

**ILLOCUTIONARY ACTS USED BY CHARACTERS
IN "THE MAN WITH THE HEART IN THE
HIGHLANDS" WILLIAM SAROYAN'S**

THESIS

**By:
Nuzulur Rohma
NIM. 03320060**



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG
2008**

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THESIS

Presented to
The State Islamic University of Malang
in Partial Fulfillment of the requirements
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2008**

APPROVAL SHEET

This is to certify that the Sarjana thesis written by Nuzulur Rohma entitled “Illocutionary Acts Used By Characters In “The Man With The Heart In The Highlands” William Saroyan’s has been approved by the advisor for further approval by the Board of Examiners as one of the requirements for the Degree of Sarjana Sastra (SS) in English Letter and Language Departement.

Malang, 27th March 2008

Approved by
The Advisor

Acknowledged by
The Head of English
Letters and Language Department

Drs. H. Djoko Susanto, M. Ed., Ph.D
NIP 150 299 503

Dra. Hj. Syafiyah, M. A
NIP 150 264 406

Acknowledged by the Dean of the
Faculty of Humanities and Culture

Drs. H. Dimjati Ahmadin, M. Pd
NIP 150 035 072

LEGITIMATION SHEET

This thesis to certify that the Sarjana's thesis of illocutionary acts in "The Man With The Heart in The Highlands" William Saroyan's has been approved by of the board examiners as the requirements for the degree of *Sarjana Sastra* in English Letter and Language Department, Humanities and Culture Faculty the State Islamic University of Malang.

Malang, 16th April 2008

The Board Examiners	Signatures
1. Galuh Nur Rohman, M.Pd (Chairman)	1.
2. _____ (Main Examiner) NIP.	2.
3. Drs. H. Djoko Susanto, M. Ed., Ph.D (Advisor) NIP.	3.

Approved by
the Dean of
Faculty of Humanities and Culture
The State Islamic University of Malang

Drs.H.Dimjati Ahmadin, M.Pd
NIP. 150 035 072

MOTTO

“And of His sign is the creation of the heavens and the earth, and the difference of your language and colours. Actually! Herein indeed are portents for men of knowledge”.

(Ar-Ruum: 22)

“All that is in heaven and earth glorifies Allah. He is the mighty, the wise one. Believers, why do you say what you never do? It is most adious I Allah’s sight that you should say which you do not do”.

(As-Shof: 1-4)

“Tomorrow must be better”

DEDICATION

This thesis dedicated to my beloved father; H. A. Nashori) and my mothers; Hj. Kholifah and Hj. Dewi Maryam which always support their daughter and sons both material and spiritual.

I would also like to dedicate to my beloved brothers; Agus Maftukhin Baidhowi and Ahmad Zubaidilah. I hope you are to be usefull people wherever you are and tomorrow you must be better.

Next , I would also like to dedicate to my beloved people, they are my grandmother; Hj. Siti. Aminah, my grandfather; H. Amin, my aunt; Hj. Alfiyah, Rohmatin, Eka and My uncle; Muhajirin, H. Kasmilan.

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I realize that my thesis compilation will never get the success without any help from other people. Therefore, firstly, I would like to give my sincere gratitude to Prof. Dr. H. Imam Suprayogo, the Rector of UIN Malang; Drs. Dimjati Ahmadin. M.Pd., the Dean of Humanity and Culture faculty; and Dra. Hj. Syafiyah, M.A., the Head of English letters and Language Department, and my advisor Drs. H. DJoko Susanto, M. Ed., Ph.D thanks for the change given to me to conduct my thesis. My thanks is also for my advisor’s guidance, with your patient, critics, and your attention you always gives me constructive suggestions for my best result.

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Finally, the researcher truly realized that this thesis needs the constructive criticism and suggestion from the readers in order to make it perfect and hopefully it can be useful for the readers, especially for the letters students.

Malang, 27th March 2008

The writer

Nuzulur Rohma

ABSTRACT

Rohmah, N. 2008. *Illocutionary Acts Used by Characters In "The Man With The Heart In The Highlands" William Saroyan's*. Thesis, English Letters and Language Department, Faculty of Humanities and Culture. The State Islamic University of Malang.

The Advisor: Drs. H. Djoko Susanto, M. Ed., Ph.D

Key Words: Speech Acts, Illocutionary acts, The Man with The Heart in The Highlands, William Saroyan.

This study investigates illocutionary acts used by characters in "The Man with The Heart in The Highlands" William Saroyan's and how do the characters perform illocutionary acts in this drama. A drama is work of literature and it is more than the presentation human life. The theory of illocutionary act is chosen because it is used to describe how speaker should communicate something to hearer. The researcher chooses this drama because after reading the text there are kinds of illocutionary acts.

In this study a descriptive qualitative method is used. The qualitative researcher is the primary instrument for data collection and analysis. The data are taken from text of drama entitle "The Man with The Heart in The Highlands" by William Saroyan.

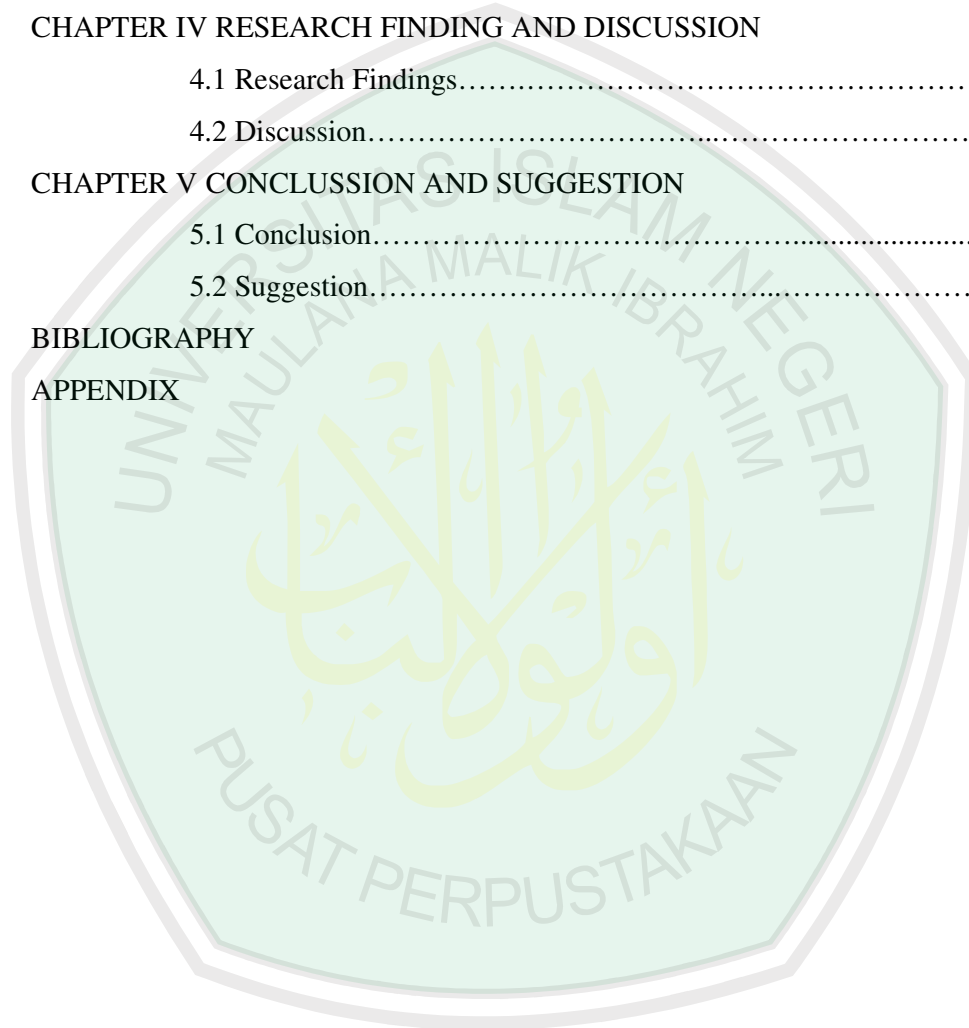
Searle's theory was used to analyze data. This study found there are four types of illocutionary acts used by characters, namely representative act, directive act, commissive act, and expressive act. This research did not find illocutionary acts of declarative acts. Kinds of representative acts used are asserting, suggesting, boasting, complaining, reporting, answering, and disagreeing. Directive act in this analysis contains the act of ordering, commanding, requesting, and advising. The commissive act also constitutes the act of agreeing, promising, and offering. In addition, the expressive acts used by characters are greeting, thanking, and apologizing. In this drama, the ways to perform illocutionary acts can be done directly and indirectly. The writer of the drama uses four functions of illocutionary acts: competitive, convivial, collaborative, and conflictive.

Finally, the researcher hopes that this research can give a contribution for the next researcher who are interested in illocutionary acts research by using other theories that more complete and better.

TABLE OF CONTENTS

COVER.....	i
APPROVAL SHEET.....	ii
LEGITIMATION SHEET.....	iii
MOTTO.....	iv
DEDICATION.....	v
ACKNOWLEDGMENT.....	vi
ABSTRACT.....	viii
TABLE OF CONTENTS.....	ix
CHAPTER I INTRODUCTION	
1.1. Background of the Study.....	1
1.2. Problem of the Study.....	6
1.3. Objectives of the Study.....	6
1.4. Significance of the Study.....	7
1.5. Scope and Limitation of the Study.....	7
1.6. Definition of Key Term.....	8
CHAPTER II REVIEW OF THE RELATED LITERATURE	
2.1 Speech Acts.....	9
2.1.1 Locutionary Acts.....	11
2.1.2 Perlocutionary Acts.....	12
2.1.3 Illocutionary Acts.....	13
2.1.3.1 The Types of Illocutionary Acts.....	15
2.1.3.2 The Functions of Illocutionary Acts.....	20
2.2. Direct Speech Acts.....	20
2.3. Indirect Speech Acts.....	21
2.4 Conversational Principles.....	23
CHAPTER III RESEARCH METHOD	
3.1 Research Design.....	24
3.2 Data Source.....	25

3.3 Research Subject.....	25
3.4 Research Instrument.....	26
3.5 Data Collection.....	26
3.6 Data Analysis.....	26
CHAPTER IV RESEARCH FINDING AND DISCUSSION	
4.1 Research Findings.....	28
4.2 Discussion.....	72
CHAPTER V CONCLUSION AND SUGGESTION	
5.1 Conclusion.....	75
5.2 Suggestion.....	76
BIBLIOGRAPHY	
APPENDIX	



CHAPTER I

INTRODUCTION

1.1 Background of the Study

Illocutionary act is very important thing for human being when they communicate with other people (Wardhaugh, 1986:279). Searle claims 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”. Illocutionary acts are performed intentionally. Searle stated that the concept of an illocutionary act is central to Searle’s understanding of speech act. An illocutionary act is the expression of a proposition with the purpose of doing something. Searle and Kiefer (1980:3) say that speech act theory is a branch of the theory of communication. Communication, as we have described above, covers all kinds of human and non-human interactions with each other.

Illocutionary act is the act which is performed as a result of the speaker’s utterances. Renkema (1993:22) defines illocutionary act as the act which is committed by producing utterance, by uttering a promise, a promise is made by uttering a threat, and a threat is made. Meanwhile, Edmondson (1980: 30) defines “illocutionary acts which are viewed as an utterance by means of which speaker communicate his feelings, attitudes, beliefs, or intentions with respect to some events or states of affair”. It means that illocutionary acts are performances of which speaker communicates something to the hearers to do something like what the speaker’s utterances and it gives some effects to the hearers. An illocutionary

act communicates a speaker to negotiate conversational outcomes. The sense in which we use the term illocution is not identical to the way this term is commonly used in speech act theory.

