

**ILLOCUTIONARY ACTS USED BY THE MAIN CHARACTERS  
OF THE DEVIL AND DANIEL WEBSTER PLAY TEXT  
BY STEPHEN VINCENT BENET**

**THESIS**

**Dewi Ulfatul Hidayah  
(03320025)**



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT  
FACULTY OF HUMANITIES AND CULTURE  
THE STATE ISLAMIC UNIVERSITY OF MALANG  
2007**

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**THESIS**

**Presented To**

**The State Islamic University of Malang  
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for the Degree of Sarjana Sastra**

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2007**

## APPROVAL SHEET

This is to certify that the Sarjana thesis written by Dewi Ulfatul Hidayah, entitled “Illocutionary Acts Used by the Main Characters of the Devil and Daniel Webster play text by Stephen Vincent Benet” has been approved by the advisor for further approval by the Board of Examiners.

Malang, 21 September 2007

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## **DEDICATION**

**This is dedicated to**

**My beloved father and mother**

Qohari B. A and Siti Rodliyah

Thanks for your both material and spiritual support

**My beloved brothers**

Eko Nur Ihsan and Muhammad Iqbal

Do the best! As you can

**My unforgettable teacher**

Drs. Abdul Halim Rofi'i and Dra. Nur 'Ainy Al- Mascatty

Thanks for giving us knowledge

All of the members of Islamic Boarding House "Firdaus"

All of members of Muhammadiyah Students Association

Thanks for our togetherness

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Don't give up by the failure to achieve the success  
(George E. Woodberry)

Suit the action to the word, the word to the action  
(Hamlet)

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## ABSTRACT

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Language represents the world has been long. As the means of communication, language has the most important role of the people interaction. In saying something one generally intends more than just to communicate. In other words, behind of speaker utterance has been acting and action. It means that speaking language is performing an action such as stating, asking, warning, and ect. Speech acts are acts of the communication. Speech acts are also considered in which to say something is doing something. Based on the Austin theory an utterance has three types of acts, that is, locutionary act which the utterance itself has meaning, illocutionary act is speaker meaning behind what he is uttered and the last is perlocutionary act is the effect of speaker's intention to hearers. Furthermore, speech acts could be found not only in the social community conversation but also in the utterance which is uttered by the characters. Even, basically the utterance which is used in the play text is not natural. So, the writer chooses the 'Devil and Daniel Webster' play text because the Devil and Daniel Webster are based on a patriotic short story of the same title by Stephen Vincent Benet (1898-1943). The short story talks about a farmer living in New Hampshire, who is bored with his poor life, Jabez Stone. This study is important because it provides insight into utility of human communication.

The research attempts to investigate the phenomena of the illocutionary acts in the utterance produced of play text, especially the Devil and Daniel Webster. The research questions are what and how the illocutionary acts used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet. Moreover, the objectives of the study are to describe the illocutionary act and to provide description knowledge on the way of illocutionary acts used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet

The data were taken from the utterances which are used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet. Then, data are discussed into speech acts based on the Austin's theory. In data analysis the researcher began with finding the context of utterances made by the main characters.

After analyzing the data, researcher found illocutionary acts used by the main characters which are determined the illocutionary acts. The types of illocutionary which are found in the utterances used by the main characters of 'devil and Daniel Webster' are constatives, directives, commissive and acknowledgment.

Finally, researcher hopes that this researcher will be able to help the next researchers who are interested to conduct in the same field of study.

## CHAPTER I

### INTRODUCTION

This chapter discusses six items. They are background of the study, problems of the study, objective of the study, scope and limitation of the study, significance of the study, and definition of the key terms.

#### **1. 1. Background of the study**

Speech acts theory has had a strong influence on the field of discourse studies as this theory focuses on the question of what people are doing when they use the language (Renkema, 1993: 22). The utterances “are you hungry?”, “Is it a good story?” “What a pity she is!” are the examples of sentences which occur in communication. These utterances are called speech acts. Austin in Coulthard (1977: 17) divides speech acts into three kinds, they are: locutionary acts, illocutionary acts and perlocutionary acts.

Investigation on speech acts has been carried out by many researchers from disciplinary backgrounds in a variety of contexts such as the school and the work place. However, very little attention is paid to examine illocutionary acts in play text. Notable exception being Taufiq (2006), Suprihatin (2002), Handayani (2004) and Winarsih (2002). They have similarities ideas of kinds of speech acts, they take from Austin theory, they are locutionary acts, illocutionary acts and perlocutionary acts.

Taufiq (2006) and Suprihatin (2002), for example, examine locution acts are the acts of producing the utterances, the analysis to be done to identify this

utterance are mostly referred to the whole utterances made by the speakers to hearers. For examples: He said to me, "Shoot her" by uttering 'Shoot her' the speakers does not intend to do the act by himself because the utterance he made does not produce the act that he must do. The analysis of the illocutionary acts are done by referring back to the acts of the locutionary force in the form of meaning interpretation. Described that illocutionary acts are does in which utterances have been made for asking, request, questions, giving orders and making promises. For example: "can you stop by in a minute?" (Renkema, 1993: 25), this question is interpreted as request. On illocutionary acts, in speech acts theory the illocution is the focus of attention. Certain minimum requirements must be made in illocutionary to be successful, for example: "it's raining", "I promise that I will give you one hundred dollars tomorrow" (Renkema, 1993:22), in this sentence: "it's raining" is made that may or may not be true because it does not make it rain but in the sentence "I promise" it is not possible to say that it is not true, with verb such as promise something is not only being said more importantly something is being done. The kinds four conditions will be illustrated using the illocution to promise: (a) the propositional content (in this case of promising the act, which the speakers commit himself to must be a future act to be carried out by the speaker him self), (b) the preparatory condition (the condition concerns those circumstances that are essential for the uptake of an illocution as the intended illocution). (c) The sincerity condition (the speaker must honesty be willing to fulfil the promise), and (d) the essential condition (this is the condition that separates the illocution in question from other illocutions). Perlocutionary

Acts can be done by observing the actions performed by the addressee if the actions can be explicitly seen.

Handayani (2004), examines locutionary acts is the act of simply uttering a sentence in a language; it is a description of what the speaker says. For example, if some one says: "I am hungry" the referring expression is "I". She also said that illocutionary act is what the speaker intends to do by uttering a sentence like stating, promising, apologizing, threatening, ordering, and questing.

Perlocutionary is the effect on the hearer of what the speaker says. For example, if a husband say to his wife ten times in five minutes. "Hurry up dear; we're going to be late for the party". The perlocutionary act might be one of urging but perlocutionary acts is likely to be one of irritating.

Another relevant study was carried out by Winarsih (2002), who examines described locutionary as the utterance of a sentence with determined sense and reference. She also described illocutionary and perlocutionary acts likes researchers before but she adds the characteristic of illocutionary acts are: (1) understanding a sentence and also what the utterance counts as, (2) uttering a sentence and meaning, the last (3) the sentence provides a conventional means of achieving the intention to produce a certain illocutionary effect on the hearer.

Those four studies as discussed above have similarities the meaning of speech acts. They kind speech acts into three kinds. On the other hand, this study is different object of the study which describes the utterances made by the main characters of the devil and Daniel Webster play text and also the function of illocutionary acts.

The Devil and Daniel Webster here not only in short story but also in film, but the writer here just takes from the short story. The Devil and Daniel Webster, begun at April 7, 1941, a month after the completion of Citizen Kane, has Orson Welles' fingerprints all over it. Robert Wise, Welles' editor, did the honors for this film. Welles' great contribution to the ranks of movie composers, Bernard Herrmann, gave his first Oscar not for Citizen Kane but for the devil and Daniel Webster (Compare Prices and Read Reviews on The Devil and Daniel Webster at [Epinions.com.htm](http://Epinions.com.htm)). The devil and Daniel Webster are based on a patriotic short story of the same title by Stephen Vincent Benet (1898-1943). The short story talks about a farmer living in New Hampshire, who is bored with his poor life, Jabez Stone. He has an ambition to change his life; he wants to be a rich and state senator, therefore people will look up to him. To make the dream comes true, he makes a contract with the devil, and he sells his soul in exchange for good luck. Moreover, the Devil and Daniel Webster play text here uses informal and slang words give uniqueness of language use, such as (1) Whew! Ain't danced, (2) why I ain't that is nothing but moth, (3) I tell you he ain't dead! Here, this research investigates deeply on how the main characters perform the utterances in the illocutionary act.

## **1.2. Problems of the study**

Based on the above rationale, this study is carried out to answer the following question:

- 1.2.1 what kinds of illocutionary act are used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet?
- 1.2.2. how are the illocutionary acts used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet?

## **1.3. Objective of the study**

In line with the statements of the problems, the purposes of the study are:

- 1.3.1 to describe kinds of illocutionary act used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet
- 1.3.2 to provide description knowledge on the way of illocutionary acts used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet

## **1.4. Scope and limitation of the study**

This study is focused on illocutionary acts uttered or said by the main characters using Austin's theory. Meaning to be understood, to make interaction and communication in order to reach the aims, so that the action on speech acts and the certain condition necessary to make illocutionary successful are as the main focus in this study.

To avoid broadening of discussion, the discussion topic is limited. The study only focuses on description to the elaborating of illocutionary acts used by



the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet.

### **1.5. Significance of the study**

This study is to give contribution on the area of pragmatics particularly on speech acts theory, the results of study are hoped to give contributions to students on linguistics, especially for the students of Language and Letters Department. This study helps the students to deepen their understanding on pragmatic especially on speech acts by giving examples. Moreover, this study helps the lecturers by giving knowledge of pragmatics that is in speech acts. For future researchers on this field, it gives them a point of view to carry out in this field.

### **1.6. Definitions of the key terms**

In order to avoid misunderstanding about the terms which are used in this study, the definitions of key terms are given:

1. Illocutionary act is distinguishable by the type of attitude expressed; there is no need to invoke the notion of convention to explain how a particular act can succeed. An illocutionary act succeeds if the hearer recognizes the attitude being expressed, such as a belief in the case of a statement and a desire in the case of a request.
2. Main character or protagonist is a term used to refer to a figure or figures in literature whose intentions are the primary focus of a story. Classically, protagonists are derived from good will; however, this does not always

have to be true. Protagonists cannot exist in a story without opposition from a figure or figures called antagonist(s). Classically in literature, characters with good will are unusually the protagonists; however, not all characters that assist the protagonist are required to be fundamentally protagonist.

3. Devil and Daniel Webster is a short story by Steven Vincent Benet. This retelling of the classic German Faust tale centers on a New Hampshire farmer who sells his soul to the Devil and is defended by Daniel Webster.
4. Stephen Vincent Benet is an American poet, novelist and short story writer, the author of the famous story "The Devil and Daniel Webster" (1937).

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter discusses references related to illocutionary acts theory which includes: (1) speech act theory, (2) the stages of speech acts, and (3) summary of the Devil and Daniel Webster which includes '*the plot and the cast of the main character*'.

#### 2.1. Speech act theory

Understanding the forms of speech acts used in the texts of dialogues plays an important role in identifying the meaning and the function of an utterance, by classifying the forms of speech acts.

Renkema (1993:22) categorizes the utterances into two forms namely: (a) utterances with constative verbs and (b) utterances with performative verbs. Statements with constative verbs give special meaning while statements with performative verbs give performance meaning. Then to gave two different sentences as the examples, namely:

- (1) *It's raining*
- (2) *I promise that I will give you one hundred dollars tomorrow*

In (1) a statement is made that may or may not be true. As for (2), however, it is not possible to say that it is true or that is not true. With verbs such as 'promise' (in the first person), something is being done. In (2) an act is being performed in the form of the utterance. By saying "I promise...., a promise is made. But saying "It's raining" is made that may or may not be true.

In line with the description above, it can be concluded that the utterances produced by speaker could be classified in the two forms, namely: utterances with constative verbs and performative verbs

*“How to Do Things with Words”* is perhaps Austin's most influential work. In it he attacks what was at his time a predominant account in philosophy, namely, the view that the chief business of sentences is to state facts, and thus to be true or false based on the truth or falsity of those facts. In contrast to this common view, he argues, truth-evaluable sentences form only a small part of the range of utterances. Stubbs (1983: 152) further added that in the acts of communication, the acts of a speaker are conducted through the three levels of acts namely: the act of producing an utterance (locution), the act in which producing an utterance followed by a performance (illocution), and the act performed as the effect of the first and the second performance (perlocution).

