, Jack. No! Jack, I’m engaged. I’m marrying Cal. I love Cal.” (103)
(01:14:14 – 01:14:53)

Jack: "Rose, you're no picnic. (104) (01:14:56)

You're a spoiled little brat even, but under that you're the most amazingly astounding wonderful girl that I've ever known and...." (105) (01:14:58 – 01:15:11)

Rose: "Jack, I..." (106) (01:15:12)

Jack: "No, wait. Let me try to get this out. You're amazing. I'm not an idiot. I know the world works. I've got ten bucks in my pocket and I have nothing to offer you and I know that. I understand, but I'm too involved now. You jump, I jump, remember? I can't turn away without knowing you'll be alright. That's all that I want." (107) (01:15:12 – 01:15:37)

Rose: "I'll be fine. Really." (108) (01:15:45 – 01:16:03)

Jack: "Really? I don't think so. They've got you trapped, Rose, and you're gonna die if you don't break free. Maybe not right away, because you're strong. But sooner or later the fire that I love about you, Rose, that fire is gonna burn out." (109) (01:15:45 – 01:16:03)

Rose: "It's not up to you to save me, Jack." (110) (01:16:08)

Jack: "You're right. Only you can do that." (111) (01:16:12)

Rose: "I'm going back. Leave me alone." (112) (01:16:23)

SCENE 7 – on Titanic at day

Rose: "Hello, Jack. I changed my mind. They said you might be..." (113) (01:17:23 – 01:17:37)

Jack: "Sssh...give me your hand. Now, close your eyes. Come on. Step up. Now hold on the railing. Keep your eyes closed. Don't peek!" (114) (01:17:37 – 01:18:05)

Rose: "I'm not." (115) (01:18:05)

Jack: "Step up onto the rail. Hold on. Keep your eyes close. Do you trust me?" (116) (01:18:07 – 01:18:18)

Rose: "I trust you." (117) (01:18:20)

Jack: "Alright. Open your eyes!" (118) (01:18:32)

Rose: "I'm flying, Jack!" (119) (01:18:41)

SCENE 8 – in Rose's suite room

Rose: "It's quite proper. I assure you! This is the sitting room. Will this light do? Don't artists need good light?" (120) (01:20:44 – 01:20:53)

Jack: "That is true, but I am not used to working in such horrible conditions. (121) (01:20:55)

Hey, Monet!" (122) (01:20:59)

Rose: "Do you know his work?" (123) (01:21:01)

Jack: "Of course! Look at this use of color here. Isn't he great?" (124) (01:21:02 – 01:21:05)

Rose: "Yeah. I know it's extraordinary. Cal insists on carting this hideous thing everywhere." (125) (01:21:05 – 01:21:12)

Jack: "Should we be expecting him anytime soon?" (126) (01:21:14)

Rose: "Not as long as the cigars and brandy hold out." (127) (01:21:18)

Jack: "That's nice. What is it? A sapphire?" (128) (01:21:18)

Rose: "A diamond. A very rare diamond. (129) (01:21:30)

Jack, I want you to draw me like one of your French girls. Wearing this." (130) (01:21:35)

Jack: "Alright." (131) (01:21:40)

Rose: "Wearing only this." (132) (01:21:44)

Rose: "The last thing I need is another picture of me looking like porcelain. As a paying customer, I expect to get what I want." (133) (01:22:18 – 01:22:30)

Jack: "Over on the bed, the couch. Go, lie down." (134) (01:22:48)

Rose: "Tell me when it looks right." (135) (01:23:05)

Jack: "Put your arm back the way it was. Right. Put that other arm up. That hand right by your face. Right. Now, head down. Eyes to me. Keep them on me and try to stay still." (136) (01:23:06 – 01:23:26)

Rose: "I believe you are blushing, Mr. Big Artiste. I can't imagine Monsieur Monet blushing." (137) (01:24:27 – 01:24:35)

Jack: “He does landscapes. Just relax your face.” (138) (01:24:37)

Rose: “Sorry.” (139) (01:24:41)

Jack: “No laughing.” (140) (01:25:59)

Jack: “What are you doing?” (141) (01:25:55)

Rose: “Would you put this bag in save for me?” (142) (01:25:59)

SCENE 9 – on a deck corridor / fan room

Jack: “Pretty tough for a valet, this fellow seems more like a cop.” (143)
(01:28:43)

Rose: “I think he was.” (144) (01:28:44)

SCENE 10 – in a boiler room six

Jack: “Where to, Miss?” (145) (01:30:13)

Rose: “To the stars.” (146) (01:30:16)

Jack: “Are you nervous?” (147) (01:30:36)

Rose: “Put your hands on me Jack.” (148) (01:30:57)

SCENE 11 – on a forward well deck and crow’s net at night

Jack: “Did you see those guys’ faces?” (149) (01:33:38)

Rose: “When this ship docks, I’m getting off with you.” (150) (01:33:48)

Jack: “This is crazy.” (151) (01:33:53)

Rose: “I know. It doesn’t make any sense. That’s why I trust it. (152) (01:33:56 –
01:34:01)

SCENE 12 – in master at arms office / corridor

Rose: “Jack? Jaaaacckk??” (153) (01:56:18)

Jack: “Rose!! I’m in here!” (154) (01:56:24)

Rose: “Jack, I’m sorry. I’m so sorry.” (155) (01:56:33)

Jack: “Lovejoy put it in my pocket.” (156) (01:56:38)

Rose: “I know, I know.” (157) (01:56:39)

Jack: “Listen Rose. You have to find a spore key, alright? Look in that cabinet.