Illocutionary act is a part of speech act, which is speech act is a branch of the theory of communication. Renkema (1993:21) states that speech acts are kinds of acts performed by a speaker in uttering a sentence. Austin (1983) developed his more general theory of speech acts, utterances can perform three kinds of act. First, the locutionary act is the act of saying something: producing a series of sounds that mean something. Second, the illocutionary act is performed in saying something, and includes acts such as betting, promising, denying, and ordering. The interpretation of illocutionary act is concerned with force. The last is perlocutionary act. This act produces some effects upon thoughts, feeling, or actions of the audiences.

People usually perform the three acts simultaneously when they communicate with others. Austin focused on illocutionary acts, maintaining that here we might find the “force” of a statement and demonstrate. From all of these three acts, the “illocutionary act”, are nowadays commonly classified as speech acts. Let us see example “Go home” the utterance may be intended as a warning. The contexts are the speaker knows something bad will happen to hearer if the hearer does not go home. Besides the utterance can mean a request because the speaker know that the hearer does not go home.

There are three kinds to perform an illocutionary acts: 1) directly or indirectly, 2) literally or non-literally, depending on how we are using our words,

and 3) explicitly or inexplicitly, depending on whether we spell out fully what we mean. All of these ways to perform illocutionary act directly and indirectly includes both of literally or non-literally, explicitly or inexplicitly. Therefore, the researcher focuses on analyzing how the speaker performs the illocutionary act directly or indirectly.

Besides speech acts always occurs in human daily life, it can also be found in many texts such as drama. A drama is work of literature or a composition which delineates life and human activity by means of presenting various actions of- and dialogues between - a group of characters. Drama is more than the presentation of life of human being or the mirror of life of human beings. The theory of illocutionary act is chosen because it is used to describe how speaker should communicate something to hearer to do something like what the speaker's utterances.

A drama which will be researched by writer is drama with entitle "The Man With The Heart in The Highlands by william Saroyan" that was published in 1939 by William Saroyan his first play, was a comedy about young boy and his Armenian family. It was produced at the Guild Theater in NewYork. Written during the years of the Great Depression, Saroyan's tales of middle- and lower-class American life appealed to his readers, who identified with his characters and their problems. The researcher chooses The Man with The Heart in The Highlands to be analyzed because after reading the text she found in The Man with The Heart in The Highlands there are kinds of illocutionary acts.

Study on illocutionary acts have been done several researcher for example Hidayati (2007) who investigated the illocutionary acts used by George W. Bush and Prime Minister in Economic discussion. The findings show that most of the utterances used by George W. bush and Prime Minister Sharon contain constantive act, directive act, commissive act, and expressive act. In her analysis she did not find illocutionary acts of declarative acts. (1) Kinds of constantive acts used are (a) informing for example; “We're committed to preserving and strengthening Israel's capability to deter its enemies and to defend it.”, (b) affirming “The Prime Minister and I reaffirmed our commitment to that vision and to the road map as the only way forward to realize it”, (c) conjecturing “Of course, I would be very glad, Mr. President, to have you as a guest on our farm, not only because we are short of labor” (Laughter.), (d) asserting “We should make all a commitment not to accept any temporary solutions regarding terror, but to act decisively to dismantle terrorist infrastructure and to eliminate terrorism once and for all”, (e) denying “ No, I – “, (f) answering “Mr. President, I will answer the second part. (Laughter.)”, and (g) disagreeing” 39. No, I think it was a very good meeting, beside the fact it was, as usual, a very friendly meeting. I think that we discussed many issues that we agreed upon and, no doubt that we will continue to work together, as we are doing in recent years”. Meanwhile, (2) directive act in this analysis contains (a) the act of begging “I want you to see my place”, (b) asking” Do you want to call on somebody from the Israeli press?” (c) proposing “Want me to go first, or do you want to go first?”, (d) suggesting “Israel should remove unauthorized outposts and meet its road map obligations regarding settlements in the West Bank.“, and (e) expecting ” On behalf of the state of Israel, I wish to thank you, your administration and the American

people for your warm and steadfast friendship”. Besides, (3) the commissive act also constitutes (a) the act of guaranteeing “I’m looking forward to serving you some good food for lunch”, (b) agreeing “We seek to rebuild trust and respect, the dignity and human rights of all people”, and (c) promising “I said in my statement, the Palestinians accept his proposal to coordinate the withdrawal so that we can begin the stages necessary for a viable democracy to emerge, one that will be peaceful, one that will listen to the aspirations of the people”. In addition, (4) the expressive acts used by George W. Bush and Prime Minister Sharon are greeting, thanking, and apologizing. George W. Bush and Prime Minister Sharon use 4 function of illocutionary acts: competitive, convivial, collaborative, and conflictive.

In addition, Anisiah (2005), who focused on the speech acts used by Djarum advertisements on television. She found first illocutionary act of stating, telling, ordering, asserting, asking and perlocutionary act of persuading and convincing; Second, the speech acts of the advertisements performed are literally, non- literally, directly and indirectly. And the perfectness of illocutionary acts influences the level marketing of the product. The example: the illocutionary act is what the speaker is doing in relation to the hearers with words. Look at the context description, the advertiser attempts to introduce the product by doing an act, playing basketball enthusiastically after coming into LA Light area. The intended message is the product raises audience enthusiasm in doing something.

Another relevant study is done by Azizah (2005). She focused on the speech acts used by Aa Gym in his preaching. The finding are Aa Gym’s preaches have locutionary act, illocutionary acts, perlocutionary acts. In the case of illocutionary acts she found asserting, concluding, complaining, concluding,

claiming, reporting, and suggesting. The example “Pokoknya Bapak” has context: if we want to change other’s behavior, we have to be brave to change our self. First, none can change him till he is brave to evaluate himself firstly. This utterance has the illocutionary act of commanding and advising as it contains advice about something should do.

Based on the previous studies, we have known that there are many researchers who have investigated an illocutionary acts using Searle’s theory but they have different objects. However, in this research, the researcher takes a text of drama or literary work, namely 'The Man with The Heart in The Highlands'. The researcher will analyze the illocutionary acts used by the characters in Drama "The Man with The heart in The Highlands" by William Saroyan and use five types of illocutionary acts theory proposed by Searle.

1.2 Problems of the Study

Based on background of the study above. The problems proposed are:

1. What types of illocutionary acts used by characters in "The Man With The Heart in The Highlands”?
2. How do the characters perform illocutionary acts?

1.3 Objectives of the Study

Based on the problems above, the objectives of this study are:

1. to find and analyze illocutionary acts used by characters in ”The Man With The Heart in The Highlands”?

2. to find and analyze the performance of illocutionary acts used by characters in
"The Man With The Heart in The Highlands"?

1.4 Significance of the study

This study is important because it is needed both theoretically and practically. Theoretically, this study is expected to be useful and give information about an illocutionary acts theory especially about the kinds of illocutionary acts which used in The Man with The Heart in The Highlands.

Beside theoretical contribution, this study is expected to give practically, the findings of this study will give contribution for lecturers and the students of UIN Malang, especially at English Department who want to understand an illocutionary acts. This research is expected to be able to enrich the knowledge of illocutionary acts. This research is also expected to be a literature who teaches discourse analysis. Finally, this research is expected to be able to give contribution about illocutionary acts for readers who are interested in this study and it will be the alternative reference for them.

1.5 Scope and Limitation of the Study

This study examines illocutionary act used by characters in the Drama "The Man With The Heart in The Highlands", and how do characters perform illocutionary acts. Beside that the researcher focuses only in an illocutionary acts by Searle, they are: representatives, directives, commissives, expressive, and declaratives.

1.6 Definition of the Key Terms

To avoid misinterpretations of the terms used in this study, the definitions for the key terms are given:

1. Speech acts is the types of acts performed by a speaker in uttering a sentence, or the effect of utterances on the behaviors of speakers and hearers using a threefold distinction or speech acts refers to the act of saying something that is producing utterances, people perform acts (Wardhaugh, 1986; 274)
2. Illocutionary act is the acts which have to do with the intents of speakers, such as stating, questioning, promising, or commanding (Wardhaugh, 1986; 275)
3. The Man with The Heart in The Highlands is a short story by William Saroyan. This drama was his first play and a comedy drama about young boy and his Armenian Family.
4. William Saroyan is an American author whose stories celebrated optimism in the middle of trials and difficulties of the Depression-era.

CHAPTER II

REVIEW OF RELATED LITERATURE

To support the analysis, this chapter reviews on several theories related to this research. Those are speech act; locutionary acts; perlocutionary acts; illocutionary acts; definition of illocutionary act; types of illocutionary acts which consists of five kinds, as follows representatives, directives, commissive, expressive, and declarative; functions of illocutionary acts; and conversational principle.

2.1 Speech Acts

Among the theory of communication, speech acts theory is fundamental (Searle et al., 1980:3). Unlike communication theory which covers human and non-human interactions, speech act theory is concerned only with human speech. The theory of speech act starts with the assumption that the minimal unit of human communication is not sentence or other expression, but the performance of certain kind of acts, such as making statements, asking questions, disagreeing, thanking, apologizing, congratulating. A speaker performs one or more of these acts by uttering a sentence or sentences, but the act itself should not be confused with a sentence or other expression uttered in its issuance. He and kiefer also say that speech act theory is a branch of the theory of communication.

Speech acts are kinds of acts performed by a speaker in uttering a sentence. Renkema (1993:21) states that in speech acts theory the language is seen as a form of action. "Speech acts is everything utterance of speech constitutes

some sort of act” (Searle, 1969:137). From definition above, it can be concluded that speech act is the type of act performed by a speaker in uttering sentence.

Stubbs (1983:148) states in accordance with Austin theory of speech acts that utterances are actions, which are particularly closely related to the analysis of connected discourse. Speech acts theories found no appropriate terminology already available for labeling types of speech acts, so they invent one.

In addition, Austin who is the first philosopher on speech acts (1975:1-6) used the term ‘constatives’ and ‘performatives’. The important distinction between constative and performatives is that only constatives can be true and false. Performatives are used to perform actions, and it does not make sense to enquire about their truth conditions. For example, if A says: ‘I promise to come’ then it makes no sense for B to say *that’s not true*. In saying, A has performed the act of promising. B might say *I don’t believe you*. However, this would be to question A’s good intentions. Performatives utterances may be inadequate in various ways but they can not be untrue. This test would distinguish the constative *I’m sorry* from the performative *I apologize*. One can say *I’m sorry* without being sorry at all. However, to say *I apologize* is itself to apologize. One can of course also use the sentence *I’m sorry* in order to perform the act of apologizing. (Stubbs:1983;151)

Furthermore, Austin (1983) developed his general theory of speech acts, utterances can perform three kinds of act. First, the locutionary act is the act of saying something: producing a series of sounds which mean something. Second, the illocutionary act is performed in saying something, and includes acts such as

betting, promising, denying, and ordering. The interpretation of illocutionary act is concerned with force. The last is perlocutionary act. This act produces some effects upon thoughts, feeling, or actions of the audiences. People usually perform the three acts simultaneously when they communicated with others. From all of these three acts, the "illocutionary act", are nowadays commonly classified as "speech acts."

2.1.1 Locutionary Act

The locutionary act is the act of saying something: producing a series of sounds which mean something. This is an aspect of language which has been the traditional concern of linguistics. Locutionary act refers to the utterance of a certain sentence with a certain sense and reference, which is roughly equivalent to meaning in the traditional sense (Austin, 1975).

