



**SPEECH ACTS ANALYSIS OF THE MAIN CHARACTER
IN *SHREK* MOVIE SCRIPT**

THESIS

Written by:

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**ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
2015**



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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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DEDICATION

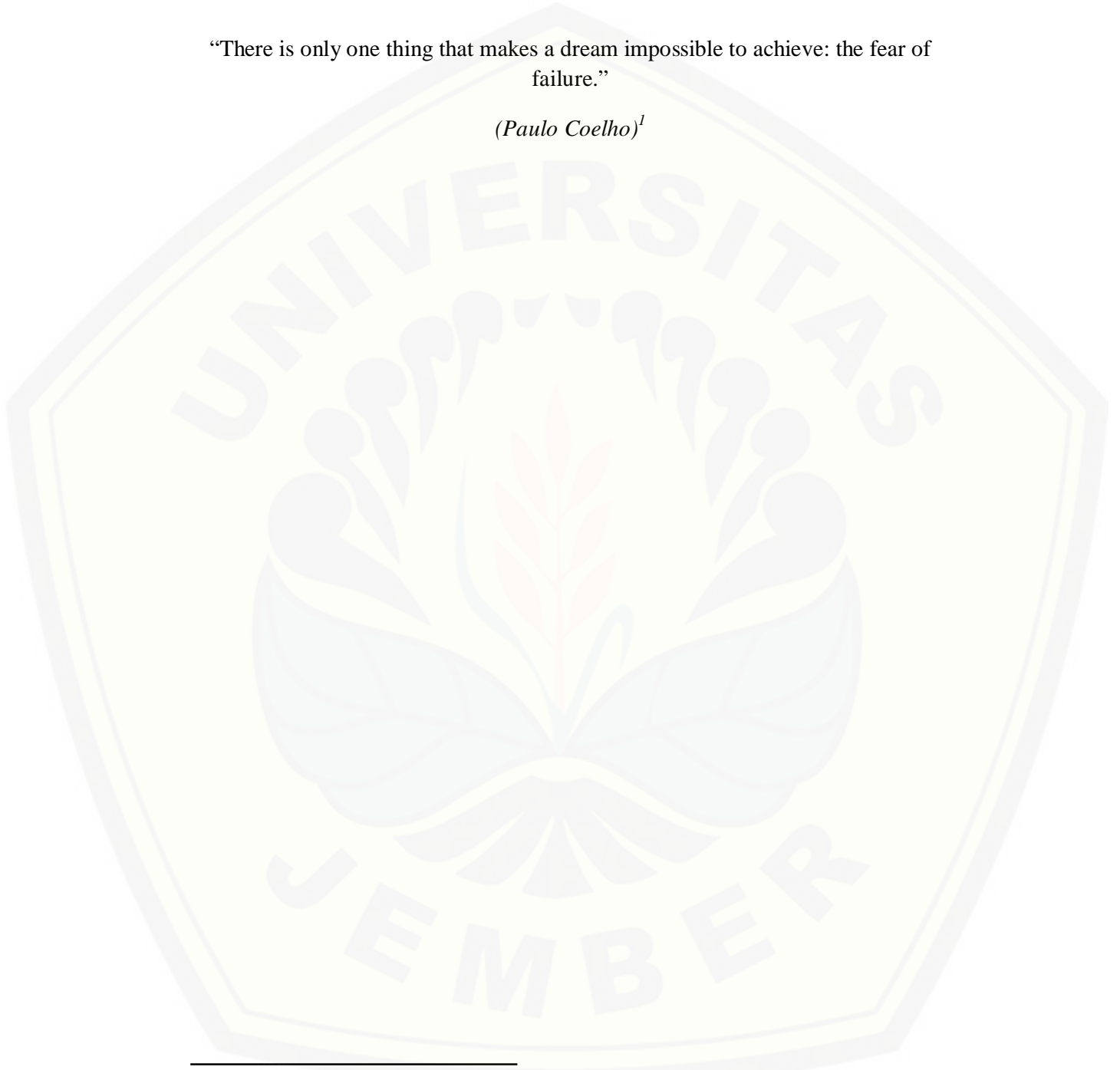
I dedicate this thesis to:

1. The lovely father, Budi Warsono, who gives me the best for me and always supports continuously behind me.
2. The greatest mother, Iswati, who always inspires me and gives me strength to face the world.
3. My older brother and my youngest sister, Fikri Budi Iswono and Fitri Firnawati, who has been my complement in my life.
4. Yusuf Efendi, who always be there for me whenever I need him and always accompany me from the beginning until today.
5. My Alma Mater.

MOTTO

“There is only one thing that makes a dream impossible to achieve: the fear of failure.”

(Paulo Coelho)¹



¹<http://motivationgrid.com/amazing-paulo-coelho-quotes-change-life/> [accessed on December 23, 2014]

DECLARATION

I hereby state that the thesis entitled **Speech Acts Analysis of the Main Character in *Shrek* Movie Script** is an original piece of writing. I certify that the analysis and the research described in this thesis have never been submitted for any other degree or any publications.

I certify to the best knowledge that all sources and any help received in the preparation on this thesis have been acknowledged.

Jember, February 26th, 2015

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Fifin Dwi Isnawati

SUMMARY

Speech Acts Analysis of the Main Character in *Shrek* Movie Script; Fifin Dwi Isnawati; 090110101027; 2014; 75 pages; English Department; Faculty of Letters; Jember University.

The objective of this study is to examine speech acts used by the main character in *Shrek* movie script. This study analyzes what types of speech acts produced by the main character, what types of speech acts are frequently produced, and what is the purpose of the main character using speech acts. The research is based on Austin's (1962) theory of speech acts, Searle's (1983) theory of types of speech acts, and Halliday's (1989) theory of context of situation.

The study applies both qualitative and quantitative method to analyze the data. Qualitative research is applied to analyze the data in the form of the text in the movie script and quantitative research is used to count the percentage of speech acts used by *Shrek* to conclude which speech acts is dominantly used. Documentary technique is used in this study to collect the data. The movie script is taken from the official website of movie script <http://www.imsdb.com/scripts/Shrek.html> [2013, October 17].

The result of this thesis presents that *Shrek* as the main character tends to use four types of speech acts. They are directives, representatives, expressives, and commissives. The result shows the most dominant speech acts used is directives with the percentage (44%, 22 utterances), whereas the least speech acts used is commissives with the percentage (9%, 5 utterances). Representatives and Expressives respectively follow directives (31%, 15 utterances and 16%, 8 utterances). The purposes of *Shrek* uses speech acts are various according to what types of speech acts he produced. It also relates to the story in the movie. From the analysis, it is found that *Shrek* tends to use directives dominantly because he wants to make the hearer do something. Besides, he also wants to be admitted by the people that he actually is a kind ogre.

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CHAPTER 1. INTRODUCTION

The introduction provides some information about the background of doing the research. The background gives some information regarding the phenomenon to be investigated and also explains the reasons why the research problem is to be observed. It is followed by the problems to discuss, the scopes of the study, the goals of the study, and the organization of the thesis.

1.1 The Background of the Study

Language is one of the most important parts in social environment. Language is used by people as a means of communication. People also use language as a tool to do things. It means that they can do anything through their utterances such as commanding, apologizing, requesting, thanking, etc. In order to express the idea, people do not only produce utterances consisting of grammatical structure, but also do an action through their utterances (Yule, 1996:47).

In the study of language, what the people do by saying something is called speech acts. Speech acts is the study which deals with how to do things with words. When people say something, they may do something. The utterance “I will pick you up at 8 o’clock” is an example of the act of promising. Austin (cited in Levinson 1983: 236) suggests that in uttering a sentence, a speaker is generally involved in three different acts: “locutionary act, illocutionary act, and perlocutionary act”. Austin (1962) is the first person who introduces speech acts and the three elements of act utterances. First, it is locutionary act (an act of saying something) which merely delivers the literal meaning of utterances. Second, it is illocutionary act (an act in saying something) which sets a function to perform the intended meaning in utterances. Third, it is perlocutionary act (a certain effect of utterances may have on the hearer) which is the effect of illocutionary act.

Related to the Austin's theory of speech acts and the three elements of act utterances above, this research analyzes speech acts of the main character in *Shrek* movie script. *Shrek* is one of the famous animation films produced in 2001. It is an American computer-animated fantasy comedy film directed by Andrew Adamson and Vicky Jenson, featured the voices of Mike Myers, Eddie Murphy, Cameron Diaz, and John Lithgow. It is also a movie that presents language phenomena, especially speech acts that is used by the main character in the movie. This film tells us about friendship, love story, problems of life, and funny conversation and also presents speech acts as a language phenomenon. The main character in this movie is Shrek as an Ogre who is frightened by people. He uses speech acts in his utterances because he wants to convince the people that he is not like the people think about. Shrek's utterances are chosen in this research because Shrek has a communicative purposes expressed in his utterances. Shrek uses his utterances to perform some kinds of acts such as: warning, commanding, ordering, etc. This film shows that understanding speech acts is important to minimize misunderstanding between the participants in a conversation. To get more understanding of speech acts in the movie, this research uses Pragmatics analysis that deals with the study of the speaker's meaning and the speaker's intentions in utterances.

Normally, speech acts can be found in conversation. The conversation of the movie can be a good example of speech acts because it represents the complex case of speech acts in order to find out what the main character do by saying something. In this case, a script of a movie is an essential part in a movie because the script contains the dialogues spoken by the characters on the film. The character on the movie communicates each other by using the language that has been written in the form of script. This study uses movie script as the object of the study because movie script is full of conversations. Therefore, *Shrek* movie script is chosen as the object of the research.

Austin's (1962) theory of speech acts is applied in this research as the major theory. The theory is needed as tools to analyze and describe the types and the most dominant of speech acts used in *Shrek* movie script. This research is also

used Searle's (1983) theory to describe the types of speech acts used by the main character. Halliday's (1989) theory is used to find out the purposes of the main character uses speech acts according to the context situation. In sum, this research is important in order to give more understanding about the forms of utterances and find out the acts of the speaker by applying the theory of speech acts in social life.

1.2 The Research Questions

The problems that will be discussed in this thesis are formulated in three questions:

1. What types of speech acts are found in *Shrek* movie script produced by the main character?
2. Which are the most dominant speech acts frequently used by the main character in *Shrek* movie script?
3. What are the purposes of Shrek as the main character using speech acts?

1.3 The Scopes of the Study

The limitation of the thesis is needed to avoid too broad discussion. In this research, the discussion is focused on analyzing the types of speech acts produced by the main character on *Shrek* movie script. This thesis is also focused on analyzing the most dominant speech acts frequently used by the main character in *Shrek* movie script. Then, the analysis above leads to the analysis of the purposes Shrek uses those speech acts in *Shrek* movie script.

1.4 The Goals of the Study

The goals of this study are formulated as follows:

1. To describe the types of speech acts which are produced by the main characters in *Shrek* movie script.
2. To explain and analyze the most dominant speech acts produced by the main character in *Shrek* movie script.

3. To know and describe the purposes of Shrek as the main character using speech acts.

1.5 The Organization of the Thesis

This thesis consists of five chapters. They are; introduction, theoretical review, research method, analysis and discussion, and conclusion. The first chapter begins with the introduction. It presents the background of the study, the problem to discuss, the scope of the study, the goals of the study, and the organization of the thesis. The second chapter, theoretical review, deals with the supporting theories related to the study and also several previous studies conducted by another researcher in the same research area. The third chapter is research method, which contains the way of collecting and analyzing the data. Next, chapter four is the result and discussion. In this phase, the data analysis and the discussion of the research findings are presented. The last, chapter five is the conclusion of this thesis. It contains the conclusion of the analysis of this study.

CHAPTER 2. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Some theories related to the study are discussed in this chapter. The theories are used to support this study and also to give deep understanding to the readers about the topic. This chapter deals with the previous studies of the similar topic of the study. It is also followed by the theory of pragmatics, speech acts, the types of speech acts, the function of illocutionary act, and also the context.

2.1 The Previous Studies

The first researcher discussed the similar topic was Beni Hamdani (2006) from Jember University with his study entitled "*The Analysis of Speech Acts on Peter Morgan's Movie Script the Queen*". In his study, He tries to analyze the kinds of speech acts on dialogues of the main characters that occur on Peter Morgan's movie script *The Queen*. His study focuses on investigating the locutionary, illocutionary, and perlocutionary act produces by the main characters and what is the most dominant illocutionary act produces by the main characters. The result of the study shows that there are various types of speech acts which are produces by the main characters on *The Queen*, especially illocutionary acts. In this study, it is also found that the most dominant illocutionary act is Directive because the utterances spoken by the main characters are an indication of expressing the character's feelings of getting the addressee to do something such as advising and commanding. He applies Austin's and Searle's theory of speech acts to analyze speech acts which are found in *The Queen* movie script.

Besides the thesis above, there is a journal concerning on speech acts. One of the journals are taken from a student of Jember University, Sukardi (2013) entitled "*The Illocutionary Acts in Osama Bin Laden's Speech*". In this journal, the writer analyzes the illocutionary acts using the theory of Searle's classification

of illocutionary act and the theory of function of illocutionary act proposed by Leech. The object of this research is Osama Bin Laden's speech taken from the internet. He takes Osama's speech because he is interested in investigating the communicative purposes expressed in his speech. It is focuses on the types and the function of illocutionary acts produces by Osama Bin Laden's speech. His journal is also focused on finding out the communicative purposes expressed in Osama Bin Laden's speech. The result of this study shows that Osama Bin Laden's speech has a communicative purpose that Osama expressed. His speech has a great effect around the world.

From those previous researches and journal above, it can be concluded that this research is a bit different from the Sukardi's which analyzes a speech produced by Osama Bin Laden. This research analyzes a movie script instead of a speech. It is also different from Sukardi's which only focused on illocutionary acts. This study is focused on the three elements of speech acts produces by the main character in the movie script. It is almost the same with the Beni Hamdani's which discusses speech acts produced by the main character. In addition, this research is also intended to find out the types of speech acts used by the main character in *Shrek* movie. In contrast to the Beni Hamdani's, this research intended to find out the most dominant speech acts instead of the most dominant illocutionary act used by the main character in the movie script. In addition, this research also investigates the purposes of the main character uses speech acts.

2.2 Pragmatics

Language is a means of human communication. It is used to communicate and convey meaning from one person to others. Language performs a number of functions based on the purpose of its use. Some of its use is not only for descriptive purposes but also to use them as performative ones. Performative is doing something by speaking. Austin (1962:5) proposed performative utterances as follows:

- A. They do not 'describe' or 'report' or constate anything at all, are not 'true or false'; and
- B. The uttering of the sentence is, or is a part of, the doing of an action, which again would not *normally* be described as saying something.

Austin believes that there are utterances in which they do not report or describe anything, is not true or false, but they involve actions. In this case, we need pragmatics as a tool in understanding the language use. As Yule (1996:4) stated that "the advantages of studying language via pragmatics is that one can talk about people's intended meaning, their assumptions, their purposes or goals, and the kinds of actions that they are performing when they speak".

Levinson (1983:21) stated that pragmatics is the study of the relations between language and context in term of understanding the language. It can be assumed that pragmatics and context have a relation in which the meaning of the language can be expressed according to the context. This definition about Pragmatics has a relation with Yule in his book entitled *Pragmatics*. Yule (1996:3) stated that "pragmatics is concerned with the study of meaning communicated by a speaker (or writer) and interpreted by a listener (or reader)". In addition, pragmatics as a study of language used has many domains. In this case, speech acts belongs to the domain of pragmatics. It is derived from the basic belief that language is used to perform actions. Here is the example of speech acts in a dialogue:

- [1] A: You know those brown glasses?
B: Yeah.
A: The ones we got from the garage.
B: Mm.
A: Do you use them much?
B: Not really, no.
A: *Can I have them then?*

(Thomas in Paltridge, 2000:17)

The dialogue [1] above is spoken by A and B. From that dialogue, A has an intended meaning by uttering some utterances to B. The intended meaning of A can be seen in the last utterance. What A meant is that A wants to take B glasses by uttering *Can I have them then?* This utterance is not only a question to B but also as an action to perform a request.

When we use language to affect others or to relay information, we make use of pragmatics. The language we use is not only to inform some information but we may use it to affect others. When we use language to affect others, it is called as speech acts. As Austin (1962:5) stated that “there are utterances in which they do not report or describe anything, is not true or false, but they involve actions”. Searle (1983: 17) also defined that “a theory of language is a part of theory of action, simply because speaking is a rule-governed form of behavior”. It means that the study of language deals with the study of speech acts.

Leech (1983:1) defined that “pragmatics is a study of how language is used in communication.” Moreover, Owens (2012: 24) stated that “pragmatics is the study of language in context and concentrates on language as communication tool used to achieve social ends.” In other words, pragmatics concerned with the way of language used to communicate others in communication.

In other words, pragmatics is related to the study of the speaker’s intended meaning. It concerns with the analysis of people’s intention. Related to the definition above, it can be concluded that pragmatics is the study of language or utterance meaning in which the meaning is influenced by the context. The theory about pragmatics is used to describe and analyze the contextual meaning of Shrek utterances on selected utterances in *Shrek* movie script. The theory is also used to describe the intended meaning of Shrek utterances which is the meaning of the language that can be expressed according to the context. The context also provides any aspects supporting speech acts to be understood in order to find out the types of speech acts in *Shrek* movie script. In sum, pragmatics emphasizes on the relation between language, meaning, and context especially in the speech acts analysis in *Shrek* movie script.

2.3 Speech Acts

Pragmatics includes the study about speech acts. Speech acts is a part of language behavior. The study of speech acts was introduced by the British philosopher Austin in the 1960s, and it has been developed by a number of others, notably the philosopher Searle (1983). We can find speech acts in our daily conversation. Searle stated that “speaking a language is performing speech acts, such as making statements, giving commands, asking questions, making promises, and so on”. It means that the speech acts is performed in the using of language.

Yule (1996:47) stated that “speech acts refer to actions being performed by speakers via utterances they produce”. Speech acts concern with what people say through the language by looking at the context. It is not only about the meaning of the utterances by the speakers produce, but it also performs some acts behind those utterances. As Levinson (1983:243) stated that:

“all utterances not only serve to express propositions, but also perform action. In uttering some linguistic expression a speaker was doing something, there is one privileged level of action that can be called the illocutionary act or more simple, the speech acts”.

It means that all utterances we use are performing an action. There are a lot of things that we can do simply by speaking. Searle (1989:16) argued that “speaking a language is performing speech acts such as making statements, giving commands, asking questions, making promises, and so on”. He also proposed that:

“The reason for concentrating on the study of speech acts is simply this: all linguistic communication involves linguistic acts. The unit of linguistic communication is not has generally been supposed, the symbol, word or sentence, or even the token of the symbol or word or sentence, but rather the production or issuance of the symbol or word or sentence in the performance of the speech acts”.

(Searle, 1983:16)

The term speech acts does not refer to the act of speaking, but to whole communicative situation including the context of the utterance which may

contribute to the meaning of the interaction. There are three elements of acts as follows:

1. Locutionary act: the utterance of a sentence with determinate sense and reference.
2. Illocutionary act: the making of a statement, offer, promise, etc. In uttering a sentence, by virtue of the conventional force associated with it (or with its explicit performative paraphrase).
3. Perlocutionary act: the bringing about of effects on the audience by means of uttering the sentence, such effects being special to the circumstance of utterance.

Austin (in Levinson, 1983:236).

Based on the definitions about the types of speech acts above, the theory are used to classify the types of speech acts produced by the main character in *Shrek* movie script. It is also used to analyse the utterances of the main character in *Shrek* movie script whether they perform an act or not.

2.4 Felicity Condition

In studying speech acts, we need to understand that there are certain conditions that must be appropriate to perform a speech acts. Another important part in speech acts theory is the concept of felicity conditions for a speech acts to work. Yule (1996:50) argued that “there are certain expected or appropriate circumstances, technically known as felicity conditions, for the performance a speech acts to be recognized as intended”. For some clear cases, such as *I sentence you to six months in prison*. That utterance will be infelicitous (inappropriate) if the speaker is not a specific person in a special context.

In contrast to felicity conditions, there are also certain conditions that called unsuccessful to perform a speech acts. Sadock (in Horn and Ward, 2004 :56) stated that “..., whereas failed performatives are not aptly described as false, but rather as improper, unsuccessful, or, in general, infelicitous”. It means that there are certain conditions that must be fulfilled in order to make the speech acts possible to accept. For example, when someone utters *I now declare you husband*

and wife. This utterance will be inappropriate or infelicitous if the speaker is not a specific person (in this case ‘a priest’) in the specific context (in the wedding ceremony).

It can be concluded that felicity conditions are used to legalize the speaker’s intentions in the certain events or specific conditions in performing a speech acts. Therefore, the communication must be carried out by the right person, in the right place, at the right time and, normally, with a certain intention, or it will not work. The theory of felicity conditions is used in this study in order to know whether the utterances used by the main character in Shrek movie script are appropriate or not. Clearly, the theory of felicity conditions is also needed to investigate whether the speech acts in Shrek movie script are accepted as speech acts or not.

2.5 The Elements of Speech Acts

The study of speech acts begins with Austin in his book *How to Do Things with Words* published in 1962. There are three elements of speech acts namely a locutionary act (the act of saying something), an illocutionary act (the act of doing something), and the perlocutionary act (the act of affecting someone).

2.5.1 Locutionary Act

Austin (1962:94) stated that “Locutionary act is a simple act of saying something in the full normal sense to do something”. The full normal sense includes the utterance of certain noises, the utterance of certain words in a certain construction, and the utterance of them with a certain meaning in the favorite philosophical sense of those words with a certain sense and reference. Similarly, Yule (1996:48) stated that “Locutionary act is the basic act of utterance, or producing a meaningful linguistic expression”. It means that locutionary act refers to the referential or factual meaning of the sentence which is the literal meaning of

the actual words. In addition, Austin (in Lyons, 1995: 240) argued that “a locutionary act is to produce an utterance”. In particular, it means that to perform a locutionary act is necessarily to utter a sentence. Here are the examples of three elements of speech act:

[2] Act (A) or Locution

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

Act (B) or Illocution

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

Act (C) or Perlocution

He persuades me to shoot her or he got me to shoot her.

