

COMMISSIVE SPEECH ACTS IN KNIVES OUT MOVIE

THESIS

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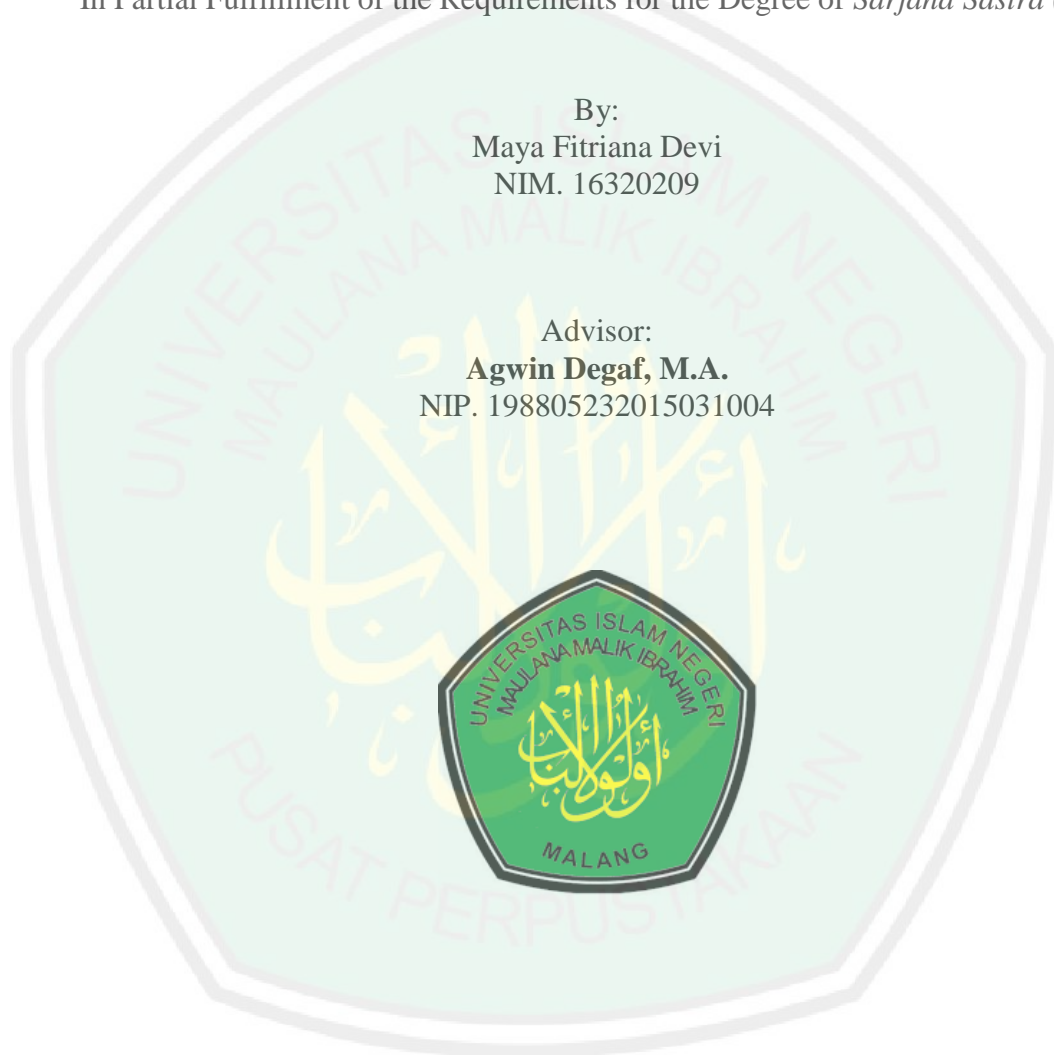
COMMISSIVE SPEECH ACTS IN KNIVES OUT MOVIE

THESIS

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In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra (S.S)*

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STATEMENT OF AUTHORSHIP

I state that this thesis entitled “*Commisive Speech Arts in Knives Out ñforie*” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any other objection or claim, I am the only person who is responsible for that.

Malang, 7 July 2020
The researcher



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APPROVAL SHEET


This is to certify that Maya Fitriana Devi's thesis entitled **Commissive Speech Acts in Knives Out Movie** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

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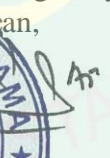

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MOTTO

“who can help you when you fall is yourself”

Maya (2020)



DEDICATION

I proudly dedicate this thesis to

My mother Ika Siti Chotimah, and my father Suyadi, because they always support me and pray for my success.

Also, my extended family who have given me enthusiasm.



ACKNOWLEDGMENT

I would like to express the deepest gratitude to Allah SWT, the almighty God, who has given me healthy and ability to complete this thesis. Peace and salutation are hopefully given to our Prophet Muhammad SAW who had been in communicating message and shar'ia of Islam to all mankind. For the grace of Allah, I have finally accomplished this thesis entitled: *Commisive Speech Acts in Knives Out Movie*.

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I also would like to deeply thank beloved parents, Suyadi and Ika Siti Chotimah who have always supported and prayed for the success of my life. My dear sister who has always supported me. My best friends, Nancy Virginia, Indah Yuni, Adiva, Arih Salsabila, Fara Nastiti, Indah Purwaningsih who have faithfully accompanied me until the end of the semester, thank you for the happiness and the sadness that you have given. All of my friends, the students of the 2016 English Literature Department, thank you for being together.

I realize that this thesis still has many errors. Therefore, any suggestions are welcome to improve my thesis.

Malang, 7 June 2020

The researcher

Maya Fitriana Devi



ABSTRACT

Devi, Maya Fitriana. (2020). *Commissive Speech Acts in Knives Out Movie*. Undergraduate Thesis (*Skripsi*). Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Agwin Degaf, M.A.

Keywords: Commissive, Speech Acts, and *Knives Out* Movie

This research aims to analyze the types and the functions of commissives speech act used by the characters in the *Knives Out* movie. This study shows the commissives speech act produced by Marta Cabrera and other characters in that movie. In addition, commissive speech acts are speech acts that bind the speaker to carry out what is stated in the speech.

The method used in this research is qualitative descriptive in which the research instrument is the researcher herself. In collecting the data, the researcher downloaded the *Knives Out* movie on the internet. Then, the researcher watched the movie and focused on the conversation between the characters. The data used in this study is in the form of utterances produced by the characters consisting of commissive speech acts. After that, the utterances were classified based on the theory proposed by Searle (1985) and Austin (1969). The utterances found in that movie are classified into six types of commissives speech act which are promise, guarantee, refusal, threat, volunteer and offer.

The results revealed there are 13 data found in the *Knives Out* film. The function that the characters mainly use in the film is an act of illocution. Furthermore, based on the 13 commissive utterances there are 7 utterances which are performed directly and 6 utterances which are performed indirectly. Direct speech acts are mostly used by detectives during investigations to avoid misunderstandings. Meanwhile, indirect speech acts are widely used by Thrombey family members in daily conversation. In contrast, Researcher found six types of commissive speech acts are found in the *Knives Out* movie. 13 data consisting of 2 utterances for guarantee (guarantee), 2 utterances for promises (promise), 2 utterances for offers (to offer), 3 utterances for refuse (refuse), 2 utterances for threats (threatening), and 2 utterances for volunteers (volunteers). The commissive speech act that is mostly produced by the characters is rejection.

ABSTRAK

Devi, Maya Fitriana. (2020). *Tindak Tutur Komisif dalam Film Knives Out*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Agwin Degaf, M.A.

Kata Kunci: Komisif, Tindak Tutur, Film *Knives Out*

Penelitian ini bertujuan untuk menganalisis jenis dan fungsi tindak tutur komisif yang digunakan oleh karakter dalam film *Knives Out*. Studi ini menunjukkan tindak tutur komisif yang diproduksi oleh Marta Cabrera dan karakter lain dalam film itu. Selain itu, tindak tutur komisif adalah tindak tutur yang mengikat pembicara untuk melaksanakan apa yang dinyatakan dalam pidato.

Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif dimana instrumen penelitian adalah peneliti itu sendiri. Dalam mengumpulkan data, peneliti mengunduh film *Knives Out* di internet. Kemudian, peneliti menonton film dan berfokus pada percakapan antar karakter. Data yang digunakan dalam penelitian ini adalah dalam bentuk ucapan yang dihasilkan oleh karakter yang terdapat tindak tutur komisif. Setelah itu, ucapan diklasifikasikan berdasarkan teori yang dikemukakan oleh Searle (1985) dan Austin (1969). Ucapan-ucapan yang ditemukan dalam film itu diklasifikasikan ke dalam enam jenis tindak tutur komisif yang menjanjikan, jaminan, penolakan, ancaman, sukarela dan penawaran.

Hasil penelitian menunjukkan ada 13 data yang ditemukan di film *Knives Out*. Jenis fungsi tindak tutur komisif yang paling banyak digunakan oleh karakter dalam film adalah tindakan ilokusi. Selanjutnya, dari 13 ujaran komisif ada 7 ujaran yang dilakukan secara langsung dan 6 ujaran yang dilakukan secara tidak langsung. Tindak tutur langsung sebagian besar digunakan oleh detektif selama penyelidikan untuk menghindari kesalahpahaman. Sedangkan tindak tutur tidak langsung banyak digunakan oleh anggota keluarga Thrombey dalam percakapan sehari-hari. Sebaliknya, peneliti menemukan 13 data yang terdiri dari 2 ujaran untuk *guarantee* (menjamin), 2 ujaran untuk *promises* (menjanjikan), 2 ujaran untuk *offers* (menawarkan), 3 ujaran untuk *refuse* (menolak), 2 ujaran untuk *threats* (mengancam), dan 2 ujaran untuk *volunteer* (sukarelawan). Enam jenis tindak tutur commissives ditemukan dalam film *Knives Out*. Tindak tutur komisif yang sebagian besar diproduksi oleh karakter adalah penolakan.

مستخلص البحث

ديفي، مايا فتريانا. فعل الكلام المفوض في فيلم *Knives Out*. بحث العلمي. قسم اللغة الإنجليزية وأدبها. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: أغوين ديغاف الماجستير.

الكلمة الإشارية: المفوض، فعل الكلام، فيلم *Knives Out*

تهدف هذا البحث لتحليل نوع وفائدة فعل الكلام المفوض يستخدمه الممثلون في فيلم *Knives Out*. تشير هذه الدراسة فعل الكلام المفوض الذي ينتجها مارتا كابريرا والممثلون في هذا الفيلم. بجانب ذلك، أن فعل الكلام المفوض هو فعل الكلام يربطه المتكلم لعقد ما كتبه على النسخة. المنهج المستخدم في هذا البحث يعني بالبحث الكيفي الوصفي أينما أداة البحث من جهة الباحثة نفسها. في جمع البيانات، حملتها الباحثة هذا الفيلم من الشبكة إنترنت. ثم شاهدت الباحثة وتركز على نسخة المحادثة بين الممثلين. البيانات المستخدمة في هذا البحث بشكل الأقوال المحسولة من الممثلين فيها فعل الكلام المفوض. ثم صنفت الأقوال حسب النظرية من سربل (1985) وأوستين (1969). تصنفها الأقوال الموجودة في هذا الفيلم إلى ستة أنواع من فعل الكلام المفوض الواعدة والضمان والافتراض التهديد والتطوع والمزايدة.