Let me give an example of locutionary act of mine. I say to My brother who will go to mosque to pray dhuhur, "The mosque will be closed in five minutes", reported by means of direct quotation. I am performing the locutionary act of saying that the mosque will be closed in five minutes to my brother. Renkeme (1993;21) says that the locutionary act is the physical act of producing an utterance.

In addition Austin divides locutionary act involves three kinds of acts: phonetic act, phatic act, and rhetic act. The phonetic act is merely the act of uttering certain noises. The phatic act is the act of uttering words belonging to certain vocabulary and conforming to certain grammar. The rhetic act is the performance of an act using certain words with certain more or less definite sense

and reference. Austin (1975 : 75) mentions : “He said, ”is on the mat,” reports a phatic act, whereas’He said that the cat was on the mat’, reports a rhetic act”. Austin also explains that to perform a phatic, people must perform a phonetic act, and to perform a rhetic act, people must perform a phatic act, but not vice versa. The most important thing in a locutionary act is the content of the utterances of the speaker. In relation to this, Austin (1975:101) gives example of a locutionary act such as follows.

He said to me,” Shoot her.”

The sentence above is intended as an imperative sentence which contains an act, a speaker, and an object. The meaning of “shoot” is shoot, and refered by his to a girl. From example above that the performance of a phonetic act is that the speaker utters sounds which can be accomplished without the use of linguistic competence. However, when the speaker wants to perform phatic and rhetic acts, s(he) has to utters grammatical construction belonging to a certain language.

2.1.2 Perlocutionary Act

The last is perlocutionary act. A perlocutionary act is concerned with the effect of an upon the audience. A speaker performs a perlocutionary act only if what the speaker is saying produces an effect on the feelings, thoughts, or actions of her audience, other person, or himself/herself (Stubbs:1983). This statement can be formulated into the following three features:

- a. The speaker is saying something
- b. There occurs an effect on the feeling, thought, or action of the speaker s’ audience, of the speaker or of other persons

c. There is a casual connection between (a) and (b)

For example, according to Renkema (1993:21) the perlocutionary act is production of an effect thought locution and illocution. For example, if a husband says to wife the times in five minutes, 'hurry up dear' we are going to be late for the party. The illocutionary act might be one of urging but perlocutionary act is likely to be one of irritating.

Linguistic competence is important in the production of perlocutionary act. This can be seen into respect. Firstly the speaker uses his/her competence to product the words constituting the act. Secondly, the hearer uses his/her competence to product the effect the littrances on him/her (Zuliati Rahmah:2005).

2.1.3 Illocutionary Acts

The theories on kinds of illocutionary acts are mostly taken from Austin and Searle. Both of them give recognition that people use language to achieve a variety of objectives. Moreover, Austin focused how speaker realize their intention in speaking, but Searle focused on how listeners responds to utterances (Wardhaugh, 1986:279).

Austin (1975) says illocutionary act as an act performed in saying utterances, an illocutionary act refers to making statement, offer, promise, etc. in uttering sentence, by virtue of a certain (conventional) force associated with it or with its explicit performative paraphrase. Thus, it is concerned with force. When I say to my brother, "The mosque will be closed in five minutes". From this example I want my brother not to go to the mosque. By saying so, I perform an illocutionary act: making a request (Stubbs:1983). The illocutionary force of an

utterance is dependent on the context; hence, a particular utterance may have a different illocutionary force in different context.

In illocutionary act, there is a power or force that obligates the speaker in doing something. For example, if the mother says to her children "*I will turn you light off*". The illocutionary act is promising. The intent associated with an illocutionary act is sometimes called the illocutionary force of the mother's utterance is a promise. Consequently, illocutionary acts is the focus of attention. Edmondson (1981:30) defines that illocutionary acts as viewed utterances by means of which a speaker communicates their feeling, attitude, belief, or intention with respect to some events or state of affairs.

Thus, in performing an illocutionary act, people perform it with an illocutionary force. Related to the illocutionary force, Searle (1980:54) suggests that felicity conditions have to be fulfilled by people, so their utterances will result in the intended force. To distinguish one illocutionary act from others, Searle classifies the felicity condition into four conditions. They are propositional content, preparatory rule, sincerity rule, and essential rule.

1. Propositional content rule, is that the words must predicate a future action of speaker.
2. Preparatory rule require that both the person promising and the person whom the promise is made must want the act done and that it would not otherwise be done. Moreover, the person promising believes s(he) can do what is promised.

3. Sincerity rule require the promiser to intend to perform the act, that is, to be placed under same kind of obligation.
4. Essential rule, the uttering of the words counts as undertaking an obligation to perform the action.

2.1.3.1 The Types of Illocutionary Acts

In analyzing, Searle classified illocutionary acts into five categories, they are:

1. Representatives

This illocutionary act is an act which the speaker commits to the truth of the expressed proposition such as asserting (stating something firmly, e.g. “You are fire”), suggesting (putting forward for consideration, e.g. “it is better for you see a doctor”), boasting (talking about one’s own achievement with too much pride, e.g. “I have an island”), complaining (saying that one is dissatisfied or unhappy, e.g. “why do you come here”), reporting (utterance which have an account of something heard or seen, e.g. “She has a big problem”), concluding (utterance which come to an end, e.g. “Smoking is dangerous for us”).

2. Directives

This illocutionary act attempts the addresses to do something. The speaker intended to produce some effects through action by the hearer, such as ordering (asking for somebody to do something, e.g. “Take a sit”), commanding (commanding somebody to do thing, e.g. “Go away”), requesting (asking something politely, e.g “Would you like to give me a cup of coffee, please”), advising (giving advice or opinion to somebody about what s(he) should do, e.g.

“You should learn hard”), recommending (suggesting or advising, e.g. “You may see after this meeting”).

3. Commisives

This illocutionary act is an act which the speaker commits to some future course action. This point is concerned with altering the world to match the words, but this time the point is to commit the speaker her/himself to acting and it necessarily involves intention. The example of this point are promising (stating something to do next, e.g. “I will come to your house this afternoon”), threatening (stating an intention to punish or harm somebody, e.g. “I will kill you”), and offering (presenting something to be accepted or refused, e.g. “Would you mind coming to my party tonight”?)

4. Expressives

This illocutionary act is an act which speaker expresses a psychological state specified in the sincerity condition about a state affairs specified in the propositional content. This point includes thanking (expressing one’s gratitude to somebody, e.g. “Thank you very much”), apologizing (saying sorry to somebody, e.g. “I’m sorry”), welcoming (greeting somebody in a friendly way when s(he) arrives, e.g. “Welcome to Malang”), congratulating (expressing pleasure at the success or good fortunes, e.g. “Happy birthday, mom”), pardoning (acting of forgiveness, e.g. “Excuse me, Sir”), and praising (expressing a praise, e.g. “I’m sorry”).

5. Declarations

This illocutionary act is an act which speaker effects immediate changes in the institutional state of affairs and which tend to rely on elaborate extra-linguistic institutions, such as arresting (in police station case), resigning (I'm fired), dismissing, declaring war, christening, firing from employment, excommunicating.

The classification of illocutionary Acts in this category can be show in the table below:

Representatives	Directives	Commissives	Expressives	Declarations
1. Asserting	1. Ordering	1. Promising	1. Thanking	1. Arresting
2. Suggesting	2. Commanding	2. Threatening	2. Apologizing	2. Resigning
3. Boasting	3. Requesting	3. Offering	3. Welcoming	3. Dismissing
4. Complaining	4. Advising		4. Congratulating	4. Declaring war
5. Reporting	5. Recommending		5. Pardoning	5. Christening
6. Concluding			6. Praising	6. Firing from employment
				7. Excommunicating

And the set of illocutionary acts, Austin (in Wardhaugh, 1988; 276) divides the illocutionary force into five major classes:

1. Verdictives for example, acquit, grade, estimate, diagnose.
2. Exertives for example, appoint, order, advise, warn.
3. Commissives for example, promise, guarantee, bet, oppose.

4. Behavitives for example, apologize, criticize, bless, challenge.
5. Expositives for example, argue, postulate, affirm, concede.

The classifications of illocutionary Act by Austin (1988) can be shown in this table:

Verdictives	Exertives	Commissives	Behavities	Expositives
Acquit,	Appoint,	Promise,	Apologize,	Argue,
Grade,	Order,	Quarantee,	Criticize,	Postulate,
Estimate,	Advise,	Bet,	Bless,	Affirm,
Diagnose.	Warm.	Oppose.	Challenge.	Concede.

According to Bach and Harnish, the illocutionary acts (in Ibrahim, 1996: 16) can be categorized in four classes, they are:

1. Constantives, such as affirming, alleging, announcing, answering, atributing, claming, classifying, concuring, confirming, conjecturing, denying, disagreeing, disclosing, disputing, identifying, informing, insisting, predicting, ranking, reporting, stating, and stipulating.
2. Directives, an act where the speaker attempts to get the hearer to do something such as advising, admonishing, asking, begging, dismissing, excussing, forbidding, instructing, ordering, permitting, requesting, requiring, suggesting, urging, warning.
3. Commissives, an act where the speaker commits himself or herself to a future course of action, such as agreeing, guaranteeing, inviting, offering, promoting, swering, and volunteering.

4. Acknowledgements, an act where the speaker expresses certain utterance to the addressee, such as apologizing, condoling, congratulating, greeting, thanking, accepting.

The classifications of Speech Act by Bach and Harnish (in Ibrahim, 1996:

16) can be shown in table:

Constantives	Directives	Commissives	Acknowledgments
Affirming	Advising	Agreeing	Apologizing
Alleging	Admonishing	Guaranteeing	Condoling
Announcing	Asking	Inviting	Congratulating
Answering	Begging	Offering	Greeting
Attributing	Dismissing	Promissing	Thanking
Claiming	Excussing	Swering	Accepting.
Classifying	Forbidding	Voluntering	
Concurring	Instructing		
Confirming	Ordering		
Conjecturing	Permitting		
Denying	Requesting		
Disagreeing	Requiring		
Disclosing	Suggesting		
Disputing	Urging		
Identifying	Warning		
Informing			
Insisting			

Predicting			
Ranking			
Reporting			
Stating			
Stipulating			

2.1.3.2 The Functions of Illocutionary Act

Leech (1983:104) stated that at the most general level; illocutionary functions may be classified into following four types;

1. Competitive is the illocutionary aims at competing with the social purposes; such as ordering, asking, demanding, and begging.
2. Convivial is illocutionary aims in compliance 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; as like threatening, accusing, cursing and reprimanding.

2.2 Direct Speech Act

Direct speech act is an act if a speaker performs that act by mean not performing another speech act. Direct speech acts happened where there is a direct relationship between structure and a function. Searle (in Paolo, 1983:26) states that, the syntactic form of an utterance reflects the direct illocution act. In table consider the following example:

Utterance	Syntactic form	Direct illocution acts
1. It's raining	1. Declarative	1. Stating
2. Where is the Bali island?	2. Interrogative	2. Asking
3. Pass me the salt	3. Imperative	3. Ordering

In each of these examples, the syntactic forms of the utterance matches the direct illocution act, in (1a) a declarative form is used to state statement: (1b) an interrogative form is used to ask question: and in (1c) an imperative form is used to have an order or request. Therefore the direct speech acts or directs illocution acts is one that matches the syntactic form of the utterance.

