

**AN ANALYSIS OF ILLOCUTIONARY ACTS IN  
*SHERLOCK HOLMES* MOVIE**

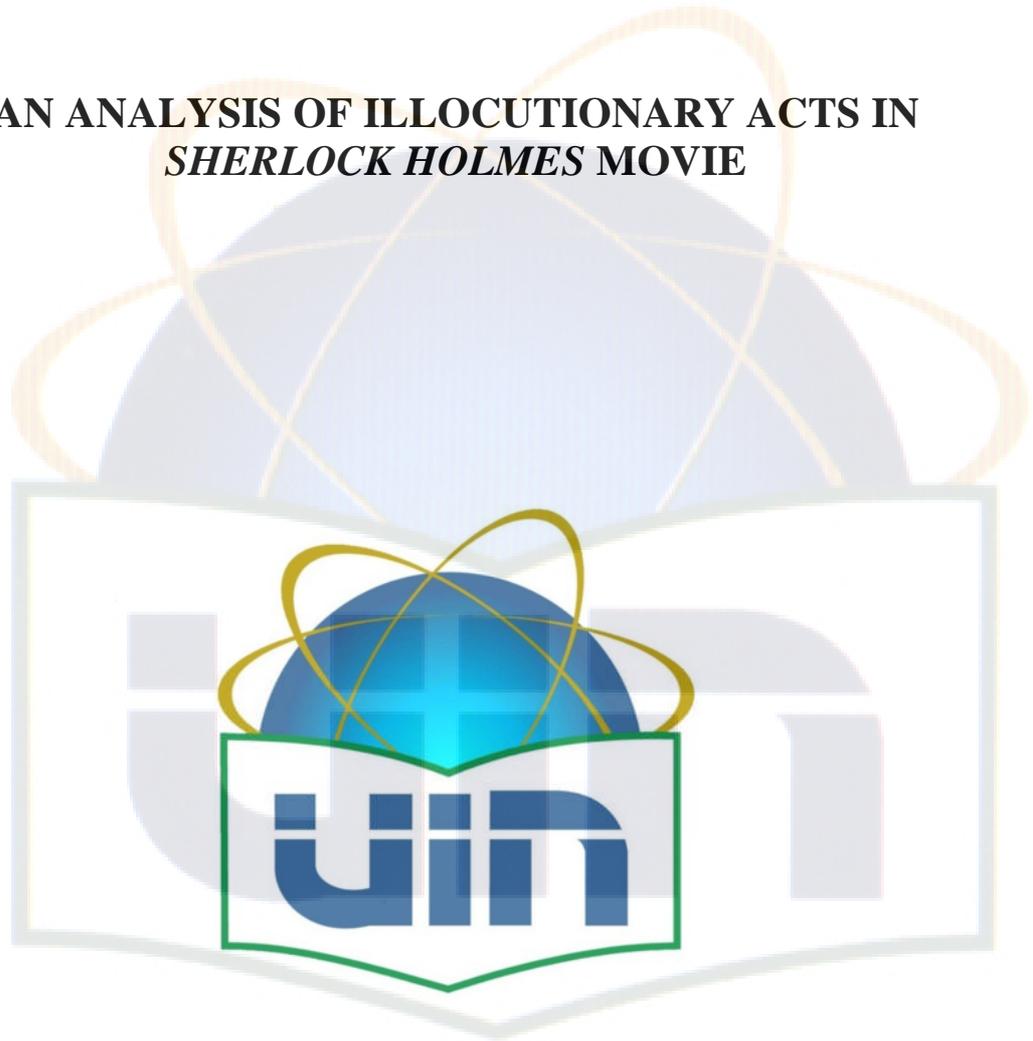
**A Thesis  
Submitted to Letters and Humanities Faculty  
In Partial Fulfillment of the Requirements for  
The Degree of Strata One**



**AGUNG SURYO NUGROHO  
107026002331**

**ENGLISH LETTERS DEPARTMENT  
LETTERS AND HUMANITIES FACULTY  
STATE ISLAMIC UNIVERSITY  
SYARIF HIDAYATULLAH JAKARTA  
2011**

**AN ANALYSIS OF ILLOCUTIONARY ACTS IN  
*SHERLOCK HOLMES* MOVIE**



**AGUNG SURYO NUGROHO**  
**107026002331**

**ENGLISH LETTERS DEPARTMENT  
LETTERS AND HUMANITIES FACULTY  
STATE ISLAMIC UNIVERSITY  
SYARIF HIDAYATULLAH JAKARTA  
2011**

## ABSTRACT

Agung Suryo Nugroho. *An Analysis of Illocutionary Acts in Sherlock Holmes Movie*. Thesis: English Letters Department, Letters and Humanities Faculty, UIN Syarif Hidayatullah. Jakarta, 2011.

The purpose of this research is to know the types of illocutionary acts which are dominantly presented by Sherlock Holmes in the *Sherlock Holmes* movie through its script. Sherlock Holmes as main character in this movie plays as a consulting detective who has unique way in doing communication to the participants. When he utters something, he also does something. It is called 'speech acts'

Speech acts deal with words and doing things. It has implication, by using words, we can do many things. Speech acts is divided into three acts; locutionary acts, illocutionary acts, and perlocutionary acts. In this research, an illocutionary acts become main concern because it is the most important act in the speech acts and it relates to the speaker's intends.

The writer uses descriptive qualitative method to describe and analyze the selected of illocutionary acts which are taken from the script, and then classifies them according to the John R. Searle's concept of types of illocutionary acts. The script is gotten from the internet world wide web.

In this research, the writer finds that Sherlock Holmes uses all types of illocutionary acts: Assertives (Arguing, Asserting, Informing, Telling), Directives (Advising, Asking, Commanding, Entreating, Insisting, Inviting, Ordering, Requesting), Commissives (Promissing, Refusal), Expressives (Congratulating, Praising, Welcoming, Thanking), Declarations (Appointing). This research reveals that Sherlock Holmes in his utterances uses illocutionary acts of directive more often than other acts.

**APPROVEMENT**

**AN ANALYSIS OF ILLOCUTIONARY ACTS IN  
*SHERLOCK HOLMES* MOVIE**

**A Thesis**

**Submitted to Letters and Humanities Faculty  
In Partial Fulfillment of the Requirements for  
the Degree of Strata One**

**AGUNG SURYO NUGROHO  
107026002331**

**Approved by:**

**Drs. H. Abdul Hamid, M.Ed  
NIP. 150 181 922**

**ENGLISH LETTERS DEPARTMENT  
LETTERS AND HUMANITIES FACULTY  
STATE ISLAMIC UNIVERSITY  
SYARIF HIDAYATULLAH JAKARTA  
2011**

## LEGALIZATION

Name : Agung Suryo Nugroho  
Nim : 107026002331  
Title : An Analysis of Illocutionary Acts in *Sherlock Holmes* Movie.

The thesis has been defended before the Letters and Humanities Faculty's Examination Committee on May 18, 2011. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, May 18, 2011

**The Examination Committee**

Signature

Date

- |  |                |       |       |
|--|----------------|-------|-------|
| 1. <u>Drs. Asep Saefuddin, M.Pd</u><br>19640710 199303 1 006 | (Chair Person) | _____ | _____ |
| 2. <u>Elve Oktafiyani, M.Hum</u><br>19781003 200112 2 002    | (Secretary)    | _____ | _____ |
| 3. <u>Drs. H. Abdul Hamid, M.Ed</u><br>150 181 922           | (Advisor)      | _____ | _____ |
| 4. <u>Drs. Asep Saefuddin, M.Pd</u><br>19640710 199303 1 006 | (Examiner I)   | _____ | _____ |
| 5. <u>Inayatul Chusna, M.Hum</u><br>19780126 200312 2 002    | (Examiner II)  | _____ | _____ |

## **DECLARATION**

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, April 6<sup>th</sup>, 2011

Agung Suryo Nugroho

## ACKNOWLEDGEMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

In the name of Allah, the Beneficent, the Merciful.

Praise and Gratitude be to Allah SWT, the Lord of Universe, who has given the writer guidance and strength, so he could finish this thesis immediately. Peace and Salutation be upon the messenger of Allah, Prophet Muhammad SAW, his family, relatives, and followers. May peace and blessing of Allah be upon all of us.

This thesis is submitted as a partial accomplishment of the requirements for S1 Degree to English Letters Department, Letters and Humanities Faculty, State Islamic University Syarif Hidayatullah Jakarta.

In this occasion, the writer would like to express his deepest gratitude to Drs. H. Abdul Hamid, M.Ed, as his great lecturer and advisor who has given guidance, patience, time, support, and contribution in processing this thesis. Without all of that, the writer realizes this thesis will never exist.

The writer will never forget to always thank his family; his father, his mother, his brothers, for their love, support, spirit, finance, and many other things that cannot be mentioned one by one.

The writer also would like to thank to the people who contribute to this thesis. They are as follows;

1. Dr. H. Abd. Wahid Hasyim, M.Ag, the Dean of Letters and Humanities Faculty.
2. Drs. Asep Saefuddin, M.Pd, the Head of English Letters Department.
3. Elve Oktafiyani, M.Hum, the Secretary of English Letters Department.
4. All lecturers in English Letters Department, especially for Mr. Zaharil Anasy and Mr. Dhuha Hadiyansyah, for giving corrections, suggestions, encouragements to the writer in finishing this thesis. Both of them are such close friends and brothers for him.
5. Writer's friends in Linguistics, translation, and literature classes, thank you for being good friend, their friendships, supports, advices, and many things.

May Allah SWT bless, defend, and lead them always, Amen. Lastly, the writer hopes this thesis is valuable and useful for the writer himself and those who are interested in pragmatics, especially in speech acts.

Jakarta, April 6<sup>th</sup>, 2011

The Writer

## TABLE OF CONTENTS

<b>ABSTRACT</b> .....	i
<b>APPROVEMENT</b> .....	ii
<b>LEGALIZATION</b> .....	iii
<b>DECLARATION</b> .....	iv
<b>ACKNOWLEDGEMENT</b> .....	v
<b>TABLE OF CONTENTS</b> .....	vii
<b>CHAPTER I. INTRODUCTION</b>	
A. Background of the Study .....	1
B. Focus of the Study .....	4
C. Research Question.....	4
D. Significance of the Study.....	4
E. Research Methodology.....	5
1. Purpose of the Study .....	5
2. Method of the Research .....	5
3. Technique of Data Analysis .....	5
4. Instrument of the Research.....	6
5. Unit of Analysis .....	6
<b>CHAPTER II. THEORETICAL FRAMEWORK</b>	
A. Pragmatics.....	8
B. Speech Acts.....	9
C. Types of Speech Acts.....	10

1. Locutionary Acts .....	10
2. Illocutionary Acts .....	11
3. Perlocutionary Acts .....	13
D. Classification of Illocutionary Acts .....	14
1. Representatives/Assertives .....	14
2. Directives .....	15
3. Commissives .....	16
4. Expressives .....	16
5. Declarations .....	17
E. The Aspects of Speech Situation .....	19
1. Addressers or Addressees .....	19
2. The Context of an Utterance .....	20
3. The Goal (s) of an Utterance .....	20
4. The Utterance as a Form of Act or Activity: Speech Acts .....	20
5. The Utterance as a Product of a verbal Act .....	21

### **CHAPTER III. RESEARCH FINDINGS**

A. Data Description .....	22
1. Table 1: The List of Illocutionary Acts of Assertives .....	22
2. Table 2: The List of Illocutionary Acts of Directives .....	24
3. Table 3: The List of Illocutionary Acts of Commissives .....	29
4. Table 4: The List of Illocutionary Acts of Expressives .....	30
5. Table 5: The List of Illocutionary Acts of Declarations .....	33
B. Data Analysis .....	34

**CHAPTER IV. CONCLUSION AND SUGGESTION**

A. Conclusion .....71

B. Suggestion.....73

**BIBLIOGRAPHY** .....74

**APPENDICES** .....76



# CHAPTER I

## INTRODUCTION

### A. Background of Study

In every day's life, as human, people always interact each other in the society. That thing must be happened and cannot be avoided. The interaction to the society is a need, In other words, people cannot live alone without any help from other. So, communication is very important thing at anytime and anywhere.

Communication occurs in every aspect in life, such as economy, culture, social and politics. It is commonly described in some media, especially in the electronic media, like movie. Movie becomes the most influential media than any other media since as audio and visual, they work together to make the audience interested to watch.

In this research, the writer chooses *Sherlock Holmes* movie to be analyzed since the main participants, Sherlock Holmes as a great consulting detective and also John Watson as a doctor have unique and various ways in doing communication each other. In addition, they are so closed as a partner and cannot be separated in many things in their life. This movie is produced by director *Guy Ritchie*, story from fiction novel written by *Sir Arthur Conan Doyle*, has much unique utterances uttered by Sherlock Holmes that contain illocutionary acts.

Illocutionary acts become main analysis to analyze main character, Sherlock Holmes in the *Sherlock Holmes* movie since they concern with what the speaker's intends and the speaker wants to achieve by uttering something. Then,

because of, this kind of act has become the center to understand speech act entirely. Speech act itself is one of the important studies in pragmatics.

Pragmatics is the branch of study of language becoming popular nowadays. Linguists are aware that the effort to get the essence of language will not give the best result without understanding pragmatics. Pragmatics itself is the branch of linguistics learning about language structure in external way. It means how unit of language is used in communication.<sup>1</sup> According to Yule, pragmatics is the study of the relationships between linguistic forms and the users of those forms.<sup>2</sup> The meaning learned in pragmatics is context-bound or context dependent. It is different from semantics that learns the meaning without involving the context. Context holds the important role and cannot be separated in learning pragmatics. According to Firth, study of language cannot be done without considering situation context, such as; participation, the act of participation (verbal and nonverbal), the characteristics of relevant situations with continuous thing, and the impact of speech acts which is showed by types of change, occurs by participant's action.<sup>3</sup>

In reality, how do we know we are dealing with pragmatic, rather than with semantic phenomena? Since pragmatics studies meaning in relation to speech situation reference to one or more of the following aspects of the speech situations will be a criterion.<sup>4</sup>

1. Addressers or addressees

---

<sup>1</sup> I. Dewa Putu Wijana, *Dasar-Dasar Pragmatik*, (Yogyakarta: Andi Offset, 1996), p.1.

<sup>2</sup> George Yule, *Pragmatics*, (New York: Oxford University Press, 1996), p. 9.

<sup>3</sup> *Ibid.* p. 5.

<sup>4</sup> Geoffrey Leech, *Principles of Pragmatics*, (New York: Longman, 1983), pp. 13-14.

2. The context of an utterance
3. The goal (s) of an utterance
4. The utterance as a form of act or activity : a speech act
5. The utterance as a product of a verbal act

One of pragmatics' objects is "speech acts". The term of speech acts for the first time is used by J.L. Austin. He is known as "Father of Speech Acts' Theory". For him, uttering something means do something, such as;

[1] I *name* this ship the *Queen Elizabeth*' – as uttered when smashing the bottle against the stern.

On the first Austin's theory, that utterance is named performative. By issuing his book entitled "How to do things with words" which has implication by using words, we can do many things. Austin isolates three basic senses in which in saying something one is doing something, and hence three kinds of acts that are simultaneously performed: locutionary acts, illocutionary acts, and perlocutionary acts.<sup>5</sup> For example:

[2] *Shoot* her!

One may say this utterance that, in appropriate circumstances, it has the illocutionary force of, variously, ordering, arguing, advising the addressee to shoot her; but the perlocutionary effect of persuading, forcing, or frightening the addressee into shooting her.<sup>6</sup>

In this research, illocutionary acts become special studies rather than locutionary acts and perlocutionary acts. That causes illocutionary acts become

---

<sup>5</sup> Stephen C. Levinson, *Pragmatic*, (Cambridge: Cambridge University Press, 1993), p. 236.