(Austin, 1962:102)

The examples [2] above are the three elements of speech act. The main focus here is to clarify the example of locutionary act. The utterance (A) ‘Shoot her!’ is locutionary act. The speaker is thereby performing the locutionary act of producing those sounds and saying ‘Shoot her!’. It is clear that the utterance ‘Shoot her!’ is an act of pronouncing sound or produces certain sounds with a certain intonation. Shortly, it can be concluded that locutionary act is an actual utterance with its obvious meaning. Therefore, a locutionary act is used to select what utterances in *Shrek* movie script belongs to locutionary act. It also used to know the literal meaning of the utterances produced by Shrek in *Shrek* movie script.

2.5.2 Illocutionary Act

When people perform a locutionary act generally they also perform an illocutionary act because they have some intentions in producing an utterance. There are several functions in speaking, and it makes a big difference to people’s act in some sense. The functions depend on the way and sense the people use.

People may create a great difference whether they were advising, or merely suggesting, or actually ordering, or whether we are strictly promising or only announcing a vague intention. Illocutionary act is the second element of speech acts. To determine what illocutionary act is being performed, we must determine in what way we are using the locution: asking or answering question, giving or warning some information, making identification or giving a description, etc (Austin, 1962:98).

Austin (1962:99) also defined the illocutionary act as the performance of an act in a certain function in which we use speech and performance of an act of saying something. He stated that there are very numerous functions of utterances, and refers to the doctrine of different types of function of language as illocutionary force. It is the point to differ illocutionary act from the locutionary act.

There are some kinds of acts which are widely accepted as illocutionary act, for example: ordering, promising, advising, alarming, etc. Illocutionary act refers to the function of utterances we make. Illocutionary act can be successful if the speaker's intention is recognized or understandable by the listener.

For example, a speaker may say:

[3] "Open the door!"

The speaker intends for the hearer to understand this utterance as an order, and further he or she intends the listener to open the door.

[4] "I've just made some cookies"

This kind of utterance may not only mean a statement, but the speaker can perform an offer. In sum, speech acts theory provides an account of language use as intentional action.

Searle (in Levinson, 1983:240) classified five types of utterance, that is:

1. Representatives, which commit the speaker to the truth of the expressed proposition (paradigm cases: asserting, concluding, etc). In this case, the speaker tries to represent a situation or condition which can be assumed as truth or falsity.

For example: [a] *The earth is flat.*

[b] It was a warm sunny day.

(Yule: 1996, 53).

2. Directives, which are attempt by the speaker to get the addressee to do something (paradigm cases: requesting, questioning). In this case, the speaker wants to the hearer do something.

For example: *[a] Gimme a cup of coffee. Make it black*

[b] Could you lend me a pen, please?

(Yule, 1996:54).

3. Commissives, which commit the speaker to some future course of action (paradigm cases: promising, threatening, offering). It means that the speaker perform an action in the future.

For example: *[a] I'll be back.*

[b] I'm going to get it right next time.

(Yule, 1996:54).

4. Expressives, which express a psychological state (paradigm cases: thanking, apologizing, welcoming, and congratulating). It represents the psychological expression of the speaker.

For example: *[a] I'm really sorry!*

[b] Congratulations!

(Yule, 1996:53).

5. Declaratives, which affect immediate changes in the institutional state of affairs and which tend to rely on elaborate extra- linguistic institutions (paradigm cases: excommunicating, declaring war, christening, firing from employment). In this case, the speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately.

For example: *[a] Priest: I now pronounce you husband and wife.*

[b] Referee: You're out!

(Yule, 1996:53).

Based on the theory above, illocutionary act is used to analyze the functions of utterances perform by the main character in *Shrek* movie script. It is also used to describe the main character's intention in *Shrek* movie script. In addition, it is needed to know the purposes of Shrek utterances in *Shrek* movie script.

2.5.3 Perlocutionary Act

In producing locutionary act and illocutionary act, it is also possible for a speaker to produce an effect to a hearer. Speakers simply create an utterance with a function without intending it to have an effect. This is the third elements of speech acts, the perlocutionary act (Yule, 1996:48). Furthermore, Searle (1983: 25) described that perlocutionary act is the notion of consequences or effects such act have on the actions, thoughts, or beliefs, etc of hearers. The perlocutionary act is an act of utterance which produces certain consequential effects upon the feelings, thoughts, or actions of the audience, or of the speaker, or of other persons (Austin, 1962:99). This means that perlocutionary act is the effect of illocutionary act, and it produces a certain effect or influence on the hearer. For example, in the utterances:

[5] "It's cold here" (Paltridge, 2000:15).

The speaker's utterance contains such a double meaning. It may means that the speaker inform that the temperature is cold, but for the hearer it may performs an act as the request to do something, such as close the door.

In conclusion, the perlocutionary act refers to the effect of the utterance has on the thoughts or actions of the other person. Therefore, perlocutionary act theory is needed to describe the effects of the utterances produced by the main character in *Shrek* movie script.

2.6 Context

In studying pragmatics, context has a great deal to get a better understanding in language. As Levinson (1983:21) stated that pragmatics is the study of the relations between language and context that are basic to an account of language understanding. He argues, in understanding an utterance, it involves the making of inferences that will connect what is said to what is assumed or what has been said before. To analyze speech acts, it is necessary to know how and when the utterances made by the speaker, the way of the speakers tell the utterance and the place and time when the speaker make the utterances. Halliday and Hasan defined context as the words and the sentences before and after the particular sentence (1989:4). Context has important roles in determining the speakers' intention and the hearer's interpretation. It is also important to describe how the speaker produces utterances and how the hearer catches the message from the utterances.

Mallinowski (cited in Halliday and Hasan, 1989:4) argued that people need a term which expresses the total environment, but also including the situation in which the text uttered. The explanation refers to context of situation. He defines context of situation as the environment of the text. In addition, (Halliday and Hasan, 1989:10) sets three features of context of situation, they are:

1. The FIELD OF DISCOURSE refers to what is happening, to the nature of the social action that is taking place: what is it that the participants are engaged in, in which the language figures as some essential component?
2. The TENOR OF DISCOURSE to who is taking part, to the nature of the participants, their statuses and roles: what kinds of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved?

3. The MODE OF DISCOURSE refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organization of the text, the status that it has, and its function in the context, including the channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like”

Here is the example of analyzing context based on a text given by Halliday & Hasan (1989:11-12):

The text is taken from a radio talk by the Bishop of Woolwich.

“The Christian should therefore take atheism seriously, not only so that he may be able to answer it, but so that he himself may not be able to be a believer in the mid-twentieth century. With this mind, I would ask you to expose yourself to the three thrusts of modern atheism. These are not so much three types of atheism—each is present in varying degree in any representatives type—so much as three motives which have implied men, particularly over the past hundred years, to question the God of their up-bringing and ours. They may be represented by three summary statements:

God is intellectually superfluous;

God is emotionally dispensable;

God is morally intolerable.”

Then, let us determine the context of situational description below:

Field: “Maintenance of institutionalised system of beliefs; religion (Christianity), and the members’ attitudes towards it; semitechnical”

Tenor: “Authority (in both senses, i.e. person holding authority, and specialist) to the audience; audience unseen and unknown (like readership), but relationship institutionalised (pastor to flock)”

Mode: “Written to be read aloud; public act (mass media: radio); monologue; text is whole of relevant activity Lecture; persuasive, with rational argument.”

This means that these features are needed to get an understanding of utterances. To analyze speech acts, it is necessary to know how and when the utterances made by the speakers, the way of the speakers tell the utterances, and the place and time when the speaker make the utterances. In short, the context of situation is needed in analyzing the utterances of Shrek because it used to determine the intention of Shrek utterances in *Shrek* movie script according to the context of situation itself.

Research method is important for doing scientific research. This chapter provides the type of the research, research strategy, type of data, data collection, data processing and data analysis. The type of research talks about what type of method used in this study. It is followed by research strategy which provides the strategy of doing the research. The type of data explains what type of the data will be analyzed in this research. The data collection presents how the data are collected. The data processing shows how the collected data will be processed. Last, the data analysis is the explanation about the way to analyze the data.

3.1 Type of the Research

This research applies quantitative and qualitative researches. “Quantitative research is a type of research that deals with the quantification of data and some sort of numerical analysis” (Mackey and Gas, 2005:2). This type of research is used to count the type of speech acts are dominantly produced by the main character in *Shrek* movie script. Qualitative research is a research in which the analysis is interpretative (descriptive). In addition, Denscombe (2007:248) states that qualitative research tends to be associated with description. The qualitative method is used in analyzing and describing the data in the form of movie script. Both types of research are useful for the researcher to get the validation in analyzing the data. Besides, those methods are helpful to interpret the result of the data analyzed.

3.2 Research Strategy

This research applies the strategy of mixed methods. According to Denscombe (2007:107) “a mixed methods strategy is one that uses both qualitative and quantitative methods”. The mixed methods are used in this study because this research applies both of qualitative and quantitative methods and also uses quantitative and qualitative data. The data that will be analyzed are in the

form of selected utterances in *Shrek* movie script. The data also tend to count the types of speech acts dominantly used in *Shrek* movie script. The use of mixed methods in this study is useful to provide a complete description and explanation about the topic being discussed.

3.3 Type of the Data

Quantitative and qualitative data are used in this study as the types of the data. Denscombe (2007:254) states that quantitative data are the data that are in the form of numbers. In this case, the percentage on the number of the speech acts dominantly produced by the main character in *Shrek* movie script includes into the quantitative data. On the other hand, Qualitative data are the data that are in the forms of words (spoken or written) and visual images observed (Denscombe, 2007:285). In addition, McMillan (1992:9) states that “qualitative data are data based on a research that focuses on understanding and meaning through verbal narratives and observations rather than through numbers”. This study uses movie script which belongs to qualitative data. The data are in the form of selected utterances produced by the main character in *Shrek* movie script.

3.4 Data Collection

In this study, documentary technique is used to collect the data. According to Blaxter *et al* (1996:141) “documentary technique is used for collecting data by using documents or written materials as the basic resource of research”. Furthermore, Denscombe (2007:230) argues that “documents can be obtained from the internet such as website pages, home pages, or email and they can be treated like online documents”. In this study, the data are taken from www.imsdb.com which is the official website of movie script. The data are only the utterances produced by the main character in *Shrek* movie script. There are 247 utterances produced by the main character in *Shrek* movie script. Here, simple random sampling is used as a sampling strategy in this study. According to

Blaxter *et al* (1996:164) “simple random sampling is a sampling strategy where every individual or object in the group or ‘population’ of interest has an equal chance of being chosen for study”. Thus, simple random sampling is used to choose the utterances of the main character randomly. In this case, there are only 50 utterances of the total number of utterances that will be analyzed.

3.5 Data Processing

There are some steps to process the data, they are:

1. Reading and understanding the movie script.
2. Labeling the utterances that only produced by the main character.
3. Choosing 50 utterances from the total number of utterances randomly.
4. Grouping them together to be analyzed based on Austin and Searle theories.

3.6 Data Analysis

Data analysis is the most important part of the research. In this research, descriptive, statistical, and interpretative techniques are used as the technique of the data analysis. The descriptive technique is used to analyze the speech acts produced by the main character in *Shrek* movie script by applying the theory of speech acts proposed by Austin. It is used to analyze Shrek’s utterances as the main character that produces utterances that may contain the speech acts. After that, the statistical method is used to classify and count the utterances produced by the main character to know the percentage of the most dominant speech acts used. Last, the interpretative method is used to interpret the purposes of the main character uses speech acts according to Halliday’s theory of the context of situation. Later, the findings are discussed by relating those findings to the goals of the study. Last, the conclusions of the study are drawn.



CHAPTER 4. RESULT AND DISCUSSION

This chapter provides the result of speech acts analysis of the main character in *Shrek* movie script. In this chapter, the data collected are analyzed based on Austin's (1962) theory of speech acts and also Searle's (1983) theory of the types of speech acts. This chapter consists of two points; the result of the analysis and the discussion. The aim of this chapter is to answer the formulated problems in the first chapter.

4.1 The Result of the Analysis

This sub chapter presents the result which is discussed based on the theory proposed by Austin (1962). In this analysis, 50 utterances are to be analyzed. All utterances are presented on table 4.1 below which shows the result of types of speech acts used by Shrek are as follow:

Table 4.1 The percentage of each types of speech acts found

Rank	The types of speech acts	Quantity	Percentage
1	Directives	22	44 %
2	Representatives	15	31 %
3	Expressives	8	16 %
4	Commissives	5	9 %
Total		50	100%

The result of the analysis of speech acts shows that the highest of speech acts produced by Shrek is Directives with the percentage 44%. Representatives and Expressives respectively follow directives with the percentage 31% and 16%. The lowest speech acts is commissives with the percentage 9%.

4.2 The Analysis of the Data

4.2.1 Directives

1. Context of situation

Field : The villagers came to Shrek's swamp. Shrek felt disturb with them. He roared very loudly to make them afraid.

Tenor : Man1 and Shrek. Man1 was the people who will catch Shrek.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

MAN1 : Back! Back, beast! Back! I warn ya!
 Shrek : *This is the part where you run away. And stay out!*

1. Locutionary Act : The literal meaning of that utterance refers to the action of the man to run away.
2. Illocutionary Act : It is a directive because it is an act of warning. Shrek orders to the Man1 to leave him because all his friends have left him alone. Shrek tries to warn him to run away and stay out.
3. Perlocutionary Act : The effect of the utterance is the man run away from Shrek's home.

2. Context of situation

Field : Donkey kept running and quickly hid behind Shrek because He was afraid of the guard who wanted to catch him.

Tenor : Shrek and Head Guard. Head guard was the guard who will catch Donkey and bring him to the castle.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Head Guard : By the order of Lord Farquaad I am authorized to place you both under arrest and transport you to a designated resettlement facility.
 Shrek : *Oh, really? You and what army?*

1. Locutionary Act : The locutionary act of this utterance is Shrek actually asks about the army who mentions by the head guard. The army leaves him alone there.
2. Illocutionary Act : It is an act of asking. It belongs to directive because Shrek wants to ask and indirectly he wants the head guard leaves that place.
3. Perlocutionary Act : The effect of the utterance is the head guard runs off.

3. Context of situation

Field : After Donkey saved from the guard, he followed Shrek. He was very surprised with the courage of Shrek against the guard so he decided to be Shrek's friend. Shrek actually disliked of having some friends because he loved his privacy.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *Now, why don't you go celebrate your freedom with your own friends? Hmm?*

Donkey : But, uh, I don't have any friends. And I'm not goin' out there by myself. Hey, wait a minute! I got a great idea! I'll stick with you. You're mean, green, frightin' machine. Together, we'll scare the spit out of anybody that crosses us.

1. Locutionary Act : The utterance of Shrek to Donkey. Shrek asks Donkey to celebrate his freedom from the guard who wants to catch him.
2. Illocutionary Act : It is an act of ordering. It belongs to directive because Shrek actually wants Donkey to go away from him and does not be disturbs him. He actually does not want anyone disturbs his life.

3. Perlocutionary Act : The effect of the utterance causes Donkey still to force Shrek to let him follows Shrek. Donkey also does not have any friend so he hopes that Shrek lets him be his friend.

4. Context of situation

- Field : Donkey sang to make Shrek accepted him as his friend. Shrek gave up on Donkey because he was so annoying.
- Tenor : Shrek and Donkey.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *Stop singing! It's no wonder you don't have any friends.*
 Donkey : Wow. Only a true friend would be that cruelly honest.

1. Locutionary Act : The utterance refers to the song that is sung by Donkey.
2. Illocutionary Act : It is an act of ordering. It belongs to directive because Shrek wants the Donkey to stop his song and just to keep silent.
3. Perlocutionary Act : Donkey states that only a true friend would be that cruelly honest. It means that Donkey receives Shrek's warning.

5. Context of situation

- Field : After Shrek saved Donkey from the guards, Donkey followed Shrek. He wanted to be Shrek's friend because Shrek has saved him from the guards who wanted to catch him.
- Tenor : Shrek and Donkey. Donkey was a fairy tale creature who followed Shrek. The Donkey could talk.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *Listen, little donkey. Take a look at me. What am I?*
 Donkey : (looks all the way up at Shrek) Uh really tall?

1. Locutionary Act : The locutionary act is Shrek's utterance. He says "*Listen, little donkey. Take a look at me. What am I?*"? He utters it to Donkey.
 2. Illocutionary Act : It is a directive because the utterance is an act of warning. Shrek wants to convince Donkey about who actually Shrek is. Shrek gives a warning to Donkey that he cannot be his friend because Shrek is a terrifying ogre who is frightened by the people. By saying "*Take a look at me. What am I?*" Shrek wants to make Donkey believes that he is a frightening ogre.
 3. Perlocutionary Act : Donkey is not afraid of Shrek even he is an ogre because Donkey wants Shrek become his friend after he saved him from the guard.
6. Context of situation
- Field : To make the Donkey far away from Shrek, he tried to warn Donkey that he was a terrifying ogre. It was like a Shrek's warning about himself that he was an ogre and the people should be stay away from him.
- Tenor : Shrek and Donkey.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *No, I'm an ogre! You know. "Grab your torch and pitchforks." Doesn't that bother you?*
 Donkey : Nope.
 Shrek : Really?

1. Locutionary Act : The utterance refers to the appearance of Shrek itself.
2. Illocutionary Act : It is an act of warning and it belongs to directive. Shrek warns Donkey in order to make Donkey realizes that he is an ogre. Like other people, he supposes to be afraid of Shrek but the fact is, Donkey wants to be Shrek's friend and he is not afraid of him.
3. Perlocutionary Act : Donkey answers the warning from Shrek by stating "*Nope.*" It means that Donkey is really not afraid of Shrek.

7. Context of situation

- Field : Donkey followed Shrek in his house. Donkey was very surprised because Shrek lived alone in that house. Donkey praised Shrek's house because actually he hoped that Shrek let him to stay in his house.
- Tenor : Shrek and Donkey.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *I like my privacy.*

Donkey : You know, I do too. That's another thing we have in common. Like I hate it when you got somebody in your face. You've trying to give them a hint, and they won't leave. There's that awkward silence. (awkward silence) Can I stay with you?

1. Locutionary Act : The factual meaning of that utterance is Shrek likes his privacy. The utterance refers to Shrek's feeling of being alone is better.
2. Illocutionary Act : It is directive because by stating that utterance, Shrek actually tries to make Donkey go away

from his house. It is an act of warning. He does not like disturb by somebody else includes Donkey.

3. Perlocutionary Act : The effect of that utterance makes Donkey begs Shrek to allow him to stay in Shrek's house.

8. Context of situation

Field : Shrek saved Donkey from the guard who will catch him. After that, Donkey followed Shrek. Donkey wanted to be Shrek's friend because he did not want back to the place where he came from. He wanted to stay with Shrek. Donkey begged to Shrek for allowed him to stay in Shrek's house.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Donkey : Please! I don't wanna go back there! You don't know what it's like to be considered a freak. (pause while he looks at Shrek) Well, maybe you do. But that's why we gotta stick together. You gotta let me stay! Please! Please!

Shrek : *Okay! Okay! But one night only.*

Donkey : Ah! Thank you! (he runs inside the cottage)

1. Locutionary Act : The utterance refers to the period of time, how long the Donkey can stay in Shrek's home.
2. Illocutionary Act : It belongs to directive because it is a kind of agreeing. It is clear that Shrek allows Donkey to stay with him but one night only. Shrek agrees to let Donkey stays with him even he just gives him one night only.
3. Perlocutionary Act : The effect of that utterance is Donkey says thank you to Shrek and runs inside the cottage where Shrek stays.

9. Context of situation

Field : Shrek had a willingness to meet Lord Farquaad in order to ask him why he sent all fairy tale creatures to his house. Shrek also wanted to get his swamp back. When he asked all fairy tale creatures where the Lord Farquaad lived, everyone looked around at each other but no one answered. Only the Donkey who raised his hands up and Shrek did not care about him.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : Does anyone else know where to find him? Anyone at all?

Donkey : Me! Me!

Shrek : Anyone?

Donkey : Oh! Oh, pick me! Oh, I know! I know! Me, me!

1. Locutionary Act : The utterance refers to the place where Lord Farquaad stays.
2. Illocutionary Act : It is an act of asking. It belongs to directive. Shrek asks to all fairy tale creatures where the place of Lord Farquaad stays is.
3. Perlocutionary Act : He found that everyone keeps silent and only the Donkey who raises his hands up and will accompany Shrek to go to the place.

10. Context of situation

Field : Shrek and Donkey on the road to see Lord Farquaad. Donkey could not stop singing. He sang a song along the road.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : What did I say about singing?
 Donkey : Can I whistle?
 Shrek : No.

1. Locutionary Act : The utterance refers to the song.
2. Illocutionary Act : It is an act of reminding and it belongs to directive. Shrek reminds Donkey to stop his song because for him it is very terrible song.
3. Perlocutionary Act : The Donkey stop his song and he asks Shrek “*Can I whistle?*”. It means that Donkey accepts Shrek’s utterance.

11. Context of situation

Field : Shrek and Donkey walked away from Duloc. They decided to rescue Princess Fiona from the dragon in order to get Shrek’s swamp back. Along the way, Donkey was very talkative and annoying.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Donkey : Let me get this straight. You’re gonna go fight a dragon and rescue a princess just so Farquaad will give you back a swamp which you only don’t have because he filled it full of freaks in the first place. Is that about right?

Shrek : *You know, maybe there’s a good reason donkeys shouldn’t talk.*

1. Locutionary Act : The utterance of Shrek. He utters it to Donkey.
2. Illocutionary Act : It is an act of an allusion. It belongs to directive. Shrek utters it to donkey in order to make him keep silent because his utterances is very

annoying.

3. Perlocutionary Act : The effect of that utterance makes Donkey more talkative because Donkey is very curious why Shrek wants to rescue Princess Fiona.

12. Context of situation

Field : Along the way, Donkey was very talkative. He could not stop his utterances. He asked about everything to Shrek. Shrek felt disturb with his utterances.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Donkey : You know what else everybody likes? Parfaits. Have you ever met a person, you say "Let's get some parfait," they say, "Hell no, I don't like no parfait"? Parfaits are delicious.

Shrek : No! You dense, irritating, miniature beast of burden! Ogres are like onions! End of story. Bye-bye. See ya later.

Donkey : Parfaits may be the most delicious thing on the whole damn planet.