تشير حصول البحث تعني 13 البيانات الموجودة في هذا الفيلم. نوع فائدة فعل الكلام المفوض أكثر استخدامها الممثلون يعني عمل تنبهي. ثم من 13 الأقوال المفوضة فيها 7 أقوال المباشرة و6 أقوال غير المباشرة. معظم استخدام فعل الكلام المباشر بالمحقق طول البحث لإزالة الفهم الخطيئة. ومن ناحية فعل الكلام غير المباشر يستخدمه أعضاء أسرة طرومي في المحادثة اليومية. مخالفا على ذلك، وجدت الباحثة 13 البيانات تتكون من قولان الضمان وقولان الواعدة وقولان المزايدة و3 أقوال الافتراض وقولان التهديد وقولان التطوع. وجدت هذه الأقسام الستة في هذا الفيلم. معظم فعل الكلام المفوض يستخدمه الممثلون بالافتراض.

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CHAPTER I

INTRODUCTION

This chapter discusses about background of the study, research questions and objectives of the study, followed by significances of the study, scope and limitation, and research method including research design, data and data collection, research instrument, data collection and data analysis.

A. Background of the study

The use of language and speech acts is not limited in number, raises a variety of speech that varies according to the purpose and statement told. One of which methods used in communicating the information from one to another is language. Along with the times, humans have their way of conveying the message. Various communication tools are created to make it easier for humans to communicate, either implicitly or sample. Film is one of the ways humans convey messages by carrying the theme of entertainment. Film as an artistic work of art that can be performed with or without sound also means that the film, too, is a mass communication media that carries messages that contain ideas vital to the public (audience) with significant influence. That is why the film has the function of education, entertainment, information, and encouraging creative work (UUP 2009: 2).

According to Widagdo and Gora (2004: 1-2), a film work consists of the integration of the fabric of the story. The structure of the story is

formed from the merging of events or scenes. Events or scenes (scenes) in the film occur because of an interaction between one actor with another. The way actors interact becomes a hallmark the actor thinks and makes the dialogue look natural, unlike acting, though aware that the actor is acting. The task of an actor is to create his character, to create other characters in the script because of the personality on the stage or the set, just like everyday life, rooted in interaction dynamic with different personalities in one particular situation. In short, actors must create one another rather than create their characters (Sitorus, 2003: 116). Interaction is achieved well because there is a communication between a person to others.

Communication is a tool to convey messages to opponents talk in various ways and techniques. Ajidarma (2000: 7) emphasized that speaking is part of communication techniques; a film sends the message to the audience's mind, in a way that impressive. A deep sense in this regard is the audience understanding a message is not an arena of outright notification, but rather based on the experience gained from a film. A film is considered successfully communicate well if it successfully conveys the message impressive. Research into how to speak in Indonesian films, through the scenario, will produce information about an actor's abilities in communicating.

When someone communicates, at that moment, speech acts occur. Theory of speech act distinguishes between constative speech and

performative speech because, in principle, the speech acts underline that the words and the action are the same. As confirmed by Austin in Wibowo (2009: 32), an analysis of language expressions or interpretation of the contents of communication messages should not be limited to the meaning utterances only, but must also examine the effects that can be caused by the utterances. Strictly speaking, speech acts are divided into three types, namely locutionary acts, illocutionary acts, and perlocutionary acts.

The kinds of speech acts are various speech events in daily life, such as conversations between speakers and speech partners in buying and selling, discussions, seminars, teaching and learning activities, talks in films, television shows, and so on. These speech events prove that humans are not possible to be separated from the activities of language between each other. The study of language observing the meaning assigned to its context is called pragmatics.

Pragmatics is one of the linguistics fields specializing in assessing the relationship between language and speech context. Pragmatics is concerned with certain aspects of meaning (Levinson, 1983). Yule (1996) argued that pragmatics is the study of the meaning conveyed by the speaker (or writer) and interpreted by the listener (or reader). From the explanations above, it can be stated that pragmatics more concerns on the analysis of what is meant by the utterances rather than the separate meanings of words or phrases used in the speech itself.

In communicating the purpose and objectives to the speech partner, a speaker must be able to choose and use language accurately, namely in the form of speech. The accuracy of language selection is the exact effect of the smooth communication. From the utterances spoken by a speaker, it can be known what is being said and the speaker wants so that the speech partner can understand it. For example, those are the utterances that have the purpose of informing only, the utterances that require an answer, and speech that ask the interlocutor to do an action or deed. Searle developed the Austin's speech act theory by classifying it into five categories, which are *assertive speech acts*, *directive speech acts*, *expressive speech acts*, *commissive speech acts*, and *declarative speech acts* (Leech 1983: 164).

One of the speech acts that attract attention to the writer is a commissive speech act. Commissive speech acts are not spoken, which are done to bind the speaker to do something future actions, for example, promising and offering. Types of illocutionary tend to function pleasantly and are less competitive because they do not refer to the speaker's interests but the importance of the speaker. Commissive speech acts, according to Yule (1996: 94), are types of speech acts that are understood by the speaker to commit himself to actions in the future. This speech act states what is intended by the speaker. This speech act takes the form of; promise, threats, rejections, intentions, and can be presented by speakers or themselves speakers as group members. Searle 1969 (in Rustono 1999:

37) explained speech acts categorized into five types. The five types of speech acts are representative, directive, expressive, commissive, and declaration. In discussing the commissive speech acts, the researcher chose a movie to be the object of the study entitled *Knives out*.

Knives Out is an American drama which was written by Ryan Johnson. The reason for choosing this film as an object of the study is *Knives Out* movie representing the mystery of the death of a famous novelist with slick. *Knives Out* movie makes the audience curious about the continuation of the story in each character scene. One mystery has not finished yet; another problem arises. This movie is difficult to guess and makes the viewer mind-blowing because the scenes in this film do not match what we think. The movie also stars famous actors and actresses from various generations.

There are some studies related to speech acts that have been conducted by researchers. One of them is research written by Rahmawati (2012) which investigated the type and the function of speech acts found in Toy Story Movie using Searle's theory (1979). Next, research conducted by Pandu (2017) which examined the types and the reason on using commissive speech act using the theory from Searle (1979) and Leech (1993). In the same year, Putra (2017) conducted research that analyzed the type of speech acts used by Mr. Keating in the dead poet's society movie using Searle's theory (1985). Further, research conducted by Sita (2018) which analyzed the type of speech acts found in Donald

Trump's speech using Searle's theory (1979). Last but not least, research written by Husain (2018) which investigated the type and the meaning of speech acts found in the drama of *The Death of a Salesman* by Arthur Miller using Searle's theory (1979). The previous studies above showed the different objects and the result of the study.

Considering five previous studies about pragmatics above, Husain, Pandu, Rahmawati, Sita, and Putra, the researcher found a gap between them. In the previous studies above, the researchers only used a few commissive speech acts. As in the Pandu (2017), he only used three types of commissive speech acts: threat, refuse, and promise. And Putra (2017) used five types of speech acts but only four types of speech acts were found in his research. Whereas, this present study uses six types of speech acts by Searle (1985) consisting of guarantee, offer, threat, refusal, volunteer, and promise. Moreover, this study not only analyzes the types of commissive speech acts but also the functions. The theory used to analyze the functions of speech act is theory proposed by Austin (1969).

Furthermore, from the previous studies above, there is one study that is almost the same as this research is Husain (2018) because this study also analyzes the commissive speech acts in the movie. However, this present study takes a different object, it is *Knives Out* movie. This movie is a kind of detective movie that consists of commissive speech acts that become the data of the research. Moreover, the utterances in this film are more dominant in daily conversation and the stories in the movie contain

many mysteries and debates that make this film have richness data related to commissive speech acts. Therefore, the researcher conducts research that focuses on the commissive speech acts in the *Knives Out* movie.

B. Research Questions

Based on the background of the study above, this present study aims to answer the following research problems:

1. What types of commissive speech acts are used by the main characters in *Knives Out* movie?
2. What are the functions of commissive speech acts used by the main characters in *Knives Out* movie?

C. Objectives of The Study

Based on the problems formulation above, there are two objectives to be achieved of this research:

1. To find out the types of commissives speech acts that produced by the characters of *Knives Out* movie.
2. To find out the function of commissives speech acts which are provided by the characters of *Knives Out* movie.

D. Significances of The Study

Theoretically, this study may contribute to study of linguistics in pragmatics, especially in speech acts. This study gives a detail explanation about the type of commissive speech acts consisting of offer, guarantee, promise, refusal, volunteer, and threat. In addition, this study also explains the functions of commissives speech act used by the characters in *Knives*

Out movie. Then, this study generates the theory about the types and the functions of speech acts by analyzing the conversation among the characters in the movie.

Practically, this study is expected to make valuable contributions to students majoring English literature. Another practical contribution is this research can be a starting point for the next researcher in commissive speech act analysis. Further, this research is expected to provide information and confirmation to students who learn speech acts, especially those related to commissive speech acts. The researcher also expects that the readers who wish to enrich their knowledge in speech act analysis, especially in the types of commissive speech acts and the functions of the commissive speech act in films.

E. Scope and Limitation

This study focuses on discussing the types and the functions of commissive speech acts uttered by the characters in the *Knives Out* movie. There are two theories that are used to analyze the data. Firstly, Austin's theory (1969) is used to classify the types of commissives speech acts including offer, guarantee, promise, refusal, volunteer, and threat. Secondly, this research uses a theory from Searle (1985) to investigate the functions of speech act found in *Knives Out* movie. This study focuses on analyzing the utterances consisting of commissive speech acts among the characters in that movie.

F. Definition of Key Terms

This research needs some key terms to avoid misunderstanding in interpreting the terms used in this study, the description as follows:

1. Commissive speech acts are speech acts that bind the speaker to carry out what is stated in the speech. The speeches included in the type of commissive acts are promise, threat, refusal, volunteer, offer and guarantee.
2. Knives Out is a crime comedy-drama film from the United States, produced in 2019. This film tells about the death of a famous novelist (Harlan Thrombey) on his 85th birthday.

G. Previous studies

Some studies related to commissives speech act are found, but with a variety of different objects. Those studies are:

Firstly, a research was written by Rahmawati (2012) entitled "*A Pragmatic Analysis of Commissive Utterances on Toy Story Movie Manuscript and Its Subtitle.*". This thesis discusses the types of commissive speech act by using Yule's theory (1996) and found 70 data from two cartoon films (Toy Story 1 and Toy Story 3). Those are 29 data of promise speech act, 12 data of offer speech act, 6 data of warn speech act, 4 data of threaten speech act, 6 data of volunteer speech act, 3 number data of swear and 2 number data of refuse speech act. The most speech act used in those movie is promise speech act.

Secondly, a research was conducted by Pandu (2017) entitled "*Commissive Speech Acts in the great teacher Onizuka special graduation film.*". He analyzed commissive speech acts found in the great teacher Onizuka's particular graduation film. This research used the theory from Searle (1985) to classify the types of commissives speech act and used the theory from Leech (1993) to examine the functions of speech act. The results of the study showed there are 22 speech acts data from 4 types of commissive speech acts. Ten data with commissive speech act intend, four threat commissive speech act data, five promise commissive speech acts data, and two reject commissive speech acts. Based on the results, it can be seen that the dominant commissive meaning in the Great Teacher Onizuka Special Graduation film is intensive.