<sup>6</sup> *Ibid.* pp. 236-237.

center to understand speech acts. An Illocutionary acts is so difficult to be identified because they have to consider who the speaker and hearer are, when and where the conversation happen, etc.

Being conscious or not, the people apply pragmatics in their communication. They have certain purposes, implicit or explicit in doing communication. If they can understand the implicit meaning of utterance, they will get much information unmentioned.

### **B. Focus of the Study**

According to the background of study above, this research will focus on the types of illocutionary acts in the *Sherlock Holmes* movie spoken by Sherlock Holmes and its script.

### **C. Research Question**

Based on background of study and focus of the study, the research's question is what types of illocutionary acts are dominantly presented in the *Sherlock Holmes* movie spoken by Sherlock Holmes?

### **D. Significance of the Study**

The writer hopes this research will give the readers, especially for linguistic students, good understanding about speech acts, especially for illocutionary acts. This research gives the description about the types of

illocutionary acts used dominantly by Sherlock Holmes in *Sherlock Holmes* movie and its representation.

## **E. Research Methodology**

### **1. Purpose of the Study**

The purpose of the study is to know the types of illocutionary acts which are dominantly presented by Sherlock Holmes as main character in the *Sherlock Holmes* movie through its script.

### **2. Method of the Research**

The method used in this research is descriptive qualitative where the writer describes and analyzes the selected illocutionary acts which are taken from the script of the movie, and then classifies them according to the types of illocutionary acts.

### **3. Technique of Data Analysis**

The data will be analyzed by collecting, selecting, and clarifying the suitable utterances with the method and relevant concept, especially by using John R. Searle's taxonomy of illocutionary acts.

In this research, the process of collecting data is done through the following steps;

1. Searching the movie and its script.
2. Watching the movie thoroughly.
3. Reading entire dialogue on script.

4. Choosing the illocutionary acts on the script.
5. Grouping the dialogue in relation to types of illocutionary acts.
6. Analyzing data.
7. Writing a report of the study.

#### **4. Instrument of the Research**

In this research, the writer uses himself as main instrument to get the useful and accurate of required data. In this research, the writer will follow some steps of the research neatly.

#### **5. Unit of Analysis**

The units of analysis in this research are *Sherlock Holmes* movie and its script. This movie is produced by director *Guy Ritchie*, story from fiction novel written by *Sir Arthur Conan Doyle*. For the script, the writer searches on the internet and finds it unofficial with no page. The writer cannot find the official one since there is no final script for this movie from its official website. Then, the writer inserts the page number by himself to make it easier to refer.

## CHAPTER II

### THEORETICAL FRAMEWORK

Studying pragmatics is very interesting because it learns the meaning of utterance by involving the context. Leech (in Nadar, 2009: 2) shows two types of the meaning. There are intended meaning and interpreted meaning. Intended meaning is the meaning that the speaker wants to achieve and interpreted meaning is the meaning that is interpreted by the hearer. Both of them depend on the context of utterance and use.<sup>7</sup> This study has closed relation with speech acts.

Generally, actions performed via utterances are called “speech acts”.<sup>8</sup> It means that you can use language to do thing, you can use language to make promises, lay bets, issue warnings, etc. By saying *I warn you that there is a sheepdog in the closet*, you not only say something, but also warn someone.<sup>9</sup> Austin (1962) divides speech acts into three basic categories; locutionary acts, illocutionary acts, and perlocutionary acts.

In this analysis, the writer will use John R. Searle’s taxonomy of illocutionary acts to analyze the utterances since Searle’s taxonomy has greater clarity and force than Austin’s. Austin categorizes the illocutionary acts; verdictive, expositive, exercitive, behabitive, and commissive. Searle (1979) classifies illocutionary acts into five basic categories; assertives, directives commissives, expressives, and declarations.

---

<sup>7</sup> F.X. Nadar, *Pragmatik dan Penelitian Pragmatik*, (Yogyakarta: Graha ilmu, 2009), pp. 2-3.

<sup>8</sup> George Yule (1996), *op.cit.* p. 47.

<sup>9</sup> Victoria Fromkin, *An Introduction to Language*, (USA: Heinle, 2003), p. 214.

### A. Pragmatics

Pragmatics is the study of language becoming popular nowadays. Linguists are aware that the effort to get the essence of language will not give the best result without the understanding about pragmatics.

Pragmatics originally has its roots in Morris' idea of a division of signs concerned with "the relation of signs to their interpreters or users".<sup>10</sup> For the first time, pragmatics' term is used by Charles Morris in 1938 in relation with semiotics or semiology. Generally, semiotics learns about signs. The word 'pragmatics' comes from Greek which the meaning refers to the activity or event. Morris uses pragmatics' term to refer the relation between signs and the people who interpret it. After Morris, John L. Austin continues studying pragmatics by issuing his book under the title *How to Do Things with Words* which has implication by using words, we can do something.

Linguists have different point of view about pragmatics. Morris (in Tarigan, 2009:30) defines pragmatics as study of signs relation with the interpreter.<sup>11</sup> According to Yule, pragmatics is the study of the relationships between linguistic forms and the users of those forms.<sup>12</sup> The advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions (for example, requests) that they are performing when they speak. The big disadvantage is that all these very human concepts are extremely difficult to

---

<sup>10</sup>Eugene Halton. Charles Morris: A Brief Outline of His Philosophy with relations to semiotics, pragmatics, and linguistics. Accessed on January 29, 2011. <http://www.nd.edu/~ehalton/Morrisbio.htm>.

<sup>11</sup>Henry Guntur Tarigan, *Pengajaran Pragmatik*, (Bandung: Angkasa, 2009), p. 30.

<sup>12</sup>George Yule (1996), *op.cit.* p. 4.

analyze in a consistent and objective way.<sup>13</sup> Another definition, pragmatics is concerned with the interpretation with linguistic meaning in context.<sup>14</sup> In pragmatics, there are so many things learned such as deixis, presupposition, speech acts, etc. In this research, the writer will focus to analyze speech acts comprehensively.

### **B. Speech Acts**

For the first time, Speech acts' term comes from Austin's lectured in Harvard University in 1955. Later, that lectured is published in 1962 under the title *How to Do Things with Words*. Austin says, basically, when somebody says something, he also does something. When somebody uses verb *promises* in *I promise I will come on time*, he does not only say the words but also do the action (promise).

All the utterance shows speech acts, consist of a locutionary act (the production of sounds and words with meanings), an illocutionary act (the issuing of an utterance with conventional communicative force achieved 'in saying'), and a perlocutionary act (the actual effect achieved 'by saying').<sup>15</sup>

Speech Acts is the basic analysis in pragmatics. This opinion has relation with the objects of pragmatics which most of them are speech acts in communication. Speech acts' term appears as a result of uttering something, the speakers solely do not just utter something, and there is a meaning behind it. So it can be concluded that speech acts is the activity done by uttering something.

---

<sup>13</sup> *Ibid.*

<sup>14</sup> Victoria Fromkin (2003), *op.cit.* p. 207.

<sup>15</sup> Deborah Schiffrin, *Approaches to Discourse*, ( Cambridge: Blackwell, 1994), p. 51.

Searle (1975) says that the smallest unit in communication is speech acts, such as asserting, questioning, ordering, explaining, apologizing, thanking, congratulating, etc. He develops hypothesis which basically says that every utterance contains an action, not just the utterance which has performative verb.<sup>16</sup>

### C. Types of Speech Acts

In the beginning, speech acts is used by Austin. For him, by saying something, we do something.<sup>17</sup> Austin distinguishes a group of things we do in saying something, which together we sum up:<sup>18</sup> by saying we perform a *locutionary acts*, which is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to 'meaning' in the traditional sense. Second, we say that we also perform *illocutionary acts* such as informing, ordering, warning, undertaking, &c., i.e. utterances which have a certain (conventional) force. Thirdly, we may also perform *perlocutionary acts*: what we bring about or achieve *by* saying something, such as convincing, persuading, deterring, and even, saying, surprising or misleading.

#### 1. Locutionary Acts

According to Austin, locutionary act is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to 'meaning' in the traditional sense. He defines this act as the actual form of words used by the

---

<sup>16</sup> F.X. Nadar (2009), *op.cit.* p. 14.

<sup>17</sup> J.L. Austin, *How to Do Things with Words*, (Great Britain: Oxford University Press, 1962), p. 94.

<sup>18</sup> *Ibid.* p. 108.

speaker and their semantic meaning.<sup>19</sup> According to Wijana (1996), locutionary act is called *the act of saying something*.<sup>20</sup> This act produces sounds of language which means something. Moreover, this kind of speech acts is the easiest one to be identified since in the process of identifying, it can be done without involving the context of utterance. Locutionary act's meaning is literal.<sup>21</sup>

For example;

[1] Man has two arms and two legs.

On the example above, the utterance is uttered just to inform that the man generally has two arms and legs, without the inclination to do something, and also does not influence the hearer.

In details, locutionary act consists of; a. *phonic act* (producing sounds), b. *Phatic act* (revealing sounds as a part of any grammar or vocabulary), c. *Rhetic Act* (using sounds with certain meaning).<sup>22</sup> Aspect A and B refer to the grammar, and aspect C refers to the meaning. So, the locutionary act is built from these aspects which simultaneously happen.

## 2. Illocutionary Acts

Illocutionary act is what the speaker wants to achieve by uttering something, and it can be the act of asserting, promising,

<sup>19</sup> Jean Stilwell Peccei, *Pragmatics*, (Great Britain: Routledge, 1999), p. 44.

<sup>20</sup> I Dewa Putu Wijana (1996), *op.cit.* p. 17.

<sup>21</sup> Abdul Chaer, *Pengantar Semantik Bahasa Indonesia*, (Jakarta: Rineka Cipta, 2009), p.

<sup>22</sup> Wachyu Sandayana, *Semantic*, (Jakarta: Universitas Terbuka, 2007), p. 6.19.

apologizing, threatening, ordering, asking, etc.<sup>23</sup> According to Austin, this act is what the speaker is doing by uttering these words: commanding, offering, promising, threatening, thanking, etc.<sup>24</sup> The function of illocutionary act is not only to utter something, but also to do something. Therefore, this act is known as *the act of doing something*.<sup>25</sup>

For example;

[2] Your hair is very long!

The utterance above, if it is uttered by a man to his girlfriend means the man wants to express his admiration. Nevertheless, if that utterance is uttered by a mother to her son, or by a wife to her husband, or, by a teacher to male student at such institutions, that utterance is meant the hair must be cut.

The illocutionary act is thought as the most important act in the speech acts. This act relates to the speaker's purposes. In other words, every speaker has certain purposes by uttering utterances.<sup>26</sup> Through those utterances, the speaker wants to asking, informing, promising, warning, or ordering something.

The purpose of illocutionary act is to produce the utterance known as illocutionary force. By using illocutionary force, the speaker informs something in conversation or communication, then

---

<sup>23</sup> F.X. Nadar (2009), *op.cit.* p. 14.

<sup>24</sup> Jean Stilwell Peccei (1999), *op.cit.* p. 44.

<sup>25</sup> I Dewa Putu Wijana (1996), *op.cit.* p. 18.

<sup>26</sup> Wachyu Sandayana (2007), *loc.cit.*

that information will be received by the hearer. The illocutionary force is usually expressed by some verbs called “performative verbs”.<sup>27</sup>

The illocutionary act is rather difficult to be identified than locutionary act since we have to consider who the speaker and the hearer are, when and where the conversation happen, etc. Thus, the illocutionary act is a center to understand speech acts.

### 3. Perlocutionary Acts

The utterance uttered by the speaker usually has a force or effect to the hearer. Deliberately or not, this effect is created by the speaker. This kind of speech act used to influence the hearer is called “perlocutionary act”. This act is known as *the act of affecting someone*.<sup>28</sup> Perlocutionary act appears because of perlocutionary force in the utterance. In other words, perlocutionary act is the effect created by illocutionary act to the hearer, such as shocking, misleading, convincing, etc.

For example;

[3] I was very busy yesterday.

If that utterance is uttered by somebody who cannot attend in the meeting, this is kind of illocutionary act to apologize since he feels sorry to his boss or colleague about the important meeting

---

<sup>27</sup> Kushartanti, et al., *Pesona Bahasa: Langkah Awal Memahami Linguistik*, (Jakarta: Gramedia Pustaka Utama, 2005), p. 110.

<sup>28</sup> I Dewa Putu Wijana (1996), *op.cit.* p. 20.

yesterday. He cannot attend as he has something urgent to do. By uttering that, the perlocutionary act (effect) is his boss or colleague who invite or the hearer will understand and tolerate about that.

#### **D. Classification of Illocutionary Acts**

Austin categorizes the illocutionary acts into five basic categories of verdictive, expositive, exercitive, behabitive, and commissive.<sup>29</sup> But Searle thinks Austin's taxonomy of illocutionary act contains several weaknesses and needs to be seriously revised.<sup>30</sup> The most important weakness is simply this. There is no clear or consistent principle or set of principles on the basis of which the taxonomy is constructed, then there is also no clear principle of classification and because there is a persistent confusion between illocutionary acts and illocutionary verbs, etc.<sup>31</sup>

Because of those weaknesses, Searle presents a list of what he regards as the basic categories of illocutionary acts. Searle's categories are defined as follows:<sup>32</sup>

**1. Representatives/Assertives** are to commit the speaker (in varying degree) to something's being the case, to the truth of the expressed proposition.<sup>33</sup> According to Yule, assertives are those kinds of speech acts

---

<sup>29</sup> John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts*, (New York: Cambridge University Press, 1979), p. 1.

<sup>30</sup> *Ibid.* p. 8.

<sup>31</sup> *Ibid.* p. 10.

<sup>32</sup> *Ibid.* pp. 12-20.

<sup>33</sup> *Ibid.*

that state what the speaker believes to be the case or not.<sup>34</sup> In using an assertive the speaker makes the words fit the world (of belief). Assertive verbs are *state, suggest, boast, complain, claim, report, hypothesize, describe, predict, tell, affirm, assert, argue, inform, etc.*

For example:

[4] The earth is flat.

In the utterance above, the speaker describes that the earth is flat. The speaker believes the world as he or she believes it is even though; the world is actually not flat anymore. In this example, the speaker uses the illocutionary acts of representative (describing).

**2. Directives** are those kinds of speech acts that speakers use to get someone else to do something. They express what the speaker wants. In using a directive, the speaker attempts to make the world fit the words (via the hearer). Directive verbs are *order, command, request, advice, recommend, ask, beg, plead, pray, entreat, invite, permit, dare, challenge, defy, etc.*

For example:

[5] Open the door, James!

In the utterance “Open the door, James!”, the speaker wants the hearer (James) to do something (to open the door). The speaker uses the word “open” indicating the illocutionary acts of directive (commanding).

---

<sup>34</sup> George Yule (1996), *op.cit.* p. 53.

**3. Commissives** are those kinds of speech acts that speakers use to commit themselves to some future actions. They express what the speaker intends. In using the commissive, the speaker undertakes to make the world fit the words (via the speaker). For example promise – request, the point of a promise is to commit the speaker to doing something (and not necessarily to try to get the hearer himself to do it. Commissive verbs are *vow, offer, promise, threat, refusal, pledge, Etc.*

For example:

[6] I promise I will come on time.

In the utterance above, the speaker commits himself to come on time (future action). The speaker uses the word “promise” indicating the illocutionary acts of commissive (promising).