2.3 Indirect Speech Act

Indirect speech acts is an act if a speaker performs that by means of performing another speech act. There is an indirect relationship between a structure and a function. Searle (in Paolo:27). Beside that in indirect speech act something a utterance has the form normally as associated with a statement, such as “you left the door open”, if you say this sentence to someone who just come in your room (and it's pretty cold outside) you would probably be understand to have made not a statement, but a request, you are we requesting, indirectly, that the person close the door, it is another example of an indirect act (Yule, 1989:101). One of the most common types of indirect speech act in English has the form of an interrogative, but is not typically used to ask a question (i.e. “We don't expect only an answer, we expect action”). (Yule, 1996; 54-55)

Grundy (2000: 59) stated that indirect speech act happens when form and function match, such as:

- a. Have a good journey (imperative form functioning as an assertion=I hope you have a good journey).
- b. Who cares? (Interogative form functioning as assertion=No one cares)
- c. (to a child) You'd better eat your dinner fast (Declarative form functioning as an order).

Searle formulates the problem of primary performatives as one of explaining how and when the gramatical moods declarative, interogative and imperative do to realize the communicative functions statement, question and directive. He also suggests that when speaker says to the hearer, speaker should realize six categories:

1. Sentences concerning hearer's ability. For example; Can you close the door.
2. Sentences concerning hearer' future action. For eample; Are you going to close the door?
3. Sentences concerning hearer's desire or willingness. For example; would you mind closing the door? It might help if you closed the door.
4. Sentences concerning reasons for action. For example; I don't think I can stay with the door open.
5. Sentences embending either one of the above or an explicit performative. For example; Can you ask to close the door.

In the example above, the speaker makes indirect directives in many ways. All of them are said to direct the listener to close the door, though none of them directly asks the hearer to close the door

2.4 Conversational Principle

During the exchange of ideas, there are principles that should be held on by the speaker. Grice in his article 'Logic and Conversation' formulates a general principles of language use through the cooperative principle. There are four maxims within the cooperative principles:

1. Maxim of quantity
 - a. Make your contributions as informative as is required for the current purposes of the exchange.
 - b. Do not make your contribution more informative than is required.
2. Maxim of quality: try to your contribution one that is true:
 - a. Do not say what you believe to be false.
 - b. Do not say that for which you lack adequate evidence.
3. Maxims of relevance: be relevant.
4. Maxims of manner: be perspicuous:
 - a. Avoid obscurity of expression.
 - b. Avoid ambiguity.
 - c. Be brief.
 - d. Be orderly.

CHAPTER III

RESEARCH METHOD

This chapter presents research design, sources of data, research subject, research instrument, data collection, and data analysis.

3.1 Research Design

This study uses a qualitative method. This is in line with the problems and the purpose of the study. Qualitative researchers are interested in meaning – how people make sense of their lives, experiences, and their structures of the world. Qualitative research is descriptive in that researcher is interested in process, meaning, and understanding gained through words or pictures.

In this research, the researcher is concern illocutionary acts used by the characters in “The Man with The Man in The Highlands” William Saroyan's when they communicate with other characters such as telling something, asking questions, making statements, thanking, apologizing, congratulation, and so on.

3.2 Data Source

My source of data is the drama written by William Saroyan entitled “The Man with the Heart in The Highlands” It was a comedy about young boy and his Armenian family. It was played in 1939. It was produced at the Guild Theater in New York. The drama consists of six scenes, and the characters are Jasper MacGregor (the man with the heart in the Highlands), Johnny, Ben Alexander (Johnny’s father), Mr.Kosak, Johnny’s grandmother, Rufe Apley (carpenter),

Philip Chamichael and neighbors. Although this drama is a comedy but the story of this drama reflects the writer's real life.

3.3 Research Subject

The subject of this research is the characters in this drama "The Man with Heart in The Highlands". And this research, the researcher focuses on illocutionary acts used by characters uttering, producing, and speaking some words or sentence when he wants to transform his messages, perceptions, and feeling in language events.

3.4 Research Instrument

The key or main instrument of this study is the researcher herself. The researcher collects and analyzes the data based on the data in accordance with the types of illocutionary acts and the performance of illocutionary acts.

3.4 Data Collection

In collecting the original and valid data, the writer takes utterance transcriptions to understand the meaning of utterances from literary heritage books" Drama I" by Marjorie Wescott Barrows, and arranges the data systematically based on the problem of the study.

In this research, the researcher becomes a researcher who reads, understands and takes notes to every utterance or speech being observed in the

drama especially an illocutionary acts are used by characters and how ways use an illocutionary acts. Then, the researcher analyzes it.

3.5 Data Analysis

After obtaining the data from “The Man with The Heart in The Highlands”, the researcher analyzed the data. In this research there are four steps to analyze the data.

1. The researcher coded the data in order to get easy in analyzing it. It means, the researcher signs the utterance which is classified into representative, directive, commissive and expressive.
2. The researcher categorized the data based on types of illocutionary acts by Searle’s theory; representative, directive, commissive, expressive, and declarative.
3. The researcher interpreted the data obtained from each category based on illocutionary acts theory.
4. After interpreting, the researcher discussed the whole data based on the theory of illocutionary acts to get answer of the research question.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the finding of the study based on research problems. The data are taken from the utterances of characters in “The Man with The Heart in The Highlands” by William Saroyan's. Analysis of utterance is based on Searle's illocutionary acts theory that includes Representatives, Directives, Commissive, Expressive, and Declaratives. Beside that the researcher analyzes the way of performing speech acts used by characters in every utterance.

4.1. Data Findings

1. Data in Scene 1

Data 1. Johnny: I sure would like to hear you play another song.

From the statement above we know that Johnny interests to hear another song. The utterance utters by him after he listens to music from someone that is singing a song and standing in front of his home. He thinks that Macgregor's voice is good.

The utterance above is categorized into representative because the speaker commits to the truth of the expressed proposition and it used to make an asserting statement because the speaker tries to state something firmly. The utterance is classified into direct illocutionary act because the speaker performs that act by mean not performing another speech act. The syntactic forms of the utterance matches the direct illocution act; a declarative form is used to state statement. Besides it has function based on social goal. It is collaborative function because it is similar with the social purposes.

Data 2. Macgregor: Young man, could you get a glass of water for old man whose heart is not here, but in the highlands?

MacGregor is old man who is singing a song in front of Johnny's home. After he finishes singing a song he wishes a glass of water from Johnny (Young man). The utterance can be classified into direct illocutionary act because the statement matches the direct illocution act; an interrogative form is used to make requesting and offering. The utterance can be classified into direct illocutionary act. The utterance is a commissive and it used to make an offering statement because the speaker presents utterance to be accepted or refused. It also has function based on social goal. It is convivial function because the illocutionary goal coincides with the social goal.

Data 3. Johnny's: What highlands?

Johnny asks this question after MacGregor mentions highlands word in their conversation. This utterance is classified into direct illocutionary act because a syntactic form matches direct illocution. The utterance is categorized into directive and used to make a request statement because the speaker asks something politely. It also has function based on social function. It is competitive function because the utterance competes with the social goal.

Data 4. Macgregor: The Scotch Highlands. Could you?

From the statement above we know MacGregor utters two utterances. The first utterance is "The Scotch Highlands" can be classified into direct illocutionary act because there is direct relation between a syntactic form and a function of

statement. It is classified into representatives because the speaker commits to the truth of the expressed proposition and it is used to make an answer statement. Besides it has function based on social purposes. It is convivial function because the illocutionary goal coincides with the social goal.

The second utterance is “Could you?” MacGregor says this utterance to repeat the first question which is MacGregor request a glass of water. The utterance is classified into direct illocutionary act, there is direct relation between a syntactic form and a function of statement, an interrogative used to make a asking statement. The type of illocutionary acts is classified into directive because the speaker to get the addresses to do something and it used to make a requesting statement. Besides it has function based on social purposes. It is convivial function because the illocutionary goal coincides with the social goal.

Data 5. Macgregor: In the Scotch Highlands. I’m very thirsty, young man.

From the statement above we know that MacGregor have not been given a glass of water by Johnny so he states that he is very thirsty in order that Johnny can give him a glass of water. The utterance is classified into direct illocutionary acts because a syntactic form matches direct illocution, a declarative used to make a statement. The utterance is also classified into representative because the speaker commits to truth of the expressed proposition. The type of representative is asserting statement. It also has function based on social purposes. It is collaborative because the utterance is similar with the social goal.

Data 6. Johnny: How come the members of your family are always leaving their hearts in the Highlands?

From the statement above we know that Johnny wants to know more about MacGregor's family. Therefore, the utterance is classified into a directives and it used to make a requesting statement. The utterance is classified into direct illocutionary act because there is matching between a syntactic form and a function of statement, an interrogative used to make requesting statement. Besides it also has function based on social goal. It is competitive function because it is an aim competes with the social purposes.

Data 7. Macgregor: That's the way we are. Here today and gone tomorrow.

The utterance is uttered by MacGregor after Johnny asks him about his family. This utterance is classified into direct illocutionary act. The utterance is also a representative and it used to make an answering statement. Besides it also has function based on social goal. It is collaborative function because it is indifferent with the social purposes.

Data 8. Johnny's father: Johnny, get the hell away from that poor old man.

Get him a pitcher of water before he falls down and dies. Where in hell are your manners?

There are three utterances in the statement above. First, the utterance "Johnny, get the hell away from that poor old man". Second, the utterance "Get him a pitcher of water before he falls down and dies". Third, the utterance "Where in hell is your manners?" The first and second utterances have same classifying. They are classified into direct illocutionary act because a syntactic form matches a function. These utterances are a directive and it used to make a commanding statement because the speaker commands somebody to do thing. Besides it also

has function based on social purposes. It is collaborative function, because it is illocutionary goal is indifferent with the social goal.

However, the third utterance is “Where in hell are your manners?” is classified into direct illocutionary act. The utterance is a complaining and it used to make a complaining statement. Besides it also has function based on social purposes. It is convivial function, because it is illocutionary goal coincides with the social goal.

Data 9. How do you figure I know?

Johnny utters the utterance after his father says that he is getting a new poem arranged in his mind, and Johnny does not believe his father’s utterance. This utterance is classified into direct illocutionary act. The utterance is a directives and it used to make a requesting statement. Besides it also has function based on social goal. It is competitive function because it is aims compete with the social purposes.

Data 10. Johnny’s father. (Unable to find an answer) Well, you ought to know. You’re my son. If you shouldn’t know, who should?

The utterance is classified into directive because the speaker gets the addresses to do something and it used to make requesting statement. It is known from phrase “*If you shouldn’t know who should?*” The utterance is categorized into direct illocutionary act because the speaker performs that by mean not performing another illocutionary act. It means that there is relationship between structure form and function. An interrogative used to make a request. Besides it

also has function based on social goal. It is competitive function because it aims to compete with the social purposes.

Data 11. Macgregor: Good afternoon. Your son has been telling me how clear and cool the climates are in these parts.

From statement above we know that MacGregor utters two utterances and aims. These are classified into direct illocutionary acts because a syntactic form matches directs illocution. First utterance is “Good afternoon “is classified into an expressive of illocutionary act because the speaker expresses a psychological state in the sincerity condition. It used to make a greeting statement. And the function of the utterance is convivial function because the illocutionary goal coincides with the social function. And second utterance is “Your son has been telling me how clear and cool the climates are in these parts” is classified into a representative. It used to make an asserting statement. And the function of the utterance is convivial function because the illocutionary goal coincides with the social function.

Data 12. Johnny: I didn't say anything about the climate. Where's he getting that stuff from?

Johnny complains with the utterance of MacGregor after he (MacGregor) tells something to his father that is not similar with his utterance. This utterance is classified into representative and it used to make a complaining statement because the speaker complains with what another speaker says. The utterance is performed directly because the syntactic form of utterance matches the communicative function; a declarative used to make a statement. Besides it also has function

based on social goal. It is conflictive function because it is an illocutionary act which aims conflict with the social purposes.