Thirdly, a research was written by Putra (2017) entitled "*A Study of Mr. Keating's Speech Act in The Dead Poet's Society Movie*". This study focuses on analyzing the types of speech acts used by Mr. Keating and finds out the most speech act used in that movie. This study uses the observation method because the data used in this study are taken from the film script, which is used to observe the classification of speech acts conveyed by Mr. Keating towards his students. He used the Searle's theory (1985) to analyze the data. This study found 59 utterances used by Mr. Keating and classified them into four types; directives, assertives, expressives and commissives. The most speech act used in that movie is directives speech act with total number of 31 utterances.

Fourthly, a research was conducted by Sita (2018) entitled "*Analysis of Commissive, and Decisive Speech Acts at the First Address of the Unitary State of Donald Trump*". Her study discusses the illocutionary commissive speech acts of Donald Trump's first state of the union address on January 30, 2018. This study uses Searle's theory to analyze the Speech Act which are states, reminds, reports advises, committed, promise, and offer. And the results of the study found 8 data delivered directly and 12 data provided indirectly, in a State of the Union Donald Trump speech based on the relationship between the structure and communicative function of spoken discourse.

Last but not least, a research was conducted by Husain (2018) entitled "*Commissive Speech Acts in The Drama of The Death of A Salesman by Arthur Miller.*" This study examines the types of commissive speech acts contained in the drama of the death of a salesman and the meaning of the speech acts of communication in the drama. This study uses the theory from Searle (1985) to classify the type of speech act and used the theory from Leech (1993) to identify the meaning of speech act. The results of the study found are 14 data. Types of commissive speech acts include guarantee a total of 3 data, offers total two data promised 3 data, refused 2 data, threats 3 data, volunteer 1 data.

This present study also focuses on commissives speech act, but takes different object from the utterances in *Knives Out* movie. To fill the gap of the study, this present study uses two theories in analyzing the data.

Firstly, this research uses Searle's theory to classify the types of commissives speech act. Secondly, it also uses Austin's theory (1969) to identify the function of speech act.

H. Research Method

This part discusses some sections related to the research method consisting of research design, data and data source, research instrument, data collection, and data analysis.

1. Research Design

This study employs a qualitative descriptive method in conducting pragmatics on the representation of Commissive Speech Acts on the *Knives Out* movie by Ryan Johnson. Qualitative research is a research process to understand human or social problems by creating a comprehensive and complex picture presented in words, reporting detailed views obtained from information sources, and carrying out settings naturally (Creswell, 2010). The purpose of using a qualitative approach is that the researcher would be able to explain in detail the commissive speech acts used in *Knives Out* movie. Moreover, this study applies pragmatics to convey the process of interpreting the film by using Searle's theory (1985) and Austin's theory (1969). The kinds of commissive speech acts are promise, refusal, offer, guarantee, threat, and volunteering.

2. Data and Data Source

The data source of this research is a movie entitled *Knives Out*. It is an American mystery film produced by Johnson and Ram Bergman. The

duration of *Knives Out* movie is about 130 minutes. It was published in 2019, directed by Ryan Johnson. The researcher downloaded the movie from Layarkaca21 website (<http://149.56.24.226/knives-out-2019/#download-movie>) with English subtitle. The data used in this research are several utterances consisting of commissive speech acts from that movie.

3. Research Instrument

The research instrument of this thesis is the researcher herself. The researcher started by watching the *Knives Out* movie. Then, the researcher identified each utterance in the film, collected script, classified the data according to Austin and Searle theories, and made notes as data about commissive speech acts in dialogue. The data are also examined with researcher's interpretation because the data are in the form of utterances.

4. Data Collection

The researcher took several steps in collecting the data. Firstly, the researcher downloaded the *Knives Out* movie on Layarkaca21 website (<http://149.56.24.226/knives-out-2019/#download-movie>) with English subtitle. Next, the researcher watched the movie for several times and wrote the transcript based on the English subtitle. Then, the researcher listed the utterances that consisted of commissive speech acts.

5. Data Analysis

After the data have been collected, the data were processed. The data were analyzed using a qualitative method in order to know the types

of commissive speech acts produced by the characters and the function of commissive speech acts provided by the *Knives Out* movie. In analyzing the data, the researcher used several steps.

Firstly, the researcher analyzed and classified the data into the types of commissive speech acts by Austin's theory (1969). Next, the researcher investigated the functions of commissive speech acts by Searle's theory (1985). Based on the first research question, the researcher used three main types of speech acts proposed by Austin which are locutionary act, illocutionary act, and perlocutionary act. Then, the researcher used Searle's theory to analyze the functions of commissive speech acts that including guarantee, offer, promise, refuse, threat, and volunteer. Then, the researcher described and explained the types and the functions of commissive speech acts based on the two theories. Further, the researcher obtained the finding and discussed the results of the complete analysis and concluded the finding. Last but not least, the researcher obtained a conclusion based on discussion and gave some suggestions.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discusses the review of related literature of this study. They are pragmatics, speech acts, and commissive speech acts.

A. Pragmatics

The term pragmatics comes from <pragmatics> introduced by Moris (1938) when systematizing Pierce's teachings on semiotics (sign science). Pragmatics is the science of pragmatics, namely the relationship between signs and its users. Semiotics has three branches, namely semantics, seintaktika / <syntaktic>, not <syntax>, and pragmatics. Pragmatics is language in use, a study of the meaning of an utterance in certain situations. The properties of language can be understood through pragmatics, namely how language is used in communication (Djajasudarma, 2012).

The word pragmatics comes from the German <pragmatisch> proposed by a German philosopher, Immanuel Kant. Pragmatic from <pramaticus> (language Latin) means 'clever trading' or in Greek pragmatikos from <pragma> meaning "doing" and "practicing" "doing" (Kridalaksana, 1999; Djajasudarma, 2012). Pragmatics is a branch of linguistics that learns the language used to communicate in certain situations (Nadar, 2009).

The relationship between pragmatic and speech act is very close because of the action speech is central to pragmatics (Dijk, 1977). Firstly,

Djajasudarma (2012) explained that advocating discourse studies looking at his idea that context, the situation needs to be researched by linguists because of language studies and language work consider the context of the case (Djajasudarma, 2012). Pragmatics covers speech acts, deixis, presuppositions, and conversational implicature (Purwo, 1990 in Chaer and Agustina, 2010). Pragmatics is the study of meanings delivered by the speaker (or writer) and interpreted by the listener (or reader). As a result, this study has more to do with analyzing what people mean by their speeches rather than by separate meanings of words or phrases used in the speech itself. Pragmatics is the study of the intention of speakers. Pragmatics can be practically defined as the study of the meaning of an expression in certain situations (Leech, 2011). Pragmatics is a study about meaning concerning cases said (Leech, 2011).

The general concept of pragmatics is the skill to use the language according to participants, the topic of conversation, the situation, and the place where the conversation took place (Chaer and Agustina, 1995). Semantics and pragmatics are branches of linguistics that examine the meanings of lingual units (Wijana, 1996). Based on these opinions, it can be concluded that pragmatics is the study of the meaning of speech in certain speech events. Therefore, it cannot be separated from the context or context-bound linguistics.

Pragmatics is one of the fields of linguistics, specializing in the assessment of the relationship between language and speech context.

Pragmatics is concerned with certain aspects of meaning (Levinson, 1983). Yule (1996) argued that pragmatics is the study of the meaning conveyed by the speaker (or writer) and interpreted by the listener (or reader). As a result of this study, it is related to the analysis of what is meant by the utterances rather than with separate meanings of words or phrases used in the speech itself.

According to Tarigan (1985), pragmatics is a general study about how context influences how someone can interpret the sentence. Another opinion was conveyed by Leech (1993) that someone cannot truly understand the nature of language if he/she does not understand pragmatics, it is how the word is used in communication. A statement shows that pragmatics cannot be separated from the use of language. Based on the explanation above, it can be understood that what is meant by pragmatics is a study of the ability of language users to connect and harmonize sentences and context.

Linguists have established speech act theory in pragmatic analysis, but literary texts are also applied. Austin (1969) observed that not all sayings have "truth values.". This is the utterance that the speaker uses to act, therefore the term speech act. Examples of performatives are sayings, as below (Brinton, 1996):

1. He named this animal, "King."
2. He refused to buy the item.
3. I will pay for the bag tomorrow.

4. We authorize payment.
5. I promise.
6. I congratulate you.
7. I swear it's true.

B. Speech Acts

The terms and theories regarding speech act were first introduced by J.L Austin, a professor at Harvard University in 1959. According to Chaer and Leoni (2010), this theory is a lecture note then posted by J.O Urmson (1965) with the title "How to do things with the word? " The approach is only well known in linguistic studies after Searle (1985) published the title *Speech Act and Essay in The Philosophy of Language*. Meanwhile, Austin (in Leech, 1993: 280) said that all.

Speech is a form of action and not just something about the world of action. A word or expression (speech act) is a function of language as a means of work. Actual speakers speak all sentences or utterances contain certain communicative functions. Based on this opinion, it can be said that expressing something can be called an activity or action. This is possible because every speech has a specific purpose that affects others. According to Chair and Leonie (2010: 50), speech acts are symptoms individual, psychological, and sustainability is determined by the speaker's language ability in dealing with specific situations. The law is seen more in the meaning or meaning of the action in the speech. The responses in the speech will be seen from the purpose of the expression. Based on the

opinion above, it can be said that speech acts are activity by saying something. Speech acts that have a purpose-specific cannot be separated from the concept of the speech situation.

According to Austin in Fujibayashi (2005: 5), speech acts are classified into three types, namely locutionary acts, illocutionary acts, and acts perlocution act.

1. Locutionary Act

Searle (in Rahardi, 2005: 35) stated localized speech acts are acts said with words, phrases, and sentences that are following the meanings conceived by the name. From the description above, it can be said that locus speech acts are speech acts that serve to state or inform something, namely saying something with the meaning of the word and the purpose of the sentence following the meaning of the word itself to the speech partner.

Locutionary speech acts are relatively the most comfortable speech acts being identified because identification tends to be possible without including the context of the speech (Wijana 1996: 17). Austin (in Tarigan 1990: 109) argued that the act of locution is doing something to say something. This is supported by the opinion (Rustono 1999: 35) that locution or the complete locus act is the speech act which is intended to state something. In the law of locution, there is no question of intent or speech function.

So, locution speech is a speech whose meaning is following the expression without questioning the purpose or function of the speech. The following utterances are locus utterances.

"I'm cold."

"My mother was outraged."

"My friend is thin."

2. Illocutionary Act

Austin (in Tarigan 1990: 109) suggested that acts of illocution are doing an action in saying something. This is in harmony with the opinion of Wijana (1996: 18) who stated that a speech besides functioning to tell or inform something can also be used to do something.

Rustono (1999: 35) argued that illocutionary acts are speech acts that contain the purpose and function or power of speech. Illocutionary speech acts it is not easy to identify because it is related to who is speaking to whom, when, or where the speech act was carried out. In other word, the act of tutoring illocution is determined by the speech situation. To identify, several verbs mark the action said illocution. Some of the verbs include reporting, proposing, acknowledging, say, congratulate, promise, urge, etc. (Leech in Rustono 1999: 36). So illocutionary speech is an act of expression that informs something with a specific purpose.