**4. Expressives** are those kinds of speech acts that state what the speaker feels. They express psychological states and it can be statements of pleasure, pain, like, dislike, joy, or sorrow. In using an expressive, the speaker makes the words fit the world (of feeling). Expressive verbs are *thank, congratulate, apologize, condole, deplore, welcome, pardon, blame, greet, mock, praise, compliment, leave-taking, etc.*

For example:

[7] Sir, thank you very much for coming.

In that utterance, the speaker expresses his/her psychological states to the hearer for coming. The speaker uses the phrase “thank you” indicating the illocutionary acts of expressive (Thanking).

**5. Declarations** are those kinds of speech acts that change the world via their utterance. That act brings about some alteration in the status or condition of the referred to object or objects solely in virtue of the fact that declaration has been successfully performed. In using a declaration, the speaker changes the world via the words. Declaration verbs are *resign, dismiss, christen, name, excommunicate, appoint, sentence, declare, approve, disapprove, bless, cure, nominate, confirm, etc.*

In this, these actions are, as Searle says ‘a very special category of speech acts’: they are performed, normally speaking, by someone who is especially authorized to do so within some institutional frameworks (Classical examples are judges sentencing, offenders, ministers or religion christening babies, dignitaries naming ships, etc.). In addition, there must be an extra-linguistic institution and the speaker and hearer must occupy special places within this institution. It is only given such institutions as the church, the law, private property, the state and a special position of excommunicate, appoint, give and bequeath one’s possessions or declare war.<sup>35</sup>

For example:

[8] Referee: You’re out!

In the utterance “You’re out!”, the speaker (referee) brings a new state of being to the player. The referee declares that the status of the player is out of the match because he has gotten his second yellow cards..

---

<sup>35</sup> John R. Searle (1979), *op.cit.* p. 18.

In this example, the speaker uses the illocutionary acts of declarations (declaring).

In that utterance, the speaker seems to give a command (in directive), but, it is actually not. Directives and declarations are different. Directives express what the speaker wants (personal acts) but in other sides, but declarations are performed by someone who has an authority to do so within some institutional framework (institutional acts). That utterance must be supported with extra-linguistic institutions, in this case football field, or football stadium for referee, since to make this act successfully performed.

To make the explanation about Searle's categories of illocutionary acts more clear, take a look at the table below;

Table 1: *The five general functions of speech acts (following Searle 1969)*<sup>36</sup>

Speech Acts type	Direction of fit	S= speaker; X= situation
Declarations	Words change the world	S causes X
Representatives	Make words fit the world	S believes X
Expressives	Make words fit the world	S feels X
Directives	Make the world fit words	S wants X
Commissives	Make the world fit words	S intends X

According to the explanation above, Searle defines illocutionary acts based on verb called 'speech act verbs'. By using the verb, it seems to be natural way of expressing a particular speech act. Some linguists require the presence of

<sup>36</sup> George Yule (1996), *op.cit.* p. 55.

some recognizable syntactic-morphological or semantic features that will tell them whether or not they are dealing with 'real' speech act.<sup>37</sup>

According to Mey, he stresses that people clearly do not need a (particular) speech act verb (or even a speech act at all) to perform a (speech) act.<sup>38</sup> Often, when trying to determine what kind of speech act, people are confronted with, they may have to disregard that form, and instead look for a 'deeper' or 'implied' meaning called 'indirect' speech act.<sup>39</sup>

### **E. The Aspects of Speech Situation**

As we know, pragmatics is study of language which is context-bound/context dependent. Therefore, Leech redefines pragmatics for the purposes of linguistics, as the study of meaning in relation to speech situations.<sup>40</sup> Since pragmatics studies meaning in relation to speech situation, reference to one or more of the following aspects of the speech situation will be a criterion.<sup>41</sup>

#### **1. Addressers or Addressees**

In every conversation, the speaker and the hearer are involved. For that matter, Leech refers to addressers and addressees, as a matter of convenience an *s* ('*speaker*') and *h* ('*hearer*'). Thus the use of the abbreviations *s* and *h* does not restrict pragmatics to the spoken language.

The use of symbol *h*, however, will always signify one or more

---

<sup>37</sup> Jacob L. Mey, *Pragmatics an Introduction*, (Massachussets: Blackwell Publisher, 2001), p. 105.

<sup>38</sup> *Ibid.* p. 109.

<sup>39</sup> *Ibid.* p. 111.

<sup>40</sup> Geoffrey Leech (1983), *op.cit.* p. 6.

<sup>41</sup> *Ibid.* p. 13.

addressees, or person to whom the utterance is addressed by *s*. Some aspects related with *s* and *h* are social and economic background, gender, intimacy level, etc.

## **2. The Context of an Utterance**

Context has been understood in various ways, for example to include 'relevant' aspects of the physical or social setting of an utterance. According to Mey (in Nadar, 1993:38) context as the surroundings, in the widest sense, that enable the participants in the communication process to interact and that make the linguistic expression of their interaction intelligible.<sup>42</sup> Leech considers context to be any background knowledge assumed to be shared by *s* and *h* which contributes to *h*'s interpretation of what *s* means by a given utterance.

## **3. The Goal (s) of an Utterance**

Leech often finds it useful to talk of a goal or function of an utterance, in preference to talking about its intended meaning, or *s*'s intention in uttering it. The term goal is more neutral than intention, because it does not commit its user to dealing with conscious solution or motivation, but can be used generally of goal oriented activities.

## **4. The Utterance as a Form of Act or Activity: Speech Act**

Whereas grammar deals with abstract static entities such as sentences (in syntax) and propositions (in semantics), pragmatics deals

---

<sup>42</sup> F.X. Nadar (2009), *op.cit.* pp. 3-4.

with verbal acts or performances which takes place in particular situations, in time. In this respect, pragmatics deals with language at a more concrete level than grammar.

### 5. The Utterance as a Product of a Verbal Act

There is another sense in which the word 'utterance' can be used in pragmatics: it can refer to the *product* of a verbal act, rather than to the verbal act itself.

For example;

[9] Would you please be quiet?

Those words are spoken with a polite rising intonation, might be described as a sentence, or as a question, or as a request.<sup>43</sup> However, it is convenient to reserve terms like *sentence* and *question* from grammatical entities derived from language system, and to reserve the term *utterance* for *instances* of such entities, identified by their use in a particular situation. Hence an utterance maybe a sentence-instance, or sentence-token; but strictly speaking, it cannot be a sentence.<sup>44</sup> In this second sense, utterances are the elements whose meaning we study in pragmatics. In fact, we can correctly describe pragmatics as dealing with utterance meaning, and semantics as dealing with sentence meaning.

---

<sup>43</sup> Geoffrey Leech (1983), *op.cit.* p. 14.

<sup>44</sup> *Ibid.*

## CHAPTER III

### RESEARCH FINDINGS

#### A. Data Description

In this part, the writer compiles, classifies, and tabulates the collected data into the following table according to the Searle's categories of illocutionary acts. The data are grouped based on the words indicated as illocutionary acts. Those words are written in italic and bold to make them clear in analyzing.

<b>Table 1 : The List of Illocutionary Acts of Assertives</b>		
No.	Indications	Data
1.	Asserting (Sure)	<p><b>Context:</b> Holmes and Watson arrive in the prison. They see many demonstrators who want Blackwood to be hanged.</p> <p><b>Setting:</b> Penton Ville prison – early morning</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Watson:</b> Blackwood certainly seems to have got the crowd into something of fear frenzy.</p> <p><b>Holmes:</b> I'm <i>sure</i> it will disperse once his feet have stopped twitching.</p> <p style="text-align: right;"><i>(Movie script page 17)</i></p>
2.	Asserting (Sure)	<p><b>Context:</b> In the prison, a pale, nervous guard leads Holmes down the shadowy corridor. All the cells are emptied to avoid Blackwood's magic. Holmes can see guard's fear, and decides to meet Blackwood alone.</p> <p><b>Setting:</b> Penton Ville prison – early morning</p> <p><b>The Participants:</b> Holmes and Guard</p> <p><b>Guard :</b> He (Blackwood) has a peculiar effect on the inmates. As though, he can get inside their heads.</p> <p><b>Holmes:</b> I'm <i>sure</i> I can find my own way if you have other duties to perform.</p> <p style="text-align: right;"><i>(Movie script page 17)</i></p>

3.	Informing (thought)	<p><b>Context:</b> Holmes is in front of Blackwood’s cell, trying to understand what Blackwood wants from him. In his cell, Blackwood is at right side of the bars, close to Holmes.</p> <p><b>Setting:</b> Blackwood’s cell – early morning</p> <p><b>The Participants:</b> Holmes and Blackwood</p> <p><b>Holmes</b> : Shortly my friend will pronounce you dead and <i>I thought</i> I might keep him company.</p> <p><b>Blackwood:</b> Your mistake is to imagine that anything that is earthly has led us to this moment. <i>(Movie script page 19)</i></p>
4.	Asserting (Agree)	<p><b>Context:</b> Holmes wants to read the case in the envelope but Watson has already read it. He tells Holmes that Irene wants him to look for a red-haired midget, Luke Reordan. Watson cracks Holmes joke about Irene's taste in men.</p> <p><b>Setting:</b> Holmes room - morning</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Watson:</b> You’re obviously not her type. She likes gingered dwarfs, midget. So, you agree?</p> <p><b>Holmes:</b> No, I don’t <i>agree</i>. <i>(Movie script page 25)</i></p>
5.	Arguing (Agreed)	<p><b>Context:</b> Holmes and Watson walk through in the middle of the London street. They are talking about supernatural explanation for Blackwood’s case since they have seen something weird in Blackwood’s grave.</p> <p><b>Setting:</b> London Street - Day</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Watson:</b> You have to admit, Holmes. That supernatural explanation to this case is theoretically possible.</p> <p><b>Holmes:</b> <i>Agreed</i>. But, it is a huge mistake to theorize before one has data. <i>(Movie script page 32)</i></p>
6.	Informing (found)	<p><b>Context:</b> Holmes watches Irene from a shadowy corner. Then he approaches her somewhat tentatively and reaches for the top button on the back of her dress. Furthermore, he begins talking about Reordan (midget) which is dead.</p> <p><b>Setting:</b> Irene’s hotel room - day</p> <p><b>The Participants:</b> Holmes and Irene</p>

		<p><b>Holmes:</b> I <i>found</i> your man. He's buried in Blackwood's tomb. If you still need him.</p> <p><b>Irene</b> : Oh dear. . .</p> <p style="text-align: right;">(Movie script page 48)</p>
7.	Telling (Feel)	<p><b>Context:</b> The sun is rising; Holmes eyes are open and he sees there are Watson and Irene. Irene tells him that he (Holmes) is wanted by the police (while shows newspaper's front page).</p> <p><b>Setting:</b> Attic - morning</p> <p><b>The Participants:</b> Holmes and Irene</p> <p><b>Irene</b> : You made the front page.</p> <p><b>Holmes</b> : Only a name and no picture?</p> <p><b>Irene</b> : So, it looks like you'll be need to work outside the law now, and that's my area of expertise.</p> <p><b>Holmes</b> : I <i>feel</i> safer already.</p> <p style="text-align: right;">(Movie script page 62)</p>

**Table 2 : The List of Illocutionary acts of Directives**

No.	Indications	Data
1.	Commanding (Observe)	<p><b>Context:</b> Watson is stopped suddenly by Holmes hand, grabbing his collar. Inches from Watson's right eye is the needle-pointed end of a quivering piece of high-tensile wire, almost invisible. It is held between Blackwood's hands. One more step and Watson gets impaled in the eye.</p> <p><b>Setting:</b> Unknown building - night</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Holmes</b> : Watson! <i>Don't! Observe.</i></p> <p><b>Watson</b> : How did you see that?</p> <p style="text-align: right;">(Movie script page 2)</p>
2.	Requesting (Give)	<p><b>Context:</b> Watson sits on a chair and begins leaving through the letters. He thinks that Holmes is better to work than just stay at home. Holmes thinks that it is true. (crawls on his hands and knees over the chair and sit)</p> <p><b>Setting:</b> Holmes room - morning</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Watson:</b> Don't you think it's time you found another one.</p>

		<p><b>Holmes:</b> I can't but, agree. My mind is in a terrible condition, <i>give</i> me a problem, <i>give</i> me work! (<i>Movie script page 6</i>)</p>
3.	Insisting (Don't touch)	<p><b>Context:</b> Mrs. Hudson carries a tray of bread and tea. She crosses Holmes, puts the tray before him, and goes to remove an old tray from behind him. <b>Setting:</b> Holmes room - morning <b>The Participants:</b> Holmes and Mrs. Hudson</p> <p><b>Mrs. Hudson</b> : Tea, Mr. Holmes?</p> <p><b>Holmes</b> : Is it poisoned, Nanny?</p> <p><b>Mrs. Hudson</b> : There's enough of that in you already.</p> <p><b>Holmes</b> : <i>Don't touch</i> that. Everything is in its proper place. (<i>Movie script page 7</i>)</p>
4.	Commanding (Keep)	<p><b>Context:</b> Holmes and Irene move to sit on the chair near the table. She pulls out an envelope and hands it to him. She also pulls out a large bag of coins for him to take the case inside the envelope. <b>Setting:</b> Holmes room - morning <b>The Participants:</b> Holmes and Irene</p> <p><b>Holmes:</b> <i>Keep</i> your money I didn't say I'll take the case.</p> <p><b>Irene</b> : Well, consider it a wager that you will. (<i>Movie script page 23</i>)</p>
5.	Asking (Allow)	<p><b>Context:</b> Holmes is washing his face in a basin. Sitting on the chair while leaving the newspaper, Watson tries to convince Holmes that Irene is bad girl. <b>Setting:</b> Holmes room - morning <b>The Participants:</b> Holmes and Watson</p> <p><b>Watson:</b> Look at you! Why is the only woman you're ever cared about a world class criminal? Are you a masochist?</p> <p><b>Holmes:</b> <i>Allow</i> me to explain. . . (<i>Movie script page 24</i>)</p>
6	Entreating (Help)	<p><b>Context:</b> Holmes flies from the window and lands neatly on a tin roof. Then he jumps again to the next roof of garbage bin but he lands badly. Therefore, he becomes dirty. <b>Setting:</b> Behind Holmes house - morning</p>

		<p><b>The Participants:</b> Holmes and Watson</p> <p><b>Watson:</b> Holmes! Where are you going?</p> <p><b>Holmes:</b> Watson! <i>Help!</i> Watson! (<i>Movie script page 26</i>)</p>
7.	Requesting (Borrow)	<p><b>Context:</b> The Blackwood's coffin is filled by dead body but he is not Blackwood. He is a much smaller man than him. Holmes begins examining the body, then he borrows Lestrade's pen to do it.</p> <p><b>Setting:</b> Grave yard - morning</p> <p><b>The Participants:</b> Holmes and Lestrade</p> <p><b>Holmes :</b> May I <i>borrow</i> your pen?</p> <p><b>Lestrade:</b> (giving the pen to Holmes) (<i>Movie script page 31</i>)</p>
8.	Insisting (Admit)	<p><b>Context:</b> Holmes and Watson meet a palm reader in the pawnbrokers. She predicts Watson will marry Mary but in the other sides; he can't live without the thrill of a macabre. Based on that prediction, Holmes convinces Watson if it is right.</p> <p><b>Setting:</b> Pawnbrokers - Day</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Holmes:</b> You are terrified of a life without the thrill of a macabre.</p> <p><b>Watson:</b> Do you have my cut?</p> <p><b>Holmes:</b> <i>Admit</i> it, <i>admit</i> it! (<i>Movie script page 35</i>)</p>
9.	Ordering (Give)	<p><b>Context:</b> Holmes and Watson move down the street. They have already gone from the pawnshop. From that place, Watson gets an engagement ring for Mary, and Holmes gets Reordan's address. Watson cannot accompany Holmes to find clues in the Reordan's since he has to meet Mary.</p> <p><b>Setting:</b> London east end – day</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Watson:</b> I have to go see Mary.</p> <p><b>Holmes:</b> <i>Give</i> her my best and the family as well. (<i>Movie script page 36</i>)</p>

