

SPEECH ACTS EMPLOYED BY THE MAIN CHARACTERS OF PEARL HARBOR MOVIE

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Abstrak: Tindak tutur sangat penting dalam sebuah percakapan. Penelitian ini mengkaji tindak tutur dari ketiga pemeran utama sebuah film yang berjudul Pearl Harbor. Teori yang digunakan adalah teorinya Austin (1962) yang membagi tindak tutur menjadi tiga jenis, yaitu: tindak locutionary, tindak illocutionary, dan tindak perlocutionary. Data dibagi atas dialog-dialog berdasarkan scene yang ada dalam film, kemudian diidentifikasi tindak tutur yang terkandung dalam ujaran para pemeran utama dalam film tersebut. Selanjutnya diklasifikasikan berdasarkan jenisnya. Hasil analisis, ditemukan bahwa ketiga pemeran utama tersebut menggunakan ketiga jenis tindak tutur. Hasil tindak locutionary menunjukkan bahwa sebagian besar yang digunakan oleh ketiga pemeran utama adalah kalimat deklaratif yaitu sebanyak 60.19%. Hasil dari tindak illocutionary menunjukkan bahwa sebagian besar yang digunakan adalah assertive yaitu sebanyak 40.79%. dan hasil yang terakhir adalah tindak perlocutionary, menunjukkan bahwa pengaruh yang paling besar adalah “meminta pendengar untuk melakukan sesuatu” yaitu sebanyak 32 ujaran dari 55 dialog yang ada.

المخلص: نشاط الكلام مهم جدًا في عملية الحوار. في هذا البحث حلل الباحث نشاط الكلام لثلاثة رجال في الفلم بعنوان " Pearl Harbor ". استخدم الباحث نظرية أوستين (1962) الذي قسّم عملية الكلام إلى ثلاثة أنواع : عملية لوكوسى ، وعملية إيلوكوسى ، وعملية فيرلوكوسى. وقسمت البيانات في هذا البحث إلى حوارات على أساس المقطع في الفلم. ثم بدأ الباحث في تشخيص عملية الكلام في حديث ثلاثة رجال في الفلم. بعد التشخيص ، قسّمت البيانات إلى أصناف كل جنسها. وبعد التحليل وجد الباحث أن رجال الفلم الثلاثة استخدموا أنواع عملية الكلام الثلاثة المذكورة. ودلت نتيجة عملية لوكوسى على أن أكثر ما يستخدمه الرجال الثلاثة هو جملة إقرارية (٦٠,١٩٪)، ونتيجة عملية إيلوكوسى دلت على أن أكثر ما يستخدمونه هو أسيرتيف (٤٠,٧٩٪) والنتيجة الأخيرة هي عملية فيرلوكوسى ، ودلت على أن التأثير الأكثر هو " طلب المستمعين للقيام بعمل" وذلك ٣٢ حديثًا من ٥٥ حوارًا الموجود في الفلم.

Keywords: Tindak tutur, ujaran, pemeran utama, film peperangan, Pearl Harbor

INTRODUCTION

Language is very important in our life since we can communicate to other people by using it. People will say something when they play together; they argue

with someone, they advise someone and so on. Human being lives in the world of language. We can talk with someone wherever and whenever we need it face to face or by phone. They will respond by words. No one in this world can be free from words as what Wittgenstein has said that the limits of his language are the limits of his world¹. It means that if we want to make a connection with our society we must use our language. However, language is more than just a means of communication. It has many important roles for our life. First, we can show and give a clear indication about what we want by using language. The second, it can distinct people to their identities and what culture they accustom to, based on their style when they are speaking the language. The third, it can make people keep in touch based on certain issue or gossip that they discuss. The forth, it maintains certain values in the form of telling and listening to jokes. The fifth, it can share information and misinformation in the society. The sixth, people can make cooperation or business with language. The seventh, through language people can develop their profession, whether in politics or many other professions. And, by using language, people can learn something.