The following utterances are the examples of illocutionary:

"The crossing bridge collapsed."

"On the highway, there is a student demonstration."

"The house is nice, although not clean."

3. Perlocutionary Act

Perlocutionary acts are actions by saying something (Austin in Tarigan 1990: 109). Rustono (1999: 36) argued that a speaker spoke the speech often has an effect or influence. This is supported by Wijana's (1996: 19) opinion, that the speech said sometimes has power or impact on listening to it. The effects can occur either intentionally or accidentally.

Several verbs can mark acts of perlocution. Some verbs, among other things are to persuade, cheat, relieve, encourage, irritate, frighten, fun, embarrass, attract attention, and others (Leech in Rustono 1999: 37). With influence in the form, they disturb, push, and relieve push, irritate, fun, embarrass, and attract attention, including markers. So perlocutionary speech is an act of speaking that has influence or effect on the interlocutor or the speech partner. The following utterances are perlocutionary acts.

"The river has a flower!"

"Your clothes look crumpled."

"Today, I am declared to have passed the examination, sir."

C. Commissive Speech Act

Commissive speech acts are speech acts that bind the speaker to carry out what is stated in his speech (Rustono 1999: 40). Promise, swear, threaten, declare ability, vow, and offer are speech that are included in the

type of commissive act. The following utterances are not commissive, promises, and threatening.

"Next week, I'll give you a bracelet."

"I swear I did not take your cellphone."

"If you do not return my motorcycle, I will report it to Police."

Commissive is a kind of five macro-classes understood by the speaker to bind himself to his future behavior (Yule.1996:94). The utterances are asserted in all speaker's purpose; the speaker should be responsible for his utterances. In commissive speech acts, the speaker tries to adjust the world with the utterances. Commissive is speech acts that the speaker uses to commit himself to some future action. They express their intention. They are promises, threats, and refusals. "In using commissives, the speaker undertakes to make the world fit the words (via the speaker)" (Yule, 1996: 54). When people perform commissive, they may say their speech by using the performative verbs such as promise, swear, guarantee, and vow. As stated previously, commissives are differentiated into some types; those are a promise, guarantee, refusal, threat, volunteer, and offer.

1. Promise

A promise is a statement to let someone know you will do it or not. This is a verbal commitment by one person to another to do something in

the future. Searle (1975 in Nadar, 2009) proposed five requirements to make a speech act a valid promise.

1. The speaker must have the purpose of doing what he promised.
2. The speaker must know that his actions are in the best interests of the listener.
3. The speaker is doing it believe that he can take action.
4. The speaker must predict future operations,
5. and the speaker must predict his actions.

As an example:

Alex: Yes, but you just said ...

Clara: I have to show some arrogant and pompous executives that Hap Loman can get grades. I want to walk to the shop where he walks. "Then, I'll go with you, Lex. We will be together. I swear," But take the two we have tonight. Now, aren't they beautiful creatures?

Alex: Yes, yes, the most beautiful I have had in years.

Clara produces sentences that have the meaning of commissive speech acts. Clara's words: Then, I'll go with you, Lex. We will be together, I swear. This data is called the act of saying a promise because Clara uses the word will and swears in her sentence, which has the meaning of the promise while the conditions of the authenticity of the above sentence are fulfilled.

2. Guarantee

The guarantee is a firm promise that you will do something or that something will happen. It is an agreement that something will happen or

that something is real. The degree of affirmation is the tool to differentiate guarantee from promise (Searle. 1975 in Nadar, 2009:88).

For example:

Clara (combing his hair): With the collie dog!

Alex: that's the one. I got you in there, remember?

Clara: Yeah, that was my first time – I think. Boy, there was a pig. (They laugh, almost crudely.) You taught me everything I know about women. Don't forget that.

Alex: "I bet you forgot how bashful you used to be. Especially with girls".

Clara: oh, I still am, Biff

Alex: oh, go on.

The sentence above, which has a commissive meaning, is produced by Alex. The utterance of Alex: "I bet you forgot how bashful you used to be." It is called guarantee speech acts. Because the speaker believes that the interlocutor had forgotten the girl, both the interlocutor and the girl had not met in a long time. In contrast, the felicity condition is inappropriate because both the speaker and hearer are not equivalent. The sincerity condition only is fulfilled since the speaker knew the previous circumstance.

3. Refusal

Refusal is a negative response to invitations, requests, offers, suggestions, and the likes which are frequently used in our daily lives (Sadler & Eroz, 2001 in Ghazanfari, 2012). Saying "no" is more vital than the answer itself. Both speakers and hearer are expected to understand the context as well as the form and function of refusal, depending on cultural-linguistic and ethnicity values. For example:

Charley: I offered you a job. You make fifty dollars a week, and I won't send you on the road.

Willy: I've got a job.

Charley: Without pay? What kind of job is a job without pay? (He rises.) Now, look, kid, enough is enough. I'm not a genius, but I know when I'm being insulted.

Sammy: Insulted!

Charles: Why don't you want to work with me?

Sammy: What's the matter with you? I've got a job.

Charles: Then, what're you walking 'in here every week for?

Sammy (getting up): Well, if you don't want me to walk in here

Charles: I'm offering you a job.

Sammy: I don't want your Goddam job!

Charles: When the hell are you going to grow up?

Sammy (furiously): You big ignoramus, if you say that to me again, I'll rap you one! I don't care how big you are! (He's ready to fight.)

A sentence of this conversation belongs to commissive speech acts that has meaning a refusal because Sammy does not believe in his conviction, in which he has to refuse to suggest. Sammy produces the commissive speech acts above. Sammy's utterance is: I don't want your Goddam job. The word is to insult the interlocutor offer of the employment; as seriously, Sammy refuses an offer of Charles's employment, whereas the felicity condition is inappropriate because both the speaker and hearer are not equivalent.

4. Threat

The threat is a statement of an intention to punish people. It means to give intimidation to the hearer if the hearer does not want to do the

speaker's command. The threat is commonly motivated by hatred and curiosity of the speaker to the hearer. The speaker feels that someone has a higher power to intimidate the hearer via his utterances.

For example:

Boy: Shake hands, Dad.

Tom: Not my hand.

Boy: I was hoping not to go this way.

Tom: Well, this is the way you're going. Good-by.

(Boy looks at him a moment, then turns sharply and goes to the stairs.)

Boy (stops him with): May you rot in hell if you leave this house!

Boy (turning): Exactly what is it that you want from me?

Tom: I want you to know, on the train, in the mountains, in the valleys, wherever you go, that you cut down your life for spite!

Boy: No, no.

Tom produces the sentence which belongs to commissive speech acts. Tom's utterance is May you rot in hell if you leave this house! It is a conditional sentence. It has the deep meaning of a threat; Boy will receive an impact because of leaving the house. It's called a threat commissive speech acts because the first sentence has an effect meaning of the second sentence, which is a threat purpose. While the felicity condition of the sentence above is fulfilled. The essential requirement only is inappropriate because it's possible to be done in the world.

5. Volunteer

A volunteer is defined as an offer to do something without being forced to do it. It is to perform or offer to perform a service of someone's

own free will. It means choosing to provide or give freely without being asked. For example:

Clara: Why don't you tell those things to Howard, dear?

Boy (*encouraged*): I will, I definitely will. Is there any cheese?

Clara: "I'll make your sandwich."

Boy: no, go to sleep. I'll take some milk. I'll be up right away. The boys in?

A sentence of this conversation belongs to commissive speech acts that has meaning a volunteer because the speaker of one free will make a sandwich for the interlocutor. Clara produces the utterance. Clara's utterance is, "**I'll make your sandwich.**" While the felicity condition of the sentence is mostly fulfilled to the interlocutor, the only essential requirement is inappropriate because Boy's asking is a joke, and he refuses Clara's offer.

6. Offer

Offer means saying that you are willing to do something for somebody or give something to somebody. Offer is the hearer's expression to offer an act for the hearer's or addressee's interest.

For example:

Clara (resigned): Well, you'll have to rest, Boy, you can't continue this way.

Boy: I just got back from Florida.

Clara: But you didn't rest your mind. Your mind is overactive, and then the brain is what counts, dear.

Boy: I'll start in the morning. Maybe I'll feel better in the morning.

(She is taking off his shoes). These goddam arch supports are killing me.

Clara: Take an aspirin. Should I get you an aspirin? It'll soothe you.

Boy (with wonder): I was driving along, you understand? And I was OK. I was even observing the scenery.

Clara produces the commissive speech acts above. The utterance of Clara: "Should I get you an aspirin?" Clara is offering to take an aspirin and giving it to her husband that is in bad condition. This data is called offer commissive speech acts because Clara offers to help Boy by getting him an aspirin, so that Boy would be looked healthy in the next day while the felicity condition of the sentence above is fulfilled.



CHAPTER III

FINDING AND DISCUSSION

This chapter discusses the finding and discussion based on the formulated research questions. According to Searle (1985), there are six kinds of actions that can be performed in speaking utterance, which are included in commissive speech acts. Those are guarantee, offer, promise, refuse, threat, and volunteer.

A. Finding

In finding, the researcher discusses about a guarantee, an offer, a promise, refusal, a threat, and volunteer. There are 21 characters involved in *Knives Out* movie. Among the entirely 21 characters, Benoit Blanc, Marta, Ransom, Harlan, Thrombey's family, and the police are the characters that mostly appeared in the movie. Furthermore, commissive speech acts are mainly used by Benoit Blanc and Marta. Therefore, the researcher generally gave attention to the six characters in collecting the data. Besides, the researcher attempted to find the data as many as possible to be the quality of the research.

There are some data obtained from the characters' utterances in "*Knives Out's*." Those utterances can be classified into commissive speech acts. Those are as follows:

1. Guarantee of commissive speech acts

Data 1

Setting:

The Thrombey family is investigated one by one by Elliot and Wagner.

Thrombey family sit behind them by observing Benoit Blanc's

investigation. Joni, Linda, and Richard immediately ask why Beniot Blanc is here:

Participants:

Joni Thrombey: Thrombey's daughter-in-law who only wants Harlan's wealth.

Leutenant Eliot: The police who assists detective Blanc's investigation of Thrombey's family case.

Conversation:

Joni: *You solved the tennis champion case. You're famous!*
(With an expression of amazement at Blanc)

Eliot: *Mr. Blanc is not from the police and is officially not involved in the case; he is here as a consultant. **I bet his existence.***

Analysis:

Elliot produces the sentence above that consists of commissive meaning. The utterance of Elliot: **I bet his existence**. The sentence has a subject and predicate in a standard sentence. I functions as a subject. The bet is the predicate; his existence used to be is the complement. The form in complement is the clause of predicate meaning. The word bet has a deep sense to convince someone else. This utterance is performed directly. It is called a guarantee because the speaker believes that another person has agreed to Blanc's whereabouts, a detective. They will assist the process of investigating the death of Harlan Thrombey. The word "bet" is a sign of commissive speech acts. The cause of the word "bet" can strengthen the sentence to convince the other person.