10.	Inviting (let)	<p><b>Context:</b> Holmes and Watson enter the Reordan's house. They move further inside where a hallway in a basic bedroom is. Holmes inspects it, moves through a door, and finds some clues.</p> <p><b>Setting:</b> Reordan's room - Day</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Watson:</b> It looks like he was attempting to combine some kind of sorcery and scientific formula.</p> <p><b>Holmes:</b> <i>Let's</i> see what he was trying to dispose of. (<i>Movie script page 36</i>)</p>
11.	Advising (Leave)	<p><b>Context:</b> Irene walks behind a dressing screen. She is wearing an array-Victorian undergarment while Holmes opens a wine bottle and pours it into glasses.</p> <p><b>Setting:</b> Irene's hotel room - day</p> <p><b>The Participants:</b> Holmes and Irene</p> <p><b>Irene :</b> I have never been in over my head.</p> <p><b>Holmes:</b> <i>Leave</i> now, <i>disappear</i>. You're good at that. (<i>Movie script page 48</i>)</p>
12.	Advising (Save)	<p><b>Context:</b> Holmes and Watson are aware about Blackwood's existence by hearing his sounds. They are looking for him and ready to shoot him.</p> <p><b>Setting:</b> Queenshithe slaughterhouse, antechamber - night</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Holmes :</b> <i>Save</i> the bullets, Watson!</p> <p><b>Blackwood:</b> A gift for you. (Suddenly comes, and then disappear)</p> <p><b>Holmes :</b> Bang, bang. .(gun's sound)</p> <p><b>Watson :</b> What was that about saving bullets? (<i>Movie script page 57</i>)</p>
13.	Commanding (Give)	<p><b>Context:</b> Irene's hands are hanged and locked the chain by Blackwood. Therefore she cannot hang for more time. Watson tries to help Irene by holding her weight on his shoulder. Holmes helps her by stepping Watson's leg to unlock the chain.</p> <p><b>Setting:</b> Queenshithe slaughterhouse, assembly line – night.</p> <p><b>The Participants:</b> Holmes and Watson</p>

		<p><b>Watson:</b> Let me take your weight.</p> <p><b>Holmes:</b> <i>Give</i> us a leg up, old boy. These German locks always give me trouble. (<i>Movie script page 58</i>)</p>
14.	Ordering (Follow)	<p><b>Context:</b> Holmes, Watson, and Irene hear doors slamming outside, boots echoing. They are really sure that police officers are flooding the pub. Holmes folds up his piece of paper, hands it to Watson. Then, he asks them to go out through a hatch in the floor.</p> <p><b>Setting:</b> Attic - morning</p> <p><b>The Participants:</b> Holmes, Watson, and Irene</p> <p><b>Holmes</b> : <i>Follow</i> these instructions!</p> <p><b>Watson &amp; Irene:</b> (Go out through a hatch in the floor) (<i>Movie script page 65</i>)</p>
15.	Commanding (Take)	<p><b>Context:</b> Holmes successfully escapes from Lord Coward who tries to kill him. He jumps into the river through the window in the middle of high building. Watson and Irene have been waiting for him on that river, then save him. After Holmes is safe, he plans to stop Blackwood's crime in the parliament. Blackwood wants to kill all the people who do not want to join with him. Holmes orders Captain tanner to bring them to the tunnel of the parliament.</p> <p><b>Setting:</b> Tanner's boat - day</p> <p><b>The Participants:</b> Holmes and Tanner</p> <p><b>Holmes:</b> If you would captain, <i>take</i> us onto the bridge port side. Proximately 100 yards beyond that you'll find a tunnel, that leads us to the sewers.</p> <p><b>Tanner:</b> Right away, sir. (<i>Movie script page 69</i>)</p>
16.	Commanding (Shoot)	<p><b>Context:</b> Holmes, Watson, and Irene are in the sewers. They see a chemical weapon, kept by Blackwood's followers. That weapon is a mean weapon that will kill all the people in the parliament. Holmes and Watson try to stop that weapon but it is not easy. They have to fight Blackwood's first. When Holmes fight, he cannot handle it, Then he asks Irene to help him by shooting the enemy.</p> <p><b>Setting:</b> Sewers - day</p> <p><b>The Participants:</b> Holmes and Irene</p> <p><b>Holmes:</b> <i>Shoot</i> him! Now <i>please!</i></p>

		<p><b>Irene</b> : (Shooting the enemy) (<i>Movie script page 70</i>)</p>
17.	Commanding (Run off)	<p><b>Context:</b> Holmes chases Irene from the sewers to the tower bridge. Irene cannot run anymore because she gets the bridge is not complete yet. She cannot pass it.  <b>Setting:</b> Tower bridge - day  <b>The Participants:</b> Holmes and Irene</p> <p><b>Holmes:</b> <i>Run off!</i> I won't be chasing you anymore. Fare thee well.</p> <p><b>Irene</b> : I don't want to run any more. (<i>Movie script page 78</i>)</p>
18.	Entreating (Please)	<p><b>Context:</b> Watson and Mary come to Holmes house. Watson opens the door and reveals a horrific scene: Holmes is hanging from a rope. He looks dead. In fact, he is still alive. He is just trying to deduce the manner in which Blackwood can survive from the execution. He explains it to Watson and Mary while hanging. He asks Watson to help him down before continuing his explanations.  <b>Setting:</b> Holmes house  <b>The Participants:</b> Holmes, Watson, and Mary</p> <p><b>Holmes:</b> Oh dear, I think my legs have fallen . . . Oh my lord, I can't feel my cheeks . . . <i>Please</i>, Watson, my tongue is going and I'll be of no use to you at all.</p> <p><b>Watson:</b> (He finally uses his sword stick and slices Holmes down, Holmes tumbles to the ground). (<i>Movie script page 78</i>)</p>

**Table 3 : The List of Illocutionary Acts of Commissives**

No.	Indications	Data
1.	Promising (Will)	<p><b>Context:</b> Holmes is in a grand office, exactly in Sir Thomas' place. Sir Thomas needs Holmes help to find his son (Blackwood) and stop him before he becomes more dangerous. Then, Lord Coward offers something to Holmes.  <b>Setting:</b> Temple of four orders headquarters - morning  <b>The Participants:</b> Holmes and Lord Coward</p> <p><b>Lord Coward:</b> Name your price.</p>

		<p><b>Holmes</b> : Well, of great benefit to being a consulting detective is that I can pick and choose my clients. Consider it done, I <i>will</i> stop him. But not for you. And certainly not for a price.</p> <p style="text-align: right;"><i>(Movie script page 47)</i></p>
2.	Refusal (Must)	<p><b>Context:</b> Watson is hit by explosion at Queenshithe, slaughterhouse. In the hospital, he is burned, cut, bruised, and scraped. His eyes still closed. The doctor (Holmes) takes care him until the surgeon comes.</p> <p><b>Setting:</b> Hospital room - night</p> <p><b>The Participants:</b> Holmes and Mary</p> <p><b>Mary</b> : Excuse me. Is that the best you can do?</p> <p><b>Holmes:</b> Yes for now. I <i>must</i> attend to my other patients.</p> <p style="text-align: right;"><i>(Movie script page 60)</i></p>
3.	Promising (Won't)	<p><b>Context:</b> Holmes chases Irene from the sewers to the tower bridge. Irene cannot run anymore because she gets the bridge is not complete yet. She cannot pass it.</p> <p><b>Setting:</b> Tower bridge - day</p> <p><b>The Participants:</b> Holmes and Irene</p> <p><b>Holmes</b> : Run off! I <i>won't</i> be chasing you anymore. Fare thee well.</p> <p><b>Irene</b> : I don't want to run anymore. I'll tell you everything.</p> <p style="text-align: right;"><i>(Movie script page 72)</i></p>

**Table 4 : The List of Illocutionary Acts of Expressives**

No.	Indications	Data
1.	Thanking (Nice)	<p><b>Context:</b> Holmes surveys the scene at a distance, out of sight. Suddenly a heavy hand falls on his shoulder to pull him back. Fortunately, Watson comes on the perfect time to save him. Watson saves Holmes from Blackwood's follower who tries to kill him.</p> <p><b>Setting:</b> Cathedral crypts - night</p> <p><b>The Participants:</b> Holmes and Watson.</p> <p><b>Holmes:</b> (shaking hands) Always <i>nice</i> to see you Watson. Where is the inspector?</p> <p><b>Watson:</b> He's getting his troops lined up.</p> <p style="text-align: right;"><i>(Movie script page 1)</i></p>

2.	Thanking (Thank you)	<p><b>Context:</b> Since three months, Holmes has no case to be solved. Watson comes to Holmes' room, talks to him, and hands him the newspaper.</p> <p><b>Setting:</b> Holmes room - morning</p> <p><b>The Participants:</b> Holmes and Watson.</p> <p><b>Watson:</b> Paper?</p> <p><b>Holmes:</b> <i>Thank You.</i></p> <p style="text-align: right;"><i>(Movie script page 6)</i></p>
3.	Congratulating (Congratulations)	<p><b>Context:</b> Holmes is in bare boxing-fight at night. He fights his opponent, McMurdo. In the middle of the match, he sees a beautiful woman (Irene) who makes him not focus and leaves the match.</p> <p><b>Setting:</b> Bare boxing fight - night</p> <p><b>The Participants:</b> Holmes and McMurdo.</p> <p><b>McMurdo:</b> Get up and fight! Come on! Come on!</p> <p><b>Holmes :</b> <i>That's it, big man... We're done. You won. Congratulations.</i></p> <p style="text-align: right;"><i>(Movie script page 13)</i></p>
4.	Praising (Excellent)	<p><b>Context:</b> Holmes is in the corner of his room, playing scale on his violin. On the table next to him, there is an upside down "beer stein". The beer stein is full of flies all buzzing about. Holmes shows Watson about his musical theory by using his violin to influence the flies.</p> <p><b>Setting:</b> Holmes room – early morning</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Watson:</b> How did you lure them in?</p> <p><b>Holmes:</b> <i>Excellent</i> question. Individually, I've been at it for six hours.</p> <p style="text-align: right;"><i>(Movie script page 15)</i></p>
5.	Praising (Love)	<p><b>Context:</b> Holmes approaches Blackwood's cell, strolls, listens and gets closer to him. He sees very many pictures on Blackwood's cell wall.</p> <p><b>Setting:</b> Prison - morning</p> <p><b>The Participants:</b> Holmes and Blackwood</p> <p><b>Holmes :</b> <i>I love</i> what you've done with the place.</p> <p><b>Blackwood:</b> So glad you can accept my invitation.</p> <p style="text-align: right;"><i>(Movie script page 18)</i></p>

6.	Praising (Very good)	<p><b>Context:</b> Holmes observes Reordan's watch and finds some scratches on it. He asks about Watson's opinion about Reordan (midget) by looking the watch.</p> <p><b>Setting:</b> London street - Day</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Holmes:</b> Our midget (Reordan) is the key to this. Right. Scratches around the keyhole where the watch is wound. What does that tell you?</p> <p><b>Watson:</b> The man was likely a drunk. Every time he wound the watch, his hand slipped, hence the scratches.</p> <p><b>Holmes:</b> <i>Very good</i>, Watson. You have developed considerable deductive powers of your own. <i>(Movie script page 33)</i></p>
7.	Praising (Well done)	<p><b>Context:</b> Holmes brings Blackwood's victim (dead body) to the room, in his house. He tries to identify where the man comes from. Watson is actually interested and curious about that, but he won't to be involved with the problem anymore.</p> <p><b>Setting:</b> Holmes house - day</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Watson:</b> Probably be a factory by the river.</p> <p><b>Holmes:</b> Queen side slaughterhouse. Nine Elms. A factory by the river. <i>Well done</i>, Watson. That should lead us right to Blackwood. <i>(Movie script page 55)</i></p>
8.	Welcoming (Very glad)	<p><b>Context:</b> Watson looks almost recovery from his pain. He knows that the doctor who takes care of him last night is actually his partner, Holmes.</p> <p><b>Setting:</b> Holmes attic - morning</p> <p><b>The Participants:</b> Holmes and Watson</p> <p><b>Holmes:</b> You seem to be making a rapid recovery.</p> <p><b>Watson:</b> Yes, I took the shrapnel out myself. Mary said I had a lousy doctor.</p> <p><b>Holmes:</b> Well, I'm just so <i>very glad</i> that you're um . . well, with us. <i>(Movie script page 62)</i></p>

No.	Indications	Data
1.	Appointing (Reopened)	<p><b>Context:</b> Clarky asks Holmes to come with him since there is a dead sergeant which is founded by sewage workers in the Parliaments' tunnel. Holmes predicts who the murderer is. He looks like very interested with the new case so, he decides to take it.</p> <p><b>Setting:</b> Holmes house - morning</p> <p><b>The Participants:</b> Holmes and Clarky</p> <p><b>Holmes:</b> Clarky?</p> <p><b>Clarky :</b> (Look at Holmes)</p> <p><b>Holmes:</b> Case <i>reopened!</i></p> <p style="text-align: right;"><i>(Movie script page 81)</i></p>

## B. Data Analysis

In this part, the writer analyzes data descriptions according to the Searle's categories of illocutionary acts.

### Assertives

#### Data 1

**Context:** Holmes and Watson arrive in the prison. They see many demonstrators who want Blackwood to be hanged.

**Setting:** Penton Ville prison – early morning

**The Participants:** Holmes and Watson

**Watson:** Blackwood certainly seems to have got the crowd into something of fear frenzy.

**Holmes:** I'm *sure* it will disperse once his feet have stopped twitching.

*(Movie script page 17)*

Holmes and Watson go to the Penton Ville prison to see Blackwood. The reason why they do that is Blackwood wants to see Holmes for the last time (Holmes is Blackwood's last request) before being hanged by the court. When arriving, they see very many demonstrators who entreat Blackwood to be hanged. Watson thinks that demonstrators seem to have got the crowd into something of fear Frenzy. Holmes says to Watson, "*I'm sure it will disperse once his feet have stopped twitching*".

In that utterance, Holmes uses illocutionary acts of assertive (asserting). Assertive commits the speaker to something's being the case, to the truth of the expressed proposition. He uses the word "sure" to convey his belief that some

propositions are true. In this context, he believes the demonstrators will disperse soon until Blackwood die. Blackwood has given terror to London with his black magic, because of that, he is better to die than live.

## **Data 2**

**Context:** In the prison, a pale, nervous guard leads Holmes down the shadowy corridor. All the cells are emptied to avoid Blackwood's magic. Holmes can see guard's fear and decides to meet Blackwood just by himself.

**Setting:** Penton Ville prison – early morning

**The Participants:** Holmes and Guard

**Guard :** He (Blackwood) has a peculiar effect on the inmates. As though, he can get inside their heads.

**Holmes:** I'm *sure* I can find my own way if you have other duties to perform.

*(Movie script page 17)*

For seeing Blackwood, Holmes is led by prison guard. Watson cannot accompany him because he has other business. On the way to the Blackwood's cell, the guard looks like pale and nervous. It makes Holmes confuse. Then he asks the guard why he looks like that. The guard says, "Blackwood has a peculiar effect on the inmates. As though, he can get inside their heads". Considering that reason, Holmes decides to go by himself by saying, "*I'm sure I can find my own way if you have other duties to perform*".