The following examples are given by Austin 1962 in Brown (1983: 231):

- (3) *I bet you sixpence it will rain tomorrow*
- (4) *I name this ship the Queen Elizabeth*

From the examples above, he described that while utterances are used to report states of affairs, those utterances must be treated as the performance of an act.

The utterances of speech act in communication activity which refer to discussion above are classified into two kinds namely: (a) explicit performance (which the performative verbs could be used not only to produce a group of ritual

sentence forms but also to perform acts), and (b) implicit performance (which the speaker does not utter a complete sentence) such as:

- (5) *Out!*
- (6) *Sixpence.*
- (7) *I'll there at 5 o'clock*
- (8) *Trespasser will be prosecuted* (Brown, 1983:232)

According to these examples, a performative verb is not explicitly used in utterances but they can be used to perform the acts. Brown (1983:232) described the utterances above as the following: '*Out*' (5) can be used by a cricket umpire to perform an act of dismissal. '*Sixpence*' (6) can be used by a card player to make a bet. '*I'll there at 5 o'clock*' (7) can be used by anyone to make a promise and '*Trespasser will be prosecuted*' (8) can be used by landowner to issue a warning.

Austin in Wardough (1986:276) divides performatives into five categories:

- 1) *Verdictives*, is the giving of a verdict by a jury, arbitrator or umpire- estimate, grade, acquit, diagnose and appraisal. For instance, '*We find the accused guilty*'. The utterance is a verdictive, which is the speaker verdict that someone is found as guilty), when the speaker expresses (i) the judge that utterance, and (ii) intends that the listener believes the vale of judgement x.
- 2) *Exercitives*, is the exercising of powers right or influence as in appointing, ordering, warning, or advising, for example, 'Can you open the window, please?' The utterance is an ordering, that the speaker beg the listener to x (Open the window). When the speaker expresses (i) the wish that the listener does x and, (ii) intend that the listener does x because of speaker will.

- 3) *Commissives* is promising or undertaking which commit the speaker to doing something, but also include declaration or announcements of intention such as in promise, guarantee, bet and appose. For instance, '*do that again, and I'll beat the living daylights out of you!*' The utterance is a commissive of promise that the speaker expresses (i) the belief that the his utterances obligates him to do x, and (ii) intends that the listener believes the speaker utterance obligates him to do x and the speaker intend to do x
- 4) *Behabitives* is reaction to other people's behaviour and fortunes having to do with such matters as apologizing, congratulation, blessing, cursing, or challenging. For instance, '*I apologized that your application has been unsuccessful*'. The utterance is behabitives of apologizing that the speaker apologize to x (The application has been unsuccessful). When the speaker expresses the utterance the speaker intends the listener apologize the speaker.
- 5) *Expositive*, is a term used to refer expounding of views, the conducting of arguments and the clarifying of usages and of references as used in state, contends, insist, deny, remind, and guess. For instance, '*You failed your worksheet*'. The utterance is explosive of deny that the speaker deny to x (The worksheet). When the speaker expresses the utterance the speaker intends to the listener to revise the listener worksheet.

## **2.2 The stages of speech acts**

The aim to study the stages of speech acts is based on the classification of speech acts made by Austin who stated that speech acts are classified into three

levels namely: (a) locutionary act, (b) illocutionary act, and (c) perlocutionary act (Leech, 1983:199). These classifications based on the reality that speech acts arise from the utterance of a sentence produced by the act of speaking then followed by doing the things that are categorized into these three kinds of acts. Realizing the importance of studying the types of speech acts the detailed description of each will be discussed below.

### **2.2.1. Locutionary acts**

A locutionary act is a spoken word or string of spoken words. At the simplest level, to utter is simply to say a word with no particular forethought or intention to communicate a meaning. For example, if we put our hand on the hood of a car that has been sitting out in the hot sun, we might quickly pull it back while uttering the word, "Oh!" in this case, we do not intend to communicate meaning by this- it is simply a reflex action brought on by surprise. (Someone who hears us might take it to mean something, but we did not plan on it). Examples of "pure" utterances include such as singing jumping rope or making choices (as, for example, "one potato, two potatoes, three potatoes, and four..."), singing "scales" for practice and other similar meaningless expressions.

Locutionary acts involve three kinds of different acts; phonetic act; phatic act and rhetic act (Meggle, 2004: 49/ [Http://www: Adobe Reader – 979505232.pdf](http://www.adobe.com/reader/979505232.pdf)) accessed on 23<sup>rd</sup> of August 2007. *Phonetic act*, Austin says, is merely the act of "uttering noises". It seems not in any way to involve linguistic systems. This may be found to be in contrast to the name Austin gives to this act,

"phonetic" act. For phonetics, one could argue, is mainly concerned with the noises made by speakers *in using linguistic devices*. For example: "The monkey's "go" is here clearly associated to the respective word of the English language. Thus one might assume that the phonetic act already involves linguistic systems. On the other hand, however, the issuance of the monkey is not represented as being made by the monkey *as* according to the English language: it is obviously assumed that the monkey makes the noise by pure chance, rather than by linguistic competence. Furthermore, even the restriction to sounds which could (regardless how they are viewed by the speaker) be associated with a certain language seems after all not to be intended: Austin *contrasts* phonetic act with phatic act *precisely with reference to the fact*

However, "saying something" actually entails issuing sounds according to a certain grammar, sounds which have meaning. These aspects are covered by "*phatic act*" and "*rhetic act*". The distinction marked by these two notions seems to be the distinction between the *form* and the *content* of linguistic signs. *Phatic act* is contrasted to the phonetic by reference to "noises of certain types, belonging to and as belonging to, a certain vocabulary, conforming to and as conforming to a certain grammar". The reference to vocabulary and grammar could then be understood as already involving the reference to the contribution of those vocables and the grammatical features to meaning – but Austin seems to restrict the phatic act to the *purely formal* features, without yet involving the meaning. He says that phatic act, "like phonetic, and is essentially mimicable, reproducible (including intonation, winks, and gestures).



Rhetic act is the performance of an act of using those vocables with a more-or-less definite sense and reference. Thus 'he said "The cat is on the mat"', reports a phatic act, whereas 'He said that the cat was on the mat' reports a rhetic act. Austin contrasts the rhetic act with phatic by the following examples:

'He said "The cat is on the mat"', He said (that) the cat was on the mat';

'He said "I shall be there"', 'He said he would be there';

'He said "Get out"', 'He told me to get out';

'He said "Is it in Oxford or Cambridge?"; 'He asked whether it was in Oxford or Cambridge'.

Phatic act is here identified (in the left half of each line) by quoting sentences and representing them as issued by the speaker, that is, with reference to the speaker's issuing linguistic tokens of a certain *form*. The rhetic act is captured by an indirect speech report, representing the speaker as involving *what those sentences mean*.

### **2.2.2. Illocutionary acts**

Illocutionary act is conventional force associated with the uttering of the words in a particular context. Austin as quoted by Hanim (2006:11) defines the illocutionary act as the communicative purpose of an utterance, the use to which language is being put, or what the speaker is trying to do with his locutionary act. Searle claims that the illocutionary act is the minimal complete unit of human linguistic communication. Whenever we talk or write to each other, we are performing illocutionary acts. The most significant act in hierarchy of speaking in

illocutionary act. As Austin focused on illocutionary acts, maintaining we might find the force of the statement and demonstrate its Performative nature.

Moreover, illocutionary acts are performed intentionally, Allan (in [http://illocutionary /Dr. Keith Allan - Meaning and Speech Acts, Arts, Monash University.htm](http://illocutionary/Dr.KeithAllan-MeaningandSpeechActs,Arts,MonashUniversity.htm)) accessed on 9<sup>th</sup> of August 2007 at stated their reasons, namely: *firstly*, the mutual belief that whatever one person says something to another, *secondly*, an illocutionary act is communicatively successful if the speaker's illocutionary intention is recognized by the listener, *thirdly*, illocutionary acts are all intentional and are generally performed with the primary intention of achieving some perlocutionary effect. For instance, a speaker says 'Shut the Window' intending for the listener to understand the communication as an order and intends the listener to shut the window.

#### **2.2.2.1 Types of illocutionary acts**

The most influenced system currently available for categorizing speech acts, especially illocutionary acts, is proposed by Austin in Ibrahim (1993:16) who distinguishes four kinds of illocutionary acts in terms of their essential conditions.

- 1) Constatives: represent some state of affairs: typical examples are assertives, statives, affirmatives, answering, conjecturing, disagreeing, telling, attributing, predictives, retrodictives, descriptives, ascriptives, informatives, confirmatives, concessives, retractives, assentives, dissentives, disputatives, responsivenesses, suggestives, and suppositives.

According to Austin the point or purpose of the members of the constatives class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition. All of the members of constatives class are assessable on his dimension of assessment, which includes true and false.

- 2) Directives: are acts where the speaker attempts to get the listener to do something. As in requestives, questions, requirements, prohibitives, permissives and advisories. As said by Austin that the illocutionary point of these consists in the fact that they are attempts (of varying degrees and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something.
- 3) Commissives; hearer commits the speaker to do something, as in promises and offers. With commissives, speaker intends that his utterance obligates him to carry out the action specified in the propositional content: A) without any further preconditions promise, swear, guarantee, etc. B) Subject to a favourable response by the hearer offer, propose, bet, volunteer, etc)
- 4) Acknowledgement, where the illocutionary point of this class is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content. The paradigms of acknowledgements are apologizing, condole, congratulate, greet, thank, bit, accept, reject.

### **2.2.2.2 The functions of illocutionary act**

The investigation of speech acts, on which the main focused in the illocutionary act, also has the illocutionary function which is based on social purposes such as respectable behaviour. Leech (1983: 104) purposes the social illocutionary act function into four functions as follows:

- 1) Competitive, is the illocutionary aims at competing with the social purposes; such as ordering, asking demanding, and begging
- 2) Convival, is illocutionary aims incompliance with the social purposes; for instance offering, inviting, greeting, thanking and congratulating
- 3) Collaborative, is illocutionary aims at ignoring the social purposes, such as asserting, reporting, announcing, and instructing.
- 4) Conflictive, is illocutionary aims against the social purposes; like threatening, accusing, cursing, and reprimanding.

### **2.2.3 Perlocutionary acts**

Perlocutionary act is a matter of trying to get the listener to form some correlative attitude and in some cases to act in a certain way. A promise expresses the speaker's firm intention to do something gather with the belief that by the utterance he is obligated to do it or where a request expresses a desire for the listener to do a certain things and aims the listener intends to do that thing.

Perlocutions are significant within a theory of communication because the normal reason for speaking is to cause effect in listener. Austin in Coulthard (1985:19) the act is the effect of the utterance on the listener but this is not an

effect governed by convention. So, perlocution is listener's behavioural response to the meaning of utterance, not necessary by physical or verbal response, perhaps within a mental or emotional response. Moreover, an effect of utterance which does not result from listener recognizing the locution and illocutionary acts of utterance is not a perlocutionary effect.

### **2.3. Summary of the Devil and Daniel Webster**

The Devil and Daniel Webster is a short story by Steven Vincent Benet. This retelling of the classic German *Faust* tale, is based on the short story *The Devil and Tom Walker*, written by Washington Irving. Benet's version of the story centers on a New Hampshire farmer who sells his soul to the Devil and is defended by Daniel Webster. The story was published in 1937 by Farrar & Rinehart. In 1938, it appeared in *The Saturday Evening Post* and won an O. Henry award that same year. The author would adapt it in 1938 into a folk opera with music by Douglas Stuart Moore. Benet also worked on the screenplay adaptation for the 1941 film ([http://: The Devil and Daniel Webster \(short story\) - Wikipedia, the free encyclopedia.htm](http://the-devil-and-daniel-webster-short-story-wikipedia-the-free-encyclopedia.htm)), accessed on 9<sup>th</sup> of August 2007

#### **2.3.1 The plot of The Devil and Daniel Webster**

The story is about a New Hampshire farmer, Jabez Stone, who is plagued with unending bad luck. It is set in 1841. Stone swears that it is enough to make a man want to sell his soul to the devil, when Satan, disguised as "Mr. Scratch", arrives the next day, he makes such an offer and Stone reluctantly agrees to the

deal. Stone enjoys seven years of prosperity, and later bargains for three more years, but as the mortgage falls due, he convinces famous lawyer and orator Daniel Webster to argue his case with the Devil. At midnight of the appointed date, Mr. Scratch arrives and is greeted by Daniel Webster presenting himself as Stone's attorney. Mr. Scratch tells Daniel, "I shall call upon you, as a law-abiding citizen, to assist me in taking possession of my property," and so begins the argument. It goes poorly for Daniel since the signature and the contract are clear, and Mr. Scratch will not agree to a compromise.