Shrek : *You know, I think I preferred your humming.*

1. Locutionary Act : The utterance of Shrek. It refers to the voice of Donkey.
2. Illocutionary Act : It is a directive because it is an act of allusion too. Shrek does not like the people who always asks about so many questions. It is a kind of his feeling that feel disturb with Donkey.
3. Perlocutionary Act : The effect of Shrek's utterance, Donkey keeps silents for a while, but after that he starts to be a talkative donkey again.

13. Context of situation

Field : Shrek and Donkey must cross the long wood bridge over a

boiling of lava. Donkey was afraid of heights so Shrek made him believe that he could do that.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : You can't tell me you're afraid of heights.

Donkey : No, I'm just a little uncomfortable about being on a rickety bridge over a boiling like of lava!

Shrek : *Come on, Donkey. I'm right here beside ya, okay? For emotional support, we'll just tackle this thing together one little baby step at a time.*

1. Locutionary Act : Shrek's utterance who speaks to Donkey refers to the courage of Donkey who will cross the bridge.
2. Illocutionary Act : It belongs to directive because that utterance is an act of supporting. Shrek supports Donkey to be brave. Shrek wants Donkey to believe that he can cross the bridge.
3. Perlocutionary Act : Donkey steps slowly along the bridge with a little bit courage. He walks the long wood bridge step by step.

14. Context of situation

Field : Shrek and Donkey started to cross the bridge. Donkey felt afraid of height. Shrek tried to make him believe that he could cross the bridge.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *Just keep moving. And don't look down.*
 Donkey : Okay, don't look down. Don't look down. Don't look down. Keep on moving. Don't look down. (he steps through a rotting board and ends up looking straight down into the lava) Shrek! I'm looking down! Oh, God! I can't do this! Just let me off, please!

1. Locutionary Act : The utterance refers to the boiling of lava under the bridge.
2. Illocutionary Act : It is an act of warning. It belongs to a directive because Shrek warns Donkey to keep moving and do not look down so he will not afraid of height.
3. Perlocutionary Act : The effect of the utterance makes Donkey steps through a rotting board and ends up looking straight down into the lava.

15. Context of situation

Field : Shrek and Donkey succeeded to arrive in the castle. Inside the castle, they looked for Princess Fiona. They walked very carefully to avoid the dragon.
 Tenor : Shrek and Donkey.
 Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *Donkey, two things, okay? Shut...up. Now go over there and see if you can find any stairs.*
 Donkey : Stairs? I thought we were lookin' for the princess.

1. Locutionary Act : The utterance refers to location of the room where Princess Fiona stays.
2. Illocutionary Act : It is an act of ordering so it belongs to directive. Shrek orders Donkey to find any stairs where the location of Princess Fiona stays.
3. Perlocutionary Act : Misunderstanding happens here, Donkey asks

Shrek “*Stairs? I thought we were lookin’ for the princess.*” It means that Donkey does not understand that the Princess will be up the stairs in the highest room in the tallest tower.

16. Context of situation

- Field : Shrek finally found Princess Fiona in the room. He did not know the face of Princess Fiona before.
- Tenor : Shrek and Princess Fiona.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

FIONA’S ROOM

- Shrek : *Are you Princess Fiona?*
 Fiona : I am, awaiting a knight so bold as to rescue me.

1. Locutionary Act : The utterance refers to the face of Princess Fiona. It also refers to the name of the girl that Shrek found on that room.
2. Illocutionary Act : It is an act of asking and it belongs to directive. Shrek never meet Princess Fiona before, as he know that the Princess must be in that room waiting for the rescuer comes to save her from the dragon.
3. Perlocutionary Act : Princess Fiona answers Shrek’s utterance with her spoiled gesture because she thinks that her rescuer will kiss her and he is her true love.

17. Context of situation

- Field : After they saved from the dragon, Princess Fiona asked Shrek why Lord Farquaad did not come to rescue her.
- Tenor : Shrek and Princess Fiona.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Fiona : Then, why didn't he come rescue me?

Shrek : Good question. You should ask him that when we get there.

Fiona : But I have to be rescued by my true love, not by some ogre and his --- pet.

1. Locutionary Act : It is refers to Lord Farquaad who sends Shrek to rescue Princess Fiona.
2. Illocutionary Act : It is an act of ordering and it belongs to a directive. Shrek gives an order to Princess Fiona to ask about the reason why he does not come to rescue her.
3. Perlocutionary Act : The effect is Princess Fiona is getting cross to Shrek and Donkey. She feels disappointed.

18. Context of situation

Field : They continued their way to go to Duloc. They walked through the forest. Suddenly, a man swung down and swoop Fiona up into a tree. They were very surprised.

Tenor : Robin Hood and Shrek. Robin Hood was one of the fairy tale creatures who also wanted to rescue Fiona.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : Hey! That's my princess! Go find you own!

Robin Hood : Please, monster! Can't you see I'm a little busy here?

1. Locutionary Act : The utterance of Shrek refers to Robin Hood who wants to bring Fiona.
2. Illocutionary Act : It is a directive because it belongs to an act of

warning. Shrek warns to the Robin Hood to find another princess to be saved because Shrek is the rescuer of Princess Fiona.

3. Perlocutionary Act : The effect of that utterance is Robin Hood states “*Please, monster! Can’t you see I’m a little busy here?*”, it indicates that the warning of Shrek does not mean anything for him.

19. Context of situation

Field : In the morning, in front of their camp, Princess Fiona prepared some foods for breakfast. She cooked the eggs for breakfast. Shrek and Donkey were still sleeping. Shrek woke up and looked at Fiona. Donkey was talking in his sleep.

Tenor : Donkey and Shrek.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Donkey : (quietly) Mmm, yeah, you know I like it like that. Come on, baby. I said I like it.

Shrek : *Donkey, wake up. (shakes him)*

Donkey : Huh? What?

Shrek : Wake up.

1. Locutionary Act : The utterance refers to Donkey who still sleeping and talking in his sleep.
2. Illocutionary Act : It is an act of ordering. It belongs to directive because Shrek orders Donkey to wake up.
3. Perlocutionary Act : Donkey ignoring the ordering of Shrek and he continues to sleep again.

20. Context of situation

Field : Shrek and Princess Fiona were sitting on the big rock. They took a rest after walked so long to go to Duloc. After they were together

for the long time, they started to fall in love each other. They will be missing the moments that they have done together. Shrek has a built a fire and cooked a food for dinner. Princess Fiona looked at Duloc and sighed. She guessed that she will be dining a little differently tomorrow night.

Tenor : Shrek and Princess Fiona.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

SUNSET

Shrek : Maybe you can come visit me in the swamp sometime. I'll cook all kind of stuff for you. Swamp toad soup, fish eye tartare --- you name it.

Fiona : (smiles) I'd like that.

1. Locutionary Act : The utterance refers to the house of Shrek and also the kinds of food that they usually eat together.
2. Illocutionary Act : It is an act of offering. It is a directive because Shrek offers Princess Fiona to visit his house sometime. He also will cook all stuff for her if she visits there.
3. Perlocutionary Act : The effect of the utterance is Princess Fiona smiles and then they smile each other.

21. Context of situation

Field : There was a miscommunication happened between Shrek and Donkey. They disputed each other. Shrek thought that Donkey was talking about him last night. Donkey talked about Princess Fiona who actually also an ogre like Shrek. Unfortunately, Shrek thought that he was talking about him.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

SHREK'S HOME

Shrek : (open the door and comes out) *She wasn't talking about me? Well, then who was she talking about?*

Donkey : Uh-uh, no way. I ain't saying anything. You don't wanna listen to me. Right? Right?

1. Locutionary Act : The utterance refers to the problems that make them dispute each other. It also refers to the dialogues between Princess Fiona and Donkey.
2. Illocutionary Act : It is an act of asking and it belongs to directive. Shrek wants Donkey give an explanation about what happens and what is Princess Fiona and Donkey is talking about.
3. Perlocutionary Act : Donkey ignores to explain who actually Princess Fiona is talking about to Shrek because Shrek does not want to listen to Donkey before.

22. Context of situation

Field : In the inside of the church, Lord Farquaad prepared to marry Princess Fiona. When the priest started the ceremony, Shrek and Donkey came to the church to stop the wedding ceremony. Shrek has just realized that he loved Princess Fiona and he wanted say his feelings to her. They interrupted the wedding ceremony, all the people was very surprised that situation.

Tenor : Shrek and Princess Fiona.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

INSIDE CHRUCH

Shrek : *But you can't marry him.*

Fiona : And why not?

1. Locutionary Act : The literal meaning of the utterance is the real intention of that utterance. The real intention refers to the truth that Lord Farquaad is an evil.
2. Illocutionary Act : It is an act of forbidding. It belongs to directive because Shrek tries to explain who the Lord Farquaad actually is. He tries to make Princess Fiona believes that Lord Farquaad is an evil. He only marries Princess Fiona in order to be a king.
3. Perlocutionary Act : The effect of the utterance is Princess Fiona surprises by Shrek utterance. Princess Fiona stops the wedding ceremony and asks Shrek a question "*And why not?*". It shows that Princess Fiona wants to hear the reasons why Shrek says that.

4.2.2 Representatives

23. Context of situation

- Field : Shrek and Donkey came over a hill. In the middle of the hill, they saw a small house beside the swamp. Donkey was very surprised when he knows that it was Shrek's house.
- Tenor : Donkey and Shrek.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Donkey : Shrek? Well, you know what I like about you, Shrek? You got that kind of I-don't-care-what-nobody-thinks-of-me thing. I like that. I respect that, Shrek. You all right. (They come over a hill and you can see Shrek's cottage.) Whoa! Look at that. Who'd want to live in place like that?

Shrek : *That would be my home.*
 Donkey : Oh! And it is lovely! Just beautiful. You know you are quite a decorator. It's amazing what you've done with such a modest budget. I like that boulder. That is a nice boulder. I guess you don't entertain much, do you?

1. Locutionary Act : By saying the utterance "*That would be my home*", Shrek uses locutionary act. The locutionary act refers to the house besides the swamp.
2. Illocutionary Act : It is a representative because it is a kind of asserting. By stating that utterance, Shrek informs Donkey that the building is Shrek's house.
3. Perlocutionary Act : Shrek's utterance causes Donkey gives an opinion about Shrek's house. Donkey praises Shrek's house.

24. Context of situation

Field : Shrek was getting ready for dinner. He sat himself and lighted the candle. He began to eat when he hears noise. He stood up with a huff.

Tenor : Shrek and Donkey

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

SHREK'S COTTAGE - NIGHT

Shrek : (to Donkey) *I thought I told you to stay outside.*
 Donkey : (from the window) I am outside.

1. Locutionary Act : The utterance "*I thought I told you to stay outside*". This utterance refers to the place where Donkey should be stay.

2. Illocutionary Act : The utterance belongs to representative because it is an act of asserting. Shrek asserts Donkey to stay outside.
3. Perlocutionary Act : The effect of the utterance is Donkey also asserts Shrek by answering "*I am outside.*"

25. Context of situation

- Field : Shrek and Donkey went to Duloc. Duloc was the place where Lord Farquaad lived. They went to Duloc because Shrek wanted his swamp back. His swamp was full of fairy tale creatures which is send by Lord Farquaad.
- Tenor : Shrek and Donkey. Donkey was Shrek's friend who accompanied him into Lord Farquaad's castle to get Shrek's swamp back.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Duloc Parking Lot – Lancelot Section

- Donkey : But, that's it. That's it right there. That's Duloc. I told ya I'd find it.
- Shrek : *So, that must be Lord Farquaad's castle.*
- Donkey : Uh- huh. That's the place.

1. Locutionary Act : The utterance refers to the literal meaning of the utterance itself. The utterance refers to the building that looks like the castle of Lord Farquaad.

2. Illocutionary Act : It is a representative because it is an act of stating. Shrek states it to Donkey because he finally finds Duloc where Lord Farquaad stays. By stating that utterance, Shrek tries to express the truth of something.
3. Perlocutionary Act : By stating that utterance causes Donkey to answer his utterance. Donkey states “*Uh –huh. That’s the place.*” It indicates that Shrek’s utterance has an effect to the hearer.

26. Context of situation

Field : When Shrek and Donkey succeed to enter the castle. They were entering to the arena because Lord Farquaad held a championship. The championship was about rescuing Princess Fiona from the dragon.

Tenor : Shrek and Lord Farquaad. Lord Farquaad was a king of Duloc but he actually was an evil.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Farquaad : Congratulations, ogre. You’ve won the honor of embarking on a great and noble quest.

Shrek : *Quest? I’m already in a quest, a quest to get my swamp back.*

1. Locutionary Act : The utterance of Shrek refers to the purpose of Shrek come to the castle.
2. Illocutionary Act : It is a representative because it is an act of asserting. Shrek tries to explain and asks what quest that Lord Farquaad really means. Shrek does not understand what happens in that place. In this

case, Shrek wants to get his swamp back because his swamp is full of fairy tale creatures.

3. Perlocutionary Act : The effect of that utterance causes Lord Farquaad a little bit confused. Lord Farquaad also does not understand that Shrek actually is not the people who joins the championship. He is only an ogre who wants to meet Lord Farquaad.

27. Context of situation

Field : Shrek and Donkey finally found the place where Princess Fiona stayed. They found a giant volcano and it meant that they were getting close from the dragon who kept Princess Fiona. Donkey sniffed and he smelt a flatus smell. He accused Shrek who did that, but actually it was smell of brimstone.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

DRAGON'S KEEP

Donkey : (sniffs) Ohh! Shrek! Did you do that? You gotta warn somebody before you just crack one off. My mouth was open and everything.

Shrek : *Believe me, Donkey, if it was me, you'd be dead. (sniffs) It's brimstone. We must be getting close.*

1. Locutionary Act : Shrek's utterance that refers to the smell of brimstone.

2. Illocutionary Act : It is a representative because it is an act of asserting. Shrek asserts that he does not do that. It is also a kind of believing that it is not a smell of Shrek's flatus but it is a smell of a brimstone.
3. Perlocutionary Act : Donkey answers Shrek's utterance. He does not believe to Shrek. He answers by saying "I know what I smell." But after that, they find a giant volcano.

28. Context of situation

- Field : Shrek and Donkey succeed to cross the bridge. They arrived at the castle where the dragon kept Princess Fiona.
- Tenor : Shrek and Donkey.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Donkey : Cool. So where is this fire-breathing pain-in-the-neck anyway?

Shrek : *Inside, waiting for us to rescue her. (chuckles)*

1. Locutionary Act : The locutionary act is the utterance of Shrek that refers to the location where the Princess Fiona is waiting for them to come.
2. Illocutionary Act : It is a representative because it is an act of stating. Shrek states this utterance because Donkey asks him about the Dragon but Shrek thinks that he asks about Princess Fiona. When Donkey asks about where the dragon stays, Shrek answers by that utterance. There is misunderstanding between Shrek and Donkey. It means that it is a kind of stating to give some information.

3. Perlocutionary Act : The effect of the utterance is the Donkey goes inside to the castle to find the dragon.

29. Context of situation

- Field : Shrek and Donkey separated to find Princess Fiona. After Shrek ordered Donkey to find any stairs, Donkey walked step by step carefully to avoid the dragon.
- Tenor : Shrek and Donkey.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

INSIDE THE CASTLE

- Shrek : (putting on a helmet) *The princess will be up the stairs in the highest room in the tallest tower.*
- Donkey : What makes you think she'll be there?
- Shrek : I read it in a book once. (walks off)

1. Locutionary Act : The utterance refers to the location of the Princess Fiona.
2. Illocutionary Act : It is an act of informing and it belongs to representative. Shrek gives the information about the location of Princess Fiona to Donkey.
3. Perlocutionary Act : The effect of the utterance is Donkey feels confused with the information. What makes him confused is how Shrek thinks that Princess Fiona will be there.

30. Context of situation

- Field : Princess Fiona forced Shrek to take off his helmet. Princess Fiona was very curious with Shrek's face because Shrek was her rescuer so she thought that Shrek is her true love.
- Tenor : Shrek and Princess Fiona. Princess Fiona was the princess who must be rescued by Shrek. She will get married with Lord

Farquaad.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : Let's just say I'm not your type, okay?

Fiona : Of course, you are. You're my rescuer. Now – Now remove your helmet.

Shrek : Look. I really don't think this is a good idea.

Fiona : Just take of the helmet.

1. Locutionary Act : That utterance refers to the face of Shrek who is ugly and terrifying.
2. Illocutionary Act : The utterance belongs to representative because that utterance refers an act of stating of something. In this case, Shrek wants to convince Princess Fiona that taking off the helmet is not a good idea because he is an ugly ogre.
3. Perlocutionary Act : The effect of that utterance is Princess Fiona still forces Shrek to take off his helmet. It means that she does not believe to Shrek's utterance. Therefore, Shrek must be makes her believe that she will disappointed if she knows his face.

31. Context of situation

Field : Shrek finally took off his helmet and then Princess Fiona was very surprised. Her face was very disappointed because she thought that her rescuer is supposed to be a Prince Charming.

Tenor : Shrek and Princess Fiona.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Fiona : You – You're a --- an ogre.

Shrek : Oh, you were expecting Prince Charming.

Fiona : Well, yes, actually. Oh, no. This is all wrong. You're not supposed to be an ogre.

1. Locutionary Act : The utterance refers to the expectation of Princess Fiona to Shrek.
2. Illocutionary Act : It is a representative because it is an act of concluding. Shrek concludes by the facial expression of Princess Fiona. She shows that she feels disappointed.
3. Perlocutionary Act : The effect of that utterance causes Princess Fiona says *"Well, yes, actually. Oh, no. This is all wrong. You're not supposed to be an ogre."* It means that Princess Fiona does not agree that her rescuer actually is an ugly ogre. She expects Prince Charming that supposed to be her rescuer not an ogre.

32. Context of situation

- Field : Princess Fiona left Shrek because she knew that Shrek was an ogre. Shrek explained that he only her rescuer to get his swamp back.
- Tenor : Shrek and Princess Fiona.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *Princess, I was sent to rescue you by Lord Farquaad, okay? He is the one who wants to marry you.*

Fiona : Then why didn't he come to rescue me?

1. Locutionary Act : The literal meaning of that utterance refers to Lord Farquaad who sends him for rescuer Princess Fiona from the dragon.

2. Illocutionary Act : It is an act of asserting. It belongs to representative. Here, Shrek asserts to Princess Fiona that he is only the ogre who is sent by Lord Farquaad to save Princess Fiona. His duty is only saving her from the dragon and giving her back to Lord Farquaad.

3. Perlocutionary Act : The effect of the utterance causes Princess Fiona to be more confused and angry. It can be seen by her utterance "*Then why didn't he come rescue me?*". It shows that Princess Fiona protests to Shrek.

33. Context of situation

Field : Princess Fiona still protested to Shrek that she must be rescued by her true love, not an ogre and his pet.

Tenor : Shrek and Princess Fiona.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *You're not making my job any easier.*

Fiona : I'm sorry, but your job is not my problem. You can tell Lord Farquaad that if he wants to rescue me properly, I'll be waiting for him right here.

1. Locutionary Act : The utterance refers to Princess Fiona's attitude that is still very talkative and asks many questions.

2. Illocutionary Act : It is an act of stating and it belongs to representative. Shrek explains a lot but Princess Fiona still does not believe him.

3. Perlocutionary Act : Princess Fiona asserts that he will wait Lord Farquaad picks her up there.

34. Context of situation

Field : After walked so long, Shrek, Donkey and Princess Fiona took a rest in order to continue their trip to the Duloc where Lord Farquaad stayed. Princess Fiona was sleeping in the tent. Shrek and Donkey was lying together on the ground. All of a sudden, Donkey asked about what they were going to do if they got the swamp back.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *We? Donkey, there's no "we". There's no "our". There's just me and my swamp. The first thing I'm gonna do is build a ten-foot wall around my land.*

Donkey : You cut me deep, Shrek. You cut me real deep just now. You know what I think? I think this whole wall thing is just a way to keep somebody out.

1. Locutionary Act : The literal meaning of the utterance refers to the Shrek's swamp.
2. Illocutionary Act : It belongs to an act of asserting. It is a representative. Shrek asserts to Donkey that he does not like to be bothered by anyone else. He will live by himself as usual without Donkey.
3. Perlocutionary Act : The effect of the utterance causes Donkey feels sad. His heart is broken by Shrek's utterance. It can be seen by the utterance of Donkey. He answers "*You cut me deep, Shrek. You cut me real deep just now.*" It shows that Donkey sad of Shrek's utterance.

35. Context of situation

Field : Shrek and Fiona had a feeling at each other. Donkey who saw at

them knew what happened between Shrek and Princess Fiona.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Donkey : Ohh! Now I really see what's goin' on here.

Shrek : Oh, what are you talkin' about?

Donkey : I don't even wanna hear it. Look, I'm an animal, and I got instincts. And I know you two were diggin' on each other. I could feel it.

Shrek : *You're crazy. I'm just bringing her back to Farquaad.*

Donkey : Oh, come on, Shrek. Wake up and smell the pheromones. Just go on in and tell her how you feel.

1. Locutionary Act : The utterance refers to the situation and condition where Shrek and Fiona are hiding their feelings of each other.
2. Illocutionary Act : It is an act of asserting. It is a representative because Shrek asserts that he is only an ogre who rescue Princess Fiona and bring her back to Lord Farquaad.
3. Perlocutionary Act : Donkey still forces Shrek to admit that he actually has a feeling to Princess Fiona.

36. Context of situation

Field : Shrek and Donkey met again after Princess Fiona went to Duloc to meet Lord Farquaad. Shrek and Donkey separated because they had miscommunication. Donkey came back to Shrek's swamp because he wanted to say that Princess Fiona actually loved him.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *Love me? She said I was ugly, a hideous creature. I heard the two you talking.*

Donkey : She wasn't talking about you. She was talkin' about, uh, somebody else.

1. Locutionary Act : The utterance refers to the miscommunication between them.
2. Illocutionary Act : It is an act of asserting. Shrek asserts to the Donkey that he hears what Princess Fiona and the Donkey talked about last night. It belongs to representative.
3. Perlocutionary Act : Donkey explains what they actually talk about clearly.

37. Context of situation

Field : Shrek interrupted the wedding ceremony and explained the reason why he came to the uninvited wedding. He wanted Princess Fiona realized that Lord Farquaad married her so he can be a king. Shrek explained it because actually he really loved Princess Fiona.

Tenor : Shrek and Princess Fiona.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *He's not your true love.*

Fiona : And what do you know about true love?