Based on that utterance, Holmes uses illocutionary acts of assertive (Asserting). Assertive commits the speaker to something's being the case, to the

truth of the expressed proposition. He uses the word “sure” to convey his belief that some propositions are true. He asserts the guard to not accompany him anymore. He believes that he can find Blackwood’s cell by himself. He is not afraid with Blackwood and especially for his magic. He is sure that he can face Blackwood without any help.

### Data 3

**Context:** Holmes is in front of Blackwood’s cell, trying to understand what Blackwood wants from him. In his cell, Blackwood is at right side of the bars, close to Holmes.

**Setting:** Blackwood’s cell – early morning

**The Participants:** Holmes and Blackwood

**Holmes** : Shortly my friend will pronounce you dead and I *thought* I might keep him company.

**Blackwood** : Your mistake is to imagine that anything that is earthly has led us to this moment.

*(Movie script page 19)*

Holmes is in front of Blackwood’s cell, trying to understand what Blackwood wants from him. Without courtesy, He says to Blackwood, “*Shortly my friend will pronounce you dead and I thought I might keep him company*”.

According to that utterance, Holmes uses illocutionary acts of assertive (informing). Assertive commits the speaker to something’s being the case, to the truth of the expressed proposition. He uses the word “thought” to inform Blackwood that he will accompany his partner to ensure Blackwood’s death. His

partner, Watson is a doctor that will pronounce Blackwood dead or not after hanged. Blackwood is better to die as soon as possible than makes major disorders in the future.

#### **Data 4**

**Context:** Holmes wants to read the case in the envelope but Watson has already read it. He tells Holmes that Irene wants him to look for a red-haired midget, Luke Reordan. Watson cracks Holmes joke about Irene's taste in men.

**Setting:** Holmes room - morning

**The Participants:** Holmes and Watson

**Watson:** You're obviously not her type. She likes gingered dwarfs, Midget. So, you agree?

**Holmes:** No, I don't *agree*.

*(Movie script page 25)*

After shadowing Irene, Holmes decides to back home. He wants to read the case inside the envelope from Irene. When Holmes wants to open it, Watson who sits on the chair near Holmes says that he has already red it. He tells Holmes that Irene wants him to look for a red-haired midget, Luke Reordan. Because of that, Watson cracks Holmes joke about Irene's taste in men by saying, "*You're obviously not her type. She likes gingered dwarfs, midget. So, you agree?*" Holmes answers Watson, "*No, I don't agree*".

In the utterance "*No, I don't agree*", Holmes uses illocutionary acts of assertive (asserting). Assertive commits the speaker to something's being the case, to the truth of the expressed proposition. He uses the phrase "Don't agree" to

convey his belief that Irene does not like that man. He asserts his disagreement about Watson's opinion. He believes that Irene looks that man not caused by she likes him but there is other complicated reason. At this time, Holmes deduces that somebody asks her to visit and gives him the case to be solved immediately.

#### **Data 5**

**Context:** Holmes and Watson walk through in the middle of the London Street. They are talking about supernatural explanation for Blackwood's case since they have seen something weird in Blackwood's grave.

**Setting:** London Street - Day

**The Participants:** Holmes and Watson

**Watson:** You have to admit, Holmes. That supernatural explanation to this case is theoretically possible.

**Holmes:** *Agreed.* But, it is a huge mistake to theorize before one has data.

*(Movie script page 32)*

Holmes and Watson are arguing about Blackwood rising from the grave. They are very curious about that weird thing. Watson believes that supernatural explanation is theoretically possible but Holmes does not. Watson thinks that there are some illogical things beyond this case. Holmes says to him, "*Agreed. But, it is a huge mistake to theorize before one has data*".

According to those utterances, it is obvious that Holmes uses illocutionary acts of assertive (arguing). Assertive commits the speaker to something's being the case, to the truth of the expressed proposition. He uses the word "agreed" to argue Watson's opinion about supernatural is the reason to this case. He does not

blame his partner's opinion but he stresses him about the data. He believes that it will be a huge mistake for his partner to theorize before he gets the complete data. The data is very important for him to find the truth. Without it, he just can assume, not make conclusion to solve the case.

### **Data 6**

**Context:** Holmes watches Irene from a shadowy corner. Then he approaches her somewhat tentatively and reaches for the top button on the back of her dress. Furthermore, he begins talking about Reordan (midget) which is dead.

**Setting:** Irene's hotel room - day

**The Participants:** Holmes and Irene

**Holmes:** *I found* your man. He's buried in Blackwood's tomb. If you still need him.

**Irene** : Oh dear. . .

*(Movie script page 48)*

Holmes is in Irene's hotel room. He sees Irene is dressing behind the dress screen. He is afraid to get closer to Irene because he cannot defend himself from Irene's temptation. Irene knows about Holmes' situation and tries to attempt him by asking him to set the top button on the back of her dress. After doing that, Holmes tries to move on the situation by informing her about the man she looks for. He says, "*I found your man. He's buried in Blackwood's tomb, if you still need him*".

Holmes' utterances contain illocutionary acts of assertive (informing). Assertive commits the speaker to something's being the case, to the truth of the

expressed proposition. He uses the word “found” to inform Irene that he finds Reordan (midget). Reordan is dead and found buried in Blackwood’s tomb.

### **Data 7**

**Context:** The sun is rising; Holmes eyes are open, and he sees that there are Watson and Irene. Irene tells him that he (Holmes) is wanted by the police (while shows newspaper’s front page).

**Setting:** Attic - morning

**The Participants:** Holmes and Irene

**Irene :** You made the front page.

**Holmes:** Only a name and no picture?

**Irene :** So, it looks like you’ll be need to work outside the law now, and that’s my area of expertise.

**Holmes:** I *feel* safer already.

(*Movie script page 62*)

When Holmes wakes up, he sees Watson and Irene near him. Apparently, tonight, he sleeps in the attic. Without courtesy, Irene tells him that police looks for him. She shows newspaper where Holmes’ name is on the front page. Because of that, she suggests him to work outside the law. And she will help him if he wants to do that. However, Holmes rejects Irene’s help by saying, “*I feel safer already*”.

In the utterance “*I feel safer already*”, Holmes uses illocutionary acts of assertive (telling). Assertive commits the speaker to something’s being the case, to the truth of the expressed proposition. He uses the word “feel” to convey his belief

that he is safe, and he wants nobody worry about him, especially for Watson and Irene. Even though, police will catch him, he is very certain that he can face it immediately. He feels, this is just kind of obstacle that must be faced not avoided.

### **Directives**

#### **Data 1**

**Context:** Watson is stopped suddenly by Holmes hand, grabbing his collar. Inches from Watson's right eye is the needle-pointed end of a quivering piece of high-tensile wire, almost invisible. It is held between Blackwood's hands. One more step and Watson gets impaled in the eye.

**Setting:** Unknown building - night

**The Participants:** Holmes and Watson

**Holmes:** Watson! *Don't! Observe.*

**Watson:** How did you see that?

*(Movie script page 2)*

Holmes and Watson try to stop Blackwood's crime toward a woman. Before stopping him, they have to defeat his followers first. After all followers defeated, Holmes saves the woman. Blackwood tries to defend by provoking Watson to attack him. Watson becomes mad and then attacks him. But suddenly, Holmes stops him. Holmes holds him and says, "*Watson! Don't! Observe*". That utterance is spoken by Holmes to his partner to not attack Blackwood who provokes him to do anarchic. In this context, Holmes knows if Blackwood has prepared unseen poisonous-needle to kill. This utterance also means as a warning for Watson to be more careful and not emotional when getting angry.

In the utterance, "Watson! Don't! Observe" Holmes uses illocutionary acts of directive (commanding). Directive is the speaker who wants to get the hearer to do something. In that utterance, Holmes uses the word "Don't" to stop his partner when he wants to hit Blackwood. He also uses the word "Observe" to command Watson to watch something carefully (unseen poisonous-needle) and especially learn more about it.

### Data 2

**Context:** Watson sits on a chair and begins leaving through the letters. He thinks that Holmes is better to work than just stay at home. Holmes thinks that it is true. (Crawls on his hands and knees over the chair and sit)

**Setting:** Holmes room - morning

**The Participants:** Holmes and Watson

**Watson:** Don't you think it's time you found another one.

**Holmes :** I can't but, agree. My mind is in a terrible condition, *give* me a problem, *give* me work!

*(Movie script page 6)*

Since three months, exactly since Blackwood's case, Holmes does not get a new case to be solved. Watson thinks that it is not good for him in this situation constantly. Holmes very agrees with Watson's opinion, and asks to give him a case. Holmes says, "I can't but agree. My mind is in a terrible condition. Give me a problem, give me work!".

Holmes uses illocutionary acts of directive (requesting). Directive is the speaker who wants to get the hearer to do something. Holmes wants Watson to

give him work. He uses the word “give” in “*Give me a problem, give me work*” to entreat his partner. That word indicates that Holmes wants Watson to provide him a case or problem. Based on the characteristic, Holmes is a consulting detective who has great capability to solve the problem. He will be enthusiast if he gets the case but if not; he will be very worried and just stay at home without doing something useful.

### Data 3

**Context:** Mrs. Hudson carries a tray of bread and tea. She crosses Holmes, puts the tray before him, and goes to remove an old tray from behind him.

**Setting:** Holmes room - morning

**The Participants:** Holmes and Mrs. Hudson

**Mrs. Hudson :** Tea, Mr. Holmes?

**Holmes :** Is it poisoned, Nanny?

**Mrs. Hudson :** There’s enough of that in you already.

**Holmes :** *Don’t touch* that. Everything is in its proper place.

(Movie script page 7)

Holmes and Watson are talking about some cases in the newspaper in Holmes’ room. Then Mrs. Hudson comes into the room, brings a tray of bread and tea, and puts it onto the table. After that, she removes an old tray before he goes. Suddenly, Holmes says to Mrs. Hudson, “*Don’t touch that. Everything is in its proper place, as per usual, Nanny*”.

In that utterance, Holmes uses illocutionary acts of directive (Insisting). Directive is the speaker who wants to get the hearer to do something. He uses

phrase “Don’t touch” which indicate that he wants Mrs. Hudson to not touch everything in his room. Apparently, he wills not everything in his room is lost or removed. For that reason, Holmes room looks like careless and messy.

#### **Data 4**

**Context:** Holmes and Irene move to sit on the chair near the table. She pulls out an envelope and hands it to him. She also pulls out a large bag of coins for him to take the case inside the envelope.

**Setting:** Holmes room - morning

**The Participants:** Holmes and Irene

**Holmes:** *Keep* your money I didn’t say I’ll take the case.

**Irene** : Well, consider it a wager that you will.

*(Movie script page 23)*

Irene comes to Holmes, carrying a case. She expects Holmes will take and solve the case. Without courtesy, she gives a large bag of coins for him. Immediately, he rejects it and says, “*Keep your money, I didn’t say I’ll take the case*”.

According to that utterance, Holmes uses illocutionary acts of directive (commanding). Directive is the speaker who wants to get the hearer to do something. Holmes tells Irene that he does not want that money. He wants her to keep it. He uses the word “keep” which indicates that Holmes wants Irene to save her money since he does not make decision yet about the case. He will take the case if it can make him curious.

**Data 5**

**Context:** Holmes is washing his face in a basin. Sitting on the chair while leaving the newspaper, Watson tries to convince Holmes that Irene is bad girl.

**Setting:** Holmes room - morning

**The Participants:** Holmes and Watson

**Watson:** Look at you! Why is the only woman you're ever cared about a world class criminal? Are you a masochist?

**Holmes:** *Allow* me to explain. . .

(*Movie script page 24*)

Holmes is washing his dirty face, caused by shadowing Irene after she gets out from his house. Watson who is near to Holmes tries to convince him that Irene is a bad thing and must be forgotten. Holmes tries to push aside Watson's opinion by saying, "*Allow me to explain*".

In that utterance, Holmes uses illocutionary acts of directive (asking). Directive is the speaker who wants to get the hearer to do something. He asks Watson to give him a chance to explain the truth. He uses the word "allow" which indicates to let somebody or something to do something. Holmes wants Watson to let him explaining his opinion because he cannot accept negative opinion about Irene. In this story, Holmes is interested to Irene whom Watson thinks she is a world-class criminal.

**Data 6**

**Context:** Holmes flies from the window and lands neatly on a tin roof. Then he jumps again to the next roof of garbage bin but he lands badly. Therefore, he becomes dirty.

**Setting:** Behind Holmes house - morning

**The Participants:** Holmes and Watson

**Watson:** Holmes! Where are you going?

**Holmes:** (jump onto the roof) Watson! *Help!* Watson!

(Movie script page 26)

After Irene gets out from Holmes house, Holmes plans to shadow Irene. He just wants to know who send her and give the case to him. He goes being incognito using a false nose and Watson's coat. He jumps from the window and lands neatly on a tin roof. But for the second jumps, he falls into garbage bin. In that situation, he screams, "*Watson, help! Watson!*".

Through that utterance, Holmes uses illocutionary acts of directive (entreating). Directive is the speaker who wants to get the hearer to do something. It is very clear that Holmes entreats Watson's help to get him out from garbage bin. He uses the word "help" which indicates that he needs Watson's help to get out from the garbage bin. Nevertheless, Watson decides to not help him by closing that window. Watson does not want to help him because he thinks that Holmes can do that by himself.

**Data 7**

**Context:** The Blackwood's coffin is filled by dead body but he is not Blackwood. He is a much smaller man than him. Holmes begins examining the body, then he borrows Lestrade's pen to do it.

**Setting:** Grave yard - morning

**The Participants: Holmes and Lestrade**

**Holmes** : May I *borrow* your pen?

**Lestrade** : (giving the pen to Holmes)

(*Movie script page 31*)

Holmes is informed by Lestrade if Blackwood revives from his grave. Therefore, Holmes is asked to investigate that case. In this story, Blackwood is pronounced death after hanged by Watson. This case becomes something interesting for him. Holmes is carried by Lestrade to the graveyard. In Blackwood's grave, Lestrade shows the coffin. The coffin is filled by dead body but he is not Blackwood, but Reordan. Holmes begins examining the body. He says to Lestrade, "*May I borrow your pen?*".

In that utterance, Holmes uses illocutionary acts of directive (requesting). Directive is the speaker who wants to get the hearer to do something. He uses the word "borrow" to take and use Lestrade's pen to investigate the death body. Holmes speaks indirectly (Question sentence) to borrow the pen from Lestrade. Indirect utterance is used because he knows that he speaks with Lestrade (Head police officer). He must be polite with him in order to get what he wants.

**Data 8**

**Context:** Holmes and Watson meet a palm reader in the pawnbrokers. She predicts Watson will marry with Mary but in the other sides; he can't live without the thrill of a macabre. Based on that prediction, Holmes convinces Watson if it is right.

**Setting:** Pawnbrokers - Day

**The Participants:** Holmes and Watson

**Holmes:** You are terrified of a life without the thrill of a macabre.

**Watson:** Do you have my cut?

**Holmes:** *Admit it, admit it!*

*(Movie script page 35)*

Holmes and Watson are in Pawnbrokers to find Reordan's address.

Reordan is a man who is dead in Blackwood's coffin. There, they meet a palm reader who tries to predict Watson's future. The palm reader says that he will marry Mary. She also says that he cannot live without the thrill of macabre. Holmes agrees with what palm reader says. He tries to convince him by saying, "*Admit it! Admit it!*".

Based on that utterance, Holmes uses illocutionary acts of directive (insisting). Directive is the speaker who wants to get the hearer to do something. He uses the word "admit" to insist his partner confessing the truth. He wants him to believe what Palm Reader says, "*You are terrified of a life without the thrill of a macabre*" is true.

**Data 9**

**Context:** Holmes and Watson move down the street. They have already gone from the pawnshop. From that place, Watson gets an engagement ring for Mary, and Holmes gets Reordan's address. Watson cannot accompany Holmes to find clues in the Reordan's since he has to meet Mary.