In desperation Daniel thunders, "Mr. Stone is an American citizen, and no American citizen may be forced into the service of a foreign prince. We fought England for that in '12 and we'll fight all hell for it again!" To this Mr. Scratch insists on his citizenship citing his presence at the worst events of America, concluding that "though I don't like to boast of it, my name is older in this country than yours."

A trial is then demanded by Daniel as the right of every American. Mr. Scratch agrees after Daniel says that he can pick the judge and jury, "so it is an American judge and an American jury!" A jury of the damned then enters, "with the fires of hell still upon them." They had all done evil, and had all played a part in America: Walter Butler a Loyalist, Simon Girty a Loyalist, Indian chief Metacomet referred to as "King Philip", The pirate Edward Teach also known as "Blackbeard".

After five other unnamed jurors enter (Benedict Arnold not among them, he being out "on other business"), the Judge (John Hathorne) enters last. He had

presided at the Salem witch trials. The trial goes against Daniel in every unfair way. Finally he is on his feet ready to rage, without care for himself or Stone. Before speaking he sees in their eyes that they all wanted him to act out against his better nature. He calms himself, "for it was him they would come for, not only Jabez Stone."

Daniel begins speaking simple and good things, "the freshness of a fine morning...the taste of food when you're hungry...the new day that's every day when you're a child", and how "without freedom, they sickened." He speaks passionately of how wonderful it is to be a man, and to be an American. He admits the wrongs done in America, but argues that something new and good had grown from it, "and everybody had played a part in it, even the traitors." Mankind "got tricked and trapped and bamboozled, but it was a great journey" that no "demon ever foaled" could ever understand. The jury announces its verdict: "We find for the defendant, Jabez Stone." They admit that, "even the damned may salute the eloquence of Mr. Webster." The judge and jury disappear with the break of dawn. Mr. Scratch congratulates Daniel and the contract is torn up.

Daniel then grabs the stranger and twists his arm behind his back, "for he knew that once you bested anybody like Mr. Scratch in fair fight, his power on you was gone." Daniel makes him agree "never to bother Jabez Stone or his heirs or assigns or any other New Hampshire man till doomsday!"

### **2.3.2 The cast of the main characters**

This short story has four main characters and nine supporting characters. The main cast character is: Jabez Stone. As his physical character, he is a husky young farmer around twenty eight or thirty, he is dressed in stiff, store clothes but ridiculously: his clothes are good quality and he looks important, he is a state senator, he is the richest and the most prosperous man in the New Hampshire, character trait: he is less responsibility, coward/ weak man, ambitious man, not speak much, and smart

Another character is Marry Stone. As her physical character, she is early twenties; she is in simple white or cream wedding dress and may carry a small stiff bouquet of country flowers.

Furthermore is Daniel Webster. As his physical character, he is a great man and he is a secretary of the state.

The last is Mr. Scratch. As his physical character, he is a New England devil, dressed like a rather shabby attorney, he wears black gloves on his hand, he carries a large black tin box, like a botanist's collecting box under one arm, he is cruel and he is arrogant.



## **CHAPTER III**

### **RESEARCH METHOD**

This chapter presents the design of the study, subject of the study, data sources, research instrument, procedure of data collection, procedure of data analysis and triangulation

#### **3.1 Research Design**

There are two kinds of research method; qualitative and quantitative. Qualitative inquirer deals with data that are in the form of word, rather than number and statistics. The data collected are the subject's experiences and perspective. The quantitative research, attempts to arrive at a rich description of the people, objects, events, place, conversation and so on

This research uses a descriptive qualitative approach because the data are in the form of words, namely the utterances used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet.

#### **3.2 Subject of the Study**

The subject of the study is the utterances used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet.

#### **3.3 Data Source**

In this research, the source of data is the utterances used by the main characters of the devil and Daniel Webster play text by Stephen Vincent Benet. It

is first published in 1938 in The Saturday Evening Post and Benet also worked on the screenplay adaptation for the 1941 film.

### **3.3 Research Instrument**

To obtain data, a research instrument is very important. The researcher is the main and major instrument because there are not other instruments that are suitable to obtain the data in this study.

### **3.4 Data Collection**

The data of this study are the utterances, words and conversations by the main characters of the devil and Daniel Webster play text by Stephen Vincent Benet. So, to collect data, several steps are done, namely; categorizing data based on the scene of each part in the short story.

### **3.5 Data Analysis**

The data are analyzed into the following steps, namely: (1) finding the context of utterances made by the main characters; (2) determining the illocutionary acts; (3) categorizing the illocutionary acts based on Austin theory; (4) making conclusion based on the results on data analysis to answer the problems of the study.

### **3.6 Triangulation**

Triangulation is used to increase one's understanding of whatever is being investigated and to get the validity of data from the field of research. In addition it is used to relate different sort of data. Silverman (1993: 156) states that triangulation is derived from navigation where bearings the correct position of an object.

In this research investigation triangulation is used the research rechecks the convergence of data from other observers. Methodological triangulation is used the finding with the investigator who is expert and competence in Illocutionary acts.

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

This chapter presents research findings of illocutionary acts used by the main characters in the devil and Daniel Webster play text by Stephen Vincent Benet. This chapter is divided into three sections: (1), the scene of the devil and Daniel Webster play text, (2) research finding, and (3) research discussion.

#### **4.1. The Scene of the Devil and Daniel Webster play text**

The main room of New Hampshire farmhouse in 1841, a big comfortable room that has not yet developed the stuffiness of a front-parlor. A door right, leads to the kitchen, a door left to the outside. There is a fireplace, right. Windows, in centre, show a glimpse of summer landscape. Most of the furniture has been cleared away for the dance which follows the wedding of Jabes and Mary Stone, but there is a settle or bench by the fireplace, a table, left, with some wedding presents upon it, at last three chairs by the table, and the cider barrel on which the Fiddler sits, in front of the table. Near the table, against the side wall, there is a cupboard where there are glasses and a jug. There is a clock.

A country wedding has been in progress the wedding of Jabes and Mary stone. He is a husky young farmer, around twenty eight or thirty. The bride is in her early twenties. He is dressed in stiff, store clothes out not ridiculously, there are of good quality and he looks important. The bride is in a simple white or cream wedding dress and may carry a small, stiff bouquet of country flowers.

Now the wedding is over and the guests are dancing. The fiddler is perched on the cider barrel. He plays and calls square dance figures. The guests include the recognizable types of a small New England Town, doctor, lawyer, storekeeper, old maid, school teacher, and farmer. There is an air of prosperity and hearty country mirth about the whole affair.

At rise, Jabes and Mary crew up left centre, receiving the congratulations of a few last guests who talk to them and pass on to the dance, the other are dancing. There is a buzz of conversation that follows the tune of the dance music.

#### 4.2. Research Finding

##### Data 1

Jabes feels embarrassed to his neighbours, friends who was come to his wedding party and he said “I’m not much of a speaker” but the crowd there have another thinking, they think that Jabes is smart man and they said to go a head, senator, you’re doing fine. After that Jabes was glad to the crowd, they came to his wedding party and he also thanks to Daniel Webster who was coming to his wedding party too. Than Jabes said when he (Daniel Webster) comes, he was sure that New Hampshire welcome, the crowd said, we will sure Webster forever and to hell with Henry Clay. And sure that when he marriage with Mary than he will be a lucky man.

Jabes	: (Embarrassed). Neighbours-friends- <b>I’m not much of A speaker- spite of your ‘lecting me to State Senate</b>	(1.1)
The crowd	: that’s the ticket, Jabes. Smart man, Jabes I voted for ye. Go a head, Senator you’re doing fine	
Jabes	: <b>but we’re certainly glad to have you here-me and</b>	

**Mary and we want to thank you for coming and-**

A voice : Vote the Whig ticket! (1.2)

Another voice : Hooray for Daniel Webster!

Jabes : **and I'm glad Hi Foster said that, for those are my Sentiments, to. Mr. Webster has promised to honors Us with his presence here tonight** (1.3)

The crowd : Hurray for Dan'l! Hurray for the greatest man in the U. S!

Jabes : **and when he comes, I know we'll give him a real New Hampshire welcomes** (1.4)

The crowd : sure we will-Webster forever- and to hell with Henry Clay!

Jabes : and meanwhile-well, there's Mary and me (takes here hand)  
 -and, **if you folks don't have a good time, well, we won't Feel right about getting married at all.** Because I know I've been lucky-and I hope she feels that way, too.  
 And, well, we're going to be happy or bust a trace!  
 (He wipes his brow to terrific applause. He and Mary Look at each other) (1.5)

### Analysis 1

In sentence (1.1) the speaker likely intention of needing help because he feels embarrassed to the crowd who was come to his wedding party with Mary, in which the hearer provides the information what speaker disagreeing. "I'm not much of a speaker- spite of your 'lecting me to State Senate" that is produced by Jabes Stone to the crowd.

In sentence (1.1) the speaker asks on the collaborative function a disagreement of the crowd. Collaborative aim is at ignoring the social purposes. (1.1) is disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's with. Here the speaker disagreeing to the hearer because he feels embarrassed.

It is constatives; it is used to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (1.2) the speaker likely intention of the crowd because they were coming to wedding party, in which the hearer provides the information what the speaker wishes or ask. “But we’re certainly glad to have you here-me and Mary”. That is produced by Jabes Stone to the crowd because they were coming to wedding party (Jabes and Mary)

In sentence (1.2) the speaker asks on the collaborative function in denying to the crowd because they were coming to wedding party (Jabes and Mary). Collaborative aim is at ignoring the social purposes. (1.2) is in denying act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker’s with. Here speaker denying to the hearer to thanks very much and glad to the crowd.

It is constatives; it is used to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

In sentence (1.3) the speaker likely intention of the crowd that he glad to Mr. Webster has promised to honour us (Jabes and Mary) with her present here tonight, in which the hearer provides the information what the speaker wishes or ask. “And I’m glad Hi Foster said that, for those are my sentiments, too. Mr. Webster has promised to honors us with his presence here tonight”. That is produced by Jabes Stone to the crowd because he glad to Mr. Webster has promised to honors us with his presence here tonight.

In sentence (1.3) the speaker collaborative function an affirming on the sentence “And I’m glad Hi Foster said that, for those are my sentiments, too”. This sentence the speaker (Jabes Stone) thanks very much because he feels

sentiments to Mr. Webster. Collaborative aims at ignoring the social purposes. (1.3) is an affirming act that the speaker expresses the desire that the hearer does it and the intention of the hearer does because of the speaker's wish. Here the speaker affirming to the hearer to thanks very much because he feels sentiments to Mr. Webster. (1.3) in this case the speaker also asks on the conflictive function on promising because Mr. Webster has promised to honour us (Jabes and Mary) with his presence here tonight. Conflictive aims against the social purposes. (1.3) is promising act that the speaker expresses the desire that the hearer does it, and the intention of the hearer does because of the speaker's wish. Here the speaker is promising to the hearer to know that Mr. Webster has promised to honour us (Jabes and Mary) with his presence

It is constatives; it is used to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition. In this sentence also commissive because the speaker commits himself to a future course of action like in sentence "Mr. Webster has promised to honors us with his presence here tonight". With commissive also, the speaker intends that his utterance obligates him to carry out the action specified in the propositional content.

In sentence (1.4) the speaker likely intention the crowd because he said that when Daniel Webster come that New Hampshire welcome, in which the hearer provides the information what the speaker wishes. "When he comes, I know we'll give him a real New Hampshire welcome". That is produced by Jabes



Stone intend to the crowd because Daniel Webster was come and he will change New Hampshire.