The types of commissive speech conducted by Elliot belong to the type of illocutionary act. In the speech act, the term of illocutionary act

refers to the use of utterances to express attitudes with specific functions or "forces," which are called illocutionary powers. In a language, simple illocutionary power is the intention of the speaker.

The conversation is indicated as the used function of the assertive illocutionary, that is claiming. In here can be seen that Blanc claims Thrombey that he will not interfere and work professionally to help the investigation.

Furthermore, the utterance **I bet his existence** is included as direct speech act. The form of this utterance is declarative and the function of the utterance is giving a statement that the speaker is betting. From this utterance, it can be identified the use of performative verb "bet". Performative verb is a verb which 'names' the speech act or illocutionary force of an utterance. Most of the speech acts that contain a performative verb are direct speech acts since they perform their function in a direct and literal manner. As in this utterance, **I bet his existence** is produced by Elliot that he bets Mr. Blanc does not involve in the case. Thus, this utterance belongs to direct directive speech act.

Data 2

Setting:

When the inheritance will be read out by Alan (Harlan's attorney), all members of the Thrombey family gathers to listen to them. Blanc and the police who is investigating the case also enter their room and announce something before the reading of the distribution of inheritance began by Alan.

Participants:

Benoit Blanc: A great and mysterious detective, a detective who investigates the death of Harlan Thrombey.

Leutenant Eliot: The police who assists detective Blanc's investigation of Thrombey's family case.

Joni Thrombey: Thrombey's daughter-in-law who only wants Harlan's wealth.

Conversation:

Blanc: *Excuse me, I'm Sorry Ladies and gentleman, I would like to request that you all stay in town until the investigation is completed.*

Elliott: *Well, he's gently requesting, but I'm going to have to make that in order no one move until we figure this all out.*

Joni: *What? Can we ask why? Has something changed?*

Blanc: *No*

Joni: *No, it hasn't changed, or No, we can't ask?*

Analysis:

The sentence above, which has a commissive meaning, is produced by Blanc. The utterance of Blanc, **I would like to request that you all** gently. The word request has a profound purpose of convincing and persuading someone else. This utterance is performed directly. It is called a guarantee of speech because the speaker believes that another person has agreed to Blanc's whereabouts, a detective. They will assist the process of investigating the death of Harlan Thrombey. The word "request" is a sign of commissive speech acts. The cause of the word "request" can strengthen the sentence to convince the other person.

The type of commissive speech conducted by Blanc belongs to the type of illocutionary act. In speech act theory, the term illocutionary act refers to the use of utterances to express attitudes with specific functions or "forces," which are called illocutionary powers. In a language, simple illocutionary power is the intention of the speaker.

This utterance showed by Blanc is the function of a directive illocutionary act, a declaration. The dialogue happens when they are listening to The Will's reading from Alan to minimize the investigation going smoothly, so after reading The Will, Blanc declares a ban not to leave the city for the Thrombey family.

Moreover, the utterance **I would like to request that you all** is indicated as direct speech act. The form of this utterance is declarative and the function is giving a statement that the speaker is requesting. From this utterance, it can be identified the use of performative verb "request". Performative verb is a verb which 'names' the speech act or illocutionary force of an utterance. Most of the speech acts that contain a performative verb are direct speech act since they perform their function in a direct and literal manner. As in this utterance, **I would like to request that you all** is produced by Mr. Blanc that he requests to the members of Thrombey's family to not to go anywhere until the investigation finished. Thus, this utterance belongs to direct directive speech act.

2. Offer of commissive speech acts

Data 3

Setting:

When Harlan prevents Marta from taking any action, such as calling for an ambulance, Harlan hurries to avoid it and explains to Marta something.

Participants:

Harlan Thrombey: a conglomerate, head of the Thrombey's family who died on his 85th birthday.

Martha Cabrera: Harlan's closest nurse who becomes a witness of Harlan death. She tries to investigate about Harlan's murderer too with her own way.

Conversation:

Harlan : *Listen to me! If what you say is true. I'm finished, there's no way I survived. We have six minutes. We have to get you out of this. Think about your mother.*

Harlan : *Your mother is still illegal in America, and if you become a suspect, the government will know about your mother. She was deported, and your family will be destroyed. But we won't let that happen, right? But you have to do what I say. **Will you do it Marta?** One last wish, for me, for your family.*

Marta : *What do you want me to do?*

Harlan : *Get down as noisy as possible, say goodbye. Talk about time. If you can get out of the gate, avoid the surveillance camera; pull over before the elephant statue. Parking and return home on foot. Take the hip way through the small gate. Pet dogs will recognize you, so there are no barks. You have to go up to the third floor without getting caught, and the only way is to climb the wall and enter through a secret window.*

Marta : *Are you kidding?*

Harlan : *No, do it.*

Harlan : *And for God's sake, don't be noisy, the hardest part when you're inside.*

Marta : *Is this the hard part?*

Harlan : *Wear the robe and hat that is in my room*

Marta : *Harlan, you are crazy. I can not*

Harlan : *Our plan must be perfect so that the police can cross you off the suspect list. It sounds crazy, but it works. Walt is smoking outside, and he will see you faintly through the window. There was a witness when you got home, and the surveillance camera also recorded. And 20 minutes later, my son saw that I was still alive. See? Your rank dropped from suspect number one, so it's not at all. Get out of your way in, and don't show it.*

Marta : (do everything that Harlan says)

Analysis:

This conversation occurs when Harlan prevents Marta from calling an ambulance and tries to avoid Marta from doing something. Harlan produces the commissive speech acts above. The utterance of Harlan: "*Will you do it Marta?*" Harlan is offering himself to help Marta that is in bad condition, to be the number one suspect. This data is called offer commissive speech acts because Harlan offers himself to help Marta to escape and not to be a suspect.

The type of commissive speech acts conducted by Harlan belongs to the kind of illocutionary act. This utterance showed by Harlan is the function of a directive illocutionary act, advising. Harlan advises Martha to think of the consequences that would happen to her family if she became a murder suspect, Harlan also advises Martha to follow his direction to be free from the suspect.

In addition, the utterance **will you do it Marta?** is called as indirect speech because the structure of this utterance is interrogation, but the function here is not for asking or giving a question. Harlan produces that utterance not for asking to Marta, but the function is to give a command or request to Marta. Harlan orders Marta to do what Harlan wants. In this case, there is direct relationship between the structure and the function of the utterance. Thus, this utterance belongs to indirect speech act in the form of interrogative.

Furthermore, the example of indirect speech act can also be found in the utterance **are you kidding me?**. The structure of this utterance is interrogative, but the function is not for asking. Marta produces this utterance to point out that what Harlan wants is impossible for Marta to do. She uses that utterance to give a statement that Marta do not wants to do what Harlan requested. Thus, this utterance is called as indirect speech act because the structure of the utterance is interrogative but the function of the utterance is giving statement.

Data 4

Setting:

When all the Thrombey family members protest and blame Martha for all the Will has given to her, Martha becomes confused and leaves the house in a panic. Martha enters his car, tries to start the car, but the engine is broken. At the same time, Ransom comes with a car and tells Martha to

come in. Finally, the two flee in Ransom's car until they arrive at a restaurant.

Participants:

Ransom Drysdale: Harlan's first grandson who is split from his family and evidently he is the real of Harlan's murderer.

Martha Cabrera: Harlan's closest nurse who becomes a witness of Harlan death. She tries to investigate about Harlan's murderer too with her own way.

Conversation:

Ransom : *I am confused*

Martha : *I'm also confused about why Harlan gave The Will to me*

Ransom : *Calm down, are you hungry? **Do you want to eat?** Tell me everything about it when you finish.*

Martha : *Ya*

Ransom : *Hi Miss, Bring us food and please bring one empty bowl too*

Waiter : *OK wait a minute*

Analysis:

The conversation above occurs when all members of the Thrombey family protest and blame Martha for all the inheritance given to her. Martha is only a nurse in the Thrombey family, so she is confused and afraid of the Thrombey family members if they think Martha has instigated the Thrombey and leaves the house in a panic. At the same time, Ransom comes and tells Martha to come in. Finally, both of them run away in Ransom's car.

Ransom produces the commissive speech acts above. The utterance of Ransom: "**You want to eat?**" Ransom is offering to eat to Marta. This

data is called offer commissive speech acts because Ransom offers to help Marta.

The type of commissive speech conducted by Harlan belongs to the kind of illocutionary act. His utterance shows that an illocutionary directive act that is asking, is known when Ransom offers food to Martha.

In addition, from the conversation above, it can be found there are two types of speech act. The utterance **do you want to eat** produced by

Ransom is indirect speech act. The structure of this utterance is interrogative but the function is offering something. Ransom produces this utterance not for asking Marta, but he is offering something to eat to Marta.

In contrast, the utterance **bring us food and bring us one empty bowl too** is indicated as direct speech act. Here, the form and the function of the utterance are related each other. The form of the utterance produced by Ransom is imperative and the function is to give a command or request. Ransom is requesting to bring him a food and an empty bowl for him and Marta. In this case, the word expressed by Ransom has the same meaning with the literal meaning, so that it is called as direct speech act.

3. **Promise of commissive speech acts**

Data 5

Setting:

During the investigation and asking questions one by one to the Thrombey family, Linda and Richard notice and are slightly disturbed by Mr. Blanc's whereabouts. He changes questions each time playing piano notation (indicating the change of items).

Participants:

Linda Drysdale: Thrombey's first daughter. Her husband cheats to her.
(she becomes a witness too)

Richard Drysdale: Linda's husband. He is considered as the one of
people who talks to Harlan before he died. (he becomes a witness too)

Conversation:

Linda : *Mr. Blanc, I know who you are*

Blanc : *Let me be sure my presence will not interfere. I will be calm and respectful and be an observer of the truth.*

Richard : *Fine. Are we close to the truth?*

Blanc : *Almost, Harlan's nurse was in her position to work on a birthday celebration?*

Richard : *Marta? I guess. Harlan hired him as a nurse if there is a medical need.*

Analysis:

The sentence which has commissive speech acts meaning is produced by Blanc. The utterance of Blanc : *Let me be sure my presence will not interfere. I will be calm and respectful and be an observer of the truth.* The sentence has a subject, and predicate in a standard sentence sure is the predicate which has profound promise meaning. In this data, two words have promise meaning those are will and sure. Modal will is the deep meaning than be going to; sure also has sincere promise meaning.

The types of commissive speech acts conducted by Blanc belong to the type of illocutionary act. His utterance shows that an illocutionary directive act, claim. In this case, Blanc assures that his existence will not

disturb anything and will only help investigate the truth of Harlan Thrombey's death.

Further, the utterance **Let me be sure my presence will not interfere** is direct speech act. This declarative utterance has a meaning more than giving a statement, yet it has direct function making a promise. Blanc promises to Linda that his presence will not disturb anything. He uses the utterance **let me be sure** to point out his promise. Then, he emphasizes his promise by producing the utterance **I will be calm and respectful and be an observer of the truth**. In this case, Blanc promises to Linda that he will be calm and respectful as an observer. The modal such as **will** or **will not** implies a promise.