1. Locutionary Act : The utterance refers to the truth of Lord Farquaad is.
2. Illocutionary Act : It is a representative because it belongs to an act of asserting. He asserts that Lord Farquaad is not Princess Fiona's true love. He just marries Princess Fiona to be a king.

3. Perlocutionary Act : The effect of the utterance is Princess Fiona asks Shrek about what he knows about true love. It means that Princess Fiona wants Shrek to explain about his statement.

4.2.3 Expressives

38. Context of situation

- Field : Donkey did not want to go away and still followed Shrek wherever Shrek went. Shrek felt annoying and irritating.
- Tenor : Shrek and Donkey.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *Why are you following me?*
 Donkey : I'll tell you why. (singing) 'Cause I'm alone, There's no one here beside me, My problems have all gone, There's no one to deride me, But you gotta have faith ...

1. Locutionary Act : The utterance refers to situation where Donkey always follows behind Shrek.
2. Illocutionary Act : It is an act of protesting. Shrek protests the Donkey why he always follows Shrek. It belongs to expressive because Shrek represents the psychological expression toward Donkey. Shrek is getting angry and mad.
3. Perlocutionary Act : Donkey answers the questions from Shrek by singing a song that explains the questions.

39. Context of situation

- Field : Shrek was found that his house full of fairy tale creatures. He was very surprised when he found that three mice on his table.
- Tenor : Shrek, Gordo, Blind Mouse1, and Dwarf. Gordo, Blind Mouse1,

and Dwarf were the fairy tale creatures who entered into Shrek's house.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : Ow!
 Gordo : Blah! Awful stuff.
 BLIND MOUSE1 : Is that you, Gordo?
 Gordo : How did you know?
 Shrek : Enough! (he grabs the 3 mice) What are you doing in my house? (He gets bumped from behind and he drops the mice) Hey! (he turns and sees the seven Dwarves with Snow White on the table) Oh, no, no, no. Dead broad off the table.
 DWARF : Where are we supposed to put her? The bed's taken.

1. Locutionary Act : The utterance refers to the crowded situation that makes Shrek confused and mad.
2. Illocutionary Act : It is a statement of dislike. It belongs to expressive. Shrek dislike of the crowd who is disturbing Shrek. Shrek is getting angry and refusing all the fairy tale creatures who try to enter his house.
3. Perlocutionary Act : All fairy tale creatures still jumps from one place to another place in Shrek's house. They do not realize that Shrek is angry.

40. Context of situation

Field : Shrek told his purpose of coming to the Lord Farquaad's castle. Shrek stated his emotions to Lord Farquaad because he sent all fairy tale creatures to his house without his permission.

Tenor : Shrek and Lord Farquaad.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Farquaad : Your swamp?
 Shrek : *Yeah, my swamp! Where you dumped those fairy tale creatures!*
 Farquaad : Indeed. All right, ogre. I'll make you a deal. Go on this quest for me, and I'll give you your swamp back.

1. Locutionary Act : The utterance refers to the Shrek's house.
2. Illocutionary Act : The utterance is a statement of fury. It is an expressive because Shrek states his purposes meet Lord Farquaad clearly. Shrek is very furious to Lord Farquaad because he sends all fairy tale creatures to his house without his permission.
3. Perlocutionary Act : Lord Farquaad gives him a quest for Shrek if he wants his swamp back.

41. Context of situation

Field : Shrek and Donkey were sitting around a campfire. They were staring up into the sky as Shrek pointed out certain star constellations to Donkey. Shrek tried to explain about the stars. He stated that stars told the story.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *You know, Donkey, sometimes things are more than they appear. Hmm? Forget it.*
 Donkey : (heaves a big sigh) Hey, Shrek, what we gonna do when we get our swamp anyway?

1. Locutionary Act : The utterance refers to the stars above them.
2. Illocutionary Act : Shrek wants to tell about his feeling. It is an act of sharing. He shares about life. It is an expressive because Shrek represents the psychological expression. By stating "You know, Donkey,

sometimes things are more than they appear”.

Shrek tries to make a description that all of the things in this world can not only judge by their appearance because sometimes the worst can be the best inside. Shrek tries to relate it to his problem where the people only judge him by his psychical appearance.

3. Perlocutionary Act : Donkey heaves a big sigh and he jumps into another questions.

42. Context of situation

Field : Shrek says to Donkey that he wants to build a ten-foot wall around the land. Donkey thought that the whole wall was just a way to keep somebody out. Donkey concluded that Shrek tried to against the whole world.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Donkey : What’s your problem? What you got against the whole world anyway?

Shrek : *Look, I’m not the one with the problem, okay? It’s the world that seems to have a problem with me. People take one look at me and go. “Aah! Help! Run! A big, stupid, ugly ogre!” They judge me before they even know me. That’s why I’m better off alone.*

Donkey : You know what? When we met, I didn’t think you was just a big, stupid, ugly, ogre.

1. Locutionary Act : The utterance refers to the problems which faces by Shrek every day.

2. Illocutionary Act : Shrek wants to tell about his feeling. It is an expression of disappointed. Shrek shares all about his feeling. Shrek shows his feelings to Donkey

that all people always judge him before they know him. That is what makes him is better being alone. It is an expressive because Shrek represents the psychological expression. Shrek states what he feels to Donkey.

3. Perlocutionary Act : Donkey calms Shrek down and he says that when the first time he meets Shrek, he does not think that Shrek was a big, stupid, ugly ogre.

43. Context of situation

Field : Shrek was walking towards the windmill with sunflower in his hand. He walked up to the door and paused outside when he heard Donkey and Fiona were talking. They were actually talking about the physical appearance of Princess Fiona who turned into an ogre too like Shrek. She explained to Donkey that only if she found her true love, the spell will be broken. Shrek was very disappointed about it because he thought that they were talking about him.

Tenor : Princess Fiona and Shrek.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Fiona : Shrek. Are you all right?

Shrek : Perfect! Never been better.

Fiona : I – don't – There's something I have to tell you.

Shrek : *You don't have to tell me anything, Princess. I heard enough last night.*

Fiona : You heard what I said?

Shrek : Every word.

1. Locutionary Act : The utterance of Shrek refers to the conversation that he heard last night.
2. Illocutionary Act : The utterance is an act of disappointing and it belongs to expressive. Shrek feels unhappy with the conversation of Donkey and Princess Fiona.

There is misunderstanding here, Shrek thinks that Princess Fiona does not like him because he is ugly.

3. Perlocutionary Act : Fiona asks Shrek about what he heard last night. Princess Fiona actually wants to make sure that Shrek understands about her physical appearance that actually she is a cursed ogre.

44. Context of situation

- Field : Lord Farquaad has arrived with a group of his men to pick up Princess Fiona to Duloc. Shrek let Princess Fiona go.
- Tenor : Donkey and Shrek.
- Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Donkey : Shrek, what are you doing? You're letting her get away.

Shrek : *Yeah, so what?*

Donkey : Shrek, there's something about her you don't know. Look. I talked to her last night, She's --

1. Locutionary Act : The utterance refers to the action of Shrek who lets Princess Fiona go to Duloc with Lord Farquaad.
2. Illocutionary Act : It is an act of being indifferent. It indicates that the utterance belongs to expressive. Shrek is being indifferent to Princess Fiona again because he thinks that Princess Fiona does not like him. Shrek actually really loves her but he is very disappointed with Princess Fiona.
3. Perlocutionary Act : Donkey tries to explain what he knows about Princess Fiona. Donkey tries to make Shrek believes that it just misunderstanding between them.

45. Context of situation

Field : Shrek tried to explain his feelings to Donkey that he felt lonely without Donkey. He said sorry and wanted Donkey apologize him as his friend.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : Okay, look. I'm sorry, all right? I'm sorry. I guess I am just a big, stupid, ugly ogre. Can you forgive me?

Donkey : Hey, that's what friends are for, right?

1. Locutionary Act : The utterance refers to the problems that make Donkey go away from Shrek's house.
2. Illocutionary Act : It is an act of apologizing. It belongs to expressive because Shrek says sorry and wants Donkey to apologize to him.
3. Perlocutionary Act : Donkey forgives Shrek and they become friends again.

4.2.4 Commissives

46. Context of situation

Field : In the night, near Shrek's home, some people from the village got together to go after the ogre. They wanted to catch Shrek because they thought that an ogre must be killed.

Tenor : Shrek and Men. The Men were the villagers who will catch Shrek.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

NIGHT – NEAR SHREK'S HOME

Shrek : Yes, well, actually, that would be a giant. Now, ogres, oh they're much worse. They'll make a suit from your freshly peeled skin.

MEN : No!

1. Locutionary Act : The real intention of the utterance refers to who actually Shrek is.
2. Illocutionary Act : It is a commissive because Shrek uses an act of threatening. Shrek threatens the men in order to chase away them from the swamp.
3. Perlocutionary Act : The effect of the utterance is the men say “No!”. They are afraid of Shrek. It means that the utterance of Shrek has an effect to the hearer.

47. Context of situation

Field : The villagers got together to go after the ogre. They walked slowly and look for Shrek. Shrek sneaked up behind them and laughed. They were surprised.

Tenor : Shrek and Man1. Man1 was one of the villagers who will catch Shrek.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *They'll shave your liver. Squeeze the jelly from your eyes! Actually, it's quite good on toast.*

MAN1 : Back! Back, beast! Back! I warn ya! (waves the torch at Shrek)

1. Locutionary Act : The utterance refers to the description of an ogre. What usually ogre do to the people who try to disturb him.
2. Illocutionary Act : It is commissive because it belongs to an act of threatening. Shrek threatens all the villagers who try to catch him. He will shave their liver, squeezes the jelly from their eyes. He says that actually to chase away the villagers from his house.

3. Perlocutionary Act : The effect is the villagers are very afraid and one of them says to go back. Then, they run away so fast.

48. Context of situation

Field : Shrek wanted to meet Lord Farquaad soon. He finally found that Donkey knew where Lord Farquaad stayed. By stating this utterance, Shrek promised to all fairy tale creatures that he will get his swamp back and sent them to the place where they came from.

Tenor : Shrek and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Shrek : *Okay, fine. Attention, all fairy tale things. Do not get comfortable. Your welcome is officially worn out. In fact, I'm gonna see this guy Farquaad right now and get you all off my land and back where you come from! (Pause. Then the crowd goes wild.) Oh! (to Donkey) You! You're comin' with me.*

Donkey : All right, that's what I like to hear, man. Shrek and Donkey, two stalwart friends, off on a whirlwind big-city adventure. I love it!

1. Locutionary Act : The utterance refers to condition where the fairy tale creatures feel happy to stay in Shrek's house. In fact, Shrek does not like that.
2. Illocutionary Act : It is an act of promising and willing. It belongs to commissive because Shrek states his willingness to get his swamp back. It commits Shrek to some future course of action.

3. Perlocutionary Act : All the fairy tale creatures pause and then the crowd goes wild.

49. Context of situation

Field : Princess Fiona wanted to see Shrek's face because he has saved her from the dragon successfully. Shrek put on his helmet in his head and did not want to take off his helmet. Princess Fiona asked him why he did not kiss her as in the fairy tale story.

Tenor : Fiona, Shrek, and Donkey.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

Fiona : But how will you kiss me?

Shrek : What? (to Donkey) That wasn't in the job description.

Donkey : Maybe, it's a perk.

1. Locutionary Act : The utterance refers to the questions of Princess Fiona who asks why Shrek does not kiss her as her rescuer.
2. Illocutionary Act : It is an act of refusing. Shrek refuses to do that because his duty is only saves her from the dragon. It belongs to commissive.
3. Perlocutionary Act : Princess Fiona tells Donkey and Shrek that the Princes should be kissed by her true love.

50. Context of situation

Field : Princess Fiona, Shrek, and Donkey arrived at Windmill near Duloc. They must be stop to continue to go to Duloc tomorrow. Here, Shrek found some foods to eat.

Tenor : Donkey, Shrek, Princess Fiona.

Mode : Spoken, in the form of dialogue, asking and answering process, narrative.

WINDMILL

Donkey : I didn't want to say nothin', but I got this twinge in my neck, and when I turn my head like this, look, (turns his neck in a very sharp until his head is completely sideways) Ow! See?

Shrek : *Who's hungry? I'll find us some dinner.*

Fiona : I'll get the firewood.

1. Locutionary Act : The utterance refers to the some food that Shrek find for their dinner.
2. Illocutionary Act : It is a commissive because it is an act of promising. Shrek promises to find some food for dinner and he do some future course of action.
3. Perlocutionary Act : Princess Fiona also will find some firewood to cook the dinner. Donkey follows behind Shrek as always.

4.3 The Discussion

The result of the analysis shows that Shrek in the movie tends to use four types of speech acts. They are directives, representatives, expressive, and also commissives. The result of the analysis also shows that the most dominant speech acts frequently used by Shrek is directives with the percentage (44%, 22 utterances), whereas the least speech acts used by the main character is commissives with the percentage (9%, 5 utterances). Representatives and Expressives respectively follow directives (31%, 15 utterances and 16%, 8 utterances).

4.3.1 Directives

The analysis illustrates that Shrek in the movie tends to use directives than the other types of speech acts. The analysis shows that directives is the most dominant speech acts used by Shrek. As Yule (1996:54) stated that directives are

kinds of speech acts that the speakers use to get someone else to do something. In this case, Shrek uses a variety of acts that belong to directives. They are 6 utterances of warning, 5 utterances of ordering, 4 utterances of asking, 2 utterances of allusion, 1 utterance of supporting, 1 utterance of reminding, 1 utterance of offering, 1 utterance of agreeing, and 1 utterance of forbidding. The total number of utterances of directives is 22 utterances.

Related to the story, Shrek tends to use directives because he wants to make the hearer do something. Shrek uses this type of acts because he wants to express what he really wants. The analysis finds that Shrek uses some acts of warning more often than other acts because Shrek has a trouble with his physical appearance. He does not want to be disturbed with other people. He loves his privacy and he lives alone in his swamp. The people who see him are afraid because they think that an ogre always has a bad character. Related to the theory of speech acts, Shrek uses some acts of warning because he is not confident with his physical appearance. That is why he often uses some acts of warning to chase away the people who try to catch him. He also chases away Donkey who wants to be his friends because he thinks that the Donkey will treat him like the people. Related to the story, Shrek is anti- social because he loves his privacy and tries to ignore the world. It can be proved by the following examples of dialogue:

The first dialogue:

Shrek : *Listen, little donkey. Take a look at me. What am I?*
Donkey : (looks all the way up at Shrek) Uh really tall?

From the dialogue above, Donkey is not afraid of Shrek. He wants to be Shrek's friend. In the opposite, Shrek does not want to have friends including Donkey because he likes his privacy. This film shows that Shrek uses some acts of warning because he tries to be against the world. He is against the world because he thinks that he is a terrifying ogre. He is not confident with himself and feels uncomfortable if Donkey disturbs his privacy. It can be seen in the next dialogue:

Shrek : No, I'm an ogre! You know. "Grab your torch and pitchforks." Doesn't that bother you?
 Donkey : Nope.
 Shrek : Really?

In this dialogue, Shrek once again gives a warning to Donkey about what Shrek actually is. He tries to explain and makes the Donkey afraid of him but in fact, Donkey is not afraid of Shrek at all.

The purpose of Shrek uses some acts of warning because he has a trouble with his physical appearance. He always thinks that he is an ogre; he has an ugly face so the people will be afraid of him. The people also judge and treat Shrek badly. They always run and go away if they see Shrek. It makes Shrek loves his privacy. Therefore, he chooses being alone. In this case, Shrek uses directives because he wants to make the hearers to do something. He wants to chase away someone who tries to disturb his privacy or someone who wants to be his friend. As a result of his attitude and utterance, the people go away and he attains his privacy.

Shrek also uses some acts of ordering. The analysis shows that an act of ordering is used to ask hearer to do something. An ordering act is commonly used by the people who have a high position or degree such as a leader. In this analysis, it is found that Shrek uses some acts of ordering because he has a power. Shrek also has bravery in saving Princess Fiona from the dragon. Related to the story, Shrek guides Donkey on the way to save Princess Fiona. It can be seen from the following dialogue:

Shrek : Donkey, two things, okay? Shut...up. Now go over there and see if you can find any stairs.
 Donkey : Stairs? I thought we were lookin' for the princess.

In this dialogue, Shrek asks Donkey to find any stairs in order to save Princess Fiona. Princess Fiona will be in the highest room in the tallest tower. Donkey does not understand with Shrek's utterance but he walks to the stairs carefully to find Princess Fiona. From the dialogue, it is found that Shrek is a brave ogre so he can use an act of ordering to Donkey. His courage leads him to

be the leader of their journey. His courage also indicates that Shrek has a big power in that film.

Shrek also uses some acts of asking. He uses an act of asking to get the information from the hearer. Related to the story, Shrek uses some acts of asking to get the information where the Lord Farquaad stays. It can be proved by the following dialogue:

Shrek : Does anyone else know where to find him? Anyone at all?
 Donkey : Me! Me!
 Shrek : Anyone?
 Donkey : Oh! Oh, pick me! Oh, I know! I know! Me, me!

In this dialogue, Shrek asks to all fairy tale creatures who know the place of Lord Farquaad stays. All the fairy tale creatures just keep silent and only the Donkey who knows the place. In this case, Shrek tries to get the information about Lord Farquaad because he wants to know the answers why Lord Farquaad dumps all the fairy tale creatures in his swamp. He wants his swamp back and gets his privacy again.

Shrek also uses an act allusion. Based on the story, Shrek uses an act of allusion to make Donkey realizes that he is really annoying. Unfortunately, Donkey never realizes that he is very annoying. It can be seen by the following dialogue:

Donkey : Let me get this straight. You're gonna go fight a dragon and rescue a princess just so Farquaad will give you back a swamp which you only don't have because he filled it full of freaks in the first place. Is that about right?
 Shrek : You know, maybe there's a good reason donkeys shouldn't talk.

In this dialogue, it is found that Shrek tries to use an act of allusion to make Donkey realizes that he is very talkative and annoying. Shrek uses allusion act because he does not find other ways to make Donkey keeps silent. From the analysis, it is found that Donkey is designed to be a talkative and annoying

donkey. It implies that an act of allusion is useful to make other people realize that he or she does is wrong.

Shrek also uses an act of supporting. From the analysis, an act of supporting is used to make the hearer feels sure of what he or she does. Related to the story, Shrek uses an act of supporting to make Donkey believes that he can do his job well. It can be seen from the following dialogue:

Shrek : You can't tell me you're afraid of heights.
 Donkey : No, I'm just a little uncomfortable about being on a rickety bridge over a boiling like of lava!
 Shrek : *Come on, Donkey. I'm right here beside ya, okay? For emotional support, we'll just tackle this thing together one little baby step at a time.*

Shrek also uses an act of reminding in that movie. From the analysis, it is found that Shrek uses an act of reminding to make Donkey remembers that Donkey's voice is bad and Shrek feels disturb with it. It can be proved by the dialogue:

Shrek : *What did I say about singing?*
 Donkey : Can I whistle?
 Shrek : No.

Another act which is used by Shrek is an act of offering. Shrek uses an act of offering to make the hearer receive his offering. In this case, an act of offering indicates that actually Shrek is a kind ogre. Shrek offers Princess Fiona to visit his house and it is the first time he invites someone to his house. It can be seen from the following dialogue:

Shrek : *Maybe you can come visit me in the swamp sometime. I'll cook all kind of stuff for you. Swamp toad soup, fish eye tartare --- you name it.*
 Fiona : (smiles) I'd like that.

From that dialogue, it is found that Shrek uses this kind of act to make Princess Fiona believes and realizes that Shrek actually is a kind ogre. Shrek also

uses an act of agreeing in his utterances. It can be proved by the following dialogue:

Donkey : Please! I don't wanna go back there! You don't know what it's like to be considered a freak. (pause while he looks at Shrek) Well, maybe you do. But that's why we gotta stick together. You gotta let me stay! Please! Please!

Shrek : Okay! Okay! But one night only.

Donkey : Ah! Thank you! (he runs inside the cottage)

Shrek uses an act of agreeing to stop Donkey's begging. In this case, an act of agreeing is useful for Shrek to stop Donkey's utterances. The last act is used by Shrek that belong to directives is an act of forbidding. An act of forbidding is used to make the hearer stop his activity or stops what he or she is doing. Related to the story, Shrek wants Princess Fiona stops his wedding ceremony because he knows who Lord Farquaad is. He uses an act of forbidding to make Princess Fiona realizes that Lord Farquaad only marries her so he can be a king. It can be proved by the following dialogue:

Shrek : But you can't marry him.

Fiona : And why not?

In that dialogue, it is found that Shrek has an authority to stop the wedding ceremony. From the analysis, an act of forbidding will be appropriate or accepted if the speaker has an authority in the specific condition. In this case, Shrek has an authority to stop the wedding ceremony because he is an ogre who succeeds to save Princess Fiona from the dragon. Shrek also knows the motive of Lord Farquaad which marries Princess Fiona. Therefore, the wedding ceremony fails and Shrek explains what he knows about Lord Farquaad to Princess Fiona. By using an act of forbidding, it implies that Shrek is actually designed as a big, strong, and brave ogre in that film even his physical appearance is bad.

4.3.2 Representatives

The next speech acts found is representatives. Representatives also found in this analysis because Shrek also tries to represent a situation or condition which

can be assumed as truth or falsity. It consists of 9 utterances of asserting, 4 utterances of stating, 1 utterance of concluding, and 1 utterance of informing. Yule (1996:53) explained that representatives are those kinds of speech acts that state what the speaker believes to be the case or not. So, the total number of the utterances that belong to representatives is 15 utterances.

Shrek uses representatives to represent a situation or condition that can be assumed as a truth or falsity. In this case, the most dominant act uses by Shrek is some acts of asserting. Shrek uses asserting act to emphasize to the truth of expressed proposition. It is proved by the following examples of dialogue:

Shrek : Princess, I was sent to rescue you by Lord Farquaad, okay? He is the one who wants to marry you.
 Fiona : Then why didn't he come to rescue me?

In this dialogue, Shrek tries to explain and to assert Princess Fiona that he only comes to rescue her for getting his swamp back. Princess Fiona does not believe Shrek because she thinks that the man who succeeds to rescue her from the dragon is her true love. Therefore, she asks so many questions to Shrek why he rescues her. In this case, Shrek uses an act of asserting to make Princess Fiona believes what he says. It is also seen from the next dialogue:

Shrek : He's not your true love.
 Fiona : And what do you know about true love?