Data 13. Johnny's father: How do you do? Won't you come in for a little rest? We should be honored to have you at our table for a bite of supper.

There are three utterances in the statement above. First, the utterance "How do you do?" Second, the utterance "Won't you come in for a little rest?" Third, the utterance "We should be honored to have you at our table for a bite of supper." The first and second utterances have same classifying. These utterances are categorized into directive and it used to make a requesting statement. They are classified into direct illocutionary act because directly the speaker states his intention. Besides it also has function based on social purposes. It is competitive function, because it competes with the social goal.

However, the third utterance is "We should be honored to have you at our table for a bite of supper" is classified a directive and it used to make an advising statement. It performs directly because the speaker performs that act by mean not performing another speech act. Besides it also has function based on social purposes. It is convivial function, because it is illocutionary goal coincides with the social goal.

Data 14. Macgregor: Sir, I am starving. I shall come right in.

This utterance is classified into direct illocutionary act because MacGregor states his intention directly. The utterance is an expressive and it used to make a inviting statement because the speaker expresses a psychological state specified in the sincerity condition. Besides it also has function based on social goal. It convivial functions because it is an illocutionary act which goal coincides with the social goal.

Data 15. Johnny: Can you play Drink to Me Only with Thines Eyes? I sure would like to hear you play that song on the bugle. That song is my favorite. I guess I like that song better than any song the world.

From the utterance above we know that the speaker wants to hear another song. He requests to the addresses to play a song entitle Drink to Me Only with Thines Eyes. Therefore the utterance will be classified into direct illocutionary act because the syntactic form matches direct illocution. The utterance is a directives and it used to make a requesting statement. Besides it also has function based on social goal. It is competitive function because an illocutionary act which goal competes with the social goal. Meanwhile the utterance above is also classified into representative who the speaker commits to the truth of the expressed proposition and is used to make asserting statement. And it also has function based on social function namely collaborative function because it is similar with the social.

Data 16. Macgregor: Son, when you get to be my age, you'll know songs aren't important; bread's the thing.

The speaker wants to inform the addressee. The utterance is a representative and is used to make an informing statement. And it also has a function based on social function namely collaborative function because it is indifferent with the social.

Data 17. Johnny's father: I'm mighty glad to make your acquaintance. Johnny, get Mr. Macgregor a pitcher of water.

There are two utterances in the statement above. First, the utterance "I'm mighty glad to make your acquaintance" is classified into direct illocutionary act. The utterance is an expressive and it is used to make a welcoming statement. Besides it also has a function based on social purposes. It is convivial function, because its illocutionary goal coincides with the social goal. Second, the utterance "Johnny, get Mr. Macgregor a pitcher of water" is classified into direct illocutionary act. The utterance is a directive and it is used to make a commanding statement. Besides it also has a function based on social purposes. It is convivial function, because its illocutionary goal coincides with the social goal.

Data 18. Johnny's father: Like myself, he's genius.

From the statement above we know the speaker talks about one's own achievement with too much pride the utterance is a representative and it is used to make a boasting statement. The utterance is classified into direct illocutionary act. The syntactic form matches direct illocutionary act which is declarative form used to make a statement. Besides it also has a function based on social purposes. It is

competitive function, because it is illocutionary goal competes with the social goal.

Data 19. Macgregor: I should say I have.

The utterance uttered by MacGregor after Johnny father asks him. The utterance is classified into direct illocutionary act because there is matching between a syntactic form and a function of the utterance. The utterance is a representative and it used to make an answering statement. Besides it also has function based on social purposes. It is collaborative function, because it is illocutionary goal is indifferent with the social goal.

Data 20. Macgregor: I reckon. I'm five thousand miles from home. Do you think we could eat a little bread and cheese to keep my body and spirit together?

From the statement above we can know there are two utterances in the statement above. First, the utterance "I reckon. I'm five thousand miles from home" is classified into direct illocutionary act. The utterance is a representative and it used to make an asserting statement. Besides it also has function based on social purposes. It is collaborative function, because it is illocutionary goal is indifferent with the social goal. Second, the utterance "Do you think we could eat a little bread and cheese to keep my body and spirit together?" is classified into indirect illocutionary act because the speaker perform that by means of performing another illocutionary act. The utterance is a directive and it used to make a requesting statement. Besides it also has function based on social

purposes. It is competitive function, because illocutionary goal competes with the social goal.

Data 21. Johnny: Give me the money.

Johnny utters this utterance after his father commands him to go to Mr. Kosak grocery store however his father didn't give money to him. The utterance is classified into direct illocutionary act, a syntactic form matches a direct illocution. The type of illocutionary act of the utterance is a directive because the speaker attempts the hearer to do something and it used to make an ordering statement. Besides it also has function based on social purposes. It is collaborative function, because illocutionary goal coincides similar with the social goal.

Data 22. Johnny: He won't do it. He's tired of giving us credit. He says we don't work and never pay our bills. We owe him forty cents.

The utterance uttered by Johnny when his father commands him to tell Mr. Kosak so that he (Mr. Kosak) gives them credit. And Johnny reports that Mr. Kosak will not do it because he is tired of giving them credit. The utterance is classified as direct illocutionary act and categorized as representatives because the speaker commits to the truth of the expressed proposition. Besides that also include into reporting because the utterance have account of something heard or seen. Besides it also has function based on social purposes. It is collaborative function, because it is illocutionary goal coincides indifferent with the social goal.

Data 23. Johnny's father: Go on down there and argue it out with him. You know that's your job.

The utterance "Go on down there and argue it out with him" is classified into direct illocutionary act. The utterance is a directive and it used to make a commanding statement. Besides it also has function based on social purposes. It is collaborative function, because it is illocutionary goal coincides indifferent with the social goal. And the utterance "You know that's your job" is classified into direct illocutionary act. The utterance is a representative and it used to make an asserting statement. Besides it also has function based on social purposes. It is collaborative function, because it is illocutionary goal coincides indifferent with the social goal.

Data 24 . Johnny: Well, all right, but I don't think he'll be impressed. He says you never go out and look for work. He says you are lazy and no good.

The utterance uttered by Johnny when he can accepts what his father asks. He will do what his father says but he does not think Mr. Kosak'll be impressed. The utterance is classified into direct illocutionary act because the syntactic form matches with a function of statement, a declarative used to make statement. The utterance "Well, all right" is categorized into commissive and used to make agreeing because the speaker commit to future course action and he can accepts what his father says . Besides it also has function based on social purposes. It is collaborative function, because it is illocutionary goal similar with the social goal.

Data 25. Johnny's father: (Roaring) You go on down there and tell him he's crazy, Johnny! You go on down there and tell that fellow your father is one of the greatest unknown poets living.

The utterance above is categorized into directive because the speaker commit to the truth of the expressed proposition and it used to make a commanding statement because the speaker tries to state something firmly. The utterance is classified into direct illocutionary act because the speaker performs that act by mean not performing another speech act. The syntactic form of the utterance matches the direct illocution act; an imperative form used to make an ordering or commanding statement. Besides it has function based on social goal. It is collaborative function because it is similar with the social purposes.

Data 26. He won't care, but I'll go. I'll do my best. Ain't we got nothing in the house?

Johnny promises to his father to do the best doing; go to the Mr. Kosak's Grocery Store and get some food. We know the phrase "I'll do my best" it is main phrase of utterance above. The utterance is classified commisive and it used to make promising statement. The way to perform illocutionary act in the utterances is direct illocutionary act because there is direct relation between a structure and function.

Data 27. Johnny: I'll run all the way.

Johnny promises to MacGregor to run all the way in order to arrive in Mr. Kosak store fastly and came back to home as soon as. The utterance can be classified into commisive and it used to make a promising statement because the

speaker commits to act to some future. The utterance is classified into direct illocutionary act because Johnny performs that act by mean not performing another speech act. Besides it also has function based on social purposes. It is convivial function, because illocutionary goal coincides indifferent with the social goal.

Data 28. Johnny: All right.

The utterance is a commissive and it used to make an agreeing statement because the speaker agrees. The utterance is classified into direct illocutionary act because a syntactic form matches a direct illocution. Besides it also has function based on social purposes. It is collaborative function, because it is illocutionary goal is indifferent with the social goal.

Data 29. Johnny: Mr. Kosak, if you were in China and didn't have a friend in the world and no money, you'd expect some Christian over there to give you a pound of rice, wouldn't you?

The utterance is classified into indirect illocutionary act because Johnny purposes to ask something, but he gives question to Mr. Kosak before, in order that Mr. Kosak feels sympathy to Johnny. The utterance is classified into directive and it used to make a requesting statement. Besides it also has function based on social purposes. It is collaborative function, because illocutionary goal is similar with the social goal.

Data 30. Johnny: I just want to talk a little, you'd expect someone to help you out a little, wouldn't you, Mr. Kosak?

There are two utterances on the statement above. First, the utterance "I just want to talk a little", is classified into direct illocutionary act. The utterance is a representative and it used to make an informing statement. Besides it also has function based on social purposes. It is collaborative function, because it is illocutionary goal is indifferent with the social goal. Second, the utterance "you'd expect someone to help you out a little, wouldn't you, Mr. Kosak?" is classified into indirect illocutionary act. The utterance is a directive and it used to make a requesting statement. Besides it also has function based on social purposes. It is collaborative function, because it is illocutionary goal is indifferent with the social goal.

Data 31. It ain't question of money, Mr. Kosak. I'm talking about being in China.

The utterance is classified into direct illocutionary act. The utterance is a representative and it used to make an asserting statement. Besides it also has function based on social purposes. It is collaborative function, because it is indifferent with the social goal.

Data 32. Mr. Kosak: I don't know. What would I be doing in China?

The utterance "I don't know" is classified into direct illocutionary act. The utterance is a representative and it used to make an answering statement. Besides it also has function based on social purposes. It is collaborative function, because it is illocutionary goal is indifferent with the social goal.

The utterance “What would I be doing in China?” is classified into direct illocutionary act. The utterance is a directives and it used to make a requesting statement. Besides it also has function based on social purposes. It is competitive function, because illocutionary goal competes with the social goal.

Data 33. Johnny: Well, you’d be visiting there, and you’d be hungry and five thousand moles from home, and not a friend in the world. You wouldn’t expect a good neighbor to turn you away with-out even a pound of rice, would you, Mr. Kosak?

Johnny says to Mr. Kosak what he (Mr. Kosak) should do. The utterance is classified into indirect illocutionary act because there is indirect relation between c form and a function of statement. The utterance is a directives and it used to make an advising and a requesting statement. Besides it also has function based on social purposes. It is competitive function, because illocutionary goal competes with the social goal.

Data 34. Johnny: Mr. Kosak, suppose it was a loaf of bread and a pound of cheese you needed to keep you alive in the world, would you hesitate to ask a Christian missionary for these things?

The utterance is classified into direct illocutionary act. The utterance ‘Mr. Kosak, suppose it was a loaf of bread and a pound of cheese you needed to keep you alive in the world ‘ is a representative and it used to make an advising. It also has function based on social goal. It is convivial function, because it is illocutionary goal coincides with the social goal. And the utterance ‘would you hesitate to ask a Christian missionary for these things?’ is classified into indirect

illocutionary act. The utterance is a directive and it used to make a requesting statement. Besides it also has function based on social goal. It is competitive function, because it competes with the social goal.

Data 35. Don't be that way, Mr. Kosak. That's defeatist talk, and you know it. Why, the only thing that would happen to you would be death.

You would die out there in China, Mr. Kosak.