Data 6

Setting:

Martha is surprised to learn that all of Harlan's inheritance has been given to her. The entire Thrombey family protest and curse Marta. Confusion hits Marta that she fled with Ransom. When Martha is in a restaurant with Ransom, she is interrogated by Ransom. Until finally, Ransom finds out if Marta cannot lie, because if she lies and then would throw up, Marta finally admits the fatal mistake she had made to Harlan and expresses her confusion as to why she has become Harlan's heir.

Participant:

Ransom Drysdale: Harlan's first grandson who is split from his family and evidently he is the real of Harlan's murderer.

Conversation:

Ransom : *That is weird, but I understand now. The victory is meaningful.*

Ransom : ***I will not tell my family anything.** You won't go to jail, and that detective won't catch you. And don't return the wealth. This is grandfather's heritage for us. Think about the things he has been through. This is Martha's heritage, the best for the family.*

Analysis:

One commissive speech act in the form of a promise here is said when Martha is in a restaurant with Ransom. She is interrogated until Ransom finds out that if Martha cannot lie because if she lies, she would vomit (this was a hallmark of a Martha if she lies she would vomit). Martha finally admits the fatal mistake she made to Harlan and expresses her confusion as to why she becomes heir to Harlan's wealth.

The types of commissive speech conducted by Ransom belong to the kind of perlocutionary act. ***I will not tell my family anything.*** The sentence has subject and predicate in a standard sentence that has sincere promise meaning. In this data, some words have promise meaning is will. Modal will is a deep meaning than be going to. In this case, the perlocutionary act carried out by Ransom is a representative assertive type, in which he confirms to Martha that he will not tell anyone about the facts of Harlan's death.

Furthermore, the utterance **I will not tell my family anything** is an indirect speech act. This declarative utterance is more than a statement, but it has commissive function to promise. In this conversation, Ransom commits himself to not to say anything to his family. Ransom himself is

committing to do future action. This utterance implies “I promise not to tell my family anything”.

4. Refusal of commissive speech acts

Data 7

Setting:

When Marta gets panicked from injecting medication wrongly at Harlan, and the dosage antidote suddenly disappears, she hurriedly calls an ambulance to get help. But when he calls, Harlan forbids Marta to do that.

Participants:

Martha Cabrera: Harlan's closest nurse who becomes a witness of Harlan death. She tries to investigate about Harlan's murderer too with her own way.

Harlan Thrombey: a conglomerate, head of the Thrombey's family who died on his 85th birthday.

Conversation:

Marta : (frantically calling for an ambulance)

Harlan : suddenly closed the telephone connection

Marta : *What happened to you?*

Harlan : *Marta, listen to me.*

Marta : *Harlan, I have to ...*

Harlan : *Never mind! Stop Marta! There's no time, you have to listen!*

Marta : *I'm going to call a family (Run and fall immediately because the telephone cable stumbles)*

Analysis:

Harlan produces the sentence of the commissive speech acts above. In this sentence, the speaker used a negative mark "no" to strengthen the speaker's mind that he didn't do it. This utterance is performed directly.

The types of commissive speech conducted by Harlan belong to the type of illocutionary act. Illocutionary in that sentence is Harlan tells Marta not to ask anyone for help. The conversation between Harlan and Martha above is taken place in the roof room. These are utterances categorized as directives, an illocutionary act that is a command. It can be seen from Harlan's statement, "*Stop Marta! There's no time, and you have to listen!*"

Moreover, the utterance *Stop Marta! There's no time, and you have to listen!*" is an indirect speech act. The form of this utterance is imperative and the function of the utterance is refusing. Harlan refuses Marta to not to call the ambulance. In this utterance, the syntactic structure and the functions are not associated. So that, this utterance is called as indirect refusal speech act.

Data 8

Setting:

The day the reading of the will arrive, in the courtyard of Thrombey's house, Ransom arrives and parks his car. Upon arrival in the yard, Ransom is welcomed by the two police (Elliot and Wagner).

Participants:

Leutenant Eliot: Police investigators, the police who accompany detective Blanc are tasked with investigating the Thrombey's family case.

Ransom Drysdale: Harlan's first grandson who is split from his family and evidently he is the real of Harlan's murderer.

Trooper Wagner: The police who assists the investigation.

Conversation:

Elliot : *Hugh Drysdale?*

Ransom : *Ransom. Just call Ransom. My middle name, only the maid called me Hugh.*

Elliot : *OK, this is Wagner officer, I'm Lieutenant Elliot. We have a few questions.*

Wagner : *Sorry, sir? We are from the Police.*

Ransom : *Do you want to chase me? I don't want to talk. I'm upset.*

Elliot : *Hey, Benny, do you want to ask him? (Elliot points to Blanc)*

Blanc : *OK, what's up?*

Blanc : *Mr. Drysdale.*

Ransom : *CSI KFC? (Mocking tone and ignored)*

Analysis:

A sentence of this conversation belongs to commissive speech acts that have meaning a refusal because Ransom doesn't want to talk. This has to refuse to suggest. Ransom produces the commissive speech acts above. Ransom's Utterance is: "**I don't want to talk**" the word is to reject the investigation conducted by the police and Blanc.

The types of commissive speech conducted by Ransom belong to the type of illocutionary act. Illocutionary refers to the use of utterances to express attitudes power illocutionary, in this case, to affirm and reject. The dialogue between Ransom and Blanc above illustrates the use of illocutionary speech act expressive, which are denied or refusal. This can be seen when the scene of Ransom is disturbed by the presence of the police and Blanc, and he ignores the questions and greetings from the police bypassing him just like that to make jokes.

Moreover, the utterance **I don't want to talk** is produced by Ransom directly. The structure or the form of the utterance is declarative, and the function giving a statement. This utterance has direct commissive making a refusal. This declarative **I don't want to talk** might have the function a refusal such as "I don't want to be investigated". It implies that Ransom refuses to be investigated. He refuses to be asked by Elliot and Blanc. Thus, the declarative utterance has a communicative function to refuse.

Data 9

Setting:

During Harlan's birthday party, Walter invites Harlan to talk seriously about printing his book. Walter negotiates with Harlan to permit him to print Walter's own book.

Participants:

Harlan Thrombey: a conglomerate, head of the Thrombey's family who died on his 85th birthday.

Walter Thrombey: Thrombey's second son. (He become a witness too)

Conversation:

Harlan : *Walt!*

Walter : *Dad ... dad! You appointed me in charge. Let me do this! Please.*

Harlan : *Not "ours" book, son. That is my book. And this is not how we should talk. But it's unfair for you to be burdened.*

Walter : *You're firing me, dad?*

Harlan : *Yes, I fired you walt ...*

Analysis:

This conversation's sentence belongs to commissive speech acts that has meaning a refusal because Harlan does not want his printing press to print books with Walter. This has to refuse to suggest. Harlan produces the commissive speech acts above. Harlan's Utterance is: "**Not "ours" book, son. That's my book.**" the word is to reject Walter's request.

The types of commissive speech conducted by Harlan belong to the kind of Illocutionary act. Illocutionary act is the act of doing something based on what was said (Habermas, 1998). Illocution is what is achieved by communicating the intention to achieve something. Speech can contain certain 'powers.' Through speech, people can create something new, can make people do things, change things, and others.

The dialogue between Harlan and Walter above indicates the use of an assertive illocutionary act which is a statement. In this case, illocutionary uttered by Harlan expresses his unwillingness to print a joint book because it is aimed at firing Walter so that Walter does not take up Harlan's book printing company.

In addition, the utterance **Not "ours" book, son. That is my book** is indirect speech act. This declarative utterance is more than giving a statement. It has different meaning from the apparent surface meaning. Harlan produces this utterance just not giving information that the book does not belong to Harlan and Walter. Yet, Harlan performs another meaning that he is firing Walter. The utterance **Not "ours" book, son. That is my book** implies "I fire you". Harlan doesn't directly fire Walter

by saying 'I fired you', but he uses the utterance **Not "ours" book, son.**

That is my book is to show that Harlan intended to fire Walter.

5. Threat of commissive speech acts

Data 10

Setting:

During the investigation of Richard and Blanc asks if that night Richard fights with Harlan, Richard remembers something:

Participants:

Harlan Thrombey: a conglomerate, head of the Thrombey's family who died on his 85th birthday.

Richard Drysdale: Linda's husband. He is considered as the one of people who talks to Harlan before he died. (He becomes a witness too).

Conversation:

Harlan : (showed Richard a photograph of proof that he was having an affair)

Richard : (close the laptop that contains a picture of him and his matter) *That is none of your business. Don't mind my marriage!*

Harlan : *I know my daughter. And she certainly wants to know. I already wrote her a letter. Tomorrow she will read.*

Richard: *Harlan, I'm warning you. Do not interfere!*

Harlan : *She has the right to know, and you will tell her.*

Richard : *Hell!*

Harlan : *Tell, or I'll tell!*

Analysis:

Harlan produces the sentence which belongs to commissive speech acts. Harlan's utterance is that if he doesn't tell Linda about his affair, Harlan will do it himself. It is a conditional sentence. Two sentences have

a conjunction "or" at the beginning of the clause conditional. It is used to show that only one possibility can be realized, including one or another. "**Tell, or I'll tell!**" has a subject and predicate in a standard sentence. Tell as a verb, or as conjunction, I as a subject, will as modal, tell as a predicate. The sentence I'll understand math has the deep meaning of a threat; because the second sentence is an effect meaning of the first sentence, which has a threat purpose. Richard will receive an impact because he doesn't tell Linda about his affair.

The dialogue between Harlan and Richard above is indicated as the use of command illocutionary act that is ordering Richard to tell Linda if he has an affair if he doesn't want it, Harlan threatens him to tell Linda himself. In this case, Harlan emphasizes to Richard, who has an issue and threatens him.

In addition, the utterance **Tell, or I'll tell** is direct speech act of threatening. Yet, the performatives act of threatening here is implicit. Harlan does not say explicitly such as 'I threaten you to tell her', but he performs implicitly threaten by saying **Tell, or I'll tell**. The modal 'will' here is used to express a threat that having a sense of futurity. In this case, Harlan is threatening Richard that if Richard does not tell Linda about that affair, Harlan will give a consequence that he will tell Linda by himself.

Data 11**Setting:**

The investigation into Joni when being asked when he is at odds with Harlan because Harlan finds out that Joni doubles Meg's school fees by Blanc. Joni is nervous and remembers the truth with Harlan.

Participants:

Harlan Thrombey: a conglomerate, head of the Thrombey's family who died on his 85th birthday.

Joni Thrombey: Thrombey's daughter-in-law who only wants Harlan's wealth.

Conversation:

Harlan : *As you requested, send payment directly to the school. But the Phylis who handles your annual funds has sent you school fees as well. You doubled Meg's school fees and stole from me. One hundred thousand dollars per year, four years in a row.*

Joni : *Harlan, for some reason it got like this*

Harlan : *But you should know that this is the last money for Meg and you received from me.*

Joni : *Come on, you misunderstood me.*

Harlan : *Joni, I know it hurts, but this is the best way. My decision cannot be contested.*

Analysis:

This threatening commissive speech act is discovered by researcher in a conversation in the film *Knives Out* when the detective investigates Joni. When the detective asks if he is at odds with Harlan because Harlan learns that Joni multiplies Meg's school fees by Blanc, Joni is nervous and remembers the truth with Harlan.