This dialogue takes place when Shrek interrupts the wedding ceremony. Lord Farquaad will marry Princess Fiona when Shrek comes to the church and says the Lord Farquaad is not Princess Fiona's true love. Shrek really knows that Lord Farquaad only marries Princess Fiona in order to be a king. Therefore, the reason he uses an act of asserting is to convince Princess Fiona. Shrek emphasizes the truth by saying *He's not your true love*.

Shrek also uses some acts of stating. He wants to express the truth clearly. In this case, Shrek tries to express some truths to the people around him especially the Donkey. It can be seen from the following dialogue:

Donkey : But, that's it. That's it right there. That's Duloc. I told ya I'd find it.

Shrek : *So, that must be Lord Farquaad's castle.*
 Donkey : Uh- huh. That's the place.

In this dialogue, Shrek states that he finds Lord Farquaad's castle. An act of stating is also used by Shrek to state his idea to Princess Fiona. It can be proved by the following dialogue:

Shrek : Let's just say I'm not your type, okay?
 Fiona : Of course, you are. You're my rescuer. Now – Now remove your helmet.
 Shrek : *Look. I really don't think this is a good idea.*
 Fiona : Just take of the helmet.

This dialogue proved that Shrek tries to ignore the Princess Fiona's request to remove his helmet. Shrek does not want Princess Fiona knows his face. That is why he thinks that taking off the helmet is not a good idea. It indicates that Shrek uses an act of stating to express his opinion.

Shrek also uses an act of concluding. Concluding form is used to get the speaker to take a decision. In this film, Shrek uses concluding form in order to show his reaction about Princess Fiona's utterance when she finally knows Shrek's face. It can be proved by the following dialogue:

Fiona : You – You're a --- an ogre.
 Shrek : *Oh, you were expecting Prince Charming.*
 Fiona : Well, yes, actually. Oh, no. This is all wrong. You're not supposed to be an ogre.

From the dialogue, it indicates that Shrek's utterance is the result of the reaction of Princess Fiona. Here, Shrek concludes that Princess Fiona expects a prince charming. The last act which is used by Shrek is an act of informing. An act of informing is used to inform the hearer about the truth. In this case, Shrek tries to give the information about where Princess Fiona stays to Donkey. It can be seen from the following dialogue:

Shrek : (putting on a helmet) *The princess will be up the stairs in the highest room in the tallest tower.*
 Donkey : What makes you think she'll be there?
 Shrek : I read it in a book once. (walks off)

From this dialogue, it is found that Shrek tries to give information to Donkey about the place of Princess Fiona. It indicates that Shrek uses an act of informing to make something known. From the analysis, it is found that Shrek uses some acts that belong to representatives to state or express his beliefs and the truth.

4.3.3 Expressives

Expressives are also found in this analysis. Shrek uses expressives in order to represent psychological expression. Shrek uses this kind of speech acts to state what he really feels. As Yule (1996:53) argued that expressive are those kinds of speech acts that state what the speaker feels. In this movie, Shrek uses some kinds of acts that belong to expressive. There are 8 utterances that belong to expressive. It consists of 2 utterances that belongs to the expression of disappointment, 1 utterance belongs to the expression of fury, 1 utterance of protesting, 1 utterance of dislike, 1 utterance that belongs to the expression of indifference, 1 utterance of sharing, and 1 utterance of apologizing.

Shrek uses a various type of statements to represent his psychological expression. It can be seen from the examples of the following dialogue:

Farquaad	: Your swamp?
Shrek	: <u>Yeah, my swamp! Where you dumped those fairy tale creatures!</u>
Farquaad	: Indeed. All right, ogre. I'll make you a deal. Go on this quest for me, and I'll give you your swamp back.

In this dialogue, Shrek tells his purpose of coming to the Lord Farquaad's castle. Shrek states his emotions to Lord Farquaad because he sends all fairy tale creatures to his house without his permission. Shrek uses expressives to represent his psychological expression. He shows his fury to Lord Farquaad who sends all fairy tale creatures to his house. Another psychological expression that is used by Shrek is the expression of disappointment. It can be proved by the next dialogue:

Donkey	: What's your problem? What you got against the whole world anyway?
Shrek	: <u>Look, I'm not the one with the problem, okay? It's the world that seems to have a problem with me. People take</u>

one look at me and go. "Aah! Help! Run! A big, stupid, ugly ogre!" They judge me before they even know me. That's why I'm better off alone.

Donkey : You know what? When we met, I didn't think you were just a big, stupid, ugly, ogre.

In this dialogue, it can be seen that Shrek is very disappointed with the people around him. He expresses his feelings to Donkey. Donkey knows that Shrek actually against himself to face the world. Donkey tries to explain that he is not like other people who judge Shrek only by psychical appearance. Here, Shrek explains what he really feels when he sees other people. Shrek tells all of his feelings to Donkey. It can be concluded that Shrek uses expressive to represent his feelings or his emotions.

4.3.4 Commissives

The least speech acts is commissives. As Yule (1996:54) stated that commissives are those kinds of speech acts that the speakers use to commit themselves to some future course of action. In this case, Shrek uses these kinds of speech acts because he wants to perform an action in the future. It consists of 2 utterances of threatening, 2 utterances of promising, and 1 utterance of refusing. So, the total number of commissives is 5 utterances.

Shrek uses commissives to commit the speaker to some future course of actions and to express what the speaker's intention is. Shrek uses an act of threatening. It can be proved by the following examples of dialogue:

NIGHT – NEAR SHREK'S HOME

Shrek : *Yes, well, actually, that would be a giant. Now, ogres, oh they're much worse. They'll make a suit from your freshly peeled skin.*

MEN : No!

In this dialogue, Shrek tries to chase away the villagers who want to catch him. They come to Shrek's house with a kind of weapons to catch Shrek. Shrek tries to chase them away by using an act of threatening. He threatens them by stating

Yes, well, actually, that would be a giant. Now, ogres, oh they're much worse. They'll make a suit from your freshly peeled skin. It also proved by the next dialogue:

Shrek : *They'll shave your liver. Squeeze the jelly from your eyes! Actually, it's quite good on toast.*
MAN1 : Back! Back, beast! Back! I warn ya! (waves the torch at Shrek)

In this dialogue, Shrek also uses an act of threatening to chase away the villager from his house. It can be seen from his utterances *They'll shave your liver. Squeeze the jelly from your eyes! Actually, it's quite good on toast.* In this case, Shrek uses commissives because he wants to perform an action in the future. Shrek uses the act of threatening to show that he is a frightening ogre who can kill them easily even in the fact he will not do that because he is actually a kind ogre.

From the result and the analysis, directives are used by Shrek in order to make the hearer do something. Representatives are used by Shrek to represent a situation or condition that can be assumed as truth or falsity. Shrek uses expressives to represent his feeling or to express psychological statement. The last, commissives is used to commit the speaker to some future course of action and to express what the speaker's intention is. It can be concluded that the reasons why Shrek uses speech acts are various according to what types of speech acts he produced. It can be interpreted by the understanding of the context of situation in the movie. The context of the situation gives the deeper information about what is happening in the movie. By analyzing the kinds of speech acts of the movie, we know the whole of the speaker's intention when he says utterances. If we know the real intention of Shrek in the movie, we understand what Shrek does in saying his utterances.

CHAPTER 5. CONCLUSION

This chapter is the final result of what have been discussed in the previous chapters. The analysis shows that the main character uses four kinds of speech acts; directives, representatives, expressive, and commissives. Directives is produced by Shrek because he wants to get the addressee to do something by uttering his utterances. Shrek also produces representatives because he wants to express clearly the truth of proposition by his utterances. Shrek uses expressiveness in his utterances because he wants to represent the psychological expression. The last speech acts that is used by Shrek is commissive because he wants to perform an action in the future.

From the previous discussion, the second research questions are answered here. The most dominant speech acts that is used by the main character in *Shrek* movie script is directives. There are 22 utterances from 50 utterances that belong to directives. The total percentage is 44% of the utterances. It means that the main character often produces directives than the other speech acts.

The analysis shows that the purposes of Shrek as the main character using speech acts are various according to what types of speech acts he produces. It also relates to the story in the movie. From the analysis, it is found that Shrek tends to use directives because he wants to make the hearer do something. The reason why Shrek uses representatives is because he wants to represent a situation or condition that can be assumed as truth or falsity. Shrek also uses expressive because he wants to represent his feelings or to express psychological statement. It makes him represent his feelings and emotions. The last, commissives is used by Shrek because he wants to commit himself to some future course of action. This analysis shows that the types of speech acts determine the reasons of Shrek uses speech acts in his utterances.

By analyzing speech acts, it is found that the theory of speech acts proposed by Austin (1962) and the theory of types of speech acts based on Searle

(1983) are useful in this film. Both of them are helpful to analyze this film because it helps us to understand the whole of the story and the intention of the speaker's utterances in this film.



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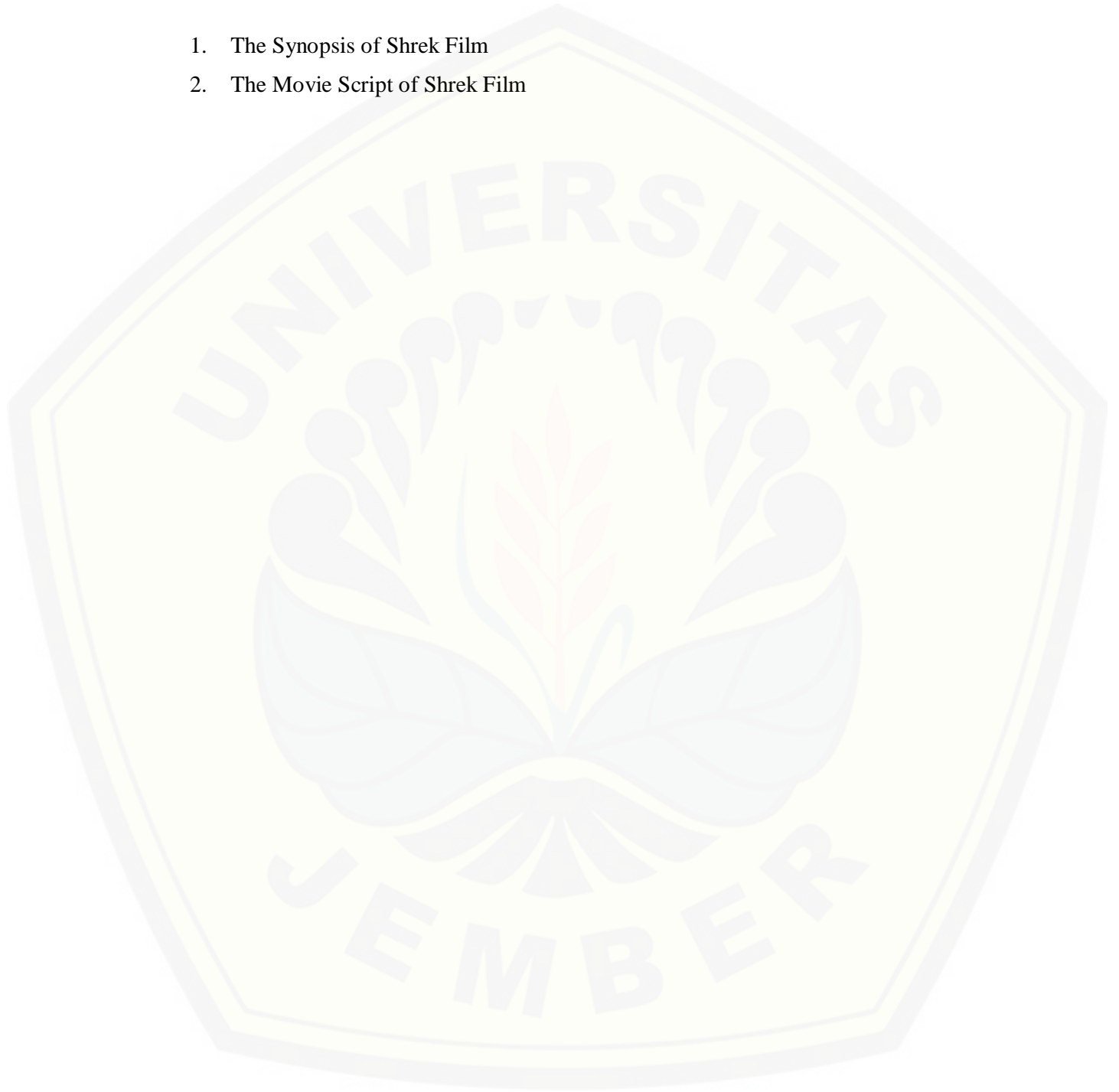
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LIST OF APPENDIXES

1. The Synopsis of Shrek Film
2. The Movie Script of Shrek Film



The Synopsis of Shrek Film

Shrek is a green ogre who lives in the swamp. He loves his privacy. One day, he finds a surprise when fairy tale creatures are sent to live in his swamp by Lord Farquaad. Shrek feels disturbed with them and promises that he will ask Lord Farquaad to send them back. Donkey is Shrek's best friend who is saved by Shrek from the guard. Shrek brings along the energetic and talkative Donkey to see Lord Farquaad because he is the only fairy tale creature who knows the way to Duloc.

Shrek and Donkey arrive at Duloc where the Lord Farquaad stays. Accidentally, they join the tournament that is held by Lord Farquaad. The winner gets the opportunity of rescuing Princess Fiona in the castle that is surrounded by boiling lava and protected by a dragon. Lord Farquaad held the tournament because he needs a princess to marry so he can be a king. Shrek and Donkey fight the other knights successfully and they become the winner of the tournament. Shrek tells his purposes of coming to Lord Farquaad's castle because he wants his swamp back and Lord Farquaad agrees to move the fairy tale creatures from his swamp if Shrek rescues Princess Fiona.

Shrek and Donkey travel to find the castle where Princess Fiona stays. Finally, they find Princess Fiona and they fight the dragon. The dragon is a female dragon and she likes Donkey, so Shrek can save Princess Fiona easily. At first, Princess Fiona is very happy to be rescued by Shrek but suddenly she feels disappointed when Shrek takes his helmet off and she realizes that Shrek is an ogre.

Along the way go back to Duloc, they take a rest and build a camp. Princess Fiona sleeps inside the camp but Shrek and Donkey sleep in front of the camp. Shrek tells Donkey about his life. He tells that he will build a tall wall in his swamp if he gets his swamp back. Donkey is very curious about Shrek's statement. Therefore, Donkey asks Shrek why he does that, Shrek answers sadly that everyone judges him before they know him. That is why he feels better being

alone. Donkey says that he does not judge him like that when they met in the first time.

Along the way to continue their journey to Duloc, Shrek and Princess Fiona fall in love. Shrek, Donkey, and Princess Fiona arrive in Windmill near Duloc. In the night, Donkey hears a strange noise; he finds Princess Fiona turns into an ogre. She explains that she is cursed and transforms into an ogre each night. She also explains that only her true love's kiss that can return her. Shrek who confesses his feelings to Princess Fiona with a sunflower in his hands hears their conversations about an ugly ogre. He guesses that they are talking about Shrek. Shrek is very disappointed with them and when morning comes he has brought Lord Farquaad for Princess Fiona. Finally, Lord Farquaad brings Princess Fiona to Duloc before Princess Fiona explains misunderstanding happens between them. Shrek is also very angry to Donkey, he leaves his friendship with Donkey and return to his swamp alone.

In his privacy, Shrek feels lonely and misses Princess Fiona. Suddenly, Donkey comes to Shrek's swamp to explain misunderstanding between them. Donkey tells that Princess Fiona is talking about someone else. Shrek says sorry to Donkey. Donkey tells that Princess Fiona will get married soon and he asks Shrek to express his feeling to Princess Fiona as soon as possible.

Shrek and Donkey go to Duloc quickly. Shrek interrupts the wedding ceremony before Lord Farquaad can kiss Princess Fiona. He tells Princess Fiona that Lord Farquaad is not her true love and he only marries her to become a king. The sun sets, it turns Princess Fiona into an ogre in front of everyone in the church. It causes Shrek understands what Princess Fiona talks about with Donkey before. Finally, Shrek tells his feeling to Princess Fiona and he kisses her. Surprisingly, the curse is broken but she is still an ogre not a beautiful Princess. Even Princess Fiona is an ogre, Shrek still loves her. In the end, they marry and celebrate the wedding ceremony in Shrek's swamp.

SHREK

Written by

William Steig & Ted Elliott

SHREK

Once upon a time there was a lovely princess. But she had an enchantment upon her of a fearful sort which could only be broken by love's first kiss. She was locked away in a castle guarded by a terrible fire-breathing dragon. Many brave knights had attempted to free her from this dreadful prison, but non prevailed. She waited in the dragon's keep in the highest room of the tallest tower for her true love and true love's first kiss. (laughs) Like that's ever gonna happen. What a load of - (toilet flush)

Allstar - by Smashmouth begins to play. Shrek goes about his day. While in a nearby town, the villagers get together to go after the ogre.

NIGHT - NEAR SHREK'S HOME

MAN1

Think it's in there?

MAN2

All right. Let's get it!

MAN1

Whoa. Hold on. Do you know what that thing can do to you?

MAN3

Yeah, it'll grind your bones for it's bread.

Shrek sneaks up behind them and laughs.

SHREK

Yes, well, actually, that would be a giant. Now, ogres, oh they're much worse. They'll make a suit from your freshly peeled skin.

MEN

No!

SHREK

They'll shave your liver. Squeeze the jelly from your eyes! Actually, it's quite good on toast.

MAN1

Back! Back, beast! Back! I warn ya!
(waves the torch at Shrek.)

The
long
the

Shrek calmly licks his fingers and extinguishes the torch.
men shrink back away from him. Shrek roars very loudly and
and his breath extinguishes all the remaining torches until
men are in the dark.

SHREK

This is the part where you run away.
(The men scramble to get away. He laughs.)
And stay out! (looks down and picks up a piece of paper. Reads.) "Wanted. Fairy tale creatures." (He sighs and throws the paper over his shoulder.)

THE NEXT DAY

guard
creatures
line
three

There is a line of fairy tale creatures. The head of the
sits at a table paying people for bringing the fairy tale
to him. There are cages all around. Some of the people in
are Peter Pan, who is carrying Tinkerbell in a cage, Gippetto
who's carrying Pinocchio, and a farmer who is carrying the
little pigs.

GUARD

All right. This one's full. Take it away! Move it along. Come on! Get up!

HEAD GUARD

Next!

GUARD

(taking the witch's broom) Give me that!
Your flying days are over. (breaks the broom in half)

HEAD GUARD

That's 20 pieces of silver for the witch.

Next!

GUARD

Get up! Come on!

HEAD GUARD

Twenty pieces.

LITTLE BEAR

(crying) This cage is too small.

DONKEY

Please, don't turn me in. I'll never be stubborn again. I can change. Please! Give me another chance!

OLD WOMAN

Oh, shut up. (jerks his rope)

DONKEY

Oh!

HEAD GUARD

Next! What have you got?

GIPETTO

This little wooden puppet.

PINOCCHIO

I'm not a puppet. I'm a real boy. (his nose grows)

HEAD GUARD

Five shillings for the possessed toy. Take it away.

PINOCCHIO

Father, please! Don't let them do this! Help me!

Gipetto takes the money and walks off. The old woman steps
up to the table.

HEAD GUARD

Next! What have you got?

OLD WOMAN

Well, I've got a talking donkey.

HEAD GUARD

Right. Well, that's good for ten shillings, if you can prove it.

OLD WOMAN

Oh, go ahead, little fella.

Donkey just looks up at her.

HEAD GUARD

Well?

OLD WOMAN

Oh, oh, he's just...he's just a little nervous. He's really quite a chatterbox. Talk, you boneheaded dolt...

HEAD GUARD

That's it. I've heard enough. Guards!

OLD WOMAN

No, no, he talks! He does. (pretends to be Donkey) I can talk. I love to talk. I'm the talkingest damn thing you ever saw.

HEAD GUARD

Get her out of my sight.

OLD WOMAN

No, no! I swear! Oh! He can talk!

The guards grab the old woman and she struggles with them. of her legs flies out and kicks Tinkerbell out of Peter hands, and her cage drops on Donkey's head. He gets with fairy dust and he's able to fly.

One
Pan's
sprinkled

DONKEY

Hey! I can fly!

PETER PAN

He can fly!

3 LITTLE PIGS

He can fly!

HEAD GUARD

He can talk!

DONKEY

Ha, ha! That's right, fool! Now I'm a flying, talking donkey. You might have seen a housefly, maybe even a superfly but I bet you ain't never seen a donkey fly. Ha, ha! (the pixie dust begins to wear off) Uh-oh. (he begins to sink to the ground.)

He hits the ground with a thud.

HEAD GUARD

Seize him! (Donkey takes of running.)
After him!

GUARDS

He's getting away! Get him! This way!
Turn!

Donkey keeps running and he eventually runs into Shrek.

Literally.

scared

Shrek turns around to see who bumped into him. Donkey looks for a moment then he spots the guards coming up the path. He quickly hides behind Shrek.

HEAD GUARD

You there. Ogre!

SHREK

Aye?

HEAD GUARD

By the order of Lord Farquaad I am authorized to place you both under arrest and transport you to a designated resettlement facility.

SHREK

Oh, really? You and what army?

well

tail

and

He looks behind the guard and the guard turns to look as and we see that the other men have run off. The guard tucks and runs off. Shrek laughs and goes back about his business begins walking back to his cottage.

DONKEY

Can I say something to you? Listen, you was really, really, really somethin' back here. Incredible!

SHREK

Are you talkin' to...(he turns around and Donkey is gone) me? (he turns back around and Donkey is right in front of him.) Whoa!

DONKEY

Yes. I was talkin' to you. Can I tell you that you that you was great back here? Those guards! They thought they was all of that. Then you showed up,

and bam! They was trippin' over themselves like babes in the woods. That really made me feel good to see that.

SHREK

Oh, that's great. Really.

DONKEY

Man, it's good to be free.

SHREK

Now, why don't you go celebrate your freedom with your own friends? Hmm?

DONKEY

But, uh, I don't have any friends. And I'm not goin' out there by myself. Hey, wait a minute! I got a great idea! I'll stick with you. You're mean, green, fightin' machine. Together we'll scare the spit out of anybody that crosses us.

very
Shrek turns and regards Donkey for a moment before roaring loudly.