In sentence (1.4) the speaker wishes on the collaborative function an asserting on the sentence “When he comes, I know we’ll give him a real New Hampshire welcome”. In this sentence, the speaker (Jabes Stone) asserts that when he (Daniel Webster) comes, then New Hampshire welcome. Collaborative aim is at ignoring the social purposes. (1.4) is an asserting act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker’s wish. Here the speaker asserts to the hearer that when he (Daniel Webster) comes, New Hampshire welcome

It is constatives; it is used to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

In sentence (1.5) the speaker likely intention the crowd because he said that “If you folks don’t have a good time, well, we won’t feel right about getting married at all”, in which the hearer provides the information what the speaker wishes and asks. That sentence above produced by Jabes Stone intended to the crowd because the crowd folks don’t have a good time, well, we (Jabes and Mary) won’t feel right about getting married at all.

In sentence (1.5) the speaker wishes and asks on the collaborative function disagreement on the sentence “If you folks don’t have a good time, well, we won’t feel right about getting married at all”. This sentence the speaker (Jabes Stone) says to the crowd that when you (the crowd) folks don’t have a good time, well, we (Jabes and Mary) won’t feel right about getting married at all. Collaborative

aim is at ignoring the social purposes. (1.5) is disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker disagreeing with that speak in the sentence "If you folks don't have a good time, well, we won't feel right about getting married at all"

It is constatives; it is used to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

## Data 2

The crowd begins to drift away, a few to the kitchen, a few toward the door that leads to the out side. The furnish a shifting background to the next little scene, where Mary and Jabes are left alone by the fireplace

Jabes	: Mary	
Mary	: Mr. Stone	
Jabes	: Mary	
Mary	: My husband	
Jabes	: That's a big word, husband	
Mary	: It's a good word	
Jabes	: Are you happy Mary?	
Mary	: <b>Yes. So happy, I'm afraid.</b>	(2.1)
Jabes	: <b>Afraid?</b>	(2.2)
Mary	: <b>I suppose it happens to every girl-just for a minute.</b>	
	It's like a spring turning into summer.	
	<b>You want it to be summer. But the spring</b>	
	<b>Was sweet (dismissing the mood). I'm sorry.</b>	
	<b>Forgive me.</b> It just come and went, like something	
	Cold. As if we'd been too lucky.	(2.3)
Jabes	: <b>we can't be to lucky, Mary not you and me</b>	(2.4)
Mary	: (Rather mischievously.) if you say so, Mr. Stone.	
	<b>But you don't even know what sort of housekeeper I am.</b>	
	<b>And aunt Hepsy says-</b>	(2.5)
Jabes	: bother your aunt Hepsy! There's just you and	
	Me and that's all that matters in the world.	
Mary	: <b>and you don't know something else-</b>	(2.6)

- Jabes : What's that?
- Mary : How proud I am of you. Ever since I was a little girl.  
Ever since you carried my books. **Oh, I am sorry for  
Women who can't be proud of their men. It must be  
A lonely feeling.** (2.7)
- Jabes : (uncomfortable). A man can't always be proud  
of everything, Mary. **There are some things  
A man does, or might do-when he has to make  
His away.** (2.8)
- Mary : (laughing) **I know-terrible things-like being  
The best farmer in the country and  
The best State Senator-** (2.9)
- Jabes : (Quietly). And a few things, besides.  
But you remember one thing, Mary, whatever happens.  
It was all for you. And nothing's going to happen.  
Because he hasn't come yet-and he would have come  
if it was wrong
- Mary : **But it's wonderful to have Mr. Webster come to us.** (2.10)
- Jabes : **I wasn't thinking about Mr. Webster.**  
(He takes both her hands) Mary, I've got something  
To tell you. I should have told you before, but I couldn't  
Seem to bear it. Only, now that it's all right, I can.  
Ten years ago- (2.11)

## Analysis 2

In phrase (2.1) the speaker likely intention of needing help because she afraid, in which the hearer provides the information what the speaker wishes. "Yes, so happy I'm afraid". That is produced by Mary to Jabes to Jabes (her husband) because she feels afraid.

In phrase (2.1) the speaker wishes on the conflictive function in agreeing, on the sentence "Yes, so happy I'm afraid". Conflictive aim is against the social purposes. (2.1) is an agreeing act that the speaker agree what the hearer said and it is also the speaker expresses the desire that the hearer does it. And the intention of hearer does because of the speaker's wish. Here the speaker wishes to the hearer because she feels afraid, like in the phrase "Yes, so happy I'm afraid"

It is commissive, because the speaker intends that her utterance obligates her to carry out the action specified in the propositional content, like in phrase “Yes, so happy I’m afraid”, it means that the hearer agree with the speaker’s order.

In phrase (2.2) the speaker likely intention of needing help to he wife (Mary) on his word: “afraid?” in here Jabes Stone tell to her wife don’t afraid anything, in which the hearer provides the information what the speaker wishes. “Afraid?” that is produced by Jabes Stone to her wife (Mary), don’t be afraid of anything.

In phrase (2.2) the speaker asks on the collaborative function of conjecturing on the phrase “Afraid?” Collaborative aim at ignoring the social purposes. (2.2) is conjecturing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker’s wish. Here the speaker is conjecturing to the hearer on the phrase: “afraid?”

It is constatives; it is used to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

In sentence (2.3) the speaker likely intention the hearer (Jabes) when He said: “I suppose it happens to every girl just for a minute”, in which the hearer provides the information what speaker wishes. “I suppose it happens to every girl just for a minute”. That is produced by Mary to her husband (Jabes Stone) that it (afraid) will happen to every girl but it is just for a minute.

In sentence (2.3) the speaker wishes on the collaborative function an asserting on the sentence “I suppose it happens to every girl just for a minute”.

This sentence the speaker (Mary Stone) asserts that it happens to every girl but it just for a minute. Collaborative aim is at ignoring the social purposes. (2.3) is an asserting act that the speaker expresses the desire that the hearer does it. And the intention of the hearer occurs because of the speaker's wish. Here the speaker asserts to the hearer that when Mary tell it is suppose happens to every girl but it just for a minute

In sentence (2.3) the speaker likely tells to the hearer (Jabes) on the sentence: "You want it to be summer", in here the speaker tell that the hearer (Jabes) want to go to but just for summer. In which the hearer provides the information what the speaker tell. "You want it to be summer" that is produced by Mary to Jabes (her husband) that you can go from here but just for this summer.

In sentence (2.3) the speaker wishes and asks on the collaborative function on telling like the sentence: "You want it to be a summer". This sentence the speaker (Mary) tells to her husband (Jabes Stone) that you can go from here but just for this summer. Collaborative aim is at ignoring the social purposes. (2.3) is act of telling that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's tell. Here the speaker tells to the hearer that the hearer (Jabes stone) can go but just for this summer.

In sentence (2.3) the speaker likely denies because here uses word "But" that the speaker denies what she said like on the sentence: "But the spring was sweet", in which the hearer know what the speaker mean. "But the spring was sweet" that is produced by Mary to her husband (Jabes Stone) that she denies the spring was sweet.

In sentence (2.3) the speaker deny on the collaborative function on denying that the spring was sweet. Collaborative aim is at ignoring the social purposes. (2.3) is act of denying that the speaker expresses the desire that the hearer does it. Ant the intention of the hearer does because of the speaker's deny. Here the speaker denying to the hearer on the sentence: "But the spring was sweet"

On the three sentences above, there are constatives; it is used to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase (2.3) also the speaker likely intention to the hearer like: "Forgive me", in which the hearer provides the information what the speaker want. "Forgive me" that is produced by Mary to her husband (Jabes Stone) that she appologing to her husband.

In phrase (2.3) the speaker asks on the convival function on appologing to her husband on the phrase: "Forgive me". Convival aim is at incompliance with the social purposes. (2.3) is acknowledgement act that the speaker expresses a certain utterance to the addressee, and the intention of the hearer does because of the speaker's ask. Here the speaker apologize to the hearer that she forgive to her husband

It is acknowledgement, because Acknowledge is to express the psychological state specified in the sincerity condition about a state of affairs specified in the prepositional content.

In sentence (2.4) the speaker likely intention the hearer (Mary) because he said that “We can’t be too lucky, Mary. Not you and me”, in which the hearer provides the information, what the speaker wishes and asks. That sentence above produced by Jabes Stone intend to her wife because they (Jabes and Mary) can’t be lucky

In sentence (2.4) the speaker wishes and asks on the collaborative function disagreement on the sentence “We can’t be too lucky, Mary. Not you and me”. This sentence the speaker (Jabes Stone) says to her wife that when we want to be lucky than we can’t be lucky. Collaborative aim is at ignoring the social purposes. (2.4) is disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker’s wish. Here the speaker disagreeing with that speak in the sentence “We can’t be too lucky, Mary. Not you and me”

It is constatives; it is used to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

In sentence (2.5) the speaker likely intention the hearer (Jabes Stone) because he said that “You don’t even know what sort of housekeeper I am”. In which the hearer provides the information what the speaker wishes and asks. That sentence above produced by Mary intend to her husband because Jabes didn’t know what Mary feels that he (Jabes) didn’t know what sort of housekeeper.

In sentence (2.5) the speaker wishes and asks on the collaborative function disagreement on the sentence “You don’t even know what sort of housekeeper I am”. This sentence the speaker (Mary) says to her husband that he (Jabes) didn’t

know what sort of housekeeper. Collaborative aim is at ignoring the social purposes. (2.5) is disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker disagreeing with that speak in the sentence "You don't even know what sort of housekeeper I am"

It is constatives; it is used to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (2.6) the speaker likely disagreeing what she said because she didn't sure the hearer with her sentence: "And you don't know something else". Here the speaker (Mary) didn't sure her husband what he wants to do, in which the hearer provides the information what the speaker wishes. "And you don't know something else", that is produced by Mary intends her husband to make sure her.

In sentence (2.6) the speaker wishes in the collaborative function an agreement what the speaker said. Collaborative aim is at ignoring the social purposes. (2.6) is a disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because the speaker didn't make sure to the hearer like on the sentence: "You don't know something else".

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (2.7) the speaker likely apologizes to the hearer because she didn't be proud of their men, like on the sentence: "Oh, I'm sorry for women who come be proud of their men", in which the hearer provides the information what



the speaker asks. “Oh, I’m sorry for women who can’t be proud of their men”, that is produced by Mary intends her husband (Jabes Stone) to be proud of their men.

In sentence (2.7) the speaker asks on the convival function on appologing of being proud of their men. Convival aim is at incomppliance with the social purposes. (2.7) is appologing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker ask. Here the speaker appologing to the hearer to be proud of their men.

It is acknowledgement, because acknowledge is to express the psychological state specified in the sincerity condition about a state of affairs specified in the prepositional content.

In sentence (2.8) the speaker likely intention of the hearer to doesn’t every thing because a men can’t always be proud of everything and when he has to make his way then, there’s something’s a men does or might do, in which the hearer provides the information what speaker asks. “There’s something a man does, or might do-when he has to make his way” that is produced by Jabes Stone intends her wife (Mary) to be doesn’t something because a men can’t always be proud of everything and when he has to make his way then, there’s something’s a men does or might do

In sentence (2.8) the speaker asks of the collaborative function an asserting to be doing something. Collaborative aim is at ignoring the social purposes. (2.8) is an asserting act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker ask. Here the speaker

asserts to the hearer to be doing everything because a man can't always be proud of everything and when he has to make his way then, there's something's a man does or might do.

It is constatives because it is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (2.9) the speaker is likely informing to the hearer like on sentence: "I know-terrible things-like being the best farmer in the country on the best State Senator". Here the speaker wants to know terrible things, in which the hearer provides the informing what the speaker wishes. "I know-terrible things-like being the best farmer in the country on the best State Senator", that is produced by Mary intends her husband (Jabes Stone) to know terrible things.

In sentence (2.9) the speaker wishes on collaborative function an informing of knowing terrible things. Collaborative aim is at ignoring the social purposes. (2.9) is an act of informing that the speaker expresses the desire that the hearer does it. And the informing of the hearer does because of the speaker's wish. Here the speaker is informing to knowing terrible things.