Harlan produces the sentence which belongs to commissive speech acts. Harlan's utterance is *you should know that this is the last money*. It has a subject and predicate in a standard sentence. The words are threat marks. It is indicated that they will not give any help anymore.

The types of commissive speech conducted by Harlan belong to the assertive illocutionary act. The illocutionary assertive act, in this case, leads to asserting and dismissing Meg's education funds.

Furthermore, *you should know that this is the last money* is indirect speech act of threatening. This declarative utterance is not only to declare a statement, but it has intended function that is used to perform a threat. Harlan makes that utterance and it can be understood such as 'if you steal money again, this become the last time I give you money'. The performative of this utterance is implicit because Harlan does not directly say 'I threat you to not give you money anymore' to Meg.

6. Volunteer of commissive speech acts

Data 12

Setting:

Marta is surprised to learn that all of Harlan's inheritance has been given to her. The entire Thrombey family protest and curse Marta. Confusion hits Marta that she fled with Ransom. When Martha is in a restaurant with Ransom, she is interrogated by Ransom. Until in the end, Ransom finds out if Marta does not lie because if she lies, she will throw

up. Finally, Martha acknowledges the fatal mistake she makes to Harlan and expresses her confusion as to why he becomes Harlan's heir.

Participants:

Ransom Drysdale: Harlan's first grandson who is split from his family and evidently he is the real of Harlan's murderer.

Martha Cabrera: Harlan's closest nurse who becomes a witness of Harlan death. She tries to investigate about Harlan's murderer too with her own way.

Conversation:

Ransom : *That is weird, but I understand now. The victory is meaningful*

Ransom : *I will not tell my family anything. You won't go to jail, and that detective won't catch you. And don't return the wealth. This is grandfather's heritage for us. Think about the things he has been through. This is her heritage, the best for the family—the best for you. You've arrived at this point. Let me help you escape.*

Marta : *What's going on? This is not you. You could have handed me over to the police and still got his wealth. So what?*

Ransom : *Fuck my family. I can help you escape, and then you will give me my share of the wealth. Happy ending. Everything's lucky. You, me, Harlan.*

Marta : Ya

Analysis:

This voluntary act of commissive speech act was discovered by researcher in knives out film conversation when Martha was surprised to learn that all of Harlan's inheritance had been given to him. The whole Thrombey family protested and cursed Marta. Confusion befell Marta that

she ran away with a ransom. And after Ransom interrogated Martha, Marta finally acknowledged the fatal mistake she had made to Harlan and revealed her confusion as to why he had inherited Harlan's wealth.

The types of commissive speech conducted by Ransom belong in the kind perlocutionary acts namely persuading, inciting, angry, others produce physiological changes in the speech partner (the listener), psychological effects, attitudes, and behavior. The dialogue created from Ransom is an expressive perlocutionary where he knows everything Martha has told, and then he volunteers to help her. In the sentence **Let me help you escape** explains that Ransom voluntarily will help so that Marta can pass the problems, which affects Marta's attitude towards Ransom.

In addition, the utterance **Let me help you escape** is direct speech act that performs a volunteer. The form of this utterance is declarative and it has the function to offer help. There is a related relation between the structure and the function of the utterance. Here, Ransom declares that he volunteers to offer help to Linda to release Linda from the jail. The performative speech act of this utterance is explicit.

Data 13

Setting:

Martha arrives at the address, as written in her email message. The place turns out to be a salon, and behind it is an empty hall. Martha approaches and looks for the person who has sent him a threatening email, Martha is surprised to find that someone is lying in a chair and she is Fran.

Participants:

Martha Cabrera: Harlan's closest nurse who becomes a witness of Harlan death. She tries to investigate about Harlan's murderer too with her own way.

Fran: The other housekeeper who knows behind Harlan's murder but Ramson tries to "close" her mouth with poison.

Conversation:

Martha : Hello *(by looking around and finding Harlan medical equipment)*

Martha : *(see people sitting)* Listen, I don't know what you want. Whatever it is, we can work it out, but we've to figure it out right now, and I'm living with that report.

(Martha approached someone)

Martha : Hello

Martha : Oh *(surprised it was Fran)*

Martha : Fran

Fran : *(Fainting and Pain)*

Martha : Can you hear me? Fran give me a sign if you can listen to me

Fran : You

Martha : Yes, it's me; it's Martha. You call me here, and you send me an email that's why I'm here. Did you take something? Oh, **I'm going to call an ambulance now** you're going to be OK. You're going to be okay, OK. Stay with me

Fran : Josh

Martha : What are you saying?

Fran : *(dying and Martha provides medical assistance while waiting for an ambulance to arrive.).*

Analysis:

This conversation is found by the researcher in the film when Martha arrives at the address, as written in her e-mail message. The place turns out to be a salon, and behind it is an empty hall. Martha approaches and looks for the person who sent her a threatening e-mail, Martha is surprised to find that someone is lying in a chair and she is Fran.

A sentence from this conversation is the kind of a commissive speech act that has the meaning of volunteering, because the character here voluntarily calls an ambulance and also helps the interlocutor. The type of commissive speech produced by Martha belongs to the kind of directive perlocutionary acts.

This type of speech act states what is being the wishes of the speaker. In that utterance, " **I'm gonna call an ambulance now**" explains what Martha is helping Fran voluntarily by calling Ambulance. In this case, Martha would later send a third party, namely Ambulance, to save Fran.

Furthermore, the utterance **I'm gonna call an ambulance now** is direct speech act that performs a volunteer. The form of this utterance is declarative and it has the function to offer help. There is a related relation between the structure and the function of the utterance. Here, Marta declares that he volunteers to offer help to Fran to call an ambulance as soon as possible. The performative speech act of this utterance is explicit.

B. Discussion

In this discussion, the author discussed two main points related to problems of this research. Firstly, this section is about the types of commissives speech act used by the main characters in the knives out film by using Austin's theory (1969). Secondly, it is about the functions of commissive speech act used by the main characters in the *Knives Out* movie based on Searle's theory (1985).

1. The types of commissive speech acts

Based on the research data and following the step of analyzing the data by using Austin's theory (1969), the type of the commissive speech act that mostly found in the *Knives Out* movie is assertive illocution. The reason is this film tells each of the individuals has given testimony and confirms if his actions are not wrong. The examples of rejection produced by the characters are the rejection performed by Harlan to refusal Walter, rejection utterance performed by Harlan to refuse Joni, and the rejection utterance produced by Blanc to refuse Thrombey family.

In comparing with the previous studies, this study provides different result because in previous studies, no one has analyzed the purpose of commissive speech acts in film characters. In analyzing the functions of commissive speech acts, the researcher used Austin's theory which is divided into 3: namely locution, illocution, and perlocution.

The importance of knowing the function of commissive speech acts in this film is to find out which speech is more dominant among locution, illocution, and perlocution. The results of this speech act function research can be a reference in teaching and learning pragmatic aspects.

This research is based on three main types of speech acts proposed by Austin. Those are locutionary act, illocutionary act,

and perlocutionary act. The first is the illocutionary act which can be in the form of commands, requests, suggestions, statements, promises, threats (Wolfram, Norrick 380). Sometimes the speaker commits informative speech acts. The purpose or meaning of the utterance does not match the precise meaning of the sentence. It can be found in data 1, 2, 3, 4, 5, 7, 8, 9, 10, and 11. The illocutionary acts perform an act to do something. It means that the illocutionary act is a performance transferred by a communicative utterance. The illocutionary power from each type of speech act is used to classify the utterances. A directive is a speech act in which the speaker requests the hearer to do something that the speaker intends (Vinsensius, 2017).

The illocutionary forces found in this study for directives are commanding, advising, assertive, claimed, and rejected. In the movie "*Knive's out*," Illocutionary is found in utterance Harlan, Ransom, Martha, and Blanc. Based on Searle's theory, Martha uses illocutionary assertive in the Knives Out movie. Assertive communicates the speaker to something be the case, with the truth proposition states. Martha conveys her belief that she claims the one who killed Harlan is her. Martha explains the incident she is thinking of at that time. She is brave to say it because she knows the truth is murder. It is clear that the statement is assertive.

The second is the perlocutionary act, which is an action or circumstance thoughts caused by, or as a consequence of, saying something. According to Austin, the act of perlocution is 'what we produce or achieve with say something' like convincing, persuading, obstructing, saying, shocking or misleading (1962). It can be found in data 6, 12, and 13. The study conducted by Rumaria (2015) analyzing speech act on Dead Poet Society movie script, the highest use of perlocutionary act in her research, is to get the hearer to do something instead of to give effect the hearer. Meanwhile, in this study, the most perlocutionary act is deeply related to the story of Harlan's death, Blanc and the police gives an investigation of the entire Thrombey family to get answers related to questions raised around the night of Harlan's birthday until he died. Thus, it is called to get the hearer caused. Both in Rumaria's research and this study has the same similarity because, indeed, to perform a perlocutionary act to get the hearer created or done something have to show directives act first, for them to respond or do something by the speaker's utterance. The difference between Rumaria's thesis and this thesis has more illocutionary commissive found by the researcher.

Searle (1993: 162) suggested the speech act function, which is a different situation according to the different types and degrees of courtesy. Functions can be classified into four classes, namely:

competitive, pleasant (Convivial), working together (collaborative), and conflictive. This study found two types of Illocutionary act functions. The function can be described:

1. Competitive

A competitive function is a speech that does not have manners or is polite. The aim of this Illocutionary is in line with social goals. In this function for the social objectives lack of courteous. In this study, there is a competitive function.

“I don’t want to talk” (Data 8)

The data above is a competitive function. In the above speech, the speaker rejects the request of another person. The purpose of the illocutionary act above is in line with social goals, namely, refusing to order not to be disturbed. In this function, polite form politeness is reduced. In this speech, the competitive function that emerges is the speaker refused to the speech partner.

2. Pleasant (Convivial)

Convivial functions are polite speech. The goals of illocutionary are in line with social goals. This social goal is a positive trait because it is more respectful and a lot of fun. In this study, there is a fun function. Data included in this function, expressive speech acts, one of which is polite requesting.

“I would like to request that you all” (Data 2) gently

The speech is a convivial function. Speech partners will be happy if there are other people polite. The purpose of this Illocutionary act is in line with social goals. In this case, the speech partner is pleased with the politeness given by the speaker.

2. The functions of commissive speech acts

After analyzing the utterances produced by the main characters in the *Knives Out* movie using Searle’s theory, it can be found six functions of commissives speech act namely, guarantee, offer, promise, refuse, threat, and volunteer. The researcher found 2 guarantee, 2 offer, 2 promise, 3 refuse, 3 threat, and 2 volunteer.

1. Guarantee, the speaker attempts to convince the hearer by several guarantee words. These guarantee terms such as I bet, I bet you, I guarantee, and so on. It is found in **“I bet his existence”** (data 1) and **“I would like to request”** (data 2) gently.

The types of guarantees in this sub-chapter are not much different from guarantees in previous studies, namely in the thesis by Husain (2018). The researcher found the same kind of guarantee that is two data with almost the same utterances.

2. Offer. The speaker tries to give an offer to the interlocutor. The offer sentences are found in question form. It is located in **“Will you do it, Marta?”** (data 3) and **“You want to eat”** (data 4).