DONKEY

Oh, wow! That was really scary. If you don't mind me sayin', if that don't work, your breath certainly will get the job done, 'cause you definitely need some Tic Tacs or something, 'cause you breath stinks! You almost burned the hair outta my nose, just like the time...(Shrek covers his mouth but Donkey continues to talk, so Shrek removes his hand.) ...then I ate some rotten berries. I had strong gases leaking out of my butt that day.

SHREK

Why are you following me?

DONKEY

I'll tell you why. (singing) 'Cause I'm all alone, There's no one here beside me, My problems have all gone, There's no one to deride me, But you gotta have faith...

SHREK

Stop singing! It's no wonder you don't have any friends.

DONKEY

Wow. Only a true friend would be that cruelly honest.

SHREK

Listen, little donkey. Take a look at me. What am I?

DONKEY

(looks all the way up at Shrek) Uh ...really tall?

SHREK

No! I'm an ogre! You know. "Grab your torch and pitchforks." Doesn't that bother you?

DONKEY

Nope.

SHREK

Really?

DONKEY

Really, really.

SHREK

Oh.

DONKEY

Man, I like you. What's your name?

SHREK

Uh, Shrek.

DONKEY

Shrek? Well, you know what I like about you, Shrek? You got that kind of I-don't-care-what-nobody-thinks-of-me

thing. I like that. I respect that, Shrek. You all right. (They come over a hill and you can see Shrek's cottage.) Whoa! Look at that. Who'd want to live in place like that?

SHREK

That would be my home.

DONKEY

Oh! And it is lovely! Just beautiful. You know you are quite a decorator. It's amazing what you've done with such a modest budget. I like that boulder. That is a nice boulder. I guess you don't entertain much, do you?

SHREK

I like my privacy.

DONKEY

You know, I do too. That's another thing we have in common. Like I hate it when you got somebody in your face. You've trying to give them a hint, and they won't leave. There's that awkward silence. (awkward silence) Can I stay with you?

SHREK

Uh, what?

DONKEY

Can I stay with you, please?

SHREK

(sarcastically) Of course!

DONKEY

Really?

SHREK

No.

DONKEY

Please! I don't wanna go back there! You don't know what it's like to be considered a freak. (pause while he looks at Shrek) Well, maybe you do. But that's why we gotta stick together. You gotta let me stay! Please! Please!

SHREK

Okay! Okay! But one night only.

DONKEY

Ah! Thank you! (he runs inside the cottage)

SHREK

What are you...? (Donkey hops up onto a chair.) No! No!

DONKEY

This is gonna be fun! We can stay up late, swappin' manly stories, and in the mornin' I'm makin' waffles.

SHREK

Oh!

DONKEY

Where do, uh, I sleep?

SHREK

(irritated) Outside!

DONKEY

Oh, well, I guess that's cool. I mean, I don't know you, and you don't know me, so I guess outside is best, you know. Here I go. Good night. (Shrek slams the door.) (sigh) I mean, I do like the outdoors. I'm a donkey. I was born outside. I'll just be sitting by myself outside, I guess, you know. By myself, outside. I'm all alone...there's no one here beside me...

SHREK'S COTTAGE - NIGHT

lights
a
Shrek is getting ready for dinner. He sits himself down and a candle made out of earwax. He begins to eat when he hears noise. He stands up with a huff.

SHREK

(to Donkey) I thought I told you to stay outside.

DONKEY

(from the window) I am outside.

that
turns
There is another noise and Shrek turns to find the person made the noise. He sees several shadows moving. He finally and spots 3 blind mice on his table.

BLIND MOUSE1

Well, gents, it's a far cry from the farm, but what choice do we have?

BLIND MOUSE2

It's not home, but it'll do just fine.

GORDO

(bouncing on a slug) What a lovely bed.

SHREK

Got ya. (Grabs a mouse, but it escapes and lands on his shoulder.)

GORDO

I found some cheese. (bites Shrek's ear)

SHREK

Ow!

GORDO

Blah! Awful stuff.

BLIND MOUSE1

Is that you, Gordo?

GORDO

How did you know?

SHREK

Enough! (he grabs the 3 mice) What are you doing in my house? (He gets bumped from behind and he drops the mice.) Hey! (he turns and sees the Seven Dwarves with Snow White on the table.) Oh, no, no, no. Dead broad off the table.

DWARF

Where are we supposed to put her? The bed's taken.

SHREK

Huh?

Shrek marches over to the bedroom and throws back the curtain.
The Big Bad Wolf is sitting in the bed. The wolf just looks at him.

BIG BAD WOLF

What?

TIME LAPSE

Shrek now has the Big Bad Wolf by the collar and is dragging him to the front door.

SHREK

I live in a swamp. I put up signs. I'm a terrifying ogre! What do I have to do get a little privacy? (He opens the front door to throw the Wolf out and he sees that all the collected Fairy Tale Creatures are on his land.) Oh, no. No! No!

his
The 3 bears sit around the fire, the pied piper is playing

directing
land...etc.

pipe and the rats are all running to him, some elves are
flight traffic so that the fairies and witches can

SHREK

What are you doing in my swamp? (this
echoes and everyone falls silent.)

Gasps are heard all around. The 3 good fairies hide inside a
tent.

SHREK

All right, get out of here. All of you,
move it! Come on! Let's go! Hapaya!
Hapaya! Hey! Quickly. Come on! (more
dwarves run inside the house) No, no!
No, no. Not there. Not there. (they
shut the door on him) Oh! (turns to
look at Donkey)

DONKEY

Hey, don't look at me. I didn't invite
them.

PINOCCHIO

Oh, gosh, no one invited us.

SHREK

What?

PINOCCHIO

We were forced to come here.

SHREK

(flabbergasted) By who?

LITTLE PIG

Lord Farquaad. He huffed and he puffed
and he...signed an eviction notice.

SHREK

(heavy sigh) All right. Who knows where
this Farquaad guy is?

Everyone looks around at each other but no one answers.

DONKEY

Oh, I do. I know where he is.

SHREK

Does anyone else know where to find
him? Anyone at all?

DONKEY

Me! Me!

SHREK

Anyone?

DONKEY

Oh! Oh, pick me! Oh, I know! I know!
Me, me!

SHREK

(sigh) Okay, fine. Attention, all fairy
tale things. Do not get comfortable.
Your welcome is officially worn out.
In fact, I'm gonna see this guy Farquaad
right now and get you all off my land
and back where you came from! (Pause.
Then the crowd goes wild.) Oh! (to Donkey)
You! You're comin' with me.

DONKEY

All right, that's what I like to hear,
man. Shrek and Donkey, two stalwart
friends, off on a whirlwind big-city
adventure. I love it!

DONKEY

(singing) On the road again. Sing it
with me, Shrek. I can't wait to get
on the road again.

SHREK

What did I say about singing?

DONKEY

Can I whistle?

SHREK

No.

DONKEY

Can I hum it?

SHREK

All right, hum it.

Donkey begins to hum 'On the Road Again'.

DULOC - KITCHEN

continually
A masked man is torturing the Gingerbread Man. He's
dunking him in a glass of milk. Lord Farquaad walks in.

FARQUAAD

That's enough. He's ready to talk.

The Gingerbread Man is pulled out of the milk and slammed
down
onto a cookie sheet. Farquaad laughs as he walks over to the
table. However when he reaches the table we see that it goes
up to his eyes. He clears his throat and the table is
lowered.

FARQUAAD

(he picks up the Gingerbread Man's legs
and plays with them) Run, run, run,
as fast as you can. You can't catch
me. I'm the gingerbread man.

GINGERBREAD MAN

You are a monster.

FARQUAAD

I'm not the monster here. You are. You
and the rest of that fairy tale trash,
poisoning my perfect world. Now, tell
me! Where are the others?

GINGERBREAD MAN

Eat me! (He spits milk into Farquaad's
eye.)

FARQUAAD

I've tried to be fair to you creatures.
Now my patience has reached its end!
Tell me or I'll...(he makes as if to
pull off the Gingerbread Man's buttons)

GINGERBREAD MAN

No, no, not the buttons. Not my gumdrop
buttons.

FARQUAAD

All right then. Who's hiding them?

GINGERBREAD MAN

Okay, I'll tell you. Do you know the
muffin man?

FARQUAAD

The muffin man?

GINGERBREAD MAN

The muffin man.

FARQUAAD

Yes, I know the muffin man, who lives
on Drury Lane?

GINGERBREAD MAN

Well, she's married to the muffin man.

FARQUAAD

The muffin man?

GINGERBREAD MAN

The muffin man!

FARQUAAD

She's married to the muffin man.

The door opens and the Head Guard walks in.

HEAD GUARD

My lord! We found it.

FARQUAAD

Then what are you waiting for? Bring
it in.

sheet.

Magic

More guards enter carrying something that is covered by a
They hang up whatever it is and remove the sheet. It is the
Mirror.

GINGERBREAD MAN

(in awe) Ohhhh...

FARQUAAD

Magic mirror...

GINGERBREAD MAN

Don't tell him anything! (Farquaad picks
him up and dumps him into a trash can
with a lid.) No!

FARQUAAD

Evening. Mirror, mirror on the wall.
Is this not the most perfect kingdom
of them all?

MIRROR

Well, technically you're not a king.

FARQUAAD

Uh, Thelonius. (Thelonius holds up a
hand mirror and smashes it with his
fist.) You were saying?

MIRROR

What I mean is you're not a king yet.
But you can become one. All you have
to do is marry a princess.

FARQUAAD

Go on.

MIRROR

(chuckles nervously) So, just sit back
and relax, my lord, because it's time
for you to meet today's eligible bachelorettes.
And here they are! Bachelorette number
one is a mentally abused shut-in from
a kingdom far, far away. She likes sushi
and hot tubbing anytime. Her hobbies
include cooking and cleaning for her
two evil sisters. Please welcome Cinderella.
(shows picture of Cinderella) Bachelorette
number two is a cape-wearing girl from
the land of fancy. Although she lives
with seven other men, she's not easy.
Just kiss her dead, frozen lips and
find out what a live wire she is. Come
on. Give it up for Snow White! (shows
picture of Snow White) And last, but
certainly not last, bachelorette number
three is a fiery redhead from a dragon-guarded
castle surrounded by hot boiling lava!
But don't let that cool you off. She's
a loaded pistol who likes pina colads
and getting caught in the rain. Yours
for the rescuing, Princess Fiona! (Shows
picture of Princess Fiona) So will it
be bachelorette number one, bachelorette
number two or bachelorette number three?

GUARDS

Two! Two! Three! Three! Two! Two! Three!

FARQUAAD

Three? One? Three?

THELONIUS

Three! (holds up 2 fingers) Pick number
three, my lord!

FARQUAAD

Okay, okay, uh, number three!

MIRROR

Lord Farquaad, you've chosen Princess
Fiona.

FARQUAAD

Princess Fiona. She's perfect. All I have to do is just find someone who can go...

MIRROR

But I probably should mention the little thing that happens at night.

FARQUAAD

I'll do it.

MIRROR

Yes, but after sunset...

FARQUAAD

Silence! I will make this Princess Fiona my queen, and DuLoc will finally have the perfect king! Captain, assemble your finest men. We're going to have a tournament. (smiles evilly)

DuLoc Parking Lot - Lancelot Section

parking

Shrek and Donkey come out of the field that is right by the lot. The castle itself is about 40 stories high.

DONKEY

But that's it. That's it right there. That's DuLoc. I told ya I'd find it.

SHREK

So, that must be Lord Farquaad's castle.

DONKEY

Uh-huh. That's the place.

SHREK

Do you think maybe he's compensating for something? (He laughs, but then groans as Donkey doesn't get the joke. He continues walking through the parking lot.)

DONKEY

Hey, wait. Wait up, Shrek.

MAN

Hurry, darling. We're late. Hurry.

SHREK

Hey, you! (The attendant, who is wearing

a giant head that looks like Lord Farquaad, screams and begins running through the rows of rope to get to the front gate to get away from Shrek.) Wait a second. Look, I'm not gonna eat you. I just - - I just - - (He sighs and then begins walking straight through the rows. The attendant runs into a wall and falls down. Shrek and Donkey look at him then continue on into DuLoc.)

DULOC

They look around but all is quiet.

SHREK

It's quiet. Too quiet. Where is everybody?

DONKEY

Hey, look at this!

Donkey runs over and pulls a lever that is attached to a box marked 'Information'. The music winds up and then the box

doors

open up. There are little wooden people inside and they to sing.

begin

WOODEN PEOPLE

Welcome to DuLoc such a perfect town

Here we have some rules

Let us lay them down

Don't make waves, stay in line

And we'll get along fine

DuLoc is perfect place

Please keep off of the grass

Shine your shoes, wipe your... face

DuLoc is, DuLoc is

DuLoc is perfect place.

Suddenly a camera takes Donkey and Shrek's picture.

DONKEY

Wow! Let's do that again! (makes ready to run over and pull the lever again)

SHREK

(grabs Donkey's tail and holds him still)
No. No. No, no, no! No.

They hear a trumpet fanfare and head over to the arena.

FARQUAAD

Brave knights. You are the best and
brightest in all the land. Today one
of you shall prove himself...

As Shrek and Donkey walk down the tunnel to get into the
arena
Donkey is humming the DuLoc theme song.

SHREK

All right. You're going the right way
for a smacked bottom.

DONKEY

Sorry about that.

FARQUAAD

That champion shall have the honor -
- no, no - - the privilege to go forth
and rescue the lovely Princess Fiona
from the fiery keep of the dragon. If
for any reason the winner is unsuccessful,
the first runner-up will take his place
and so on and so forth. Some of you
may die, but it's a sacrifice I am willing
to make. (cheers) Let the tournament
begin! (He notices Shrek) Oh! What is
that? It's hideous!

SHREK

(turns to look at Donkey and then back
at Farquaad) Ah, that's not very nice.
It's just a donkey.

FARQUAAD

Indeed. Knights, new plan! The one who
kills the ogre will be named champion!
Have it him!

MEN

Get him!

SHREK

Oh, hey! Now come on! Hang on now. (bumps
into a table where there are mugs of
beer)

CROWD

Go ahead! Get him!

SHREK

(holds up a mug of beer) Can't we just settle this over a pint?

CROWD

Kill the beast!

SHREK

No? All right then. (drinks the beer)
Come on!

He takes the mug and smashes the spigot off the large barrel of beer behind him. The beer comes rushing out drenching the other men and wetting the ground. It's like mud now. Shrek

slides

past the men and picks up a spear that one of the men

dropped.

As Shrek begins to fight Donkey hops up onto one of the

larger

beer barrels. It breaks free of it's ropes and begins to

roll.

Donkey manages to squish two men into the mud. There is so

much

fighting going on here I'm not going to go into detail.

Suffice

to say that Shrek kicks butt.

DONKEY

Hey, Shrek, tag me! Tag me!

Shrek comes over and bangs a man's head up against Donkeys.

Shrek

gets up on the ropes and interacts with the crowd.

SHREK

Yeah!

A man tries to sneak up behind Shrek, but Shrek turns in

time

and sees him.

WOMAN

The chair! Give him the chair!

Shrek smashes a chair over the guys back. Finally all the

men

are down. Donkey kicks one of them in the helmet, and the

ding

sounds the end of the match. The audience goes wild.

SHREK

Oh, yeah! Ah! Ah! Thank you! Thank you very much! I'm here till Thursday. Try the veal! Ha, ha! (laughs)

on
The laughter stops as all of the guards turn their weapons
Shrek.

HEAD GUARD

Shall I give the order, sir?

FARQUAAD

No, I have a better idea. People of
DuLoc, I give you our champion!

SHREK

What?

FARQUAAD

Congratulations, ogre. You've won the
honor of embarking on a great and noble
quest.

SHREK

Quest? I'm already in a quest, a quest
to get my swamp back.

FARQUAAD

Your swamp?

SHREK

Yeah, my swamp! Where you dumped those
fairy tale creatures!

FARQUAAD

Indeed. All right, ogre. I'll make you
a deal. Go on this quest for me, and
I'll give you your swamp back.

SHREK

Exactly the way it was?

FARQUAAD

Down to the last slime-covered toadstool.

SHREK

And the squatters?

FARQUAAD

As good as gone.

SHREK

What kind of quest?

field
Time Lapse - Donkey and Shrek are now walking through the
heading away from DuLoc. Shrek is munching on an onion.

DONKEY

Let me get this straight. You're gonna go fight a dragon and rescue a princess just so Farquaad will give you back a swamp which you only don't have because he filled it full of freaks in the first place. Is that about right?

SHREK

You know, maybe there's a good reason donkeys shouldn't talk.

DONKEY

I don't get it. Why don't you just pull some of that ogre stuff on him? Throttle him, lay siege to his fortress, grinds his bones to make your bread, the whole ogre trip.

SHREK

Oh, I know what. Maybe I could have decapitated an entire village and put their heads on a pike, gotten a knife, cut open their spleen and drink their fluids. Does that sound good to you?

DONKEY

Uh, no, not really, no.

SHREK

For your information, there's a lot more to ogres than people think.

DONKEY

Example?

SHREK

Example? Okay, um, ogres are like onions. (he holds out his onion)

DONKEY

(sniffs the onion) They stink?

SHREK

Yes - - No!

DONKEY

They make you cry?

SHREK

No!

DONKEY

You leave them in the sun, they get all brown, start sproutin' little white

hairs.

SHREK

No! Layers! Onions have layers. Ogres have layers! Onions have layers. You get it? We both have layers. (he heaves a sigh and then walks off)

DONKEY

(trailing after Shrek) Oh, you both have layers. Oh. {Sniffs} You know, not everybody likes onions. Cake! Everybody loves cakes! Cakes have layers.

SHREK

I don't care... what everyone likes. Ogres are not like cakes.

DONKEY

You know what else everybody likes? Parfaits. Have you ever met a person, you say, "Let's get some parfait," they say, "Hell no, I don't like no parfait"? Parfaits are delicious.

SHREK

No! You dense, irritating, miniature beast of burden! Ogres are like onions! And of story. Bye-bye. See ya later.

DONKEY

Parfaits may be the most delicious thing on the whole damn planet.

SHREK

You know, I think I preferred your humming.

DONKEY

Do you have a tissue or something? I'm making a mess. Just the word parfait make me start slobbering.

through
trying
problem,
They head off. There is a montage of their journey. Walking a field at sunset. Sleeping beneath a bright moon. Shrek to put the campfire out the next day and having a bit of a so Donkey pees on the fire to put it out.

DRAGON'S KEEP

to
Shrek and Donkey are walking up to the keep that's supposed

house Princess Fiona. It appears to look like a giant volcano.

DONKEY

(sniffs) Ohh! Shrek! Did you do that? You gotta warn somebody before you just crack one off. My mouth was open and everything.

SHREK

Believe me, Donkey, if it was me, you'd be dead. (sniffs) It's brimstone. We must be getting close.

DONKEY

Yeah, right, brimstone. Don't be talking about it's the brimstone. I know what I smell. It wasn't no brimstone. It didn't come off no stone neither.

There
where
very

They climb up the side of the volcano/keep and look down. is a small piece of rock right in the center and that is the castle is. It is surrounded by boiling lava. It looks foreboding.

SHREK

Sure, it's big enough, but look at the location. (laughs...then the laugh turns into a groan)

DONKEY

Uh, Shrek? Uh, remember when you said ogres have layers?

SHREK

Oh, aye.

DONKEY

Well, I have a bit of a confession to make. Donkeys don't have layers. We wear our fear right out there on our sleeves.

SHREK

Wait a second. Donkeys don't have sleeves.

DONKEY

You know what I mean.

SHREK

You can't tell me you're afraid of heights.

DONKEY

No, I'm just a little uncomfortable about being on a rickety bridge over a boiling lake of lava!

SHREK

Come on, Donkey. I'm right here beside ya, okay? For emotional support., we'll just tackle this thing together one little baby step at a time.

DONKEY

Really?

SHREK

Really, really.

DONKEY

Okay, that makes me feel so much better.

SHREK

Just keep moving. And don't look down.

DONKEY

Okay, don't look down. Don't look down. Don't look down. Keep on moving. Don't look down. (he steps through a rotting board and ends up looking straight down into the lava) Shrek! I'm lookin' down! Oh, God, I can't do this! Just let me off, please!

SHREK

But you're already halfway.

DONKEY

But I know that half is safe!

SHREK

Okay, fine. I don't have time for this. You go back.

DONKEY

Shrek, no! Wait!

SHREK

Just, Donkey - - Let's have a dance then, shall we? (bounces and sways the bridge)

DONKEY

Don't do that!

SHREK

Oh, I'm sorry. Do what? Oh, this? (bounces the bridge again)

DONKEY

Yes, that!

SHREK

Yes? Yes, do it. Okay. (continues to bounce and sway as he backs Donkey across the bridge)

DONKEY

No, Shrek! No! Stop it!

SHREK

You said do it! I'm doin' it.

DONKEY

I'm gonna die. I'm gonna die. Shrek, I'm gonna die. (steps onto solid ground) Oh!

SHREK

That'll do, Donkey. That'll do. (walks towards the castle)

DONKEY

Cool. So where is this fire-breathing pain-in-the-neck anyway?

SHREK

Inside, waiting for us to rescue her. (chuckles)

DONKEY

I was talkin' about the dragon, Shrek.

INSIDE THE CASTLE

DONKEY

You afraid?

SHREK

No.

DONKEY

But...

SHREK

Shh.

DONKEY

Oh, good. Me neither. (sees a skeleton and gasps) 'Cause there's nothin' wrong with bein' afraid. Fear's a sensible response to an unfamiliar situation. Unfamiliar dangerous situation, I might add. With a dragon that breathes fire and eats knights and breathes fire, it sure doesn't mean you're a coward if you're a little scared. I sure as heck ain't no coward. I know that.

SHREK

Donkey, two things, okay? Shut ... up. Now go over there and see if you can find any stairs.

DONKEY

Stairs? I thought we was lookin' for the princess.

SHREK

(putting on a helmet) The princess will be up the stairs in the highest room in the tallest tower.

DONKEY

What makes you think she'll be there?

SHREK

I read it in a book once. (walks off)

DONKEY

Cool. You handle the dragon. I'll handle the stairs. I'll find those stairs. I'll whip their butt too. Those stairs won't know which way they're goin'. (walks off)

EMPTY ROOM

Donkey is still talking to himself as he looks around the room.