**Setting:** London east end – day

**The Participants:** Holmes and Watson

**Watson:** I have to go see Mary.

**Holmes:** *Give* her my best and the family as well.

*(Movie script page 36)*

After getting Reordan's address, Holmes plans to find clues together with Watson. In the other sides, Watson apparently cannot accompany him as he has to meet Mary. Holmes cannot force his will to Watson. He just entrusts his greeting for Mary by saying, "*Give her my best, and the family as well*".

In that utterance, Holmes uses illocutionary acts of directive (ordering).

Directive is the speaker who wants to get the hearer to do something. He uses the word "give" to order him to give his greetings for Mary and her family since he cannot meet her.

**Data 10**

**Context:** Holmes and Watson enter the Reordan's house. They move further inside where a hallway in a basic bedroom is. Holmes inspects it, moves through a door, and finds some clues.

**Setting:** Reordan's room - Day

**The Participants:** Holmes and Watson

**Watson:** It looks like he was attempting to combine some kind of sorcery and scientific formula.

**Holmes:** *Let's* see what he was trying to dispose of.

*(Movie script page 36)*

In the previous scene, Watson intends to see Mary and lets Holmes find the clues by himself. Apparently, Watson is worried about Holmes and decides to help him. Together, Holmes and Watson investigate Reordan's house. They find very many chemical materials, some experiments, and something strange in the corner. Watson says to Holmes, "It looks like he was attempting to combine some kind of sorcery formula". Watson becomes curious about Reordan's experiments. Holmes walks to the corner and picks some burnt-paper. He says to Watson, "*Let's see what he was trying to dispose of*".

In that utterance, Holmes uses illocutionary acts of directive (inviting). Directive is the speaker who wants to get the hearer to do something. He uses the word "Let" to introduce his partner what Reordan tries to dispose. Holmes is curious with burnt papers in the corner of the room. Those papers may be important for them as clues to solve the case.

### **Data 11**

**Context:** Irene walks behind a dressing screen. She is wearing an array-Victorian undergarment while Holmes opens a wine bottle and pours it into glasses.

**Setting:** Irene's hotel room - day

**The Participants:** Holmes and Irene

**Irene** : I have never been in over my head.

**Holmes:** *Leave* now, *disappear*. You're good at that.

(Movie script page 48)

Holmes is in front of Irene's room. He tries to find out what she doing is. Irene is aware of Holmes existence and lets him enter the room. After entering the room, he immediately takes a wine bottle, opens it, and pours into glasses. In the other sides, Irene walks behind dressing screen. She is wearing an array-Victorian undergarment. Holmes says to Irene, "*Leave now, disappear, you're good at that*".

In that utterance, Holmes uses illocutionary acts of directive (advising). Directive is the speaker who wants to get the hearer to do something. He uses the words "leave and disappear" which indicate that he wants Irene to go away from the case and hide. He advises her to leave the problem since according to him, Irene is too far involved. He does not want something bad happen to her, because he loves her (Holmes has feeling with Irene but he hides it away from her).

## Data 12

**Context:** Holmes and Watson are aware about Blackwood's existence by hearing his sounds. They are looking for him and ready to shoot him.

**Setting:** Queenshithe slaughterhouse, antechamber - night

**The Participants:** Holmes and Watson

**Holmes** : *Save* the bullets, Watson!

**Blackwood** : A gift for you. (Suddenly comes, and then disappear)

**Holmes** : Bang, bang. . (Gun's sound)

**Watson** : What was that about saving bullets?

(*Movie script page 57*)

Holmes and Watson are in Queensithe, exactly in Slaughter house. There, they try to find some clues about Blackwood or Blackwood himself. Knowing there is Blackwood in there, they try to find and stop him. Holmes says to Watson, “*Save the bullet, Watson!*”.

According to that utterance, Holmes uses illocutionary acts of directive (ordering). Directive is the speaker who wants to get the hearer to do something. He uses the word “save” to order his close friend to avoid wasting his bullets. Suddenly, Blackwood appears and disappears in the darkness. Holmes and Watson try to shoot him. Holmes cannot control himself by shooting blindly so that his bullets are gone but Blackwood still can escape. Then Watson comments to his partner that the utterance “save the bullet” suits for Holmes himself.

### **Data 13**

**Context:** Irene’s hands are hanged and locked the chain by Blackwood. Therefore she cannot hang for more time. Watson tries to help Irene by holding her weight on his shoulder. Holmes helps her by stepping Watson’s leg to unlock the chain.

**Setting:** Queenshithe slaughterhouse – night.

**The Participants:** Holmes and Watson

**Watson:** Let me take your weight.

**Holmes:** *Give* us a leg up, old boy. These German locks always give me trouble.

(*Movie script page 58*)

Holmes and Watson are still in slaughter house. They are surprised seeing a woman hanged to the chains. They are also aware that woman is Irene. They try to help her but it is very difficult. That is such a game that will trap and hurt Holmes. Holmes says to Watson, “*Give us a leg up, old boy. These German locks always give me a trouble*”.

According to those utterances, Holmes uses illocutionary acts of directive (commanding). Directive is the speaker who wants to get the hearer to do something. He uses the word “give” to his partner who takes Irene’s weight and also his weight. He does that to release the chain on Irene’s hands immediately or she will die. This trap is showed to hurt Holmes, so he has to do it quickly and carefully.

#### **Data 14**

**Context:** Holmes, Watson, and Irene hear doors slamming outside, boots echoing. They are really sure that police officers are flooding the pub. Holmes folds up his piece of paper, hands it to Watson. Then, he asks them to go out through a hatch in the floor.

**Setting:** Attic - morning

**The Participants:** Holmes, Watson, and Irene

**Holmes** : *Follow* these instructions!

**Watson & Irene** : (Go out through a hatch in the floor)

*(Movie script page 65)*

Holmes, Watson, and Irene are gathering in Holmes’ attic. Holmes tells Watson and Irene about the Blackwood’s crime final location. He successfully

finds Blackwood's crime path. Minutes later, some polices come to Holmes' house and want to catch him. Before those police approach the attic, Holmes hands the paper to Watson and says, "*Follow these instruction!*". Because of the situation are dangerous, Watson and Irene did what Holmes says to leave him through a hatch in the floor.

In that utterance, Holmes uses illocutionary acts of directive (ordering). Directive is the speaker who wants to get the hearer to do something. He uses the word "follow" to order Watson and Irene to accept the paper as their guide, and they must follow it. In that piece of paper, there are some instructions that will lead them to some place.

#### **Data 15**

**Context:** Holmes successfully escapes from Lord Coward who tries to kill him. He jumps into the river through the window in the middle of high building. Watson and Irene have been waiting for him on that river, then save him. After Holmes is safe, he plans to stop Blackwood's crime in the parliament. Blackwood wants to kill all the people who do not want to join with him. Holmes orders Captain tanner to bring them to the tunnel of the parliament.

**Setting:** Tanner's boat - day

**The Participants:** Holmes and Tanner

**Holmes:** If you would captain, *take* us onto the bridge port side. Proximately 100 yards beyond that you'll find a tunnel, that leads us to the sewers.

**Tanner:** Right away, sir.

(*Movie script page 69*)

Holmes is brought to Lord Coward's house after the police catch him. The Lord Coward who has power to control police, orders them to arrest Holmes. Coward tries to kill Holmes. He thinks Holmes is the biggest threat for him and Blackwood. What a clever! Holmes can escape from him by jumping into the river from the window in the middle of high building (Lord Coward's house). On the boat, Watson and Irene await him. After Holmes is safe, he plans to stop Blackwood's crime in the parliament. Holmes says to Captain Tanner as a captain in the boat and the only man who knows about the river and all the things around it, *"If you would a captain, take us onto the bridge port side. Proximately 100 yards beyond that you'll find a tunnel, that leads us to the sewers"*.

Holmes utterances contain illocutionary acts of directive (commanding). Directive is the speaker who wants to get the hearer to do something. He uses the word "take" to command Captain Tanner to carry him to the parliament's tunnel. He also gives the detail of the place so that the captain will not confuse.

#### **Data 16**

**Context:** Holmes, Watson, and Irene are in the sewers. They see a chemical weapon, kept by Blackwood's followers. That weapon is a mean weapon that will kill all the people in the parliament. Holmes and Watson try to stop that weapon but it is not easy. They have to fight Blackwood's first. When Holmes fight, he cannot handle it, then he asks Irene to help him by shooting the enemy.

**Setting:** Sewers - day

**The Participants:** Holmes and Irene

**Holmes:** *Shoot* him! Now *please!*

**Irene** : (Shooting the enemy)

(Movie script page 70)

Holmes, Watson, and Irene have arrived in the sewers. Fortunately, Holmes prediction about final location of Blackwood's crime is right. There are very many Blackwood's followers who stay awake keeping something like a dangerous weapon. That weapon is a dangerous chemical machine that will kill all the people in the parliament. Holmes and Watson have to stop it. However, they have to fight Blackwood's first. When Holmes fights with one of Blackwood's, he gets difficult to handle it. He screams to Irene, "*Shoot him! Now please!*".

It is very clear that Holmes uses illocutionary acts of directive (commanding). Directive is the speaker who wants to get the hearer to do something. In these utterances, "*Shoot him! Now please!*" Holmes uses the word "Shoot" to instruct Irene to shoot the enemy quickly because he cannot handle the enemy anymore. He asks Irene not Watson since he knows Irene fights with none and of course, she has the gun. He also uses the word "Please" to entreat Irene to shoot his enemy quickly because he does not have much time to stop the weapon and clean up the enemy.

### **Data 17**

**Context:** Holmes chases Irene from the sewers to the tower bridge. Irene cannot run anymore because she gets the bridge is not complete yet. She cannot pass it.

**Setting:** Tower Bridge - day

**The Participants:** Holmes and Irene

**Holmes:** *Run off!* I won't be chasing you anymore. Fare thee well.

**Irene** : I don't want to run any more.

(*Movie script page 72*)

Irene successfully stops the dangerous chemical weapon and takes its chemical material. Then she runs and brings it with her. Holmes is aware about that, chasing her to the tower. In the tower, Irene cannot run anymore because the bridge is not complete yet, so, there is no way for her to pass. Knowing Irene's situation, Holmes pretends to let her go by saying, "*Run off! I won't be chasing anymore, fare thee well*".

In those utterances, Holmes uses illocutionary acts of directive (commanding). Directive is the speaker who wants to get the hearer to do something. He uses the phrase "run off" which indicates that he commands Irene to run and disappear from him. In this case, Holmes just wants to know whether in this situation, Irene still can run and hide or not.

### **Data 18**

**Context:** Watson and Mary come to Holmes house. Watson opens the door and reveals a horrific scene: Holmes is hanging from a rope. He looks dead. In fact, he is still alive. He is just trying to deduce the manner in which Blackwood can survive from the execution. He explains it to Watson and Mary while hanging. He asks Watson to help him down before continuing his explanations.

**Setting:** Holmes house

**The Participants:** Holmes, Watson, and Mary

**Holmes:** Oh dear, I think my legs have fallen . . . Oh my lord, I can't feel my cheeks . . . *Please*, Watson, my tongue is going and I'll be of no use to you at all.

**Watson:** Worse things could happen?

*(Movie script page 78)*

After Blackwood is dead, his crime is totally over. Holmes can solve the case but he still curious how Blackwood can slip off from the death after hanged by the court. He predicts it by hanging himself from a rope. Watson and Mary are surprise to see that. Mary thinks Holmes is suicide. In fact, Holmes is still alive and not suicide. He explains to Watson and Mary how Blackwood can slip of from the death. But, Holmes cannot do it anymore while hanged. He says to Watson, *"Oh dear, I think my legs have fallen . . . Oh my lord, I can't feel my cheeks . . . Please, Watson, my tongue is going and I'll be of no use to you at all"*.

In those utterances, Holmes uses illocutionary acts of directive (entreating). Directive is the speaker who wants to get the hearer to do something. He uses the word "please" to entreat Watson to get him down. He also tells about his psychical condition such as his leg, cheeks, and tongue which are in terrible conditions in order to get Watson do what he wants.

## **Commissives**

### **Data 1**

**Context:** Holmes is in a grand office, exactly in Sir Thomas' place. Sir Thomas needs Holmes help to find his son (Blackwood) and stop him before he becomes more dangerous. Then, Lord Coward offers something to Holmes.

**Setting:** Temple of four orders headquarters - morning

**The Participants:** Holmes and Coward

**Coward:** Name your price!

**Holmes :** Well, of great benefit to being a consulting detective is that I can pick and choose my clients. Consider it done, I *will* stop him but not for you and certainly not for a price.

*(Movie script page 47)*

After Holmes is released by police since making major disorder, he is brought by some people to Sir Thomas' Headquarters. Sir Thomas needs Holmes helps to find and stop his son (Blackwood). He is very worried that Blackwood will make disorder outside. As great consulting detective, Holmes is trusted by Sir Thomas who has great position as "The Head of Temple of Four Orders" to do what Sir Thomas' wants. Lord Coward (Home secretary) offers retain such a lot of money to do that. He asks Holmes to name how much money that he wants. Replying Lord Coward's offer, Holmes says, "*Well, of great benefit to being a consulting detective is that I can pick and choose my clients. Consider it done, I'll stop him*".

According to those utterances, Holmes uses illocutionary acts of commissive (promising). Commissive is the speaker who commits to do something in the future. He uses the word "will" in the utterance "*I'll stop him*" to commit himself to find and stop Blackwood. He will do that for neither Sir Arthur nor his money but for himself because he is very curious about the case. In addition, Holmes has no desire to work for money.

**Data 2**

**Context:** Watson is hit by explosion at Queenshithe, slaughterhouse. He is burned, cut, bruised, and scraped. In the hospital, his eyes are still closed. The doctor (Holmes) takes care of his partner until the surgeon comes.

**Setting:** Hospital room - night

**The Participants:** Holmes and Mary

**Mary :** Excuse me. Is that the best you can do?

**Holmes:** Yes for now. I *must* attend to my other patients.

*(Movie script page 60)*

After releasing Irene from the chain-lock, Watson tries to chase Blackwood who escapes using the boat. Watson runs to catch him, but he is trapped in the explosion. That trap almost kills Watson. He is burned, cut, bruised, and scraped. Because of that, he needs hospital. In the hospital, Holmes pretends as a doctor, trying to help his partner until the real doctor come. Mary who is aware the doctor is, asks him to give Watson another treatment. Nevertheless, Holmes says, “*I must attend to my other patients*”.

In that utterance, Holmes uses illocutionary acts of commissive (refusal). Commissive is the speaker who commits to do something in the future. He used the word “must” to refuse Mary’s requests for giving another treatment to heal Watson. He refuses that because he is not a real doctor and just can give the first aid to him. Another reason is he tries to avoid Mary because he feels guilty since he cannot protect Watson and let the worst thing happen to him.

**Data 3**

**Context:** Holmes chases Irene from the sewers to the tower bridge. Irene cannot run anymore because she gets the bridge is not complete yet. She cannot pass it.

**Setting:** Tower Bridge - day

**The Participants:** Holmes and Irene

**Holmes:** Run off! I *won't* be chasing you anymore. Fare thee well.

**Irene :** I don't want to run anymore. I'll tell you everything.

*(Movie script page 72)*

After stopping a chemical weapon, Irene takes its chemical material and runs away with that. Holmes, who is aware about that, tries to chase her from the sewers to the tower bridge. In the tower bridge, Irene cannot run anymore since the bridge is not complete yet. Knowing about Irene's situation, Holmes says, "*Run off! I won't be chasing you anymore. Fare thee well*".