3. Promise. A promise is a statement telling someone that you will do something or not to do something. This is a form of verbal commitment by one person to another to do something in the future (Searle,1975). The speaker attempts to commit himself to do what the speaker said. The word is to convince the interlocutor that the speaker will do it sincerely. The promise words such as I swear, I'll, and so on. It is found in "***I will be calm and respectful and be an observer of the truth***" (data 5) and "***I will not tell my family anything***" (data 6)
4. Refuses. The speaker has target or opinion. Therefore, the speaker refuses the interlocutor's mind. Most of the sentences are negative forms. It is found in "***Stop Marta! There's no time***" (data 7), and ***I don't want to talk*** (data 8) and "***Not 'ours' book, but my book***" (data 9).
5. Threat. The speaker tries to persuade the interlocutor by giving an impact word in one of the sentences. It is found in "***Tell, or I'll tell!***" (data 10) and "***you should know that this is the last money***" (data 11).
6. Volunteer. The speaker attempts to help the interlocutor by turning him down. The researcher only found data which is located in "***Let me help you escape***" (data 12) and "***I'm gonna call an ambulance***" (data 13).

The function of commissive speech act that mostly found in this research is refusal. The reason is that in this film shows many of the Thrombey's family who is targeting the treasure of Harlan Thrombey. When detectives are asked at the time of the investigation, each individual's scene becomes a flashback while Harlan was still alive. During the study, many of Harlan's families do not claim that they are after Harlan's treasure. For example, the character Walter, when he is asked by the detective whether he had debated with Harlan or not, the answer is no. In fact, Walter had been arguing with Harlan. Another example is when Elliot asks Richard whether Harlan knew about his affair or not, the answer is no. But the fact, Harlan already knew that Richard has a relationship. When remembering these things with Harlan, each member of the Thrombey family has a request to Harlan, but Harlan rejected all of their demands.

From the six functions of commissive speech acts explained by Searle's (1985) theory, the comparison between the functions of commissive speech acts used in this thesis, and the functions of commissive speech act in the previous studies are also seen in this part. Because in previous studies, they only used a few commissive speech acts. While the research that is conducted by Pandu (2017), he only found three functions of commissive speech acts: threat, refuse, and promise. In addition, a research written by Putra (2017), he found four functions of speech acts in his research. The object used in the study

might be one of the data factors found. As used in this study is a detective film in which all kinds of commissive speech acts can be found. In contrast, a research conducted by Putra (2017) which is used learning media in class as an object in his research, there are four functions of commissive speech acts found. However, in this research, the researcher found six functions of commissives speech acts in the *Knives Out* movie. It can be stated that this research has rich data about the commissives speech act. Although it used the same theory, but using the different object produces the different result.

Direct and Indirect of Commissives Speech Act

After analyzing the data, both direct and indirect speech acts can be found in the *Knives Out* movie. There are 6 utterances of indirect speech acts. Indirect speech act can be found in the utterance **Will you do it Marta?** (data 3) and the utterance **This is the last money I gave to you** (data 11). In the data 3, there is intended meaning that is giving command and data 11 there is also intended meaning that is threatening. Indirect speech acts used by the speaker aim to make the utterance politer.

Indirect speech acts can also be found in the utterance **Do you want to eat?** (data 4). This utterance has intended meaning that Ransom offers food to Martha. Next, the utterance **I will not tell my family anything** (data 6). This utterance shows that Ransom promises Martha that he will help Martha to escape from the problem. Further,

the utterance **Not ours book son, this is my book** (data 9) shows the intended meaning that Harlan is firing Walter. The last but not least, the utterance **Never mind! Stop Marta! There's no time** (data 7) is implicitly produced by Harlan to show that he refused Martha to call an ambulance.

Besides, this study also found 7 data of direct speech acts. Direct speech acts can be found in the utterance **I bet his existence** (data 1) and **I would like to request that you** (data 2). Both these utterances consist of performative verb *bet* and *request*. Most of utterances contained of performative verbs are direct speech act. The use of performative verb in utterance shows the intent of the speaker, for example *bet* for betting, *request* for requesting. The performative verbs are used to clarify what the speaker intents. In this case, detective Elliot uses direct speech act **I bet his existence** in order to convince Joni that Mr. Blanc does not involve in the case. Meanwhile Mr. Blanc uses direct speech act in his request **I would like to request that you...** in order to make Thrombey's family easily understand and perform the action based on Mr. Blanc's request.

Next, direct speech act can also be found in utterance **Let me be sure my presence will not interfere** (data 5). This utterance produced by Blanc to the members of Thrombey's family. Direct speech acts are here produced by Blanc to show his intent that he promises all that his presence will not interfere the investigation. Similar with data 1 and

data 2, that this utterance also consists of performative verb that is *will*. The performative verb *will* shows a future action. Blanc also repeats the use of *will* in his next utterance **I will be calm and respectful and be an observer of the truth**. The use of direct promise speech act here is to make Thrombey's family believe that he will not interfere the investigation.

Further, direct speech act found in data 8 in the utterance **I don't want to talk**. Direct speech act employed by Ransom is to show his intent that he refuses to be investigated by detective Elliot and Mr. Blanc. The data 10 in the utterance **Tell, or I'll tell** is also direct speech act. This direct threat speech act is used by Harlan to force Richard that Richard has to tell Linda about his affair. Direct speech acts are also found in data 12 and data 13. Both of them are direct volunteer speech act. In volunteering, direct speech act is used in order to make the interlocutor accept the speaker's volunteer.

From the discussion above, it can be shown that direct speech act is mostly used by the characters in the *Knives Out* movie. The direct speech acts are used in the conversation between the detectives (Elliot and Mr. Blanc) and the member of Thrombey's family. Direct speech acts are mostly used by detective during investigating. The detective uses direct speech act to make Thrombey's family understand what the intention of the utterance. Moreover, direct speech acts are mostly used

by the detective to avoid misunderstanding between him and Thrombey's family during the investigation.

Meanwhile, the indirect speech acts are mostly used by the member of Thrombey's family. The indirect speech acts are mostly found in the conversation between Thrombey's family and Martha. Indirect speech act is often applied amongst them in the daily conversation. Although indirect speech act is used in the conversation, most of them understand what the speaker intended to say because they are already known each other.

In comparing with previous studies, most of previous studies did not discuss about direct and indirect speech acts. They only discussed the types and the functions of commissive speech acts. However, this study discussed it and found 6 indirect speech acts and 7 direct speech acts. Most of commissive speech acts found in the *Knives Out* movie is delivered directly because this movie generally talks about the investigation. So that, direct speech acts are mostly used by the characters in their conversation to avoid misunderstanding.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter discusses about the conclusion based on the discussion and finding of the research, and the suggestion for other further researchers to conduct better research.

A. Conclusion

After analyzing the speech act found in the *Knives Out* movie, the researcher found the functions of commissive speech acts that characters use when they communicate in a variety of settings. The researcher classified the functions of commissive speech acts based on Searle's theory (1985). There are guarantees, promises, offers, rejections, threats, and voluntary. The researcher found 13 data that guarantee speech acts found in two data, offer speech acts found in two data, promise of speech acts found in two data, refused speech acts found in three data, threat speech acts found in two data, and voluntary speech act found in two data. The most dominant commissives speech act used by the main characters in the *Knives Out* movie is refusal speech act.

Moreover, the researcher also found two main types of speech acts from three types proposed by Austin (1969). Firstly, it is illocutionary act. Illocutionary speeches can be in the form of commands, requests, suggestions, statements, promises, threats (Wolfram, Norrick 380). Sometimes the speaker acts informative. The purpose or meaning of the utterance does not match with the meaning of the correct sentence. It can be found in data 1, 2, 3, 4, 5, 7, 8, 9, 10, and 11.

Secondly, it is a perlocutionary act, action or state of mind caused by, or as a consequence of, saying something. According to Austin, the act of perlocution is 'what we produce or achieve by saying something' such as convincing, persuading, obstructing, saying, shocking or misleading. It can be found in data 6, 12, and 13. Its functions can be classified into four types, namely: competitive, pleasant (Convivial), working together (collaborative), and conflict. The researcher found two types of illocutionary action functions. Some are competitive and friendly.

In general, the findings showed the types of commissive speech acts produced mainly by the characters in "Knives Out" are rejections. In contrast, the condition of authenticity used primarily by characters in "Knives Out" is an illocutionary act.

Furthermore, from the 13 commissives speech act, there are 7 utterances that performed directly and 6 utterances performed indirectly. Direct speech acts are mostly used by the detective during the investigation. Meanwhile indirect speech acts are mostly used by the member of Thrombey's family in their daily conversation.

B. Suggestion

After giving a conclusion about this research, the researcher proposed some suggestions dealing with the topic and the results of this study. Firstly, for the linguistic learners, the researcher hopes that this study may become a reference in learning and discussing linguistics, especially in the commissive speech act. Secondly, the researcher hopes for the next researcher who are

interested to conduct a research on speech acts can take any field that relevant to commissive speech acts and use this study as reference.



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APPENDIX

1. Table of the characteristics of the characters

No	Name	Characteristic
1	Benoit Blanc	A great and mysterious detective, smart, kind, and wise.
2	Ransom Drysdale	Felonious, hedonist, arrogant, full of ambition, cunning.
3	Marta Cabrera	A nurse of Harlan Thrombey has an illegal immigrant mother, kind, honest, tenacious at work, and humble.
4	Linda Drysdale	Ambitious Thrombey's first daughter with a sophisticated business brain
5	Walt Thrombey	Thrombey's second son runs a family-owned publishing company.
6	Richard Drysdale	Linda's husband, arrogant, proud, cheating, and xenophobic.
7	Joni Thrombey	Thrombey's daughter-in-law who is materialistic and has become a widow.
8	Lieutenant Elliott	Police investigators, gentle son, tenacious, and kind.
9	Harlan Thrombey	A conglomerate, wise in making decisions.
10	Meg Thrombey	Joni Thrombey's daughter, kind.
11	Jacob Thrombey	Walter's son, quiet, likes to spend time with his cellphone in the bathroom, weird like Nazi.
12	Donna Thrombey	Walter Thrombey's wife
13	Fran	Fussy and honest

14	Alan Stevens	Harlan Thrombey's attorney, who reads the will, is honest, not rash.
15	Greatnana Wanetta	Harlan's mother, reserved, senile.
16	Trooper Wagner	The police are helping the investigation.
17	Mr. Proofroc	Harlan's home security guard
18	Marta's Mom	An Illegal immigrant, kindhearted.
19	Cop (as Raul Castillo)	The police are helping the investigation.
20	Alicia	Marta's younger sister who loves watching movies, cheerful.
21	Sally	Marta's younger sister

2. Table of The Types Commisive Speech Acts found in the Knives Out movie

No.	The Type Of Commisive Speech Acts	Frequency
1.	Illocutionary acts	10
2.	Perlocutionary acts	3
3.	Locutionary acts	0
TOTAL		13

3. Table of The Functions of Commisive Speech Acts Found in The Knives Out movie

No.	Types Of Commisive Speech Act	Frequency
1.	Guarantee	2
2.	Promise	2
3.	Offer	2

4.	Refusal	3
5.	Threat	2
6.	Volunteer	2
TOTAL		13



CURRICULUM VITAE



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