DONKEY

I'm gonna take drastic steps. Kick it to the curb. Don't mess with me. I'm the stair master. I've mastered the stairs. I wish I had a step right here. I'd step all over it.

ELSEWHERE

Shrek spots a light in the tallest tower window.

SHREK

Well, at least we know where the princess is, but where's the...

DONKEY

(os) Dragon!

again.
dragon
Donkey gasps and takes off running as the dragon roars
Shrek manages to grab Donkey out of the way just as the
breathes fire.

SHREK

Donkey, look out! (he manages to get a hold of the dragons tail and holds on) Got ya!

Shrek
the
lying
The dragon gets irritated at this and flicks it's tail and goes flying through the air and crashes through the roof of tallest tower. Fiona wakes up with a jerk and looks at him on the floor.

DONKEY

Oh! Aah! Aah!

small
Donkey get cornered as the Dragon knocks away all but a part of the bridge he's on.

DONKEY

No. Oh, no, No! (the dragon roars) Oh, what large teeth you have. (the dragon growls) I mean white, sparkling teeth. I know you probably hear this all time from your food, but you must bleach, 'cause that is one dazzling smile you got there. Do I detect a hint of minty freshness? And you know what else? You're - - You're a girl dragon! Oh, sure! I mean, of course you're a girl dragon. You're just reeking of feminine beauty. (the dragon begins fluttering her eyes at him) What's the matter with you? You got something in your eye? Ohh. Oh. Oh. Man, I'd really love to stay, but you know, I'm, uh...(the dragon blows a smoke ring in the shape of a heart right at him, and he coughs) I'm an asthmatic, and I don't know if it'd work out if you're gonna blow smoke

rings. Shrek! (the dragon picks him up with her teeth and carries him off)
No! Shrek! Shrek! Shrek!

FIONA'S ROOM

Fiona Shrek groans as he gets up off the floor. His back is to
She so she straightens her dress and lays back down on the bed.
off then quickly reaches over and gets the bouquet of flowers
asleep. the side table. She then lays back down and appears to be
shoulders Shrek turns and goes over to her. He looks down at Fiona for
a moment and she puckers her lips. Shrek takes her by the
and shakes her away.

FIONA

Oh! Oh!

SHREK

Wake up!

FIONA

What?

SHREK

Are you Princess Fiona?

FIONA

I am, awaiting a knight so bold as to rescue me.

SHREK

Oh, that's nice. Now let's go!

FIONA

But wait, Sir Knight. This be-ith our first meeting. Should it not be a wonderful, romantic moment?

SHREK

Yeah, sorry, lady. There's no time.

FIONA

Hey, wait. What are you doing? You should sweep me off my feet out yonder window and down a rope onto your valiant steed.

SHREK

You've had a lot of time to plan this, haven't you?

FIONA

(smiles) Mm-hmm.

Shrek breaks the lock on her door and pulls her out and down the hallway.

FIONA

But we have to savor this moment! You could recite an epic poem for me. A ballad? A sonnet! A limerick? Or something!

SHREK

I don't think so.

FIONA

Can I at least know the name of my champion?

SHREK

Uh, Shrek.

FIONA

Sir Shrek. (clears throat and holds out a handkerchief) I pray that you take this favor as a token of my gratitude.

SHREK

Thanks!

Suddenly they hear the dragon roar.

FIONA

(surprised) You didn't slay the dragon?

SHREK

It's on my to-do list. Now come on! (takes off running and drags Fiona behind him.)

FIONA

But this isn't right! You were meant to charge in, sword drawn, banner flying. That's what all the other knights did.

SHREK

Yeah, right before they burst into flame.

FIONA

That's not the point. (Shrek suddenly stops and she runs into him.) Oh! (Shrek

ignores her and heads for a wooden door off to the side.) Wait. Where are you going? The exit's over there.

SHREK

Well, I have to save my ass.

FIONA

What kind of knight are you?

SHREK

One of a kind. (opens the door into the throne room)

DONKEY

(os) Slow down. Slow down, baby, please. I believe it's healthy to get to know someone over a long period of time. Just call me old-fashioned. (laughs worriedly) (we see him up close and from a distance as Shrek sneaks into the room) I don't want to rush into a physical relationship. I'm not emotionally ready for a commitment of, uh, this - - Magnitude really is the word I'm looking for. Magnitude- - Hey, that is unwanted physical contact. Hey, what are you doing? Okay, okay. Let's just back up a little and take this one step at a time. We really should get to know each other first as friends or pen pals. I'm on the road a lot, but I just love receiving cards - - I'd really love to stay, but - - Don't do that! That's my tail! That's my personal tail. You're gonna tear it off. I don't give permission - - What are you gonna do with that? Hey, now. No way. No! No! No, no! No. No, no, no. No! Oh!

swings
looks
head.
bumps
him.
and
onto
forms

Shrek grabs a chain that's connected to the chandelier and toward the dragon. He misses and he swings back again. He up and spots that the chandelier is right above the dragons head. He pulls on the chain and it releases and he falls down and Donkey out of the way right as the dragon is about to kiss him. Instead the dragon kisses Shreks' butt. She opens her eyes and roars. Shrek lets go of the chain and the chandelier falls onto her head, but it's too big and it goes over her head and forms

Donkey
and

a sort of collar for her. She roars again and Shrek and take off running. Very 'Matrix' style. Shrek grabs Donkey then grabs Princess Fiona as he runs past her.

DONKEY

Hi, Princess!

FIONA

It talks!

SHREK

Yeah, it's getting him to shut up that's the trick.

spots
a
stumbles

They all start screaming as the dragon gains on them. Shrek a descending slide and jumps on. But unfortunately there is a crack in the stone and it hits Shrek right in the groin. His eyes cross and as he reaches the bottom of the slide he off and walks lightly.

SHREK

Oh!

Fiona.

Shrek gets them close to the exit and sets down Donkey and

SHREK

Okay, you two, heard for the exit! I'll take care of the dragon.

the
overlapping
that

Shrek grabs a sword and heads back toward the interior of castle. He throws the sword down in between several chain links. The chain links are attached to the chandelier is still around the dragons neck.

SHREK

(echoing) Run!

hot
dragons
on
They

They all take off running for the exit with the dragon in pursuit. They make it to the bridge and head across. The breathes fire and the bridge begins to burn. They all hang for dear life as the ropes holding the bridge up collapse. are swung to the other side. As they hang upside down they

look
to
the

in horror as the dragon makes to fly over the boiling lava
get them. But suddenly the chandelier with the chain jerk
dragon back and she's unable to get to them. Our gang climbs
quickly to safety as the dragon looks angry and then gives a
sad whimper as she watches Donkey walk away.

FIONA

(sliding down the 'volcano' hill) You
did it! You rescued me! You're amazing.
(behind her Donkey falls down the hill)
You're - - You're wonderful. You're...
(turns and sees Shrek fall down the
hill and bump into Donkey) a little
unorthodox I'll admit. But thy deed
is great, and thy heart is pure. I am
eternally in your debt. (Donkey clears
his throat.) And where would a brave
knight be without his noble steed?

DONKEY

I hope you heard that. She called me
a noble steed. She think I'm a steed.

FIONA

The battle is won. You may remove your
helmet, good Sir Knight.

SHREK

Uh, no.

FIONA

Why not?

SHREK

I have helmet hair.

FIONA

Please. I would'st look upon the face
of my rescuer.

SHREK

No, no, you wouldn't - - 'st.

FIONA

But how will you kiss me?

SHREK

What? (to Donkey) That wasn't in the
job description.

DONKEY

Maybe it's a perk.

FIONA

No, it's destiny. Oh, you must know how it goes. A princess locked in a tower and beset by a dragon is rescued by a brave knight, and then they share true love's first kiss.

DONKEY

Hmm? With Shrek? You think- - Wait. Wait. You think that Shrek is your true love?

FIONA

Well, yes.

Both Donkey and Shrek burst out laughing.

DONKEY

You think Shrek is your true love!

FIONA

What is so funny?

SHREK

Let's just say I'm not your type, okay? Fiona: Of course, you are. You're my rescuer. Now - - Now remove your helmet.

SHREK

Look. I really don't think this is a good idea.

FIONA

Just take off the helmet.

SHREK

I'm not going to.

FIONA

Take it off.

SHREK

No!

FIONA

Now!

SHREK

Okay! Easy. As you command. Your Highness. (takes off his helmet)

FIONA

You- - You're a- - an ogre.

SHREK

Oh, you were expecting Prince Charming.

FIONA

Well, yes, actually. Oh, no. This is all wrong. You're not supposed to be an ogre.

SHREK

Princess, I was sent to rescue you by Lord Farquaad, okay? He is the one who wants to marry you.

FIONA

Then why didn't he come rescue me?

SHREK

Good question. You should ask him that when we get there.

FIONA

But I have to be rescued by my true love, not by some ogre and his- - his pet.

DONKEY

Well, so much for noble steed.

SHREK

You're not making my job any easier.

FIONA

I'm sorry, but your job is not my problem. You can tell Lord Farquaad that if he wants to rescue me properly, I'll be waiting for him right here.

SHREK

Hey! I'm no one's messenger boy, all right? (ominous) I'm a delivery boy. (he swiftly picks her up and swings her over his shoulder like she was a sack of potatoes)

FIONA

You wouldn't dare. Put me down!

SHREK

Ya comin', Donkey?

DONKEY

I'm right behind ya.

FIONA

Put me down, or you will suffer the consequences! This is not dignified! Put me down!

WOODS

A little time has passed and Fiona has calmed down. She just hangs there limply while Shrek carries her.

DONKEY

Okay, so here's another question. Say there's a woman that digs you, right, but you don't really like her that way. How do you let her down real easy so her feelings aren't hurt, but you don't get burned to a crisp and eaten?

FIONA

You just tell her she's not your true love. Everyone knows what happens when you find your... (Shrek drops her on the ground) Hey! The sooner we get to DuLoc the better.

DONKEY

You're gonna love it there, Princess. It's beautiful!

FIONA

And what of my groom-to-be? Lord Farquaad? What's he like?

SHREK

Let me put it this way, Princess. Men of Farquaad's stature are in short supply. (he and Donkey laugh)

off
Shrek then proceeds to splash water onto his face to wash the dust and grime.

DONKEY

I don't know. There are those who think little of him. (they laugh again) Fiona: Stop it. Stop it, both of you. You're just jealous you can never measure up to a great ruler like Lord Farquaad.

SHREK

Yeah, well, maybe you're right, Princess. But I'll let you do the "measuring" when you see him tomorrow.

FIONA

(looks at the setting sun) Tomorrow?
It'll take that long? Shouldn't we stop
to make camp?

SHREK

No, that'll take longer. We can keep
going.

FIONA

But there's robbers in the woods.

DONKEY

Whoa! Time out, Shrek! Camp is starting
to sound good.

SHREK

Hey, come on. I'm scarier than anything
we're going to see in this forest.

FIONA

I need to find somewhere to camp now!

her. Both Donkey and Shrek's ears lower as they shrink away from

MOUNTAIN CLIFF

shoves Shrek has found a cave that appears to be in good order. He
a stone boulder out of the way to reveal the cave.

SHREK

Hey! Over here.

DONKEY

Shrek, we can do better than that. I
don't think this is fit for a princess.

FIONA

No, no, it's perfect. It just needs
a few homey touches.

SHREK

Homey touches? Like what? (he hears
a tearing noise and looks over at Fiona
who has torn the bark off of a tree.)

FIONA

A door? Well, gentlemen, I bid thee
good night. (goes into the cave and

puts the bark door up behind her)

DONKEY

You want me to read you a bedtime story?
I will.

FIONA

(os) I said good night!

Shrek looks at Donkey for a second and then goes to move the boulder back in front of the entrance to the cave with Fiona still inside.

DONKEY

Shrek, What are you doing?

SHREK

(laughs) I just- - You know - - Oh,
come on. I was just kidding.

LATER THAT NIGHT

Shrek and Donkey are sitting around a campfire. They are
staring
constellations
up into the sky as Shrek points out certain star
to Donkey.

SHREK

And, uh, that one, that's Throwback,
the only ogre to ever spit over three
wheat fields.

DONKEY

Right. Yeah. Hey, can you tell my future
from these stars?

SHREK

The stars don't tell the future, Donkey.
They tell stories. Look, there's Bloodnut,
the Flatulent. You can guess what he's
famous for.

DONKEY

I know you're making this up.

SHREK

No, look. There he is, and there's the
group of hunters running away from his
stench.

DONKEY

That ain't nothin' but a bunch of little
dots.

SHREK

You know, Donkey, sometimes things are more than they appear. Hmm? Forget it.

DONKEY

(heaves a big sigh) Hey, Shrek, what we gonna do when we get our swamp anyway?

SHREK

Our swamp?

DONKEY

You know, when we're through rescuing the princess.

SHREK

We? Donkey, there's no "we". There's no "our". There's just me and my swamp. The first thing I'm gonna do is build a ten-foot wall around my land.

DONKEY

You cut me deep, Shrek. You cut me real deep just now. You know what I think? I think this whole wall thing is just a way to keep somebody out.

SHREK

No, do ya think?

DONKEY

Are you hidin' something?

SHREK

Never mind, Donkey.

DONKEY

Oh, this is another one of those onion things, isn't it?

SHREK

No, this is one of those drop-it and leave-it alone things.

DONKEY

Why don't you want to talk about it?

SHREK

Why do you want to talk about it?

DONKEY

Why are you blocking?

SHREK

I'm not blocking.

DONKEY

Oh, yes, you are.

SHREK

Donkey, I'm warning you.

DONKEY

Who you trying to keep out?

SHREK

Everyone! Okay?

DONKEY

(pause) Oh, now we're gettin' somewhere.
(grins)

to At this point Fiona pulls the 'door' away from the entrance
the cave and peaks out. Neither of the guys see her.

SHREK

Oh! For the love of Pete! (gets up and
walks over to the edge of the cliff
and sits down)

DONKEY

What's your problem? What you got against
the whole world anyway?

SHREK

Look, I'm not the one with the problem,
okay? It's the world that seems to have
a problem with me. People take one look
at me and go. "Aah! Help! Run! A big,
stupid, ugly ogre!" They judge me before
they even know me. That's why I'm better
off alone.

DONKEY

You know what? When we met, I didn't
think you was just a big, stupid, ugly
ogre.

SHREK

Yeah, I know.

DONKEY

So, uh, are there any donkeys up there?

SHREK

Well, there's, um, Gabby, the Small
and Annoying.

DONKEY

Okay, okay, I see it now. The big shiny one, right there. That one there?

Fiona puts the door back.

SHREK

That's the moon.

DONKEY

Oh, okay.

DuLoc - Farquaad's Bedroom

plays The camera pans over a lot of wedding stuff. Soft music in the background. Farquaad is in bed, watching as the Magic Mirror shows him Princess Fiona.

FARQUAAD

Again, show me again. Mirror, mirror, show her to me. Show me the princess.

MIRROR

Hmph.

beginning. The Mirror rewinds and begins to play again from the

FARQUAAD

Ah. Perfect.

sheepishly Farquaad looks down at his bare chest and pulls the sheet up to cover himself as though Fiona could see him as he gazes at her image in the mirror.

MORNING

comes Fiona walks out of the cave. She glances at Shrek and Donkey who are still sleeping. She wanders off into the woods and struggles across a blue bird. She begins to sing. The bird sings along with her. She hits higher and higher notes and the bird too to keep up with her. Suddenly the pressure of the note is but big and the bird explodes. Fiona looks a little sheepish, Fiona she eyes the eggs that the bird left behind. Time lapse, is now cooking the eggs for breakfast. Shrek and Donkey are

still
talking

sleeping. Shrek wakes up and looks at Fiona. Donkey's
in his sleep.

DONKEY

(quietly) Mmm, yeah, you know I like
it like that. Come on, baby. I said
I like it.

SHREK

Donkey, wake up. (shakes him)

DONKEY

Huh? What?

SHREK

Wake up.

DONKEY

What? (stretches and yawns)

FIONA

Good morning. Hm, how do you like your
eggs?

DONKEY

Oh, good morning, Princess!

Fiona gets up and sets the eggs down in front of them.

SHREK

What's all this about?

FIONA

You know, we kind of got off to a bad
start yesterday. I wanted to make it
up to you. I mean, after all, you did
rescue me.

SHREK

Uh, thanks.

Donkey sniffs the eggs and licks his lips.

FIONA

Well, eat up. We've got a big day ahead
of us. (walks off)

LATER

the
They are once again on their way. They are walking through
forest. Shrek belches.

DONKEY

Shrek!

SHREK

What? It's a compliment. Better out than in, I always say. (laughs)

DONKEY

Well, it's no way to behave in front of a princess.

Fiona belches

FIONA

Thanks.

DONKEY

She's as nasty as you are.

SHREK

(chuckles) You know, you're not exactly what I expected.

FIONA

Well, maybe you shouldn't judge people before you get to know them.

Suddenly
into

She smiles and then continues walking, singing softly.
from out of nowhere, a man swings down and swoops Fiona up
a tree.

ROBIN HOOD

La liberte! Hey!

SHREK

Princess!

FIONA

(to Robin Hood) What are you doing?

ROBIN HOOD

Be still, mon cherie, for I am your savior!
And I am rescuing you from this green... (kisses
up her arm while Fiona pulls back in
disgust)...beast.

SHREK

Hey! That's my princess! Go find your own!

ROBIN HOOD

Please, monster! Can't you see I'm a little busy here?

FIONA

(getting fed up) Look, pal, I don't know who you think you are!

ROBIN HOOD

Oh! Of course! Oh, how rude. Please let me introduce myself. Oh, Merry Men. (laughs)

out
Suddenly an accordion begins to play and the Merry men pop from the bushes. They begin to sing Robin's theme song.

MERRY MEN

Ta, dah, dah, dah, whoo.

ROBIN HOOD

I steal from the rich and give to the needy.

MERRY MEN

He takes a wee percentage,

ROBIN HOOD

But I'm not greedy. I rescue pretty damsels, man, I'm good.

MERRY MEN

What a guy, Monsieur Hood.

ROBIN HOOD

Break it down. I like an honest fight and a saucy little maid...

MERRY MEN

What he's basically saying is he likes to get...

ROBIN HOOD

Paid. So...When an ogre in the bush grabs a lady by the tush. That's bad.

MERRY MEN

That's bad.

ROBIN HOOD

When a beauty's with a beast it makes me awfully mad.

MERRY MEN

He's mad, he's really, really mad.

ROBIN HOOD

I'll take my blade and ram it through

your heart, keep your eyes on me, boys
'cause I'm about to start...

There is a grunt as Fiona swings down from the tree limb and knocks Robin Hood unconscious.

FIONA

Man, that was annoying!

Shrek looks at her in admiration.

MERRY MAN

Oh, you little- - (shoots an arrow at Fiona but she ducks out of the way)

The arrow flies toward Donkey who jumps into Shrek's arms to get out of the way. The arrow proceeds to just bounce off a tree.

Another fight sequence begins and Fiona gives a karate yell and then proceeds to beat the crap out of the Merry Men. There is a very interesting 'Matrix' moment here when Fiona pauses in mid-air to fix her hair. Finally all of the Merry Men are down, and Fiona begins walking away.

FIONA

Uh, shall we?

SHREK

Hold the phone. (drops Donkey and begins walking after Fiona) Oh! Whoa, whoa, whoa. Hold on now. Where did that come from?

FIONA

What?

SHREK

That! Back there. That was amazing! Where did you learn that?

FIONA

Well...(laughs) when one lives alone, uh, one has to learn these things in case there's a...(gasps and points) there's an arrow in your butt!

SHREK

What? (turns and looks) Oh, would you look at that? (he goes to pull it out but flinches because it's tender)

FIONA

Oh, no. This is all my fault. I'm so sorry.

DONKEY

(walking up) Why? What's wrong?

FIONA

Shrek's hurt.

DONKEY

Shrek's hurt. Shrek's hurt? Oh, no, Shrek's gonna die.

SHREK

Donkey, I'm okay.

DONKEY

You can't do this to me, Shrek. I'm too young for you to die. Keep you legs elevated. Turn your head and cough. Does anyone know the Heimlich?

FIONA

Donkey! Calm down. If you want to help Shrek, run into the woods and find me a blue flower with red thorns.

DONKEY

Blue flower, red thorns. Okay, I'm on it. Blue flower, red thorns. Don't die Shrek. If you see a long tunnel, stay away from the light!

SHREK & FIONA

Donkey!

DONKEY

Oh, yeah. Right. Blue flower, red thorns. (runs off)

SHREK

What are the flowers for?

FIONA

(like it's obvious) For getting rid of Donkey.

SHREK

Ah.

FIONA

Now you hold still, and I'll yank this thing out. (gives the arrow a little

pull)

SHREK

(jumps away) Ow! Hey! Easy with the yankin'.

and
As they continue to talk Fiona keeps going after the arrow
Shrek keeps dodging her hands.

FIONA

I'm sorry, but it has to come out.

SHREK

No, it's tender.

FIONA

Now, hold on.

SHREK

What you're doing is the opposite of help.

FIONA

Don't move.

SHREK

Look, time out.

FIONA

Would you...(grunts as Shrek puts his hand over her face to stop her from getting at the arrow) Okay. What do you propose we do?

ELSEWHERE

Donkey is still looking for the special flower.

DONKEY

Blue flower, red thorns. Blue flower, red thorns. Blue flower, red thorns. This would be so much easier if I wasn't color-blind! Blue flower, red thorns.

SHREK

(os) Ow!

DONKEY

Hold on, Shrek! I'm comin'! (rips a flower off a nearby bush that just happens to be a blue flower with red thorns)

THE FOREST PATH

SHREK

Ow! Not good.

FIONA

Okay. Okay. I can nearly see the head.
(Shrek grunts as she pulls) It's just about...

SHREK

Ow! Ohh! (he jerks and manages to fall over with Fiona on top of him)

DONKEY

Ahem.

SHREK

(throwing Fiona off of him) Nothing happend. We were just, uh - -

DONKEY

Look, if you wanted to be alone, all you had to do was ask. Okay?

SHREK

Oh, come on! That's the last thing on my mind. The princess here was just-
- (Fiona pulls the arrow out) Ugh! (he turns to look at Fiona who holds up the arrow with a smile) Ow!

DONKEY

Hey, what's that? (nervous chuckle)
That's...is that blood?

Donkey faints. Shrek walks over and picks him up as they
continue on their way.