In the utterance "*I won't be chasing you anymore*", Holmes uses illocutionary acts of commissive (promising). Commissive is the speaker who commits to do something in the future. He uses the phrase "Won't" to promises Irene that he will not chase her anymore. He pretends to do that (promise) because he is very sure if the situation will make her giving up. At least, Irene gives up and promises to Holmes that she will not run from him anymore.

**Expressives****Data 1**

**Context:** Holmes surveys the scene at a distance, out of sight. Suddenly a heavy hand falls on his shoulder to pull him back. Fortunately, Watson comes on the

perfect time to save him. Watson saves Holmes from Blackwood's follower who tries to kill him.

**Setting:** Cathedral crypts - night

**The Participants:** Holmes and Watson.

**Holmes:** (shaking hands) Always *nice* to see you Watson. Where is the inspector?

**Watson:** He's getting his troops lined up.

(*Movie script page 1*)

Holmes surveys the scene around Blackwood at a distance, out of sight. Because too focus, he is not aware if there is Blackwood's follower who wants to kill him. Fortunately, his partner, Watson, comes on the perfect time to save him. Holmes says, "*Always nice to see you Watson*".

In that utterance, Holmes uses illocutionary acts of expressive (thanking). Expressive states what the speaker feels. He uses the word "nice" to express his psychological state of his emotion to thank Watson for saving him. In this context, Holmes is happy to meet his partner because he is always on his side when he is in big troubles and helps him.

## **Data 2**

**Context:** Since three months, Holmes has no case to be solved. Watson comes to Holmes' room, talks to him, and hands him the newspaper.

**Setting:** Holmes room - morning

**The Participants:** Holmes and Watson.

**Watson:** Paper?

**Holmes:** *Thank You.*

*(Movie script page 6)*

Since three months, exactly after Blackwood's case, Holmes has no case to be solved. Therefore, he just stays at home and do nothing useful. He just needs something like a problem or a case to be solved. Knowing about Holmes' condition, Watson comes and gives him some cases on the newspaper. Watson offers newspaper and then Holmes says, "*Thank You*".

In that utterance, Holmes uses illocutionary acts of Expressive (thanking). Expressive states what the speaker feels. He uses the phrase "thank you" to express his thank to Watson since Watson cares a lot about his condition. In this story, as a partner and close friend, Watson knows that the only thing can cheer his partner up is a case. So he decides to give it.

### **Data 3**

**Context:** Holmes is in bare boxing fight at night. He fights his opponent, McMurdo. In the middle of the match, he sees a beautiful woman (Irene) who makes him not focus and leaves the match.

**Setting:** Bare boxing-fight - night

**The Participants:** Holmes and McMurdo.

**McMurdo** : Get up and fight! Come on! Come on!

**Holmes** : That's it, big man . . . We're done. You won.

*Congratulations.*

*(Movie script page 13)*

Holmes is in bare boxing-fight at night. He fights his opponent, McMurdo. In the beginning of the match, he can fight very well, but in the middle, he becomes not focus because he sees Irene, a beautiful woman who can make him fall in love. Therefore, he decides to end the match by saying, “*That’s it, big man . . . We’re done. You won. Congratulations*”.

Based on those utterances, Holmes uses illocutionary acts of Expressive (congratulating). Expressive states what the speaker feels. He uses the word “congratulations” to congratulate McMurdo for winning the match. He expresses it to end the match immediately and admits his opponent as a winner because he has no desire to continue the match anymore.

#### **Data 4**

**Context:** Holmes is in the corner of his room, playing scale on his violin. On the table next to him, there is an upside down “beer stein”. The beer stein is full of flies all buzzing about. Holmes shows Watson about his musical theory by using his violin to influence the flies.

**Setting:** Holmes room – early morning

**The Participants:** Holmes and Watson

**Watson:** How did you lure them in?

**Holmes:** *Excellent* question. Individually, I’ve been at it for six hours.

*(Movie script page 15)*

Holmes is in the corner of his room, playing scale on his violin. He experiments with flies to find the relation between music and flies’ motion. In his experiment, he successfully makes the flies move clockwise with the melody.

Watson, who looks at that, feels curious about Holmes' experiment. He asks Holmes, "How did you lure them in?". Then Holmes answers, "*Excellent question. Individually, I've been at it for six hours*".

In those utterances, Holmes uses illocutionary acts of expressive (Praising). Expressive states what the speaker feels. He uses the word "excellent" to praise Watson's question. He praise Watson's because he thinks that it is smart one and he respect for it anyway.

#### **Data 5**

**Context:** Holmes approaches Blackwood's cell, strolls, listens and gets closer to him. He sees very many pictures on Blackwood's cell wall.

**Setting:** Blackwood's cell - morning

**The Participants:** Holmes and Blackwood

**Holmes** : I *love* what you've done with the place.

**Blackwood** : So glad you can accept my invitation.

(*Movie script page 18*)

Holmes goes to prison to see Blackwood. He does that because he is Blackwood's last request. He just wants to respect it. In the prison, exactly in front of Blackwood's cell, he sees very many pictures on Blackwood's cell wall. He says to Blackwood, "*I love what you've done with the place*".

According to that utterance, Holmes uses illocutionary acts of Expressive (Praising). Expressive states what the speaker feels. He uses the word "love" in "I love what you've done with the place" to praise Blackwood's weird pictures, even though, he does not know and understand about that. He is also surprise that

Blackwood draws such those pictures in his dark cell. In this case, Holmes does not intend to insult Blackwood's pictures, but he just cannot figure it out if Blackwood do unusual thing such as drawing on his wall's cell. In addition, Blackwood will be hanged by the English court but he does not repent his sins anymore, nevertheless, he still uses his black magic by drawing ritual symbols.

#### **Data 6**

**Context:** Holmes observes Reordan's watch and finds some scratches on it. He asks about Watson's opinion about Reordan (midget) by looking the watch.

**Setting:** London Street - Day

**The Participants:** Holmes and Watson

**Holmes:** Our midget (Reordan) is the key to this. Right! Scratches around the keyhole where the watch is wound. What does that tell you?

**Watson:** The man was likely a drunk. Every time he wound the watch, his hand slipped, hence the scratches.

**Holmes:** *Very good*, Watson. You have developed considerable deductive powers of your own.

*(Movie script page 33)*

Holmes and Watson together try to find some clues about Reordan. They start to find the Reordan's watch store. By looking for that store, they hope, they can get the address of the watch owner. Holmes observes the watch and finds some scratches on it. He asks Watson's opinion about that. Watson predicts the owner (Reordan) is likely a drunk and every time he winds the watch, his hand

slipped, hence the scratches. After hearing Watson's predictions, Holmes says, "Very good, Watson. You have developed considerable deductive powers of your own".

In those utterances, Holmes uses illocutionary acts of Expressive (praising). Expressive states what the speaker feels. He uses the phrase "very good" to express his amazement to Watson because he thinks Watson's is the same as his prediction. Holmes admits Watson's ability to deduce from a few clues. He is proud of him about that.

#### **Data 7**

**Context:** Holmes brings Blackwood's victim (dead body) to the room, in his house. He tries to identify where the man comes from. Watson is actually interested and curious about that, but he won't to be involved with the problem anymore.

**Setting:** Holmes house - day

**The Participants:** Holmes and Watson

**Watson:** Probably be a factory by the river.

**Holmes:** Queen side slaughterhouse. Nine Elms. A factory by the river.

*Well done*, Watson. That should lead us right to Blackwood.

*(Movie script page 55)*

Holmes tries to find out the location where the dead body comes from. He identifies some features on that body, such as dust on the hair and mud on the legs. According to those feature, he begins getting some clues that can lead them to the murderer. Watson seems interested on that and helps Holmes by giving the details of the location. He says his prediction to Holmes, "Probably be a factory

by the river”. Finally, Holmes can find that place by saying, “*Queen side slaughterhouse. Nine Elms. A factory by the river. Well done, Watson. That should lead us right to Blackwood*”.

Based on Holmes utterances, Holmes uses illocutionary acts of Expressive (praising). Expressive states what the speaker feels. He uses the phrase “well done” to praise Watson since Watson gives some details clues about what Holmes looks for. So he can find the place, including the address.

### **Data 8**

**Context:** Watson looks almost recovery from his pain. He knows that the doctor who takes care of him last night is his partner, Holmes.

**Setting:** Holmes attic - morning

**The Participants:** Holmes and Watson

**Holmes:** You seem to be making a rapid recovery.

**Watson:** Yes, I took the shrapnel out myself. Mary said I had a lousy doctor.

**Holmes:** Well, I’m just so *very glad* that you’re um . . . well, with us.

*(Movie script page 62)*

Watson and Irene come to meet Holmes who is in the attic. In the beginning, they get Holmes still fall asleep. And when Holmes is awake, he sees his partner and Irene near him. Holmes looks like worry about Watson’s condition which is not recover yet from his pains. Nevertheless, he assumes that Watson will recover soon by looking him do the activities normally. Watson knows that the doctor who take care him is his partner. He teases Holmes treatment which is

not too bad as a quack for saving him. In this case, Holmes cannot back away from Watson's says. He just can say, "Well, I'm just so very glad that you're um . . . well, with us".

In that utterance, Holmes uses illocutionary acts of Expressive (welcoming). Expressive states what the speaker feels. He uses the phrase "very glad" to express his gladness because his efforts to rescue him are useful. And the most important thing is; Watson can work together with Holmes again to solve the case.

## **Declarations**

### **Data 1**

**Context:** Clarky asks Holmes to come with him since there is a dead sergeant which is founded by sewage workers in the Parliaments' tunnel. Holmes predicts who the murderer is. He looks like very interested with the new case so, he decides to take it.

**Setting:** Holmes house - morning

**The Participants:** Holmes and Clarky

**Holmes:** Clarky? Case *reopened!*

*(Movie script page 81)*

After successfully solving Blackwood's case, there is a new case from Clarky. Clarky informs to Holmes that there is a murder in the parliament's tunnel. That place is the place where Holmes stops Blackwood's crime yesterday. The man killed is a Sergeant. He is killed by somebody whose the identity is not

clear. This murder becomes interesting case for Holmes. He says to Clarky, “*Case reopened!*”.

Based on that utterance, Holmes uses illocutionary acts of Declaration (appointing). Declaration brings about some alteration in the status or condition of the referred to object. He uses the word “Reopened” which means he ready to bring that case becomes a serious one, like Blackwood’s case. He will investigate and solve that case immediately.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### A. Conclusion

In this chapter, the writer makes conclusion clearly from the analysis of illocutionary acts in *Sherlock Holmes* movie. The purpose of this research is to know the types of illocutionary acts that are dominantly presented by Sherlock Holmes as a main character in the movie through its script.

Based on the findings, these are five types of illocutionary acts that expressed by Sherlock Holmes in his utterances. They are representative, directive, commissive, expressive, and declaration. In his utterances, Holmes presents more illocutionary acts of directive than other acts. The data is summarized in the table below:

Table of Illocutionary Acts in *Sherlock Holmes* Movie spoken By Sherlock Holmes.

No.	Types of Illocutionary Acts	Verbs	Total
1.	Representative	Asserting(3), Informing(2), Arguing(1), Telling(1)	7
2.	Directive	Commanding(6), Requesting(2), Insisting(2), Asking(1), Entreating(2), Ordering(3), Inviting(1), Advising(1)	18
3.	Commissive	Promising(2), Refusal(1)	3
4.	Expressive	Thanking(2), Congratulating(1), Praising(4), Welcoming(1)	8
5.	Declaration	Appointing(1)	1

According to the table, the illocutionary act of directive is often used by Sherlock Holmes in his utterances. Directive potentially represents the power and the dominance of the speaker. Directive is the speaker who wants to get the hearer to do something. In the directive, those utterances commonly occur between Holmes and his partner, John Watson, because in that movie, they have much time together to spend, especially when they have cases to be solved. Holmes' directive utterances are not done all of them by the hearer, especially by Watson. Directive as explained above is the speaker wants the hearer to do something, but in other sides, it does not obligate the hearer to do that. Holmes dominates Watson and brings him into his world. It is proven that Watson as a doctor, always on Holmes side when Holmes needs his partner's help in any kind of problems in this movie. This research reveals that Sherlock Holmes as a great consulting detective has greater ability to solve the problem and the domination as a main character than any other participants.

Then, the illocutionary act of declarations is seldom used by Holmes in his utterances because he just focuses on facing and solving the case given to him and not making or receiving a new case before the preview one solved. Declarations are those kinds of speech acts that change the word via their utterance. That act brings about some alteration in the status or condition. They are performed, normally speaking, by someone who is especially authorized to do so within some institutional framework.

## B. Suggestion

In this research, the writer suggests:

1. The researchers who want to analyze speech act, especially illocutionary act to give more attention to the form of speech act; direct and indirect, literal and non-literal, so they not only find explicit meaning but also find implicit meaning.
2. The linguistic students, who are interested in analyzing movie using pragmatic as basic analysis, can analyze implicature or presupposition, since they analyze the implicit meaning of an utterance and any background assumption against an utterance that makes sense or is rational.

The writer hopes this research will be useful for the readers and researchers to get better understanding about speech acts, especially illocutionary acts. The research is also expected can be referable for further researchers to analyze illocutionary acts or other acts in speech act with the different objects, such as comic, magazine, etc.

Finally, the writer hopes that this study will benefit for the English Letters Department students who want to do the similar research.

## BIBLIOGRAPHY

- Austin, J.L. *How to Do Things with Words*. Great Britain: Oxford University Press, 1962.
- Chaer, Abdul. *Pengantar Semantik Bahasa Indonesia*. Jakarta: Rinneka Cipta, 2009.
- Farkhan, Muhammad. *Penulisan Karya Ilmiah*. Jakarta: Cella, 2006.
- \_\_\_\_\_. *Proposal Penelitian Bahasa dan Sastra*. Jakarta: Cella, 2007.
- Fromkin, Victoria. *An Introduction to Language*. USA: Heinle, 2003.
- Kushartanti, et al. *Pesona Bahasa: Langkah Awal Memahami Linguistik*. Jakarta: Gramedia Pustaka Utama, 2005.
- Leech, Geoffrey. *Principles of Pragmatics*. New York: Longman, 1983.
- Levinson, Stephen C. *Pragmatics*. Cambridge: Cambridge University Press, 1983.
- Mey, Jacob L. *Pragmatics an Introduction*. Massachusetts: Blackwell Publisher, 2001.
- Nadar, F.X. *Pragmatik dan Penelitian Pragmatik*. Yogyakarta: Graha Ilmu, 2009.
- Peccei, Jean Stilwell. *Pragmatics*. Great Britain: Routledge, 1999.
- Rahyono, F.X. *Kiat Menyusun Skripsi dan Strategi Belajar di Perguruan Tinggi*. Jakarta: Penaku, 2010.
- Schiffin, Deborah. *Approaches to Discourse*. Cambridge: Blackwell, 1994.
- Searle, John R. *Expression and Meaning: Studies in the Theory of Speech Acts*. New York: Cambridge University Press, 1979.
- Sundayana, Wachyu. *Semantics*. Jakarta: Universitas Terbuka, 2007.
- Tarigan, Henry Guntur. *Pengajaran Pragmatik*. Bandung: Angkasa, 2009.
- Wijana, I Dewa Putu. *Dasar-Dasar Pragmatik*. Yogyakarta: Andi Offset, 1996.
- Yule, George. *Pragmatics*. Oxford: Oxford University Press, 1996.

**WEBSITES**

Halton, Eugene. *Charles Morris: A Brief Outline of His Philosophy with Relations to Semiotics, Pragmatics, and Linguistics*. [Http://www.nd.edu/~ehalton/Morrisbio.htm](http://www.nd.edu/~ehalton/Morrisbio.htm). (Accessed on January 29, 2011).