Johnny describes what would happen if Mr. Kosak does not what Johnny says. The utterance is classified into direct illocutionary act. The utterance is a representative and it used to make an asserting statement. Besides it also has function based on social purposes. It is competitive function, because illocutionary act competes with the social goal.

However, the utterance "Don't be that way" is classified into direct illocutionary act because there is direct relation between a syntactic form and a function of statement, an imperative form used to make an ordering or commanding. The utterance has function based on social goal. It is collaborative function because illocutionary act is similar with the social purposes.

Data 36. Mr. Kosak: I wouldn't care if I would. You and your Pa have got to

The utterance "You and your Pa have got to pay for bread and cheese" is classified into direct illocutionary act. The utterance is a directive and it used to make a commanding statement. Besides it also has function based on social purposes. It is convival function, because it coincides with the social goal.

The utterance "Why don't your Pa go out and get a job" is classified into indirect illocutionary act. The utterance is a directive and it used to make a

requesting statement. Besides it also has function based on social purposes. It is competitive function, because it competes with the social goal.

Data 37. I have great faith in Stepan, Mr. Kosak.

Johnny utters the utterance in order to get sympathy of Mr. Kosak. The utterance is classified into direct illocutionary act because there is direct relation between a syntactic form and a function of statement. A declarative form used to make a statement. It is also classified into a representative and it used to make a boasting statement. Besides it also has function based on social goal. It is collaborative function because it is an illocutionary goal is indifferent with the social goal.

Data 38. Johnny: Mr. Kosak, you know I didn't come here to buy anything.

You know I enjoy a quiet philosophical chat with you every now and then. Let me have a loaf of French bread and a pound of cheese.

The utterance is classified into direct illocutionary act. The utterance 'Mr. Kosak, you know I didn't come here to buy anything. You know I enjoy a quiet philosophical chat with you every now and then' is a representative and it used to make an asserting statement. Besides it also has function based on social goal. It is collaborative function because an illocutionary goal is similar with the social goal. And the utterance 'Let me have a loaf of French bread and a pound of cheese' is a directive and it used to make an ordering statement. Meanwhile it also has function based on social purposes. It is competitive function, because illocutionary goal competes with the social function.

Data 39. Mr. Kosak: You got to pay cash, Johnny.

The utterance is classified into direct illocutionary act. The utterance is a directive and it used to make an ordering statement. Besides it also has function based on social goal. It is competitive function because it is an illocutionary goal competes with the social goal.

Data 40. Johnny: And Esther? How is your beautiful daughter, Esther?

The utterance is classified into direct illocutionary act. The utterance is a directive and it used to make an requesting statement. Besides it also has function based on social goal. It is competitive function because it is an illocutionary goal competes with the social goal

Data 41. Mr. Kosak: She's all right, Johnny, but you got to pay cash. You and your Pa are the worst citizens in this country.

From the statement above, there are three utterances. First 'She's all right, Johnny' the utterance is classified into direct illocutionary act. It is a representative and it used to make an asserting or answering statement. Besides it also has function based on social goal. It is collaborative function because an illocutionary goal is different with the social goal. Second the utterance 'but you got to pay cash' is categorized into direct illocutionary act. It is a directive and it used to make an ordering statement. It has function based on social goal. It is competitive function, because illocutionary goal competes with the social goal. Third the utterance 'you and your Pa are the worst citizens in this country' is categorized into direct illocutionary act. It is a representative and it used to make an attributing statement. And it has function based on social goal. It is

collaborative function, because illocutionary goal is indifferent with the social goal.

Data 42. Johnny: I'm glad Esther's all right, Mr. Kosak. Jasper Macgregor is visiting our house. He's a great actor.

From the statement above we know that there are two utterances. Both of them are classified into direct illocutionary act because there is direct relation between a syntactic form and a function. The utterance 'I'm glad Esther's all right, Mr. Kosak' is a representative and it used to make an asserting statement. Besides it also has function based on social goal. It is collaborative function because an illocutionary goal is similar with the social goal.

The utterance 'Jasper Macgregor is visiting our house. He's a great actor' is a representative and it used to make a reporting statement. And it has function based on social goal. It is collaborative function, because it is similar with the social goal.

Data 43. Mr. Kosak: I can't. I'll let you have one loaf of French bread and a pound of cheese, but that's all. What kind of work do your Pa do when he works, Johnny?

From the statement above, we know there are two utterances; first utterance is 'I can't. I'll let you have one loaf of French bread and a pound of cheese, but that's all' is classified into direct illocutionary act. It is a commissive and it used to make a promising statement. Besides it also has function based on social function. It is convivial function, because the illocutionary act coincides with the social goal.

And second utterance is 'what kind of work do you Pa do when he works, Johnny?' is classified into direct illocutionary act. It is a directive and it used to make a requesting statement. Besides it also has function based on social function. It is competitive function, because the illocutionary act competes with the social goal.

Data 44. Johnny: My father writes poetry, Mr. Kosak. That's the only work my father does. He's one of the greatest writers of poetry in the world.

The utterances are classified into direct illocutionary act. The utterance 'my father writes poetry, Mr. Kosak. That's the only work my father does' is a representative and it used to make an asserting statement. And it has function based on social purposes. It is collaborative function, because the illocutionary goal is indifferent with the social goal. The utterance 'He's one of the greatest writers of poetry in the world' is a representative and it used to make a boasting statement. Besides it also has function based on social function. It is convivial function, because the illocutionary act coincides with the social goal.

Data 45. Mr. Kosak: I don't like that kind of work. Why doesn't your Pa work like everybody else, Johnny?

The utterance 'I don't like that kind of work', is classified into direct illocutionary act. The utterance is a representative and it used to make a disagreeing statement. And it has function based on social purposes. It is collaborative function, because the illocutionary goal is indifferent with the social goal.

The utterance 'Why doesn't your Pa work like everybody else, Johnny?' is classified into direct illocutionary act. The utterance is a directive and it used to make a requesting statement. And it has function based on social purposes. It is competitive function, because the illocutionary goal competes with the social goal.

Data 46. Johnny: Tell Esther I love her.

The utterance is classified into direct illocutionary act. The utterance is a directive and it used to make an ordering statement. And it has function based on social purposes. It is competitive function, because the illocutionary goal competes with the social goal.

Data 47. Mr. Kosak: All right.

The utterance is classified into direct illocutionary act. The utterance is a commissive and it used to make an agreeing statement. And it has function based on social purposes. It is convivial function, because the illocutionary goal coincides with the social goal.

Data 48. Johnny: Good-bye, Mr. Kosak,

The utterance is classified into direct illocutionary act. The utterance is an expressive and it used to make a greeting statement. And it has function based on social purposes. It is convivial, because the illocutionary goal coincides with the social goal.

Data 49. Johnny's father: (With pride.) Of course he has. (He waves at the Grandmather on the porch, who runs into the house to set the table. Johnny runs to his Father and MacGregor.) I knew you'd do it.

The utterance 'of course he has' and 'I knew you'd do it' is classified into direct illocutionary act. The both of the utterance are a representatives and it used to make a boasting statement. And it has function based on social purposes. It is convival function, because the illocutionary goal coincides with the social goal.

Data 50. Johnny's father: That's his opinion. What did you talk about?

After Johnny arrives in his home, he reports to his father that Mr. Kosak ain't going to give them no more stuff on credit. From the utterance 'That's his opinion', is classified into direct illocutionary act. The utterance is a representatives and it used to make a complaining statement. And it has function based on social purposes. It is competitive function, because the illocutionary goal competes with the social goal.

The utterance 'What did you talk about?' is classified into direct illocutionary act. The utterance is a directive and it used to make a requesting statement. And it has function based on social purposes. It is competitive function, because the illocutionary goal competes with the social goal.

Data 51. Johnny's father: How is every one?

The utterance is classified into direct illocutionary act because a syntactic form matches a direct illocution, an interrogative used to make a requesting statement. The utterance is a directive and it used to make a requesting statement.

And it has function based on social purposes. It is competitive function, because the illocutionary goal competes with the social goal.

Data 52. MacGregor: Well, I could go for a bit of boiled gopher snake in a big way, Johnny.

The utterance is classified into direct illocutionary act. The utterance is a representative and it is used to make an informing statement. Besides it also has function based on social purposes. It is collaborative function, because it is indifferent to the social goal.

Data 53. Johnny: You can't have that snake.

The utterance is classified into direct illocutionary act. The utterance is a representative and it is used to make a reporting statement. Besides it also has function based on social purposes. It is collaborative function, because it is indifferent to the social goal.

Data 54. MacGregor: Well, trot them out son, and after we've had our fill, I'll play Drink to Me Only with Thine Eyes for you. I'm might hungry, Johnny.

The utterance 'Well, trot them out son' is classified into direct illocutionary act. The utterance is a directive and it is used to make a commanding statement. Besides it also has function based on social purposes. It is collaborative function, because it is indifferent to the social goal.

The utterance 'and after we've had our fill' and 'I'm might hungry, Johnny', are classified into direct illocutionary act. The utterance is a representative and it is used to make a asserting statement. Besides it also has

function based on social purposes. It is collaborative function, because it is indifferent to the social goal.

The utterance 'I'll play Drink to Me Only with Thine Eyes for you' is classified into direct illocutionary act. The utterance is a commissive and it is used to make a promising statement. Besides it also has function based on social purposes. It is convivial function, because the illocutionary goal coincides with the social goal.

Data 55. Johnny's father: (To MacGregor.) How about a little music? I think the boy would be delighted.

The utterance 'How about a little music?' is classified into indirect illocutionary act. The utterance is a directive and it is used to make a suggesting statement. Besides it also has function based on social purposes. It is convivial function, because the illocutionary goal coincides with the social goal.

Data 56. Johnny: I sure would, Mr. MacGregor.

Johnny utters the utterance when his father says to MacGregor to play a little music. Johnny agrees with his father opinion. The utterance is classified into direct illocutionary act. The utterance is a commissive and it is used to make an agreeing statement. Besides it also has function based on social purposes. It is convivial function, because the illocutionary goal coincides with the social goal.

Data 57. Johnny's father: Good neighbors and friends, I want you to meet Jasper MacGregor, the greatest Shakespearian actor of our day.

The utterance 'Good neighbors and friends' is classified into direct illocutionary act. The utterance is an expressive and it used to make a greeting

statement. Besides it also has function based on social purposes. It is convivial function, because it aims to coincide with the social goal. The utterance 'I want you to meet Jasper MacGregor, the greatest Shakespearean actor of our day', is classified into direct illocutionary act. The utterance is a commissive and it used to make a promising statement. Besides it also has function based on social purposes. It is convivial function, because it aims to coincide with the social goal.

Data 58. Rufe Apley: I'm sure have. I've got a dozen eggs at my house.

From the statement we know that Rufe Apley is very sure that he have a dozen egg at her house. The utterance is classified into direct illocutionary act. It is a representative and it used to make a boasting statement. Besides it also has function based on social purposes. It is convivial function, because it coincides with the social purposes.

Data 59. MacGregor: Would it be convenient for you to go and get one of them dozen eggs? When you return, I'll play a song that will make your heart leap with joy and grief.

The utterance is classified into indirect illocutionary act. It is a commissive and it used to make an offering statement. Besides it also has function based on social purposes. It is convivial function, because it coincides with the social purposes.

The utterance 'When you return, I'll play a song that will make your heart leap with joy and grief', is classified into direct illocutionary act. It is a commissive and it used to make a promising statement. Besides it also has function based on

social purposes. It is convival function, because it coincides with the social purposes.