There is a montage of scenes as the group heads back to
Shrek crawling up to the top of a tree to make it fall over
a small brook so that Fiona won't get wet. Shrek then gets up
as Donkey is just about to cross the tree and the tree swings
back into it's upright position and Donkey flies off. Shrek
swatting and a bunch of flies and mosquitoes. Fiona grabs a nearby
spiderweb that's on a tree branch and runs through the field swinging
it around to catch the bugs. She then hands it to Shrek who
begins

continue

DuLoc.

a

as

back

swatting

spiderweb

it

begins

fingers.
presenting
fashioning
group

eating like it's a treat. As he walks off she licks her
Shrek catching a toad and blowing it up like a balloon and
it to Fiona. Fiona catching a snake, blowing it up,
it into a balloon animal and presenting it to Shrek. The
arriving at a windmill that is near DuLoc.

WINDMILL

SHREK

There it is, Princess. Your future awaits
you.

FIONA

That's DuLoc?

DONKEY

Yeah, I know. You know, Shrek thinks
Lord Farquaad's compensating for something,
which I think means he has a really... (Shrek
steps on his hoof) Ow!

SHREK

Um, I, uh- - I guess we better move
on.

FIONA

Sure. But, Shrek? I'm - - I'm worried
about Donkey.

SHREK

What?

FIONA

I mean, look at him. He doesn't look
so good.

DONKEY

What are you talking about? I'm fine.

FIONA

(kneels to look him in the eyes) That's
what they always say, and then next
thing you know, you're on your back.
(pause) Dead.

SHREK

You know, she's right. You look awful.
Do you want to sit down?

FIONA

Uh, you know, I'll make you some tea.

DONKEY

I didn't want to say nothin', but I got this twinge in my neck, and when I turn my head like this, look, (turns his neck in a very sharp way until his head is completely sideways) Ow! See?

SHREK

Who's hungry? I'll find us some dinner.

FIONA

I'll get the firewood.

DONKEY

Hey, where you goin'? Oh, man, I can't feel my toes! (looks down and yelps) I don't have any toes! I think I need a hug.

SUNSET

Shrek has built a fire and is cooking the rest of dinner

while

Fiona eats.

FIONA

Mmm. This is good. This is really good. What is this?

SHREK

Uh, weed rat. Rotisserie style.

FIONA

No kidding. Well, this is delicious.

SHREK

Well, they're also great in stews. Now, I don't mean to brag, but I make a mean weed rat stew. (chuckles)

Fiona looks at DuLoc and sighs.

FIONA

I guess I'll be dining a little differently tomorrow night.

SHREK

Maybe you can come visit me in the swamp sometime. I'll cook all kind of stuff for you. Swamp toad soup, fish eye tartare - - you name it.

FIONA

(smiles) I'd like that.

They smiles at each other.

SHREK

Um, Princess?

FIONA

Yes, Shrek?

SHREK

I, um, I was wondering...are you...(sighs)
Are you gonna eat that?

DONKEY

(chuckles) Man, isn't this romantic?
Just look at that sunset.

FIONA

(jumps up) Sunset? Oh, no! I mean, it's
late. I-It's very late.

SHREK

What?

DONKEY

Wait a minute. I see what's goin' on
here. You're afraid of the dark, aren't
you?

FIONA

Yes! Yes, that's it. I'm terrified.
You know, I'd better go inside.

DONKEY

Don't feel bad, Princess. I used to
be afraid of the dark, too, until -
- Hey, no, wait. I'm still afraid of
the dark.

Shrek sighs

FIONA

Good night.

SHREK

Good night.

looks

Fiona goes inside the windmill and closes the door. Donkey
at Shrek with a new eye.

DONKEY

Ohh! Now I really see what's goin' on

here.

SHREK

Oh, what are you talkin' about?

DONKEY

I don't even wanna hear it. Look, I'm an animal, and I got instincts. And I know you two were diggin' on each other. I could feel it.

SHREK

You're crazy. I'm just bringing her back to Farquaad.

DONKEY

Oh, come on, Shrek. Wake up and smell the pheromones. Just go on in and tell her how you feel.

SHREK

I- - There's nothing to tell. Besides, even if I did tell her that, well, you know - - and I'm not sayin' I do 'cause I don't - - she's a princess, and I'm - -

DONKEY

An ogre?

SHREK

Yeah. An ogre.

DONKEY

Hey, where you goin'?

SHREK

To get... move firewood. (sighs)

Donkey looks over at the large pile of firewood there already is.

TIME LAPSE

Donkey opens the door to the Windmill and walks in. Fiona is nowhere to be seen.

DONKEY

Princess? Princess Fiona? Princess, where are you? Princess?

Fiona looks at Donkey from the shadows, but we can't see her.

DONKEY

It's very spooky in here. I ain't playing no games.

doesn't
freaking

Suddenly Fiona falls from the railing. She gets up only she look like herself. She looks like an ogre and Donkey starts out.

DONKEY

Aah!

FIONA

Oh, no!

DONKEY

No, help!

FIONA

Shh!

DONKEY

Shrek! Shrek! Shrek!

FIONA

No, it's okay. It's okay.

DONKEY

What did you do with the princess?

FIONA

Donkey, I'm the princess.

DONKEY

Aah!

FIONA

It's me, in this body.

DONKEY

Oh, my God! You ate the princess. (to her stomach) Can you hear me?

FIONA

Donkey!

DONKEY

(still aimed at her stomach) Listen, keep breathing! I'll get you out of there!

FIONA

No!

DONKEY

Shrek! Shrek! Shrek!

FIONA

Shh.

DONKEY

Shrek!

FIONA

This is me.

Donkey looks into her eyes as she pets his muzzle, and he
quiets down.

DONKEY

Princess? What happened to you? You're,
uh, uh, uh, different.

FIONA

I'm ugly, okay?

DONKEY

Well, yeah! Was it something you ate?
'Cause I told Shrek those rats was a
bad idea. You are what you eat, I said.
Now - -

FIONA

No. I - - I've been this way as long
as I can remember.

DONKEY

What do you mean? Look, I ain't never
seen you like this before.

FIONA

It only happens when sun goes down.
"By night one way, by day another. This
shall be the norm... until you find
true love's first kiss... and then take
love's true form."

DONKEY

Ah, that's beautiful. I didn't know
you wrote poetry.

FIONA

It's a spell. (sigh) When I was a little
girl, a witch cast a spell on me. Every
night I become this. This horrible,
ugly beast! I was placed in a tower
to await the day my true love would
rescue me. That's why I have to marry
Lord Farquaad tomorrow before the sun

sets and he sees me like this. (begins to cry)

DONKEY

All right, all right. Calm down. Look, it's not that bad. You're not that ugly. Well, I ain't gonna lie. You are ugly. But you only look like this at night. Shrek's ugly 24-7.

FIONA

But Donkey, I'm a princess, and this is not how a princess is meant to look.

DONKEY

Princess, how 'bout if you don't marry Farquaad?

FIONA

I have to. Only my true love's kiss can break the spell.

DONKEY

But, you know, um, you're kind of an orge, and Shrek - - well, you got a lot in common.

FIONA

Shrek?

OUTSIDE

his Shrek is walking towards the windmill with a sunflower in hand.

SHREK

(to himself) Princess, I - - Uh, how's it going, first of all? Good? Um, good for me too. I'm okay. I saw this flower and thought of you because it's pretty and - - well, I don't really like it, but I thought you might like it 'cause you're pretty. But I like you anyway. I'd - - uh, uh...(sighs) I'm in trouble. Okay, here we go.

Donkey He walks up to the door and pauses outside when he hears and Fiona talking.

FIONA

(os) I can't just marry whoever I want. Take a good look at me, Donkey. I mean, really, who can ever love a beast so

hideous and ugly? "Princess" and "ugly" don't go together. That's why I can't stay here with Shrek.

Shrek steps back in shock.

FIONA

(os) My only chance to live happily ever after is to marry my true love.

walks
Shrek heaves a deep sigh. He throws the flower down and away.

INSIDE

FIONA

Don't you see, Donkey? That's just how it has to be. It's the only way to break the spell.

DONKEY

You at least gotta tell Shrek the truth.

FIONA

No! You can't breathe a word. No one must ever know.

DONKEY

What's the point of being able to talk if you gotta keep secrets?

FIONA

Promise you won't tell. Promise!

DONKEY

All right, all right. I won't tell him. But you should. (goes outside) I just know before this is over, I'm gonna need a whole lot of serious therapy. Look at my eye twitchin'.

looks
back
Fiona comes out the door and watches him walk away. She
down and spots the sunflower. She picks it up before going
inside the windmill.

MORNING

still
Donkey is asleep. Shrek is nowhere to be seen. Fiona is
awake. She is plucking petals from the sunflower.

FIONA

I tell him, I tell him not. I tell him,
I tell him not. I tell him. (she quickly
runs to the door and goes outside) Shrek!
Shrek, there's something I want...(she
looks and sees the rising sun, and as
the sun crests the sky she turns back
into a human.)

towards
her.

FIONA

Shrek. Are you all right?

SHREK

Perfect! Never been better.

FIONA

I - - I don't - - There's something
I have to tell you.

SHREK

You don't have to tell me anything,
Princess. I heard enough last night.

FIONA

You heard what I said?

SHREK

Every word.

FIONA

I thought you'd understand.

SHREK

Oh, I understand. Like you said, "Who
could love a hideous, ugly beast?"

FIONA

But I thought that wouldn't matter to
you.

SHREK

Yeah? Well, it does. (Fiona looks at
him in shock. He looks past her and
spots a group approaching.) Ah, right
on time. Princess, I've brought you
a little something.

regal
Farquaad has arrived with a group of his men. He looks very
sitting up on his horse. You would never guess that he's

only
soldiers

like 3 feet tall. Donkey wakes up with a yawn as the
march by.

DONKEY

What'd I miss? What'd I miss? (spots
the soldiers) (muffled) Who said that?
Couldn't have been the donkey.

FARQUAAD

Princess Fiona.

SHREK

As promised. Now hand it over.

FARQUAAD

Very well, ogre. (holds out a piece
of paper) The deed to your swamp, cleared
out, as agreed. Take it and go before
I change my mind. (Shrek takes the paper)
Forgive me, Princess, for startling
you, but you startled me, for I have
never seen such a radiant beauty before.
I'm Lord Farquaad.

FIONA

Lord Farquaad? Oh, no, no. (Farquaad
snaps his fingers) Forgive me, my lord,
for I was just saying a short... (Watches
as Farquaad is lifted off his horse
and set down in front of her. He comes
to her waist.) farewell.

FARQUAAD

Oh, that is so sweet. You don't have
to waste good manners on the ogre. It's
not like it has feelings.

FIONA

No, you're right. It doesn't.

Donkey watches this exchange with a curious look on his
face.

FARQUAAD

Princess Fiona, beautiful, fair, flawless
Fiona. I ask your hand in marriage.
Will you be the perfect bride for the
perfect groom?

FIONA

Lord Farquaad, I accept. Nothing would
make - -

FARQUAAD

(interrupting) Excellent! I'll start the plans, for tomorrow we wed!

FIONA

No! I mean, uh, why wait? Let's get married today before the sun sets.

FARQUAAD

Oh, anxious, are you? You're right. The sooner, the better. There's so much to do! There's the caterer, the cake, the band, the guest list. Captain, round up some guests! (a guard puts Fiona on the back of his horse)

FIONA

Fare-thee-well, ogre.

Farquaad's whole party begins to head back to DuLoc. Donkey watches them go.

DONKEY

Shrek, what are you doing? You're letting her get away.

SHREK

Yeah? So what?

DONKEY

Shrek, there's something about her you don't know. Look, I talked to her last night, She's - -

SHREK

I know you talked to her last night. You're great pals, aren't ya? Now, if you two are such good friends, why don't you follow her home?

DONKEY

Shrek, I - - I wanna go with you.

SHREK

I told you, didn't I? You're not coming home with me. I live alone! My swamp! Me! Nobody else! Understand? Nobody! Especially useless, pathetic, annoying, talking donkeys!

DONKEY

But I thought - -

SHREK

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Yeah. You know what? You thought wrong!
(stomps off)

DONKEY

Shrek.

running
dinner

Montage of different scenes. Shrek arriving back home. Fiona being fitted for the wedding dress. Donkey at a stream into the dragon. Shrek cleaning up his house. Fiona eating alone. Shrek eating dinner alone.

SHREK'S HOME

goes

Shrek is eating dinner when he hears a sound outside. He outside to investigate.

SHREK

Donkey? (Donkey ignores him and continues with what he's doing.) What are you doing?

DONKEY

I would think, of all people, you would recognize a wall when you see one.

SHREK

Well, yeah. But the wall's supposed to go around my swamp, not through it.

DONKEY

It is around your half. See that's your half, and this is my half.

SHREK

Oh! Your half. Hmm.

DONKEY

Yes, my half. I helped rescue the princess. I did half the work. I get half the booty. Now hand me that big old rock, the one that looks like your head.

SHREK

Back off!

DONKEY

No, you back off.

SHREK

This is my swamp!

DONKEY

Our swamp.

SHREK

(grabs the tree branch Donkey is working with) Let go, Donkey!

DONKEY

You let go.

SHREK

Stubborn jackass!

DONKEY

Smelly ogre.

SHREK

Fine! (drops the tree branch and walks away)

DONKEY

Hey, hey, come back here. I'm not through with you yet.

SHREK

Well, I'm through with you.

DONKEY

Uh-uh. You know, with you it's always, "Me, me, me!" Well, guess what! Now it's my turn! So you just shut up and pay attention! You are mean to me. You insult me and you don't appreciate anything that I do! You're always pushing me around or pushing me away.

SHREK

Oh, yeah? Well, if I treated you so bad, how come you came back?

DONKEY

Because that's what friends do! They forgive each other!

SHREK

Oh, yeah. You're right, Donkey. I forgive you... for stabbin' me in the back! (goes into the outhouse and slams the door)

DONKEY

Ohh! You're so wrapped up in layers, onion boy, you're afraid of your own feelings.

SHREK

(os) Go away!

DONKEY

There you are , doing it again just like you did to Fiona. All she ever do was like you, maybe even love you.

SHREK

(os) Love me? She said I was ugly, a hideous creature. I heard the two of you talking.

DONKEY

She wasn't talkin' about you. She was talkin' about, uh, somebody else.

SHREK

(opens the door and comes out) She wasn't talking about me? Well, then who was she talking about?

DONKEY

Uh-uh, no way. I ain't saying anything. You don't wanna listen to me. Right? Right?

SHREK

Donkey!

DONKEY

No!

SHREK

Okay, look. I'm sorry, all right? (sigh) I'm sorry. I guess I am just a big, stupid, ugly ogre. Can you forgive me?

DONKEY

Hey, that's what friends are for, right?

SHREK

Right. Friends?

DONKEY

Friends.

SHREK

So, um, what did Fiona say about me?

DONKEY

What are you asking me for? Why don't you just go ask her?

SHREK

The wedding! We'll never make it in time.

DONKEY

Ha-ha-ha! Never fear, for where, there's a will, there's a way and I have a way.
(whistles)

Suddenly the dragon arrives overhead and flies low enough so they can climb on.

SHREK

Donkey?

DONKEY

I guess it's just my animal magnetism.

They both laugh.

SHREK

Aw, come here, you. (gives Donkey a noogie)

DONKEY

All right, all right. Don't get all slobbery. No one likes a kiss ass. All right, hop on and hold on tight. I haven't had a chance to install the seat belts yet.

They climb aboard the dragon and she takes off for DuLoc.

DULOC - CHURCH

there.

Silence'.
The prompter card guy holds up a card that says 'Revered

PRIEST

People of DuLoc, we gather here today to bear witness to the union....

FIONA

(eyeing the setting sun) Um-

PRIEST

...of our new king...

FIONA

Excuse me. Could we just skip ahead to the "I do's"?

FARQUAAD

(chuckles and then motions to the priest to indulge Fiona) Go on.

COURTYARD

with
Some guards are milling around. Suddenly the dragon lands a boom. The guards all take off running.

DONKEY

(to Dragon) Go ahead, HAVE SOME FUN. If we need you, I'll whistle. How about that? (she nods and goes after the guards) Shrek, wait, wait! Wait a minute! You wanna do this right, don't you?

SHREK

(at the Church door) What are you talking about?

DONKEY

There's a line you gotta wait for. The preacher's gonna say, "Speak now or forever hold your peace." That's when you say, "I object!"

SHREK

I don't have time for this!

DONKEY

Hey, wait. What are you doing? Listen to me! Look, you love this woman, don't you?

SHREK

Yes.

DONKEY

You wanna hold her?

SHREK

Yes.

DONKEY

Please her?

SHREK

Yes!

DONKEY

(singing James Brown style) Then you got to, got to try a little tenderness.

(normal) The chicks love that romantic
crap!

SHREK

All right! Cut it out. When does this
guy say the line?

DONKEY

We gotta check it out.

INSIDE CHURCH

the
As the priest talks we see Donkey's shadow through one of
windows Shrek tosses him up so he can see.

PRIEST

And so, by the power vested in me...

Outside

SHREK

What do you see?

DONKEY

The whole town's in there.

Inside

PRIEST

I now pronounce you husband and wife...

Outside

DONKEY

They're at the altar.

Inside

PRIEST

...king and queen.

Outside

DONKEY

Mother Fletcher! He already said it.

SHREK

Oh, for the love of Pete!

He runs inside without catching Donkey, who hits the ground
hard.

INSIDE CHURCH

SHREK

(running toward the alter) I object!

FIONA

Shrek?

The whole congregation gasps as they see Shrek.

FARQUAAD

Oh, now what does he want?

SHREK

(to congregation as he reaches the front of the Church) Hi, everyone. Havin' a good time, are ya? I love DuLoc, first of all. Very clean.

FIONA

What are you doing here?

SHREK

Really, it's rude enough being alive when no one wants you, but showing up uninvited to a wedding...

SHREK

Fiona! I need to talk to you.

FIONA

Oh, now you wanna talk? It's a little late for that, so if you'll excuse me - -

SHREK

But you can't marry him.

FIONA

And why not?

SHREK

Because- - Because he's just marring you so he can be king.

FARQUAAD

Outrageous! Fiona, don't listen to him.

SHREK

He's not your true love.

FIONA

And what do you know about true love?

SHREK

Well, I - - Uh - - I mean - -

FARQUAAD

Oh, this is precious. The ogee has fallen
in love with the princess! Oh, good
Lord. (laughs)

The prompter card guy holds up a card that says 'Laugh'. The
whole congregation laughs.

FARQUAAD

An ogre and a princess!

FIONA

Shrek, is this true?

FARQUAAD

Who cares? It's preposterous! Fiona,
my love, we're but a kiss away from
our "happily ever after." Now kiss me!
(puckers his lips and leans toward her,
but she pulls back.)

FIONA

(looking at the setting sun) "By night
one way, by day another." (to Shrek)
I wanted to show you before.

self. She backs up and as the sun sets she changes into her ogre

She gives Shrek a sheepish smile.

SHREK

Well, uh, that explains a lot. (Fiona
smiles)

FARQUAAD

Ugh! It's disgusting! Guards! Guards!
I order you to get that out of my sight
now! Get them! Get them both!

The guards run in and separate Fiona and Shrek. Shrek fights
them.

SHREK

No, no!

FIONA

Shrek!

FARQUAAD

This hocus-pocus alters nothing. This
marriage is binding, and that makes

me king! See? See?

FIONA

No, let go of me! Shrek!

SHREK

No!

FARQUAAD

Don't just stand there, you morons.

SHREK

Get out of my way! Fiona! Arrgh!

FARQUAAD

I'll make you regret the day we met.
I'll see you drawn and quartered! You'll
beg for death to save you!

FIONA

No, Shrek!

FARQUAAD

(hold a dagger to Fiona's throat) And
as for you, my wife...

SHREK

Fiona!

FARQUAAD

I'll have you locked back in that tower
for the rest of your days! I'm king!

Shrek manages to get a hand free and he whistles.

FARQUAAD

I will have order! I will have perfection!
I will have - - (Donkey and the dragon
show up and the dragon leans down and
eats Farquaad) Aaaah! Aah!

DONKEY

All right. Nobody move. I got a dragon
here, and I'm not afraid to use it.
(The dragon roars.) I'm a donkey on
the edge!

mouth

The dragon belches and Farquaad's crown flies out of her
and falls to the ground.

DONKEY

Celebrity marriages. They never last,
do they?

The congregation cheers.

DONKEY

Go ahead, Shrek.

SHREK

Uh, Fiona?

FIONA

Yes, Shrek?

SHREK

I - - I love you.

FIONA

Really?

SHREK

Really, really.

FIONA

(smiles) I love you too.

writes

Shrek and Fiona kiss. Thelonius takes one of the cards and 'Awwww' on the back and then shows it to the congregation.

CONGREGATION

Aawww!

lifted

Suddenly the magic of the spell pulls Fiona away. She's up into the air and she hovers there while the magic works around her.

WHISPERS

"Until you find true love's first kiss and then take love's true form. Take love's true form. Take love's true form."

Suddenly Fiona's eyes open wide. She's consumed by the spell and then is slowly lowered to the ground.

SHREK

(going over to her) Fiona? Fiona. Are you all right?

FIONA

(standing up, she's still an ogre) Well, yes. But I don't understand. I'm supposed to be beautiful.

SHREK

But you ARE beautiful.

They smile at each other.

DONKEY

(chuckles) I was hoping this would be a happy ending.

Shrek and Fiona kiss...and the kiss fades into...

THE SWAMP

...their wedding kiss. Shrek and Fiona are now married. 'I'm a Believer' by Smashmouth is played in the background. Shrek and Fiona break apart and run through the crowd to their

awaiting

carriage. Which is made of a giant onion. Fiona tosses her

bouquet

which both Cinderella and Snow White try to catch. But they

end

up getting into a cat fight and so the dragon catches the

bouquet

instead. The Gingerbread man has been mended somewhat and

now

has one leg and walks with a candy cane cane. Shrek and

Fiona

walk off as the rest of the guests party and Donkey takes

over

singing the song.

GINGERBREAD MAN

God bless us, every one.

DONKEY

(as he's done singing and we fade to black) Oh, that's funny. Oh. Oh. I can't breathe. I can't breathe.

THE END



Shrek

Writers : [William Steig](#) [Ted Elliott](#)

Genres :

[Animation](#) [Adventure](#) [Comedy](#) [Family](#) [Fantasy](#) [Romance](#)

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