We can use the language in two ways: they are speech and written form. They are different in three perspectives, uses and context, the degree of formality, and the grammatical and text structure. There are characteristics that we have to keep in mind about describing what language form has been used. In speech form, language is sent through sounds; there are intonation, patterns, nonverbal gestures and eye contact; there are pauses, silence, and certain expressions; speed in a speech my express equivalent meaning. Speech is generally used in every day's social interactions. It can be formal or informal depends on whom we are talking to. In the written form, language is sent through letters; there is no intonation patterns; there is no eye contact with the reader; but it is replaced by the existence of underlining words, parentheses, punctuation, and capital letters; pauses and silence is represented into gaps and dashes; there is no expression but it is changed into headings, new chapters, paragraph, etc. the written form is generally used for more permanent communications in the paper and mostly use formal language².

Previously, it has been mentioned that speech is learnt first before written form of language being mastered. Of course, mostly it deals with informal language. But, in the formal language, it is better for people to learn the language by using the written form of the language since it produces words, phrases, sentences, and paragraph in the correct order. One of the best materials for

¹ Emit, Marie & Polloct, Jon. *Language and Learning* (Oxford: Oxford University Press, 1977), 2

² *Ibid.* 5

learning language is the literary work because it is very interesting, amusing, and entertaining. If we learn an attractive written source, then we will easily learn language step by step.

The study of literature through linguistic is one of the way to make that progress. Wahab has a thought that *half-hearted process of teaching-learning linguistics and literature, will not produce outputs with adequate knowledge, skills, and creativity in linguistics and/or literature, that is why a bridge between the two disciplines must be built*³. Based on that Wahab's statements, the study between the two disciplines is important to improve the knowledge, skills, and creativity of students who study linguistics and/or literature and that is why the bridge between these two disciplines must be built.

Studying speech acts is appealing. It gives people an idea about the power of language. It allows people to realize that they can perform many communicative functions by means of the language, for instance persuading someone, getting someone to do a future action, threatening someone, and many more. Studying speech acts also lets people understand the context play an important role in determining what pattern of language people should use in a particular situation. It means an utterance may have different communicative functions when it is used in different context. Look at an example of an utterance taken from one of dialogs in *pearl harbor* below.

In this dialog, a person named Danny was looking for a person named Dorrie Miller in a crowd of busy people at a harbor.

Danny : "We are looking for Dorrie Miller."

At glance, the utterance above is considered as a declarative utterance. It asserts that a person named Danny was looking for Dorrie Miller. Yet, that utterance also has another meaning. When Danny's utterance is put into context, it has different function. It asks anybody whose name is Dorry Miller to approach Danny. That example clearly shows the appealing phenomenon of speech acts.

SPEECH ACTS

Making a statement may be the paradigmatic use of language, but there are all sorts of other things people can do with words. They can make requests, ask questions, give orders, make promises, give thanks, offer apologies, and so on. Moreover, almost any speech act is really the performance of several acts at once,

³ Abdul Wahab, *Butir-butir Linguistik* (Surabaya: Airlangga University Press. 2002), 2

distinguished by different aspects of the speaker's intention (Robinson:2001): there is the act of saying something, what one does in saying it, such as requesting or promising, and how one is trying to affect one's audience⁴.

In general, speech acts are acts of communication. To communicate is to express a certain attitude, and the type of speech act being performed corresponds to the type of attitude being expressed. For example, a statement expresses a belief, a request expresses a desire, and an apology expresses regret. As an act of communication, a speech act succeeds if the audience identifies, in accordance with the speaker's intention, the attitude being expressed⁵.

Some speech acts, however, are not primarily acts of communication and have the function not of communicating but of affecting institutional states of affairs. They can do so in either two ways. Some officially judge something to be case, and others actually make something the case. Those of the first kind include judges' rulings, referees' calls and assessors' appraisals, and the latter including sentencing, bequeathing and appointing. Acts of both kinds can be performed only in certain ways under certain circumstances by those in certain institutional or social positions.

The British philosopher, Austin claimed that, by speaking, a person perform an act, or does something (such as state, predict, or warn), and that meaning is found in what an expression does, in the act it performs. Austin divided speech acts into three categories, those are: (1) locutionary acts, in which things are said with certain sense or reference (as in "the moon is a sphere"); (2) illocutionary acts, in which such acts as promising or commanding are performed by means of speaking; and (3) perlocutionary acts, in which the speaker, by speaking, does something to someone else (for example: angers, consoles, or persuades someone). The speaker's intentions are conveyed by the illocutionary force that is given to the signs, that is, by the actions implicit in what is said. to be successfully meant, however, the signs must also be appropriate, sincere, consistent with the speaker's general beliefs and conduct, and recognizable as meaningful by the hearer⁶.