It is constatives; it is used to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (2.10) the speaker is likely denying of coming using (Jabes and Mary) because it's wonderful to have Mr. Webster coming to Jabes and Mary, in which the hearer provides denying what the speaker wishes. "But it's wonderful to have Mr. Webster come to us", that is produced by Mary intends to her husband (Jabes Stone) to coming Mr. Webster to wonderful them.

In sentence (2.10) the speaker wishes on collaborative function on denying of Mr. Webster comes. Collaborative aim is at ignoring the social purposes. (2.10) is denying act that the speaker expresses the desire that the hearer does it. And denying of the hearer does because of the speaker's wish. Here the speaker denies to the hearer of coming Webster.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (2.11) the speaker likely disagreeing of Mr. Webster thinks like on the sentence: "I wasn't thinking about Mr. Webster", in which the hearer provides the information what speaker asks. "I wasn't thinking about Mr. Webster", that is produced by Jabes intends his wife (Mary Stone) about Mr. Webster thinks.

In sentence (2.11) the speaker asks on the collaborative function on disagreeing to Mr. Webster thinks. Collaborative aim is at ignoring the social purposes. (2.11) is disagreeing act that the speaker expresses the desire that the hearer does it and disagreeing of the hearer does because of the speaker ask. Here the speaker disagreeing to hearer of Mr. Webster thinks.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (2.11) the speaker also likely telling before told, in which the hearer provides the information what the speaker wishers. "I should have told you before". That is produced by Jabes intends his wife (Mary) to telling something before it. The sentence (2.11) in this case the speaker wishes on the collaborative

function on telling to Mary told before. Collaborative aim is at ignoring the social purposes. (2.11) is telling act that the speaker expresses the desire that hearer does it. And the telling of the hearer does because of the speaker's wish. Here the speaker telling to the hearer of telling something before it.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

### Data 3

To the cheering and applause of the crowd, Daniel Webster enters and stands for a moment upstage, in the familiar pose, his head thrown back, his attitude leonine. He stops the cheering of the crowd with a gesture.

Webster : **Neighbours-old friends-it does me good to Hear you. But don't cheer me- I'm not running For president, this summer.** (A laugh from the crowd)  
**I'm here on a better errand-to pay my humble respects To a most charming lady and her very fortunate spouse.**  
(There is the twang of a fiddle-string breaking) (3.1)

Fiddler : "Tarnation! Busted a string!"  
Voice : he's always bustin's strings!  
(Webster blinks at the interruption but goes on)

Webster : **we're proud of State Senator stone in these pars-we Know what he's done.** Ten years ago he started out  
With a patch of land that was mostly rocks and mortgages  
And now-well, you've only to look around you. **I don't know That I've ever seen a likelier farm, not even At Marshfield-and I hope, before I die, I'll have The privilege of shaking his hand as governor of this state.**  
I don't know how he's done it- I couldn't have done it myself.  
**But I know this-Jabes stone wears no man collar.**  
(At this statement there is a discordant squeak  
From the fiddle and Jabes looks embarrassed. WEBSTER Knits his brows). And what's more, if I know Jabes,  
He never will. But I didn't come here to talk politics-

I come to kiss the bride. (He does so among great applause,  
 He shakes hands with Jabes) **Congratulation,**  
**Stone you're a lucky man.** And now,  
 If our friend in the corner will give us  
 A tune on his fiddle-  
 (The crowd presses forward to meet the great man.  
 He shakes hands with several) **(3.2)**

A Man : remember me, Mr. Webster? Saw ye up at the State  
 House at Concord

Another Man : glad to see ye, Mr. Webster. I voted for ye ten times  
 (Webster receive their homage politely,  
 But his mind is still on music)

Webster : **(A trifle irritated). I said, if our friend**  
**In the corner would give us a tune on his fiddle-** **(3.3)**

### Analysis 3

In phrase (3.1) the speaker likely informing to neighbour or old friends to hear him (Mr. Webster) because he tell a good speech, in which the hearer provides the information what the speaker wishes. “Neighbours-old friends-it does me good to hear you” that is produced by Webster intents neighbour or old friends to hear him (Mr. Webster) because he tell a good speech.

In phrase (3.1) the speaker wishes on the collaborative function on telling of a good thing. Collaborative aim is at ignoring the social purposes. (3.1) is act of telling that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker’s wish. Here the speaker telling of a good idea to the hearer.

It is constatives; it is used to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

The phrase (3.1) is the speaker likely disagreeing to neighbour or old friends about choose him (Mr. Webster) because he did not running for president

this summer, in which the hearer provides the information what the speakers asks. “But don’t cheer me-I’m not running for president this summer” that is that is produced by Webster intents neighbour or old friends because he didn’t running for president this summer.

In phrase **(3.1)** the speaker wishes on the collaborative function on disagreeing about choose him (Mr. Webster). Collaborative aim is at ignoring the social purposes. **(3.1)** is disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker’s ask. Here the speaker disagreeing about chooses him (Mr. Webster) because he did not running for president this summer.

It is constatives; it is used to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

In sentence **(3.1)** the speaker likely informing to neighbour or old friends like on the sentence: “I’m here on a better errand-to pay my humble respects to a most charming lady and her very fortunate spouse”, in which the hearer provides the information what the speaker wishes. “I’m here on a better errand-to pay my humble respects to a most charming lady and her very fortunate spouse” that is produced by Webster intents neighbour or old friends to give a good thing to every woman.

In sentence **(3.1)** the speaker wishes on the collaborative function on telling of a good thing. Collaborative aim is at ignoring the social purposes. **(3.1)** is act of telling that the speaker expresses the desire that the hearer does it. And

the intention of the hearer does because of the speaker's wish. Here the speaker telling to give a good thing to every woman

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition

In sentence (3.2) the speaker likely informing to neighbour or old friends about what we (Jabes and Mr. Webster) do on the State Senator because the neighbour asks about position of them, in which the hearer provides the information what speaker wishes. "We're proud of State Senator stone in these pars-we know what he's done", that is produced by Webster intents neighbour or old friends about what we (Jabes and Mr. Webster) do on the State Senator because the neighbour asks about position of them.

In sentence (3.2) the speaker wishes on the collaborative function on informing about what we (Jabes and Mr. Webster) do on the State Senator because the neighbour asks about position of them. Collaborative aim is at ignoring the social purposes. (3.2) is an informing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker informing what we (Jabes and Mr. Webster) do on the State Senator because the neighbour asks about position of them.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (3.2) the speaker likely disagreeing to neighbour or old friends about likelier farm because he didn't know that he have ever seen a likelier farm like on the sentence: "I don't know that I've ever seen a likelier farm, not even at

Marshfield-and I hope, before I die, I'll have the privilege of shaking his hand as governor of this state", in which the hearer provides the information what the speaker wishes. "I don't know that I've ever seen a likelier farm, not even at Marshfield-and I hope, before I die, I'll have the privilege of shaking his hand as governor of this state" that is produced by Webster intends neighbour or old friends about likelier farm because he didn't know that he have ever seen a likelier farm and he also said that before he die, he want to privilege his position of state senator to another.

In sentence (3.2) the speaker wishes on the collaborative function on disagreeing function about likelier farm because he didn't know that he have ever seen a likelier farm and he also said that before he die, he want to privilege his position of state senator to another. Collaborative aim is at ignoring the social purposes. (3.2) is disagreeing act that the speaker expresses the desire that hearer does it. And the intention of the hearer does because of the speaker's wish. Here speaker disagreeing about likelier farm because he didn't know that he have ever seen a likelier farm and he also said that before he die, he want to privilege his position of state senator to another.

It is constatives; it is used to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (3.2) the speaker likely denying of collar were using Jabes because he know that Jabes stone wears no man collar like on the sentence: "but I know this- Jabes stone wears no man collar", in which the hearer provides denying what the speaker wishes. "But I know this- Jabes stone wears no man



collar”, that is produced by Webster intends neighbour or old friends because he know that Jabes stone wears no man collar.

In sentence (3.2) the speaker wishes on collaborative function on denying because he know that Jabes stone wears no man collar. Collaborative aim is at ignoring the social purposes. (3.2) is denying act that the speaker expresses the desire that the hearer does it. And denying of the hearer does because of the speaker’s wish. Here the speaker denies because he know that Jabes stone wears no man collar

It is constatives because is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

In phrase (3.2) also the speaker likely intention to the hearer likes on the sentence: “Congratulations, Stone you’re lucky men”, in which the hearer provides the information what speaker want. “Congratulations, Stone you’re lucky men” that is produced by Webster intends neighbour or old friends

In phrase (3.2) the speaker asks on the convival function on appologing to her husband on the phrase: “Congratulations, Stone you’re lucky men”. Convival aim is at incomppliance with the social purposes. (3.2) is acknowledgement act that the speaker expresses a certain utterance to the addressee, and the intention of the hearer does because of the speaker’s ask. Here the speaker congratulate to the hearer because he is lucky men.

It is acknowledgement, because Acknowledge is to express the psychological state specified in the sincerity condition about a state of affairs specified in the prepositional content.

In sentence (3.3) the speaker likely informing to neighbour or old friends about a tune on his corner just give by fiddle tune because he was play tune on Jabes and Mary wedding party, in which the hearer provides denying what the speaker wishes. “I said, if our friend, in the corner would give us a tune on his fiddle”, that is produced by Webster intents neighbour or old friends about a tune on his corner just give by fiddle tune because he was play tune on Jabes and Mary wedding party.

In sentence (3.3) the speaker wishes on the collaborative function on informing about a tune on his corner just give by fiddle tune because he was play tune on Jabes and Mary wedding party. Collaborative aim is at ignoring the social purposes. (3.3) is an informing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker’s wish. Here the speaker informing about a tune on his corner just give by fiddle tune because he was play tune on Jabes and Mary wedding party.

It is constatives because is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

#### **Data 4**

At this point, Mr. Scratch makes his appearance. He has entered, unobserved, and mixed with the crowd while all eyes were upon Daniel Webster. He is, of course, the Devil a New England devil, dressed like a rather shabby attorney but with something just a little with in clothes and appearance. For one thing, he wears black gloves on his hand. He carries a large black tin box, like a

botanist's collecting box, under one arm. Now he slips through the crowd and taps the fiddler on the shoulder.

Scratch : **(Insinuatingly). Maybe you need some rosin on Your bow, fiddler?** (4.1)

Fiddler : maybe I do and maybe I don't (turns and confronts The stranger). But who are you? I don't Remember you seeing before

Scratch : **oh, I'm just a friend-a humble friend of the bride groom's.** (He walks toward Jabes. apologetically) I'm afraid I come in the wrong way, Mr. Stone. You improved the place so much since I last saw it that I hardly know the front door. **But I assure you, I came as fast as I could.** (4.2)

Jabes : (Obviously shocked) It-it doesn't matter. (With a great effort). Mary- Mr.

Webster-this is a-a friend of mine from Boston- a legal friend. **I didn't expect him today but-** (4.3)

Scratch : **Oh, my dear Mr. Stone-an occasion like this-I wouldn't miss it for the world.** (He bows) Charmed, Mrs. Stone. Delighted, Mr. Webster. But don't let me break up the merriment of the meeting. (He turns back toward the table and the fiddler)

Fiddler : (with a grudge, to Scratch) Boston lawyer, eh?

Scratch : You might call me that

Fiddler : (Tapping the tin box with his bow). And what have you got In that big thin box of yours? Law-papers?

Scratch : **Oh-curiosities for the most part. I'm a collector, too** (4.4)

Fiddler : don't hold much with Boston curiosities, myself and You know about fiddling too, do you? Know all about it?

Scratch : Oh- (A deprecatory shrug)

Fiddler : Don't shrug your shoulders at me- I ain't no French man Telling me I needed more rosin!

Mary : (Trying to stop the quarrel) Isaac-please-

Fiddler : Sorry, Mary- Mr. Stone. But I been playing the fiddle At cross corners weddings for twenty-five years. And now here comes stranger from Boston and tells me I need more rosin!