It’s a little silver one, Rose.” (158) (01:56:41 – 01:56:47)

Rose: “Silver. These are all brass one.” (159) (01:56:52)

Jack: “Check it right here, Rose. (160) (01:56:53)

Rose, how di you find out I didn’t do it?” (161) (01:37:01)

Rose: “I didn’t. I just realized I already knew.” (162) (01:57:06)

Jack: “Keep looking!” (163) (01:57:09)

Rose: “There’s no key.” (164) (01:57:21)

Jack: “Alright, Rose. Listen, you have to go find a help. It’ll be alright.” (165)

(01:57:23)

Rose: “I’ll be right back.” (166) (01:57:32)

Jack: “I’ll just wait here.” (167) (01:57:40)

Rose: “Will this work?” (168) (02:00:42)

Jack: “I guess we’ll find out. Come on.” (169) (02:00:44)

Wait..wait..wait. Try a couple practice swings. Over there. (170)

(02:00:50)

Good. Try to hit the same mark again, Rose. You can do it. (171)

(02:00:59)

Ok, it’s enough practice. Come on, Rose. You can do it. Listen, just hit it really hard and really fast. Wait, open your hands up a little more.”

(172) (02:01:09 – 02:01:20)

Rose: “Like that?” (173) ((02:01:22)

Jack: “Right. Listen, Rose. I trust you. Go!” (174) (02:01:24)

Jack: "You did it. Come on, let's go! (175) (02:01:37)

Oh, shit, this is cold!" (176) (02:01:41)

SCENE 13 – on boat deck / part side at night

Rose: "I'm not going without you." (177) (02:10:53)

Jack: "No, you have to do! Now!" (176) (02:10:54)

Rose: "No, Jack!" (178) (02:10:56)

Jack: "Get in the boat, Rose! Go on! I'll get the next one." (179) (02:10:58 –
02:14:22)

Rose: "No. Not without you!" (180) (02:11:23)

Jack: "I'll be alright. Listen, I'm a survivor, alright? Don't worry about me. Now,
go on, get on!" (181) (02:11:24)

SCENE 14 – on the grand staircase

Jack: "Rose. Rose, you're so stupid! Why'd you do that?" (182) (02:13:56 –
02:14:02)

Rose: "You jump, I jump, right?" (183) (02:14:09)

Jack: "Right" (184) (02:14:13)

SCENE 15 – on Titanic at night

Jack: "This ship is gonna suck us down. Take a deep breathe when I say. Kick for
the surface and keep kicking. Don't let go of my hand. We're gonna make
it Rose. Trust me." (185) (02:37:39 – 02:38:01)

Rose: "I trust you." (186) (02:38:02)

SCENE 16 – in the ocean / underwater and surface

Jack: “Swim, Rose! I need you to swim!” (187) (02:39:37)

Rose: “It’s so cold!” (188) (02:39:48)

Jack: “Keep swimming, Rose! Come on! Here, get on it. Get on top. Stay on it, Rose.” (189) (02:39:58 – 02:40:26)

Rose: “Jack.” (190) (02:40:30)

Jack: “You alright now. The boats are coming back for us. Rose, hold on just a bit longer. They had to row away from the suction, but now they’ll be coming back.” (191) (02:40:47 – 02:41:17)

Rose: “It’s getting quiet.” (192) (02:42:59)

Jack: “It’s just gonna take them a couple of minutes to get. The boats organized. I don’t know about you, but I intend to write a strongly worded letter to the White Star Line about all this.” (193) (02:43:03 – 02:43:18)

Rose: “I love you, Jack.” (194) (02:43:43)

Jack: “Don’t you do that! Don’t you say your goodbyes! Not yet. Do you understand me?” (195) (02:43:35 – 02:43:40)

Rose: “I’m so cold.” (196) (02:43:43)

Jack: “Listen, Rose. You’re gonna get out of here. You’re gonna go on and you’re gonna make lots of babies, and you’re gonna watch them grow. You’re gonna die an old, an old lady, warm in her bed. Not here. Not this night. Not like this. Do you understand me?” (197) ((02:43:45 – 02:44:09)

Rose: “I can’t feel my body.” (198) (02:44:14)

Jack: “Winning that ticket was the best thing that ever happened to me. It brought me to you, and I’m thankful for that, Rose. (199) (02:44:17 – 00:44:25)

You must do me this honor. You must promise me that you’ll survive, that you won’t give up. No matter what happens, no matter how hopeless. Promise me now, Rose, and never let go that promise.” (200) (02:44:26 – 02:45:04)

Rose: "I promise." (201) (02:45:06)

Jack: "Never let go." (202) (02:45:10)

Rose: "I will never let go, Jack." (203) (02:45:15)

Rose: "Oh, Jack. Jack, that's the boat. Jack..." (204) (02:48:16)

I'll never let go. I promise." (205) (02:50:06)