The American philosopher, John R.Searle, extended Austin's ideas, emphasizing the need to relate the functions of sign or expressions to their social context. Searle asserted that speech encompasses at least five kinds of acts: (1) assertive/representative: utterances reporting statements of fact verifiable as

⁴ Kent Bach, *Speech Acts*. www.sfsu.edu/~kbach/spcacts.html

⁵ *Ibid.*

⁶ Austin, J.L. *How To Do Things With Words* (Massachusetts: Harvard University Press. 1975), 103

true or false; (2) directive acts: utterances intended someone to do something; (3) commissives: utterances committing one to do something; (4) declarations: utterances bringing about a change in the state of affairs; and (5) expressive: utterances expressing speaker's attitudes.

THE KINDS OF SPEECH ACTS

In saying something, one generally intends more than just to communicate; getting oneself understood is intended to produce some effect on the listener. However, the speech acts vocabulary can obscure this fact. When one apologizes, for example, one may intend not merely to express regret but also to seek forgiveness. Seeking forgiveness is, strictly speaking, distinct from apologizing, even though one utterance is the performance of an act of both types. As an apology, the utterance succeeds if it is taken as expressing regret for the deed in question; as an act of seeking forgiveness, it succeeds if forgiveness is thereby obtained. Speech acts, being perlocutionary as well as illocutionary, generally have some ulterior purpose, but they are distinguished primarily by their illocutionary type, such as asserting, requesting, promising, and apologizing, which in turn are distinguished by the type of attitude expressed. The perlocutionary act is a matter of trying to get the hearer to form some correlative attitude and in some cases to act in a certain way. For example: a statement expresses a belief and normally has the further purpose of getting the addressee from same belief. A request expresses a desire for the addressee to do a certain thing and normally aims for the addressee to intend to and, indeed, actually do that thing. A promise expresses the speaker's firm intention to do something, together with the belief that by his utterance he is obligated to do it, and normally aims further for the addressee to expect, and to feel entitled to expect, the speaker to do it⁷.

Speech acts are successful only if they satisfy several criteria, known as 'felicity condition'. For example, the 'preparatory' conditions have to be right: the person forming the speech act has to have the authority to do so. This is hardly an issue with such verbs as apologize, promise, or thank, but it is an important constraint on the use as such verbs as fine, baptize, arrest, and declare war, where only certain people are qualified to use these utterances. Then, the speech act has to be executed in the correct manner: in certain cases there is a procedure to be followed exactly and completely (e.g. baptizing); in others, certain expectations have to be met (e.g. one can only welcome with a pleasant demeanor). And as a third example, 'sincerity' conditions have to be present:

⁷ Searle, J.R. *Speech Acts: An Essay of Philosophy of Language* (New York: Cambridge University Press. 1986), 98

the speech act must be performed in a sincere manner. Verbs such as apologize, guarantee, and vow are effectively only if speakers mean what they say; believe and affirm are valid only if the speakers are not lying.

Ordinary people automatically accept these conditions when they communicate, and they depart from them only for very special reasons. For example, the request 'will you shut the door?' is appropriate only if (a) the door is open, (b) the speaker has reason for asking, and (c) the hearer is in a position to perform the action. If any of these conditions does not obtain, then a special interpretation of the speech act has to apply. It may be intended as a joke, or as a piece of sarcasm. Alternatively, of course, there may be doubt about the speaker's visual acuity, or even sanity.

1. Locutionary Acts

A locutionary or utterance act is a spoken word or string of spoken words.¹⁰ At the simplest level, to utter is to say a word with no particular forethought or intention to communicate a meaning. For example, if we put our hand on the hood of a car that has been sitting out in the hot sun, we might quickly pull it back while uttering the word, "oh!" In this case, we don't intend to communicate meaning by this; it is simply a reflex action brought on by surprise.

Locutionary acts involve three kinds of different acts; the phonetic act, the phatic act, and the rhetic act. The phonetic act is merely the act of uttering certain noises. The phatic act is the act of uttering certain words belonging to a certain vocabulary and conforming to a certain grammar. The rhetic act is the performance of an act of using those words with certain more or less definite sense of reference. The most important in locutionary act is the content of the utterance of the speaker⁸.