Scratch : **But, my good friend-** (4.5)

Fiddler : Rosin indeed! Here play it your self that and see what You can make of it! (He thrusts the fiddle at scratch. The latter stiffens, slowly lays his black collecting Box on the table and takes the fiddle)

Scratch : (With feigned embarrassment.) **but really, I- (He bows towards Jabes) Shall I- Mr. Senator?**

(Jabes makes a helpless gesture of assent) (4.6)  
 Mary : (to Jabes). Mr. Stone- Mr. Stone-are you ill?  
 Jabes : **No-no-but I feel- It's hot-** (4.7)  
 Webster : (Chuckling) don't you fre **but really,**  
**I- (He bows towards Jabes) Shall I- Mr. Senator,** Mrs. Stone.  
 I've got the right medicine for him.  
 (He pulls a flask from his pocket.)  
 Ten year old Medford, Stone-  
 I bay it by the keg down at Marshfield.  
 Here- (He tries to give some of the rum to Jabes)  
 Jabes : No- (He turns). Mary- Mr. Webster-  
 (But he cannot explain. With a burst).  
**Oh, let him play-let him play!**  
 Don't you see he's bound to?  
 Don't you see there's nothing we can do?  
 (A rustle of discomfort among the guests.  
 Scratch draws the bow across  
 The fiddle in a horrible discord) (4.8)  
 Scratch : I'm afraid it needs special tuning.  
 (Draws the bow in a second discord).  
 There-that better. (Grinning) and now for this happy-  
 This very happy occasion-in tribute to the bride  
 And groom-I'll play something appropriate-  
 A song for young love  
 Mary : **Oh, Jabes- Mr. Webster-stop him!**  
 Do you see his hands? He's playing  
 With gloves on his hands. (4.9)

#### Analysis 4

In sentence (4.1) the speaker likely conjecturing to fiddle about needing on the bow because he need some rosin to his bow, in which hearer provides conjecturing what speaker wishes. "Maybe you need some rosin on your bow, fiddler?" that is produced by Webster intents fiddle about needing on the bow because he need some rosin to his bow

In sentence (4.1) the speaker wishes on the collaborative function of conjecturing to fiddle about needing on the bow because he need some rosin to his

bow. Collaborative aim is at ignoring the social purposes. (4.1) is a conjecturing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker conjecturing about needing on the bow because he need some rosin to his bow.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (4.2) the speaker likely conjecturing to fiddle about humble friend of the bride-groom's because he thing that he just a friend, in which the hearer provides conjecturing what the speaker wishes. "Oh, I'm just a friend-a humble friend of the bride groom's", that is produced by Webster intents fiddle about humble friend of the bride-groom's because he thing that he just a friend.

In sentence (4.2) the speaker wishes on the collaborative function of conjecturing to fiddle about humble friend of the bride-groom's because he thing that he just a friend. Collaborative aim is at ignoring the social purposes. (4.2) is a conjecturing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker conjecturing about humble friend of the bride-groom's because he thing that he just a friend.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (4.3) the speaker likely disagreeing to scratch about Mr. Webster expected today, in which the hearer provides the information what the

speaker wishes. "I didn't expect him today but". That produced by Jabes intends Scratch about Mr. Webster expected today

In sentence (4.3) the speaker wishes on the collaborative function on disagreeing function about Mr. Webster expected today. Collaborative aim is at ignoring the social purposes. (4.3) is disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker disagreeing about Mr. Webster expected today.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase (4.4) the speaker conjecturing to fiddle about curiosities cities for the most part like on the sentence: "Oh-curiosities for the most part. I'm a collector, too", in which the hearer provides conjecturing what speaker wishes. "Oh-curiosities for the most part. I'm a collector, too". That is produced by Scratch intents fiddle about curiosities cities for the most part.

In sentence (4.4) the speaker wishes on the collaborative function of conjecturing to fiddle about curiosities cities for the most part. Collaborative aim is at ignoring the social purposes. (4.4) is a conjecturing act that the speaker expresses the desire that hearer does it. And the intention of the hearer does because of the speaker's wish. Here speaker conjecturing about curiosities cities for the most part.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition

In sentence (4.5) the speaker likely denying of good friend like on the sentence: “But, my good friend”, in which hearer provides denying what the speaker wishes. “But, my good friend” that is produced by Scratch intents Mary of good friend like.

In sentence (4.5) the speaker wishes on collaborative function on denying of good friend. Collaborative aim is at ignoring the social purposes. (4.5) is denying act that the speaker expresses the desire that the hearer does it. And denying of the hearer does because of the speaker’s wish. Here speaker denies of good friend

It is constatives because is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

In phrase (4.6) the speaker likely denying like on the sentence: “but really, I- (He bows towards Jabes) Shall I- Mr. Senator?” in which the hearer provides denying what the speaker wishes. “But really, I- (He bows towards Jabes) Shall I- Mr. Senator?” that is produced by Scratch intents fiddle about asking the State Senator and He didn’t agree that Jabes be come a State Senator.

In sentence (4.6) the speaker wishes on collaborative function on denying about asking the State Senator and He didn’t agree that Jabes be come a State Senator. Collaborative aim is at ignoring the social purposes. (4.6) is denying act that the speaker expresses the desire that hearer does it. And denying of the hearer does because of the speaker’s wish. Here the speaker denies about asking the State Senator and He didn’t agree that Jabes be come a State Senator.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase (4.7) the speaker likely disagreeing to Mary that he feeling something and he thinks that it is hot like on the sentence: "No-no-but I feel- It's hot", in which hearer provides the information what speaker wishes. "No-no-but I feel- It's hot". That produced by Jabes intends Mr. Webster that he feeling something and he thinks that it is hot

In phrase (4.7) the speaker wishes on the collaborative function on disagreeing function that he feeling something and he thinks that it is hot. Collaborative aim is at ignoring the social purposes. (4.7) is disagreeing act that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker's wish. Here speaker disagreeing that he feeling something and he thinks that it is hot

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase (4.8) the speaker likely conjecturing said to fiddle to continue the music because he afraid to Mr. Scratch that he said to fiddle to continue the music, in which hearer provides conjecturing what the speaker wishes. "Oh, let him play- let him play!" that is produced by Scratch intents fiddle to continue the music because he afraid to Mr. Scratch that he said to fiddle to continue the music

In sentence (4.8) the speaker wishes on the collaborative function of conjecturing to fiddle to continue the music because he afraid to Mr. Scratch that he said to fiddle to continue the music. Collaborative aim is at ignoring the social



purposes. (4.8) is a conjecturing act that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker's wish. Here speaker conjecturing about curiosities cities for the most part.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition

In phrase (4.9) the speaker likely conjecturing to Mr. Webster to stopped him because she (Mary) sees his hand and he is playing with gloves on his hand, in which hearer provides conjecturing what speaker wishes. "Oh, Jabes- Mr. Webster-stop him!" that is produced by Scratch intents Mr. Webster to stopped him because she (Mary) sees his hand and he is playing with gloves on his hand.

In phrase (4.9) the speaker wishes on the collaborative function of conjecturing to Mr. Webster to stopped him because she (Mary) sees his hand and he is playing with gloves on his hand. Collaborative aim is at ignoring the social purposes. (4.9) is a conjecturing act that the speaker expresses the desire that hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker conjecturing to Mr. Webster to stopped him because she (Mary) sees his hand and he is playing with gloves on his hand.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition

## Data 5

Webster starts forward, but even as he does so, Scratch begins to play and all freeze as Scratch goes on with the extremely inappropriate song that follows.

At first his manner is oily and mocking-it is not till he reaches the line “The devil took the words away” that he really becomes terrifying and the crowd starts to be afraid.

- Webster : **Stop! Stop! You miserable wretch-can't you See that you're frightening Mrs. Stone?** (5.1)
- Scratch : (facing him). You're a bold man, Mr. Webster
- Webster : **What's that? It wails like a lost soul** (5.2)
- Mary : A lost soul
- The crowd : a lost soul-lost-in darkness-in the darkness
- Fiddler : it sounds like miser Stevens
- Jabes : **Miser Stevens!** (5.3)
- The crowd : the Miser-Miser Stevens-a lost soul-lost
- Jabes : **His aim's dead-I tell you he aim's dead! He was just as spry and mean as a woodchuck Tuesday** (5.4)
- Scratch : **(dominating them) listen!** (5.5)
- Mary : **the bell-the church bell-the ball that rang at My wedding** (5.6)
- Webster : **the church bell-the passing bell** (5.7)
- Jabes : the funeral bell
- Scratch : Ah, would you! (He catches the moth in his red bandanna, Stuffs it back into his collecting-box, And shuts the lit with a snap)
- Mary : Tell them, dear-answer them-you are good-you Are brave-you are innocent.
- Webster : Answer them, Mr. State senator
- Jabes : **(Looking around wildly). Help me, neighbours! Help me!** (This cracks the built up tension and sends The crowd over the edge into fanaticism) (5.8)
- Jabes : **(Appealing) but, neighbours-I didn't know-I didn't mean-oh, help me** (5.9)
- Scratch : **(grinning) to the devil!** (5.10)

## Analysis 5

In phrase (5.1) the speaker tells Mr. Scratch not to make Mr. Stone frightened. The utterance provides the information about what the speaker wants. “Stop! Stop! You miserable wretch-can’t you see that you’re frightening Mrs. Stone?” That utterance is produced by Webster intends Mr. Scratch to stop the miserable.

In phrase (5.1) functions as competitive function since competitive aims at competing with the social purposes. (5.1) is acknowledgement act that the speaker expresses a certain utterance to the addressee, and the intention of hearer does because of the speaker’s ask. Here speaker apologize to hearer to stop the miserable

It is constatives because is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition

In phrase (5.2) the speaker likely conjecturing about wail because it wails like a lose soul, in which hearer provides conjecturing what the speaker wishes. “What’s that? It wails like a lost soul” That is produced by Webster intents Scratch about wail because it wails like a lose soul

In sentence (5.2) the speaker wishes on the collaborative function of conjecturing about wail because it wails like a lose soul. Collaborative aim is at ignoring the social purposes. (5.2) is a conjecturing act that the speaker expresses the desire that the hearer does it. And the intention of hearer does because of the

speaker's wish. Here the speaker conjecturing about wail because it wails like a lose soul

It is constative because it is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In Phrase (5.3) the speaker likely intention of needing help because he (Jabs) calls Mr. Steven, at that time he is very afraid, in which the hearer provides the information what speaker wishes. "Miser Stevens!" that is produced by Jabs Stone to fiddle and the crowd of needing help because he (Jabs) calls Mr. Steven, at that time he is very afraid

In phrase (5.3) the speaker asks on the collaborative function of conjecturing on the phrase: "Miser Stevens!" Collaborative aim at ignoring the social purposes. (5.3) is conjecturing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker conjecturing to the hearer on the phrase: "Miser Stevens!"

It is constatives, because it is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (5.4) the speaker likely disagreeing of isn't dead because he thinks that he ain't dead just as spry and mean as a wood chuck Tuesday, "He aim's dead-I tell you he aim's dead!" in which hearer provides the information what speaker wishes. That produced by Jabes intends fiddle of ain't dead because he thinks that he ain't dead is just as spry and mean as a wood chuck Tuesday.

In sentence (5.4) the speaker wishes on the collaborative function on disagreeing function of ain't dead because he thinks that he ain't dead is just as

spry and mean as a wood chuck Tuesday. Collaborative aim is at ignoring the social purposes. (5.4) is disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker disagreeing of ain't dead because he thinks that he ain't dead just as spry and mean as a wood chuck Tuesday.

It is constatives because it is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase (5.5) the speaker conjecturing to listen a bell because the bell off stage begins toll a knell, slowly solemnly, in which the hearer provides conjecturing what speaker wishes. "Listen!" That is produced by Scratch intents the crowd to listen a bell because the bell off stage begins toll a knell, slowly solemnly.

In sentence (5.5) the speaker wishes on the collaborative function of conjecturing to been listen a bell because the bell off stage begins toll a knell, slowly solemnly. Collaborative aim is at ignoring the social purposes. (5.2) is a conjecturing act that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker's wish. Here the speaker conjecturing to listen a bell because the bell off stage begins toll a knell, slowly solemnly

It is constatives because it is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (5.6) the speaker likely tells about the bell because the bell that rang at Mary's wedding. "The bell-the church bell-the ball that rang at my

wedding” In which the hearer provides the information what speaker tell. That is produced by Mary to Mr. Webster about the bell because the bell that rang at Mary’s wedding

In sentence **(5.6)** the speaker wishes and asks on the collaborative function on telling like the sentence: “The bell-the church bell-the ball that rang at my wedding” This sentence the speaker (Mary) tells to Mr. Webster about the bell because the bell that rang at Mary’s wedding. Collaborative aim is at ignoring the social purposes. **(5.6)** is act of telling that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker’s tell. Here speaker tells to Mr. Webster about the bell because the bell that rang at Mary’s wedding.