IMDB. Synopsis of Sherlock Holmes. [Http://www.imdb.com/sherlock-holmes-script-transcript.html](http://www.imdb.com/sherlock-holmes-script-transcript.html). (Accessed on February 4, 2011).



## APPENDICES

### Synopsis of *Sherlock Holmes* Movie

The *Sherlock Holmes* movie is an action-comedy movie telling about a famous consulting detective, Sherlock Holmes (Robert Downey Jr.) and his partner Dr. John Watson (Jude Law) in London, late 19<sup>th</sup> century. They are trying to prevent and stop serial-killer, Lord Henry Blackwood (Mark Strong) to do his crimes.

This movie is started with Dr. John Watson and Inspector Lestrade (Eddie Marsan) riding in a carriage in the middle of the night. Sherlock Holmes follows them on foot. He is in a tremendous hurry - he darts between columns, up and down stairs and around buildings effortlessly - and finally enters a non-descript building.

Once inside, Holmes starts running down a spiral staircase, but pauses when he notices a Blackwood's follower. He analyzes the situation (the audience actually sees in slow-motion how Holmes plans to take the Blackwood's follower out), and then attacks him. Holmes continues running down the stairs, until he reaches the basement, where a black magic ritual is taking place. In the center of the room, there is a girl wearing a white dress and lying on a table. The girl reaches up for a dagger and makes to stab herself. Holmes hurries over and stops her just in time. The hooded figure stops to greet Sherlock by name, and is revealed to be Lord Blackwood. As he taunts Watson, Watson comes running over, but is stopped by Holmes. Turns out, Lord Blackwood has large invincible-

needle that will pierce Watson if he has gotten any closer. Holmes directs Watson to put his energies into tending the girl. After that, Lestrade and his men come and burst in just in the nick of time to catch Blackwood.

Holmes and Watson live together in the house, located on 221B Baker Street. In that house, there is also a housekeeper, named Mrs. Hudson (Geraldine James). Watson offers him to attend Blackwood which will be hanged by the court. He then tells Holmes to get up and get decent, as Blackwood has requested to see him. Then, he brings Holmes to the prison. Most of the guards are afraid of getting closer to Blackwood, so Holmes tells them that he can find his way out by himself. Blackwood greets Holmes and tells him that he is not done killing just yet. He is planning on killing three more people, and there is nothing Holmes can do about it. He also tells Holmes that trying to stop him will be an extremely futile gesture.

In the British court, Blackwood is sentenced and hanged. After that, Watson feels for a pulse, and then legally declares him dead. But in fact, Blackwood seems alive and gives terror to London. Holmes and Watson try to investigate that case by searching some clues.

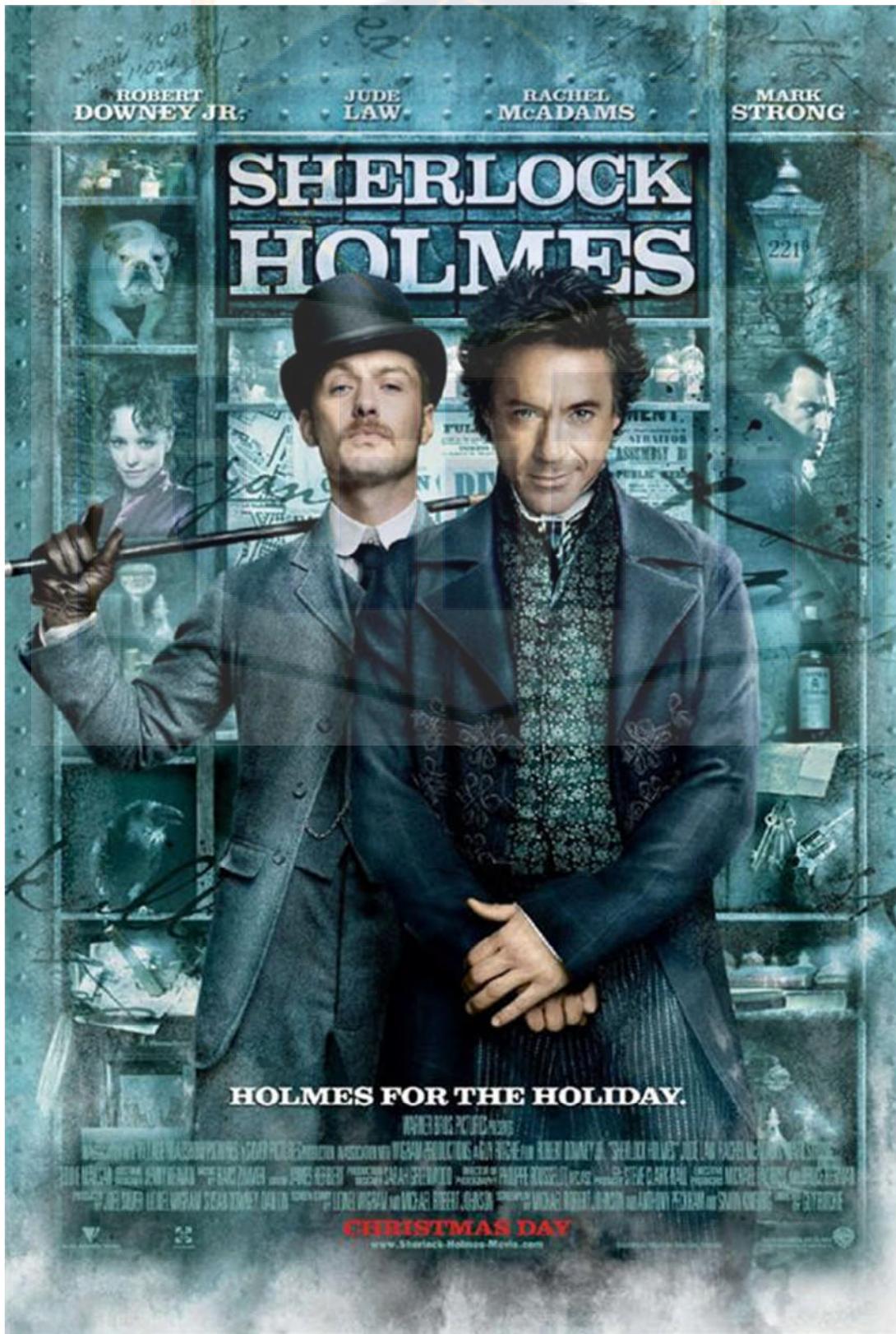
Getting the clues is very hard. There are many people involved, and try to cover and help Blackwood. They are his followers who want to make the facts disappear. For instance, when Holmes and Watson investigate Luke Reordan's home, there are three people want to burn Reordan's. Holmes and Watson have to face them. Fortunately, they can defeat and chase them away, but as a result, they are arrested by the police because of major damages.

In the other sides, Sir Thomas (Edward Fox) who is Blackwood's father and also the head of temple of four, asks Holmes to resolve the situation by stopping his son's crimes. Holmes will help him, but he is not triggered by Sir Thomas' resources; nevertheless, he is genuinely curious about the situation.

Holmes knows the only way to truly understand the situation is to understand the magic. He tries to get inside it by creating pictures on the floor (There is really detailed pentacles and animals drawn all over the floor). He explains to Watson that it allows him to understand Blackwood's next motion. The house of Parliament will be the next site.

Holmes together with Watson and Irene go there to stop Blackwood's crime. Blackwood forces all the people in the parliament to join with him or perish. He prepares to kill all the people who rebel against him by using poisonous device. Holmes wants to destroy that device, but, it is kept by Blackwood's followers. He must defeat Blackwood and his followers to save England from the darkness.

Cover



## Assertive

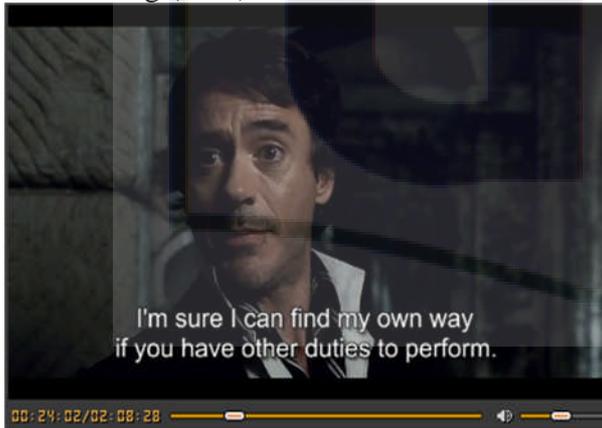
### 1. Asserting (Sure)



### 4. Asserting (Agree)



### 2. Asserting (Sure)



### 5. Arguing (Agreed)



### 3. Informing (Thought)



### 6. Informing (Found)



## 7. Telling (Feel)

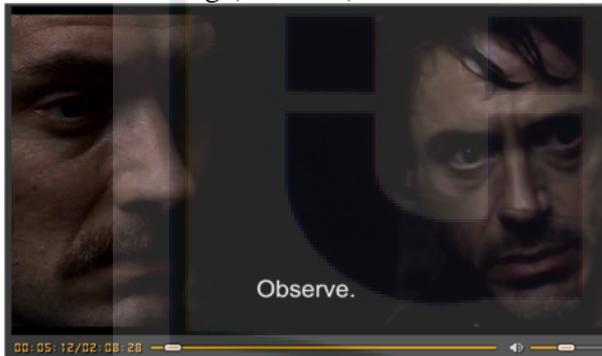


## 4. Commanding (Keep)



## Directives

## 1. Commanding (Observe)



## 5. Asking (Allow)



## 2. Requesting (Give)



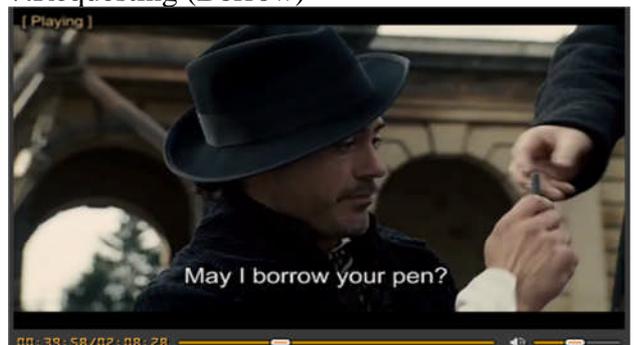
## 6. Entreating (Help)



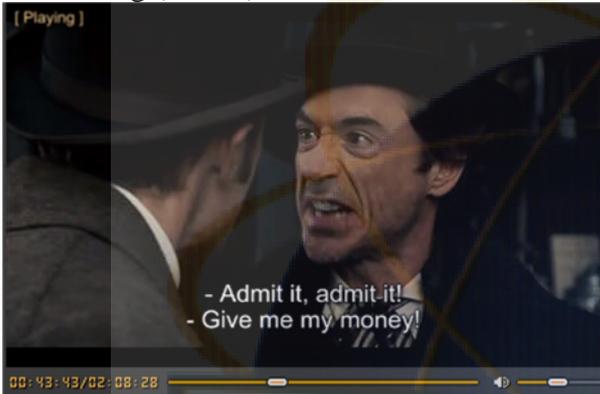
## 3. Insisting (Don't Touch)



## 7. Requesting (Borrow)



## 8. Insisting (Admit)



## 12. Advising (Save)



## 9. Ordering (Give)



## 13. Commanding (Give)



## 10. Inviting (Let)



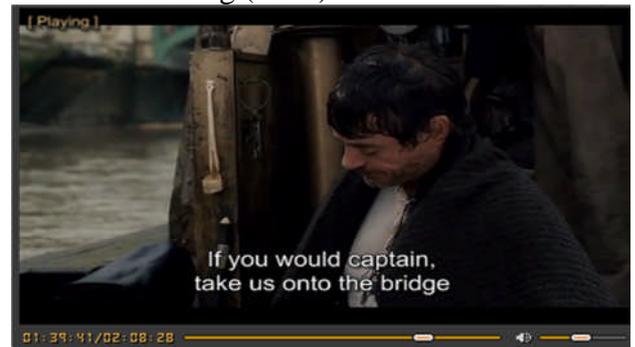
## 14. Ordering (Follow)



## 11. Advising (Leave)



## 15. Commanding (Take)



## 16. Commanding (Shoot)



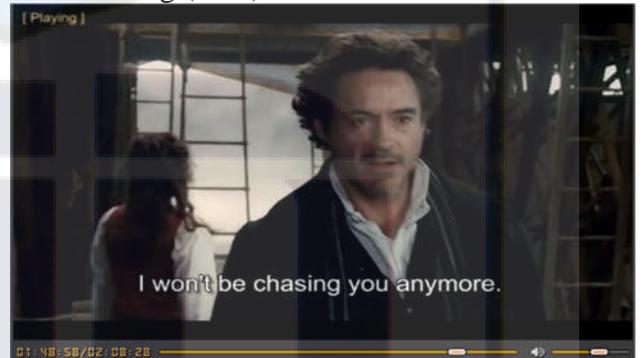
## 2. Refusal (Must)



## 17. Commanding (Run Off)



## 3. Promising (Will)



## 18. Entreating (Please)

**Expressives**

## 1. Thanking (Nice)

**Commissives**

## 1. Promising (Will)



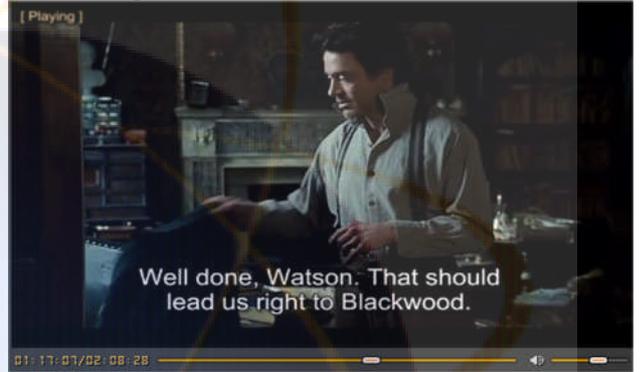
## 2. Thanking (Thank You)



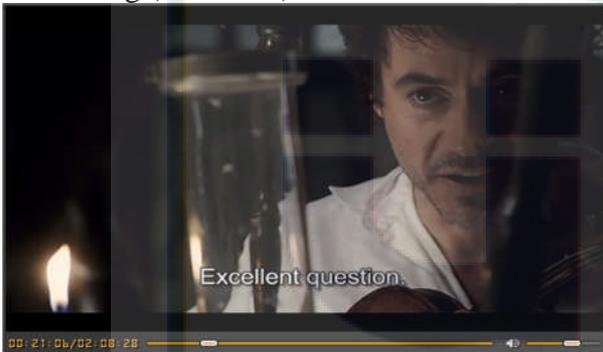
3. Congratulating (Congratulations)



7. Praising (Well Done)



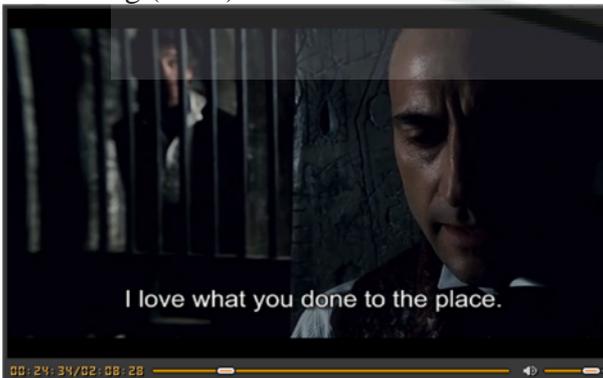
4. Praising (Excellent)



8. Welcoming (Very Glad)



5. Praising (Love)



Declarations

1. Appointing (Reopened)



6. Praising (Very Good)