2. Illocutionary Acts

An illocutionary act is spoken with the intention of making contact with a listener. Illocutionary acts are usually sentences that contain propositional utterances, that is, they refer to things in the world, but it is their intentional nature that is of the most importance^{9, 12}.

Once it becomes clear that the speaker's intention is important to the meaning of an utterance, it can be seen that the same set of words might have different meanings depending on the speaker's intention. This leads scholars to further categorize illocutionary utterances in terms of how they communicate

⁸ Austin, J.L. *How To Do Things With Words*, 101

⁹ *Ibid*, 95-96

such intent. Related to the illocutionary force, Searle suggests that felicity conditions have to be filled by people, so that their utterances will result in the intended force.¹³ Let's now take an example. I am an English lecturer of Tarbiyah Program of Ponorogo Islamic College, want to name a ship made by PT PAL Surabaya by saying "I name this ship Hebat". Here my act of naming the ship is not successful because the felicity conditions are not fulfilled, i.e., the ship has been given a name, and moreover I am not the right person to give a name for the ship.

The illocutionary force of an utterance is dependent on the context, and particular utterances may have a different illocutionary force in different contexts. For example, the utterance "go home" may be intended as a warning, a request, or a suggestion. Such utterance can mean as warning in such context as the following.

The speaker (S) knows something bad will happen to the hearer (H) if the hearer does not go home. In addition S knows that H does not realize the danger, so that she does not (seem to) go home without being warned by S. here, the utterance "go home" is a warning.

The utterance can mean the request if, for example, S knows that H does not want to go home, not because he does not know like the case in the warning above, but simply he does not want to go home, whereas S knows that S or other people need H's going home. In this case, the utterance is uttered to make the request. Finally, the utterances can also mean a suggestion if S knows that going home is better for H; meanwhile H at the same time does not know which one is better: going home or not going home. Then, S produces the utterance to suggest H to go home.

3. Perlocutionary Acts

Illocutionary speech acts may be intended to provide information, solicit answers to questions, give praise, and so on, but they don't necessarily require that the listener change his or her behavior. Perlocutionary utterances, on the other hand, do attempt to effect a change^{10, 13}.

When we talk to one another, one thing we normally seek is to be understood. We want our hearer to understand what we mean in saying and by saying what we do and what our thoughts are expressed by the words we utter. Moreover, we want to bring about certain effects on the thoughts, actions, or feelings of our hearer. Bringing about this is the point or purpose of our communicating and achieving our purpose is the performance of the perlocutionary act. In other

¹⁰ *Ibid*, 98

words, speaker's perlocutionary act is act of achieving a particular perlocutionary effect on hearer as a result of hearer recognizing (what he or she takes to be) the locutionary and illocutionary forces in utterances.

A perlocutionary act is hearer's behavioral response to the meaning of utterances, not necessary a physical or verbal response, perhaps merely a mental or emotional response of some kind. Other perlocutionary acts such things as: altering hearer by warning him or her of danger; persuading hearer to an opinion by stating supporting facts; intimidating hearer by threatening; getting hearer to do something by means of suggestion, a hint, a request, or a command, and so forth.

DISCUSSIONS

In this analysis, it was found that the main character of Pearl Harbor movie employed the three types of speech acts: locutionary acts, illocutionary acts and perlocutionary acts. For locutionary acts, the main characters employed the three types of locutionary acts: declarative, interrogative, and imperative acts. For illocutionary acts, the main character employed the four types of illocutionary acts: assertive, directives, commissive and expressive; while, the main characters did not use declarative act. For perlocutionary acts, the main characters had bought eleven effects to their hearers, they were: "get h to do something", "h was irritated", "bring H to learn", "get h to think about something", "bring h impressed", "h was relieved the tension", "h was embarrassed", "h were encourages", "h was attracted", and "h was surprised".