It is constatives because it is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

In phrase **(5.7)** the speaker likely affirming of ringing bell because the church bell and the passing bell, in which hearer provides the information what speaker wishes. “The church bell-the passing bell”, that is produced by Webster intends Jabes’s wife (Mary) of ringing bell because the church bell and the passing bell. The phrase **(5.7)** in this case the speaker wishes on the collaborative function an affirming of ringing bell because the church bell and the passing bell. Collaborative aim is at ignoring the social purposes. **(5.7)** is affirming that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker’s wish. Here the speaker affirms to the hearer of ringing bell because the church bell and the passing bell.

It is constatives because it is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase (5.7) the speaker likely affirming of the funeral bell, in which hearer provides the information what speaker wishes. "The funeral bell", which is produced by Jabes to Mr. Webster and the crowd of the funeral bell. The phrase (5.7) in this case the speaker wishes on the collaborative function an affirming of the funeral bell. Collaborative aim is at ignoring the social purposes. (5.7) is affirming that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker's wish. Here speaker affirms to hearer of the funeral bell.

It is constatives because it is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase (5.7) the speaker likely conjecturing because He catches the moth in this red bandanna, stuff it back into his collecting-box and shuts the lid with a snap, in which hearer provides conjecturing what the speaker wishes. "Ah, would you" That is produced Jabes to Mr. Webster and the crowd because He catches the moth in this red bandanna, stuff it back into his collecting-box and shuts the lid with a snap

In sentence (5.7) the speaker wishes on the collaborative function of conjecturing because He catches the moth in this red bandanna, stuff it back into his collecting-box and shuts the lid with a snap. Collaborative aim is at ignoring the social purposes. (5.7) is a conjecturing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the

speaker's wish. Here speaker conjecturing to listen a bell because He catches the moth in this red bandanna, stuff it back into his collecting-box and shuts the lid with a snap.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase **(5.8)** the speaker likely begging of needing help because this cracks the built up tension and sends the crowd over the edge into fanaticism, in which hearer provides conjecturing what the speaker wishes. "Help me, neighbours!" That is produced Jabes intends the crowd of needing help because this cracks the built up tension and sends the crowd over the edge into fanaticism.

In sentence **(5.8)** the speaker wishes on the competitive function a begging of needing help. Competitive aim is at competing with the social purposes. **(5.8)** is a begging act that the speaker expresses the desire that the hearer does it. And the intention of hearer does because of the speaker's wish. Here speaker begging of needing help because this cracks the built up tension and sends the crowd over the edge into fanaticism. It is directive, because it is attempts (of varying degrees and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something.

In phrase **(5.9)** the speaker likely disagreeing of needing help because he (Jabes Stone) didn't know about he is sold his soul to the devil, in which the hearer provides the information what speaker wishes. That produced by Jabes intends the crowd of needing help because he (Jabes Stone) didn't know about he is sold his soul to the devil.



In sentence (5.9) the speaker wishes on the collaborative function on disagreeing function of needing help because he (Jabes Stone) didn't know about he is sold his soul to the devil. Collaborative aim is at ignoring the social purposes. (5.9) is disagreeing act that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker's wish. Here speaker disagreeing of needing help because he (Jabes Stone) didn't know about he is sold his soul to the devil

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase (5.10) the speaker likely conjecturing of grinning to the devil because they (the crowd) said that Jabes Stone was sold his soul to the devil, in which hearer provides conjecturing what speaker wishes. "(Grinning) to the devil!" that is produced Scratch intends the Crowd of grinning to the devil because they (the crowd) said that Jabes Stone was sold his soul to the devil.

In sentence (5.10) the speaker wishes on the collaborative function of conjecturing of grinning to the devil because they (the crowd) said that Jabes Stone was sold his soul to the devil. Collaborative aim is at ignoring the social purposes. (5.10) is a conjecturing act that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker's wish. Here the speaker conjecturing of grinning to the devil because they (the crowd) said that Jabes Stone was sold his soul to the devil.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

## Data 6

Mr. Scratch drives them out into the night, fiddles in hand, and follows them. Jabes and Mary are left with Webster. Jabes has sunk into a chair, beaten with his head in his hands. Mary is trying to comfort him. Webster looks at them for a moment and shakes his head, sadly. As he crosses to exit to the porch. His hand drops for a moment and Jabes shoulder, but Jabes makes no sign. Webster exits. Jabes lifts his head.

Mary : (Comforting him) my dear-My dear-  
Jabes : **I-it's all true, Mary. All true. You must hurry** (6.1)  
Mary : **Hurry?** (6.2)  
Jabes : Hurry after them-back to the village- back to your folks.  
**Mr. Webster will take you-you'll be back in a minute.**  
(With a shudder) the other one. (He groans).  
I've got until twelve o'clock. That's the contract.  
But there isn't much time. (6.3)  
Mary : **Are you telling me to run away from you, Mr. Stone?** (6.4)  
Jabes : **You don't understand, Mary. It's true** (6.5)  
Mary : we made some promises to each other. Maybe you've  
Forgotten them. But I haven't. I said it's for better or worse.  
It's for better or worse. **I said, in sickness or in health.**  
**Well, that covers the ground, Mr. Stone** (6.6)  
Jabes : **but, Mary, you must- I command you** (6.7)  
Mary : "for they people shall be my people and thy  
God my God" (Quickly) that was Ruth, in the book.  
I always liked the name of Ruth-always liked  
The thought of her, I always though-I'll call a child Ruth,  
Some time. I guess that was just a girl's nation (She breaks)  
But, oh, Jabes- (Why)?  
Jabes : it started years ago, Mary. I guess I was a youngster  
Then-guess I must have been. A youngster with a lot of  
Ambitions and no way in the world to get thee. I wanted city  
Clothes and a big white house- I wanted to be  
State Senator and have people look up to me.  
But all I got on the farm was a crop of stones.  
You could work all day and all night but that was all  
You got  
Mary : (softly) it was pretty-that hill farm, Jabes. You could look  
All they way across the valley  
Jabes : pretty? It was fever and ague-it was stones and blight.

If I had a horse, he got colic-if I planted garden-truck  
 The woodchucks ate it. I'd lie awake nights and try  
 To figure out a way get somewhere-but there wasn't  
 Any way. And all the time you were growing up,  
 In the town. I couldn't ask you to marry me and  
 Take you to a place like that.  
 Mary : do you think it's the place makes the difference  
 To a women? I'd-I'd have kept your house. I'd  
 Have stroked the cat and fed the chickens and seen  
 You wiped your shoes on the mat. I wouldn't  
 Have asked for more. Oh, Jabes-Why didn't you  
 Tell me?

### Analysis 6

In sentence (6.1) the speaker likely answering about Mary's speech because he (Jabes Stone) was sold his soul to the devil and Mary must beliefs what said all of the crowd, in which hearer provides the information what speaker wishes. That produced by Jabes intends Mary about Mary's speech because he (Jabes Stone) was sold his soul to the devil and Mary must beliefs what said the entire crowd.

In sentence (6.1) the speaker wishes on the collaborative function on answering about Mary's speech because he (Jabes Stone) was sold his soul to the devil and Mary must beliefs what said the entire crowd. Collaborative aim is at ignoring the social purposes. (6.1) is answering act about Mary's speech because he (Jabes Stone) was sold his soul to the devil and Mary must beliefs what said the entire crowd

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition

In phrase **(6.2)** the speaker likely conjecturing of hurrying because she (Mary) must believe what said the entire crowd, in which hearer provides conjecturing what speaker wishes. “Hurry?” that is produced Mary intends her husband (Jabes Stone) of hurrying because she (Mary) must believe what said the entire crowd.

In sentence **(6.2)** the speaker wishes on the collaborative function of conjecturing of hurrying because she (Mary) must believe what said the entire crowd. Collaborative aim is at ignoring the social purposes. **(6.2)** is a conjecturing act that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker’s wish. Here the speaker conjecturing of hearer does because of the speaker’s wish

It is constatives because is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

In sentence **(6.3)** is the speaker likely tells about back to the village because Mr. Webster will take Mary and she must be saving with him (Mr. Webster). “Mr. Webster will take you-you’ll be back in a minute”, in which hearer provides the information what speaker tells. That is produced by Jabes intends her wife (Mary) about back to the village because Mr. Webster will take Mary and she must be saving with him (Mr. Webster)

In sentence **(6.3)** the speaker wishes and asks on the collaborative function on telling like the sentence: “Mr. Webster will take you-you’ll be back in a minute” This sentence the speaker (Jabes) tells to Mary about back to the village because Mr. Webster will take Mary and she must be saving with him (Mr.

Webster). Collaborative aim is at ignoring the social purposes. (6.3) is act of telling that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker's tell. Here speaker tells to Mary about back to the village because Mr. Webster will take Mary and she must be saving with him (Mr. Webster).

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (6.4) the speaker likely intention of telling about running away from Mr. Stone, like on the sentence: "Are you telling me to run away from you, Mr. Stone?" in which hearer provides the information what speaker asks. "Are you telling me to run away from you, Mr. Stone?" that is produced by Mary intends her husband (Jabes Stone) about running away from Mr. Stone.

In sentence (6.4) the speaker asks on the competitive aim is competing with the social purposes. (6.4) is asking act that the speaker expresses the desire that the hearer does it and the intention of the hearer does because of the speaker asks. Here the speaker asking about running away from Mr. Stone.

It is directive because it is attempted by the speaker to get the addressee to do something because she runs away from Mr. Stone or these consists in the fact that they are attempts (of varying degrees and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something.

In sentence (6.5) the speaker likely disagreeing because Mary does not understand what Jabes said that it is true (Jabes sold his soul to the devil), in

which hearer provides the information what speaker wishes. “You don’t understand, Mary. It’s true”, that produced by Jabes intends her wife (Mary) because Mary does not understand what Jabes said that it is true (Jabes sold his soul to the devil)

In sentence **(6.5)** the speaker wishes on the collaborative function on disagreeing function because Mary does not understand what Jabes said that it is true (Jabes sold his soul to the devil). Collaborative aim is at ignoring the social purposes. **(6.5)** is disagreeing act that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker’s wish. Here speaker disagreeing because Mary does not understand what Jabes said that it is true (Jabes sold his soul to the devil).

It is constatives because is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

In sentence **(6.6)** the speaker likely tells about the covers of the ground. “I said, in sickness or in health. Well, that covers the ground, Mr. Stone”, in which hearer provides the information what speaker tells. That is produced by Mary intends her husband (Jabes Stone) about the covers of the ground

In sentence **(6.6)** the speaker wishes and asks on the collaborative function on telling like the sentence: “I said, in sickness or in health. Well, that covers the ground, Mr. Stone” This sentence the speaker (Mary) tells to her husband (Jabes Stone) about the covers of the ground. Collaborative aim is at ignoring the social purposes. **(6.6)** is act of telling that the speaker expresses the desire that hearer

does it. And the intention of hearer does because of the speaker's tell. Here speaker tells to her husband (Jabes Stone) about the covers of the ground

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (6.7) the speaker likely disagreeing to Mary because we (Mary and Jabes) was make some promises to each other that he (Jabes) will sell his soul to the devil, which hearer provides the information what speaker wishes. "But, Mary, you must- I command you", that produced by Jabes intends his wife because we (Mary and Jabes) was make some promises to each other that he (Jabes) will sell his soul to the devil

In sentence (6.7) the speaker wishes on the collaborative function on disagreeing function because we (Mary and Jabes) was make some promises to each other that he (Jabes) will sell his soul to the devil. Collaborative aim is at ignoring the social purposes. (6.7) is disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker disagreeing because we (Mary and Jabes) was make some promises to each other that he (Jabes) will sell his soul to the devil

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

#### **Data 7**

Mary : **let us run away! Let us creep and hide!** (7.1)

Jabez : you can't run away from the devil – I've seen his horses.  
**Miser Stevens tried to run away.** (7.2)

Mary : **Let us pray-let us pray to the god of Mercy that  
He dream us** (7.3)

Jabes : **I can't pray, Mary.** The words just burn in my heart (7.4)  
 Mary : I won't let you go! I won't! There must be someone who  
 Could help us. I'll get the judge and the squire  
 Jabes : Who'll take a case against old Scratch?  
 Who'll face the devil himself and do him Brown?  
**There isn't a lawyer in the world who'd dare to that**  
**(Webster appears in the doorway)** (7.5)  
 Webster : **good evening, neighbours. Did you say something**  
**About lawyers-** (7.6)  
 Mary : **Mr. Webster!** (7.7)  
 Jabes : **Dan'l Webster! But I thought-** (7.8)  
 Webster : You'll excuse me for leaving you for a moment.  
 I was just talking a stroll on the porch, in the cool of the  
 Evening. Fine summer evening, too.  
 Jabes : Well, it might be, I guess, but that kind of depends on  
 The circumstances  
 Webster : H'm. Yes. I happened to overhear a little of your conversation.  
 I gather you're in trouble, Neighbour Stone.