Data 60. MacGregor: (To the crowd.) My friend, I should be delighted to play another songs for you on this golden-throated bugle, but time and distance from home find me weary. If you will be so good as to go, each of you to his home, and return in a moment with some morsel of food, I shall be delighted to gather my spirit together and play a song I know will change the course of each of your lives, and change it, mind you, for the better. (The neighbours go MacGregor, Johnny's father, and Johnny sit on the steps and remain in silence, and one by one the people return, bringing food to MacGregor: an egg, a sausage, a dozen green onions, two kinds of cheese, butter, two kinds of bread, boiled potatoes, fresh tomatoes, a melon, tea, and many other good things to eat.) Thank you, my friends, thank you. (He stands solemnly, waiting for absolute silence, straightens himself, looks about him furiously, lifts the bugle to his lips and play My Heart's in the Highlands, My Heart Is Not Here. The neighbors weep and go away. MacGregor turns.) Sir, if it is all the same to you, I should like to dwell in your house for some time to come.

There are three utterances in the statement above. First, the utterance "My friend, I should be delighted to play another songs for you on this golden-throated bugle, but time and distance from home find me weary. If you will be so good as to go, each of you to his home, and return in a moment with some morsel of food,

I shall be delighted to gather my spirit together and play a song I know will change the course of each of your lives, and change it, mind you, for the better.”

is classified into direct illocutionary act. The type of the utterances a commissive and it used to make an offering statement. Besides it also has function based on social purposes. It is convival function, because it is illocutionary goal coincides with the social goal. The second utterance is “Thank you, my friends, thank you“ is classified into direct illocutionary act. The utterance is an expressive and it used to make a thanking statement. Besides it also has function based on social purposes. It is convival function, because it is illocutionary goal coincides with the social goal.

The third utterance is “Sir, if it is all the same to you, I should like to dwell in your house for some time to come” is classified into direct illocutionary act. The utterance is an expressive and it used to make a pardoning statement. Besides it also has function based on social purposes. It is convival function, because it is illocutionary goal coincides with the social goal.

Data 61. Carmichael: I am looking for Jasper MacGregor, the actor.

Charmichael utters the utterance to report that he was looking for Jasper MacGregor, the actor. The utterance is a representative and it used to make a reporting statement. The way to perform this utterance is classified into direct illocutionary act because there is direct relation between a syntactic form and a function of the utterance. Besides it also has function based on social purposes. It is collaborative function, because it is indifferent with the social purposes.

Data 62. Johnny's father: Yes, of course. Excuse me. Won't you please come in?

The utterance "Yes, of course" is classified into direct illocutionary act. The utterance is a commissive and it is used to make a promising statement. Besides it also has function based on social purposes. It is convivial function, because its illocutionary goal coincides with the social goal.

Then, the utterance "Excuse me" is classified into direct illocutionary act. The utterance is an expressive and it is used to make an offering statement. Besides it also has function based on social purposes. It is convivial function, because its illocutionary goal coincides with the social goal.

Finally, the utterance "won't you please come in?" is classified into direct illocutionary act. The utterance is a commissive and it is used to make an offering statement. Besides it also has function based on social purposes. It is convivial function, because its illocutionary goal coincides with the social goal.

Data 63. Johnny: Mr. Kosak wants eighty-five cents. He won't give us anything more without money.

Johnny utters the utterance to tell his father that Mr. Kosak will not give them anything more without money. The utterance is classified into direct illocutionary act. The utterance is a representative and it is used to make a reporting statement. Besides it also has function based on social purposes. It is collaborative function, because it is indifferent to the social goal.

Data 64. Johnny's father: Go on down there, Johnny. You know you can get that fine Slovak gentleman to give you a bit of something to eat.

The utterance “Go on down there, Johnny” is classified into direct illocutionary act. The utterance is a directive and it is used to make a commanding statement. Besides it also has function based on social purposes. It is collaborative function, because the illocutionary goal which is indifferent with the social goal.

Then, the utterance “You know you can get that fine Slovak gentleman to give you a bit of something to eat” is classified into direct illocutionary act. The utterance is a representative and it is used to make an asserting statement. Besides it also has function based on social purposes. It is collaborative function, because the illocutionary goal is indifferent with the social goal.

Data 65. Johnny: (With despair.) Aw, Pa.

Johnny utters the utterance to tell his father that he is dissatisfied with commanding his father. The utterance is classified into indirect illocutionary act. The utterance is a representative and it is used to make a complaining statement. Besides it also has function based on social purposes. It is competitive function, because the illocutionary goal competes with the social goal.

Data 66. Johnny’s father: (Amazed.) What? You, my son, in a mood likes that? Come on. I’ve fought the world this way before you were born, and after you were born we’ve fought it together, and we’re going to keep on fighting it. The people love poetry but don’t know it.

The utterance “what? You, my son, in a mood likes that?” is classified into direct illocutionary act. The utterance is a representative and it is used to make a complaining statement. Besides it also has function based on social purposes. It is

competitive function, because the illocutionary goal competes with the social goal.

Then, the utterance “Come on” classified into direct illocutionary act. The utterance is a directive and it is used to make a commanding statement. Besides it also has function based on social purposes. It is collaborative function, because the illocutionary goal which is indifferent with the social goal.

Then, the utterance “I’ve fought the world this way before you were born, and after you were born we’ve fought it together, and we’re going to keep on fighting it. The people love poetry but don’t know it”, is classified into direct illocutionary act. The utterance is a representative and it is used to make an asserting statement. Besides it also has function based on social purposes. It is collaborative function, because the illocutionary goal which is indifferent with the social goal.

Data 67. Johnny: All right, Pa. I’ll do my best.

Johnny utters the utterance to tell his father that he promises his father to do the best. The utterance is classified into direct illocutionary act. The utterance is a commissive and it is used to make an agreeing and a promising statement. Besides it also has function based on social purposes. It is convival function, because the illocutionary goal coincides with the social goal.

Data 68. Johnny’s father: Remember, if you find any money on the way, we go fifty-fifty.

The utterance is classified into direct illocutionary act. The utterance is a directive and it is used to make a commanding statement. Besides it also has

function based on social purposes. It is collaborative function, because the illocutionary goal which is different with the social goal.

4.2 Research Discussion

After obtaining the data and analyzing it based on the theories, the next part is the discussion of the whole data gathered to answer the problem of the study proposed in the previous chapter.

In line with the theories, the information obtained from the data shows that illocutionary acts in *The Man With The Heart in The Highlands* can be divided into four types namely, representative, directive, commissive, and expressive. First, representative is the speaker to the truth of the expressed proposition. Types of representative are typically interpreted in some using, they are asserting, answering, boasting, complaining, reporting, informing, and disagreeing.

An asserting statement means that the speaker states something firmly for example in data 1 “I sure would like to hear you play another song”. From this example we can know that the speaker wants to hear another song from the addressee and the speaker wishes the addressee can do it. This type presents data number 1, 15, 20, 31, 41.

An answering statement means that the speaker just answers the question's addressee. This type constitutes data number 4, 5, 7, 19. A boasting statement means that the speaker talk about one's own achievement with too much pride. It is showed in data number 18, 37, 44, 49, 58. A complaining statement has purposes that the speaker says dissatisfied or unhappy. This type constitutes data number 8, 12, 50, 65, 66.

A reporting statement means that speaker have an account of something heard or seen. This type can be found in data number 22, 24, 53, 61, 63.

An informing statement means that speaker informs something to the addressees. It can be found in data number 16, 30, 52, 62. A disagreeing statement means that the speaker disagrees what the addressees says. An attributing statement means that the speaker attributes to the addressees. It can be found in data number 42. A disagreeing statement means that the speaker doesn't agree with what the addressees says. It presents in data number 45 and 64.

Second, directive is the speaker attempts to get the addressees to do something. Types of directive are typically interpreted in some using, they are requesting, commanding, suggesting, advising, and ordering. A requesting statement is the speaker asks something politely. It can be found in data number 3, 6, 9.

A commanding statement is the speaker commands the addressees to do something. It presents in data number 8, 23, 25, 36, 68. A suggesting statement is the speaker suggests the addressees to do something. It presents in data number 10 and 55. An advising statement is the speaker gives advice the addressees. It can be found in data number 13, 33, 34, 35. The last, an ordering statement is the speaker asks somebody to do something. It can be present in data number 21, 38, 39, 46.

Third, commissive is illocutionary act which commit the speaker to some future course action. Types of directive are typically interpreted in some using, they are offering, agreeing, promising. An offering statement is the speaker presents something to be accepted or refused. This type can be found in data

number 2, 29, 59, 62. An agreeing statement is the speaker agrees with what the addressee says. This type can be presents in data number 28, 47, 56, 57.

A promising statement is the speaker promises with what s(he) says to the addressee. It can be found in data number 26, 27, 43, 54, 67.

Fourth, an expressive is illocutionary act which commit the speaker express a psychological state specified in the sincerity condition. Types of directive are typically interpreted in some using, they are greeting, inviting, welcoming, thanking, pardoning. A greeting statement is the speaker express greeting to somebody. The type can be present in data number 11, 48. An inviting statement is the express inviting to somebody. It interprets in data number 14.

A welcoming statement is the speaker express welcoming to somebody. It can be found in data number 17. A thanking statement is the speaker express one's gratitude to somebody. It presents in data number 60. Finally, a pardoning statement is the speaker acts forgiveness to somebody. It can be found in data number 60.

In line with the theories too, the information obtained from the data shows that illocutionary acts in *The Man with The Heart in The Highlands* can be perform direct and indirect. Direct is mostly used by characters in the drama. Direct illocutionary act is an act if a speaker performs that act by mean not performing another illocutionary act. It means a syntactic form matches a function of utterance. There is direct relation between a syntactic form and a function of utterance. It can be found in almost of data number. Indirect speech act is an act if a speaker performs that by means of performing another speech act. It means a

syntactic form not matches a function of utterance. There is indirect relation between a syntactic form and a function of utterance.



CHAPTER V

CONCLUSION AND SUGGESTION

The chapter presents two sections; conclusion and suggestion. The conclusion below is as the answer of the statement of the problem and suggestions are intended to given information to the researchers who are interested is doing further researchers in this area.

5.1. Conclusion

The conclusion of this study can be formulated based on the research questions. From the findings that have been analyzed by using Searle's theory, the researcher concludes that an illocutionary acts used by characters in Drama "The Man with The Heart in The Highlands" is include four kinds of illocutionary acts, they are; representative act, directive act, commissive act, and expressive act. The type of declarative of illocutionary act is not used in this field analysis. Kinds of representative acts used when the speaker commits to the truth of the expressed proposition. Types of representative are typically interpreted in some use, they are asserting, answering, boasting, complaining, reporting, informing, and disagreeing. The representatives are mostly used in "The Man with The Heart in The Highlands" is asserting. Next, directive used when the speaker attempts to get the addresses to do something. Types of directive are typically interpreted in some using, they are requesting, commanding, suggesting, advising, and ordering. The directives is mostly used in "The Man with The Heart in The Highlands" is requesting. Then, the commissive of illocutionary act were also used by characters in this drama. Commissive is illocutionary act which commit the speaker to some

future course action. It constitutes the act of offering, agreeing, and promising. In addition, the expressive acts were also used in this drama. It constitutes the act of greeting, inviting, welcoming, thanking, pardoning. The ways to perform illocutionary acts used by characters in this drama are direct illocutionary acts and indirect illocutionary act. Illocutionary act mostly used by characters in this drama is direct illocutionary act. Next, the characters use four functions of illocutionary acts: competitive, convivial, collaborative, and conflictive. Finally, after conducting this research I have learnt that the theory of illocutionary acts is very important to use because the theory of illocutionary acts look at speaker how s (he) should communicate with other so thoughts, feeling and actions speaker's effects to the addresses.