1. Locutionary Acts

The result of the analysis of locutionary acts uttered by the three main characters of Pearl Harbor movie will be presented in a table below:

Locutionary Acts			
Data	Declarative	Imperative	Interrogative
304 (100%)	183 (60.19%)	59 (19.40%)	62 (20.72%)

From the 431 utterances performed in 55 dialogs, there were 304 utterances uttered by the three main characters. Evelyn, the nurse; Rafe McCawley and Daniel Walker, both of them were ARMY pilots. From the 304 utterances, it was found that 183 utterances (60.19%) were categorized as declarative. Look at example 1:

Example 1:

It was printed in the transcript of the movie that the situations of the following dialog were as follows. Two pilots performed this dialog: Rafe McCawley and Daniel Walker. The dialog happened in a barrack of pilots. The topic of the dialog was complaining about Rafe's decision to join British Air Force. The situation was serious and the language they used was standard language.

U49 Danny : How could you do this?

U50 Rafe : The colonel helped me work it out.

U51 Danny : I don't mean how'd you do the paperwork, I mean how the hell did you do it without letting me in on it?

U52 Rafe : I'm sorry, Danny, but they're only accepting the best pilots.

In this dialog, the participant named Rafe just had an order to join The British Air Force. This task was very dangerous because all soldiers would face a war between German and England. Rafe then told his best friend, Danny, about the task. Danny was surprised knowing this news. He then asked to Rafe how Rafe could join the British Air Force. Then, Rafe stated that colonel Doolittle promoted him to join the British Air Force.

The results of the analysis also showed that there were 62 utterances (20.72%) which were categorized as interrogative utterances. Look at example 2.

Example 2:

U26 Danny : If I had guns I'd be chewing up your --

U27 Rafe : If you had guns, you'd be pissin' on 'em.

U28 Training Captain : Aw, shit...

U29 Danny : Yee-hawww!!!

U30 Danny : Where's Rafe?

U31 Training Captain : You're down, Walker! That's an order!

U32 Danny : What about him?

U33 Training Captain : He's not taking my orders anymore.

In the dialog, all pilots, also Rafe and Danny were having training. They were ordered to cut out the training. When all pilots landed the planes, it was

found that there was a pilot who had not landed the plane; it was Rafe. Therefore, Danny asked about Rafe to the instructor through the radio.

The analysis also found that there were 59 utterances (19.40%) which were categorized as imperatives. Look at example 3.

Example 3:

U248 Evelyn : Get everything out! Bandages, sutures -- oh God, the men in traction... Come with me!

In this dialog, all doctors and nurses were panicky because they were under attack by the Japanese and there were so many people wounded, burnt and even dead.

2. Illocutionary Acts.

The results of the analysis of illocutionary acts used by the main characters will be presented in the table below:

Illocutionary Acts					
Data	Assertive	Directive	Commissive	Expressive	Declaratives
304 (100%)	124 (40.79)	117 (38.48%)	25 (8.22%)	38 (12.5%)	-

After analyzing the 304 utterances, 124 utterances (40.79%) were assertive acts. Searle in Leech (1996:105) defines assertive act as an act that commit S to the truth of the expressed position: examples: stating, suggesting, boasting, complaining, claiming, and reporting. Look at example 4.

Example 4:

U10 Danny's father : You no count boy! Johnson come lookin', said he'd pay a dime for you to shovel his pig shed, and I can't find you no place.

U11 Danny : Daddy, I told you I was comin' here.

U12 Danny : Da!... Dad...

U13 Rafe : Let him alone!

U14 Danny : Rafe... Daddy... No!

U15 Rafe : I'll bust you open, you...German!

U16 Danny's father : I fought the Germans.

U17 Danny : Daddy! Daddy! Wait.

In the dialog, Danny's father got angry to Danny because he didn't do his duty to shovel a pig of Johnson. He slammed and dragged Danny. Danny thought that he had told to his father that he was going to play with Rafe. Therefore, he complained to his father by saying, "Daddy, I told you I was comin' here." By doing so, he hoped that his father would not be angry to him and stopped slamming and dragging him.

The next results of the analysis showed that 117 utterances (38.48%) were categorized as directive acts. Searle in Leech (1996:105) defines directive as an act that intended to produce some effects through actions on the hearer: asking, begging, bidding, demanding, forbidding, ordering, commanding, requesting, advising, and recommending. Let us look at example 5.

In the dialog, all pilots were ordered to stop the training but Rafe requested the instructor to give the extended time to have training with his best friend, Danny. In requesting for an extended time, he was doing another act by making of an assertion "I thought this was a training flight. I'm just trying to give Danny some training."