### Analysis 7

In phrase (7.1) the speaker likely conjecturing of warning a way from the devil and also creeps and hide, in which hearer provides conjecturing what the speaker wishes. "Let us run away! Let us creep and hide!" that is produced Mary intends her husband (Jabes Stone) of warning a way from the devil and also creeps and hide

In sentence (7.1) the speaker wishes on the collaborative function of conjecturing of warning a way from the devil and also creeps and hides. Collaborative aim is at ignoring the social purposes. (7.1) is a conjecturing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker conjecturing of the hearer does because of warning a way from the devil and also creeps and hide



It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (7.2) the speaker likely disagreeing of running away from the devil because the devil was come but Jabes said to Mary, you can not run away from the devil with Mr. Stephens because I was looked his house and he tried to run away, in which hearer provides the information what speaker wishes. "Miser Stevens tried to run away", that produced by Jabes intends her wife (Mary) because the devil was come but Jabes said to Mary, you can not run away from the devil with Mr. Stephens because I was looked his house and he tried to run away

In sentence (7.2) the speaker wishes on the collaborative function on disagreeing function because the devil was come but Jabes said to Mary, you can not run away from the devil with Mr. Stephens because I was looked his house and he tried to run away. Collaborative aim is at ignoring the social purposes. (7.2) is disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker's wish. Here the speaker disagreeing because the devil was come but Jabes said to Mary, you can not run away from the devil with Mr. Stephens because I was looked his house and he tried to run away

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase (7.3) the speaker likely conjecturing Jabes to pray together and pray to the god of Mary that he (Mr. Stevens) deem us (Mary and Jabes), in which

the hearer provides conjecturing what speaker wishes. “Let us pray-let us pray to the god of Mercy that he dream us” that is produced Mary intends her husband (Jabes Stone) to pray together and pray to the god of Mary that he (Mr. Stevens) deem us (Mary and Jabes)

In sentence (7.3) the speaker wishes on the collaborative function of conjecturing Jabes to pray together and pray to the god of Mary that he (Mr. Stevens) deem us (Mary and Jabes). Collaborative aim is at ignoring the social purposes. (7.3) is a conjecturing act that the speaker expresses the desire that the hearer does it. And the intention of hearer does because of the speaker’s wish. Here the speaker conjecturing Jabes to pray together and pray to the god of Mary that he (Mr. Stevens) deem us (Mary and Jabes)

It is constatives; it is used to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

In sentence (7.4) the speaker likely disagreeing of Mary’s asking because he can not pray because the words just burn in his heart, in which the hearer provides the information what the speaker wishes. “I can’t pray, Mary” that produced by Jabes intends her wife (Mary) because the devil was come but Jabes intends her wife (Mary).

In sentence (7.4) the speaker wishes on the collaborative function on disagreeing function of Mary’s asking because he can not pray because the words just burn in his heart. Collaborative aim is at ignoring the social purposes. (7.4) is disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of the hearer does because of the speaker’s wish. Here the speaker

disagreeing of Mary's asking because he can not pray because the words just burn in his heart

It is constatives; it is used to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (7.5) the speaker likely disagreeing of there is not a lawyer in the world, in which hearer provides the information what speaker wishes. "There isn't a lawyer in the world who'd dare to that (Webster appears in the doorway)" that produced by Jabes intends her wife (Mary) of there is not a lawyer in the world

In sentence (7.5) the speaker wishes on the collaborative function on disagreeing function of there is not a lawyer in the world. Collaborative aim is at ignoring the social purposes. (7.5) is disagreeing act that the speaker expresses the desire that the hearer does it. And the intention of hearer does because of the speaker's wish. Here the speaker disagreeing of there is not a lawyer in the world

It is constatives; it is used to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In sentence (7.6) the speaker likely tells of saying about lawyers because Webster hears something from neighbour about lawyers. "Good evening, neighbours. Did you say something about lawyers", in which the hearer provides the information what the speaker tells. That is produced by Webster intends the crowd because Webster hears something from neighbour about lawyers.

In sentence (7.6) the speaker wishes and asks on the collaborative function on telling of saying about lawyers because Webster hears something from

neighbour about lawyers. Collaborative aim is at ignoring the social purposes.

(7.6) is act of telling that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker's tell. Here the speaker tells to the crowd of saying about lawyers because Webster hears something from neighbour about lawyers.

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase (7.7) the speaker likely conjecturing of calling Mr. Webster taking a stroll on the dorch, in which the hearer provides conjecturing what the speaker wishes. "Mr. Webster!" that is produced Mary intends Webster of calling Mr. Webster taking a stroll on the dorch.

In sentence (7.7) the speaker wishes on the collaborative function of calling Mr. Webster taking a stroll on the dorch. Collaborative aim is at ignoring the social purposes. (7.7) is a conjecturing act that the speaker expresses the desire that the hearer does it. And the intention of hearer does because of the speaker's wish. Here the speaker conjecturing Jabes of calling Mr. Webster taking a stroll on the dorch

It is constatives because is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

In phrase (7.8) the speaker likely ordering to learning for a moment because he was taking a stroll on the dorch, in which the hearer provides conjecturing what the speaker wishes. "Dan'l Webster! But I thought" That is

produced Webster intends Mary's husband (Jabes Stone) to learning for a moment because he was taking a stroll on the dorch

In sentence (7.8) the speaker wishes on the competitive function to learning for a moment because he was taking a stroll on the dorch. Competitive aim is at competing with the social purposes. (7.8) is a begging act that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker's wish. Here the speaker begging of needing help to learning for a moment because he was taking a stroll on the dorch. It is directive, because it is attempts (of varying degrees and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something.

#### Data 8

Webster : then I'd better refresh my memory. The-er-montgage was for  
A definite term of years?  
Jabes : ten years  
Webster : and it falls due?  
Jabes : tonight. **Oh, I can't see how I come to be such a fool!** (8.1)  
Webster : no use crying over spilt milk, Stone. We've get to get  
You out of it, now. But tell me one thing. Did you sign  
This precious document of your own free will?  
Jabes : Yes, it was my own free will. I can't deny that  
Webster : H'm. Yes I happened to overhear a little of  
Your conversation  
  
Webster : H'm, that's a trifle unfortunate. But we'll see.  
Mary : Oh, Mr. Webster, can you save him? Can you?  
Webster : I shall do my best, madam. That's all you can ever  
Say till you see what the jury looks like.

In sentence (8.1) the speaker likely disagreeing of coming to be such a fool because he can not see how he comes to be such a fool, in which hearer provides

the information what speaker wishes. “Oh, I can’t see how I come to be such a fool!” that produced by Jabes intends to Webster of coming to be such a fool because he can not see how he comes to be such a fool

In sentence (8.1) the speaker wishes on the collaborative function on disagreeing function of coming to be such a fool because he can not see how he comes to be such a fool. Collaborative aim is at ignoring the social purposes. (8.1) is disagreeing act that the speaker expresses the desire that hearer does it. And the intention of hearer does because of the speaker’s wish. Here the speaker disagreeing of coming to be such a fool because he can not see how he comes to be such a fool It is constatives because is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

#### **4.3 Research Discussion**

After finding and analyzing data of utterances produced by the main characters of the Devil and Daniel Webster play text, namely Jabes Stone, Mary Stone, Mr. Webster and Scratch. This research finds out the ways that are used to perform the speech acts, namely the locutionary acts or what speaker is doing in relation to the hearer with words. In this matter, illocutionary acts or what the speaker is observed function of illocutionary acts as the explanation before. In fact, the utterance that is mostly used in daily communication or in society.

The function of illocutionary acts is based on social purposes such as respectable behaviour. The social illocutionary acts function into four functions as follows: competitive is the illocutionary aims at competing with the social

Purposes; such as ordering, asking demanding, and begging. Furthermore, convival is illocutionary aims in compliance with the social purposes; for instance offering, inviting, greeting, thanking and congratulating. Moreover, collaborative is illocutionary aims at ignoring the social purposes, such as asserting, reporting, announcing, and instructing. And the last is conflictive, is illocutionary aims against the social purposes; as like threatening, accusing, cursing, and reprimanding.

Some types of illocutionary act are found in the utterance which is used of the Devil and Daniel Webster play text, firstly, constatives are to commit the speaker (in varying degrees) to something being the case, to the truth of the expressed proposition. There are several types of constatives namely disagreeing, denying, affirming, asserting, conjecturing, informing, telling and answering. After analyzing all of the utterances used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet, such as in utterance (1. 2), (2.3), (4.1), (4.2), (5.3), (5.5), (7.3) etc. Beside, the research also found informing of constatives in four utterances, moreover telling also found in the utterances used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet consist of element utterances, such as in (2.11), (5.6), (6.3), (6.6), (7.6) and soon and answering of constatives in two utterances that is in (6.1) and (7.9) utterances

Second, directives are acts where the speaker attempts to get the listener to do something, such matters begging, asking and ordering. The researcher found begging of directives in one utterance used by the main characters of the Devil

and Daniel Webster play text by Stephen Vincent Benet that is in (5.8), moreover asking of directives also found in the utterances used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet which consists of two utterances and ordering of directives in one utterance that is in (7.8) utterance.

Moreover, commissive which speaker intends that his utterance obligates him to carry out the action specified in the propositional content, the research also found promising of commissive such as (1.3) and agreeing of commissive could be found in one utterance (2.1)

On the other hand acknowledgment which is the reaction to other's people behaviour and fortunes to do, such as apologizing and congratulating, the research found apologizing of acknowledgment in three utterances used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet that is in (2.3), (2.7) and (5.7) and also congratulating of acknowledgment into (3.2) utterance

The most types of illocutionary act which is found in the utterances used by the main characters of the Devil and Daniel Webster play text are disagreeing, conjecturing and denying of constatives. It can be concluded that utterances used by the main characters of the Devil and Daniel Webster play text is as a doing conversation which is naturally made.



## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

This chapter presents the conclusions and suggestions dealing with the finding of the analysis. It presents the summary of the findings which is analyzed and discussed in the previous chapter. Those are the answers of the research problems that are presented in the first chapter.

#### **5.1. Conclusion**

From the findings that have been analyzed by using Austin's theory, the researcher concludes that most of the utterances used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet contain constative act, directive act, commissive act, and acknowledgment act. But constative acts are more used in this field analysis. Kinds of constative acts used are disagreeing, denying, affirming, asserting, conjecturing, informing, telling and answering. Meanwhile, directive act in this analysis contains the act of begging, asking and ordering. Besides, the commissive act also constitutes the act of promising and agreeing. In addition, the acknowledgment acts used by the main characters of the Devil and Daniel Webster play text by Stephen Vincent Benet are apologizing and congratulating. Finally, the Devil and Daniel Webster play text by Stephen Vincent Benet use 4 functions of illocutionary acts: competitive, convivial, collaborative, and conflictive.

## **5.2. Suggestion**

These are the suggestions are following up the findings:

For the next researcher hopes that this research can give an aspiration to them in illocutionary acts research by using other theories that more complete and better. Hopefully, this research can be used as the starting point to analyze more deeply about illocutionary acts.

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