The third result of illocutionary acts showed that there were 25 utterances (8.22%) which were categorized as commissive acts. Searle defines commissive as an act that commits *S* to some future action: promising, vowing, offering, swearing, and volunteering. Look at example 5:

Example 5:

U151 Evelyn : Can I help you, sailor?

U152 Dorie : 'Scuse me, 'Mam. All the ship's doctors is golfing, and I couldn't find nobody to look at this.

U153 Evelyn : Our doctor's gone too.

In this dialog, Evelyn was asking a black sailor who was looking for someone in front of the Base hospital. The question "can I help you, sailor?" It was not a mere question; it had commissive function that was ability to a future action for the interest of the hearer, in this case, Dorie.

The third result of illocutionary acts showed that there were 38 utterances (12.5%) which were categorized as expressive acts. Searle defines expressive as an act which has the function of expressing, or making known. Here is one of the examples of expressive function employed by the main character.

Example 6:

U203 Evelyn : I'm just...so amazed, so glad to know that you're okay. You are okay, aren't you?

U204 Rafe : Nothing that won't heal. I guess.

U205 Evelyn : It's been...so different, being so sure you were dead.

U206 Rafe : I'm so sorry for what you must've gone through, but I'm back.

In this dialog, Evelyn stated, "it's been. . . so different, being so sure you were dead." This utterance was intended an assertion which told the truth of how Evelyn felt after knowing the death of Rafe, her boyfriend. Yet, this was the main purpose of the utterance. More importantly, she wanted to show that she regretted so much upon the death of her boyfriend.

3. Perlocutionary Acts

The result of the analysis showed that not all perlocutionary acts proposed by Alston in Leech (1983: 203) occurred in this movie. The result showed that the perlocutionary acts employed by the main characters are: (1) "bring *h* to learn that" occurred in four dialogs; (2) "*h* was encouraged" occurred in one dialog, (3) "*h* was irritated" occurred in four dialogs, (4) "get *h* to do" occurred in 32 dialogs, (5) "*h* was impressed" occurred in three dialogs, (6) "*h* was distracted" occurred in one dialog, (7) "get *h* to think about something" occurred four dialogs, (8) "*h* was relieved the tension" occurred in two dialogs, (9) "*h* was embarrassed" occurred in two dialogs, (10) "*h* was attracted his/her attention" occurred in one dialog, and (11) "*h* was surprised" occurred in one dialog. Here are the examples of perlocutionary acts found in Pearl Harbor movie.

CONCLUSION

In Pearl Harbor movie, although the characters were bound with military norm, the performances of speech acts were similar with the performance of speech acts in other everyday discourses. The main characters of Pearl Harbor movie employed all types of speech acts: locutionary acts, illocutionary acts, and perlocutionary acts. For the first type of speech acts, the three main characters employed 183 declarative utterances (60.19%); followed by interrogative 62 utterances (20.72%); and the last was imperative 59 utterances (19.40%).

For the second types of speech acts, it was found that there was no declarative act employed by the three main characters. It was because of the fact that none of them had formal authority to perform a declarative act. From the analysis of perlocutionary acts, it was found that in saying something the three main characters mostly performed assertive act. It can be seen from the result of the analysis showing out of 304 utterances, there were 124 utterances (40.79%) which were categorized as assertive act. Then it followed by directive act, 117 utterances (38.48%). Followed by expressive act was performed in 38 utterances (12.5%). The last was commissive acts which were performed in 26 utterances (8.52%).

For the third type of speech acts, illocutionary acts, it was found out that the most effect brought about by speakers was to “get *h* to do something” which occurred in 32 dialogs out of 55 dialogs. It was followed by three effects which had the same frequencies of occurrences, they were: “*h* was irritated”, “bring *h* to learn”, and “get *h* to think about something” which occurred in four dialogs of each. Next, an effect that brings “*h* impressed” occurred in three dialogs. The next effect is “*h* is relieved the tension” and “*h* is embarrassed” had the same frequencies of occurrences that was occurred in two dialogs. The last four effects that occurred once out of 55 dialogs were “*h* is encouraged”, “*h* is distracted”, “*h* is attracted”, and *h* is surprised”.

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