5.2 Suggestion

Based on the finding of this research, it is recommended to the readers to determine the kinds of illocutionary acts when they are interacting with people because theory of illocutionary acts is used to understand how people should present their interacting.

Furthermore, it is also recommended for the next researcher. I hope 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.

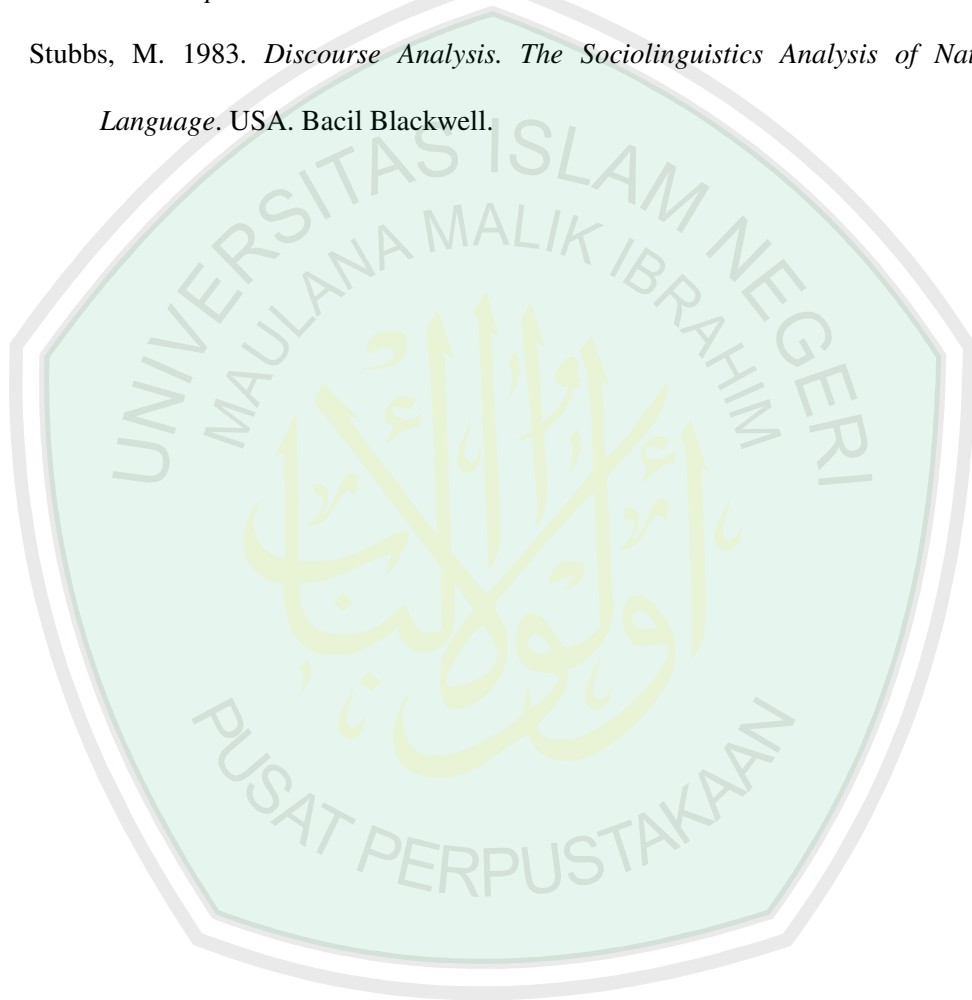
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Appendix

The Utterances of Characters In “The Man With The Heart In The Highlands” William Saroyan’S

Scene 1:

An old white broken-down frame house with a front porch on San Benito Avenue in Fresno, California. There are no other houses near by, only a desolation of bleak land and red sky. It is late afternoon of a day in August, 1914. The evening sun is going down.

Johnny, aged six, but essentially ageless, is sitting, dynamic and acrobatic, on the steps of the porch, dead to the world and deep in thought a high and holy order. Far away a train whistle cries mournfully. He listens eagerly, cocking his head on one side like a chicken, trying to understand the meaning of the cry and at same time to figure out everything. He doesn't quite make it, and when the cry ends he stops being eager. A fourteen-year-old boy on a bicycle, eating an ice-cream cone and carrying newspapers bags, goes by on the sidewalk in silence, oblivious of the weight on his shoulders and of the corrugation on which he is seated because of the delight and glory of ice cream in the world. Johnny leaps to his feet and waves to the boy, smiling in a big humanitarian way, but is ignored. He sits down again and listens to a small over-joyed but angry bird. The bird flies away, after making a brief forceful speech of no meaning.

From inside the house is heard the sombre voice of Johnnys father reciting poetry of his comosition.

Johnny's father. The long silent day journeys through the sore solemn heart, and (Bitter pause.) and (Quickly.) the long silent day and jouneys through the sore solemn heart, and (Pause) no. (He roars and begins again) Crippled, and sweeping, time stumbles through the lone lort heart.

Johnny. I sure would like to hear you play another song.

Macgregor. Young man, could you get a glass of water for old man whose heart is not here, but in the highlands?

Johnny. What highlands?

Macgregor. The Scotch Highlands. Could you?

Johnny. What's your heart doing in the Scotch Highlands?

Macgegor. My heart's grieving there. Could you get me a glass of cool water?

Johhny. Where's your mother?

Macgregor. My mother's in Tusla, Oklahama, but her heart isn't.

Johnny. Where is her heart?

Macgregor. In the Scotch Highlands. I'm very thirsty, young man.

Johnny. How come the members of your family are always leaving their hearts in the highlands?

Macgregor. That's the way we are. Here today and gone tomorrow.

Johnny. Here today and gone tomorrow?(To Macgregor) how do you figure?

Macgregor. Alive one minute and dead the next.

Johnny. Where's your mother's mother?

Macgregor. She's up in Vermont, in a little town called White River, but her heart isn't.

Johnny. Is her poor old whitered heart in the highlands, too?

Macgregor. Right smack in the highlands. Son, I'm dying of thirst.

(Johnny's father comes out of the house in a fury, as if he has just broken out of a cage, and roars at the boy like a tiger that has just awakened from evil dreams.)

Johnny's father. Johnny, get the hell away from that poor old man. Get him a pitcher of water before he falls down and dies. Where in heil are your manners?

Johnny. Can't a fellow try to find out something from a traveller once in a while?

Johnny's father. Get the old man some water, damn it; don't stand there like a dummy. Get him a drink before he falls down and dies.

Johnny. You get him a drink!You ain't doing nothing.

Johnny's father. Ain't doing nothing? Why, Johnny, you know damn well I'm getting a new poem arranged in my mind.

Johnny. How do you figure I know?

Johnnys's father. (unable to find an answer) Well, you ought to know. You're my son. If you shouldn't know, who should?

Macgregor. Good afternoon. Your son has been telling me how clear and cool the climates is in these parts.

Johnny. I didn't say anything about the climate. Where's he getthing that stuff from?

Johnny's father. How do you do?Won't you come in for a little rest? We should be honored to have you at our table for a bite of supper.

Macgregor. Sir, I am starving. I shall come right in.

(He moves to enter the house. Johnny gets in his way, looking up at him)

Johnny. Can you play Drink to Me Only with Thine Eyes? I sure would like to hear you play that song on the bugle. That song is my favorite. I guess like that song better than any song in the World.

Macgregor. Son, when you get to be my age, you'll knows songs aren't important; bread's the thing.

Johnny. Anyway, I sure would like to hear you play that song.

(Macgregor goes up on the porch and shakes hands with Johnny's father.)

Macgregor. My name is Jasper Macgregor. I am an actor.

Johnny's father. I'm mighty glad to make your acquaintance. Johnny, get Mr. Macgregor a pitcher of water.

(Johnny runs around the house.)

Macgregor. Chaarming boy.

Johnny's father. Like myself, he's geniuis.

Macgregor. I suppose you're very fond of him?

Johnhny's father. We are the same person--he is the heart of my youth—have you

noticed his eagerness?

Macgregor. I should say I have.

Johnny's father. I am the same way myself, though older and less brilliant.000

(Johnny, running, returns with a pitcher of water which he hands to the old man. The old man throws back his shoulders, lifts his head, his nostrils expand, he snorts, his eyes widen, he lifts the pitcher of water to his lips and drinks all the water in one long swig, while Johnny and his father watch with amazement and admiration. The old man breathes deeply, looks around at the landscape and up at the sky and to the end of San Benito Avenue where the evening sun is going down.)

Macgregor. I reckon. I'm five thousand miles from home. Do you think we could eat a little bread and cheese to keep my body and spirit together?

Johnny's father. Johnny, run down to the grocer's and get a loaf of French bread and a pound of cheese.

Johnny. Get me the money.

Johnny's father. You know I ain't got a penny, Johnny. Tell Mr. Kosak to give us credit.

Johnny. He won't do it. He's tired of giving us credit. He says we don't work and never pay out bills. We owe him forty cents.

Johnny's father. Go on down there and argue it out with him. You know that's your job.

Johnny . He says he doesn't know anything about anything, all he wants is the forty cents.

Johnny's father. Go on down there and make him give you a loaf of bread and a pound of cheese. You can do it, Johnny.

Macgregor. Go on down there and tell Mr. Kosak to give you a loaf of bread and a pound of cheese, son.

Johnny' father. Go ahead, Johnny! You haven't yet failed to leave that store with provender. You'll be back here in ten minutes with food fit for a king.

Johnny. I don't know. Mr. Kosak says we are trying to give him the merry run-around. He wants to know what kind of work you do.

Johnny's father. (Furiously) well, go ahead and tell him. I have nothing to conceal. I write poetry, night and day.

Johnny. Well, all right, but I don't think he'll be impressed. He says you never go out and look for work. He says you're lazy and no good.

Johnny's father. (Roaring) You go on down there and tell him he's crazy, Johnny! Yoy go on down there and tell that fellow your father is one of the greatest unknown poets living.

Johnny. He won't care, but I'll go. I'll do my best. Ain't we got nothing in the house?

Johnny's father. Only popcorn. We've been eating popcorn four days in a row now, Johnny. You got to get bread and cheese if you expect me to finish that long poem.

Johnny. I'll do my best.

Macgregor. Don't take too long. Jphnny. I'm five thousand miles from home.

Johnny. I'll run all the way.

Johnny's father. If you find any money on the way, remember we go fifty-fifty.

Johnny. All right.

(Johnny runs down the street)

Scene 2:

The inside of Mr. Kosak's Grocery store. Mr. Kosak is sleeping on his folded arms when Johnny runs into the store. Mr. Kosak lifts his head. He is a fine, gentle, serious man with a big blonde old fashioned moustache. He shakes his head trying to waken.

Johnny. Mr. Kosak, if you were in China and didn't have a friend in the world and no money, you'd expect some Christian over there to give you a pound of rice, wouldn't you?

Mr. Kosak. What do you want?

Johnny. I just want to talk a little. You'd expect someone to help out a little, wouldn't you Mr. Kosak?

Mr. How much money you got?

Johnny. It ain't a question of money, Mr. Kosak. I'm talking about being in China.

Mr. I don't know nothing about nothing.

Johnny. How would you feel in China that way?

Mr. Kosak. I don't know. What would I be doing in China?

Johnny. Well, you'd be visiting there, and you'd be hungry and five thousand miles from home, and not a friend in the world. You wouldn't expect a good neighbour to turn you away with-out even a pound of rice, would you, Mr. Kosak?

Mr. I guess not, but you ain't in China, Johnny, and neither is your Pa. You and your pa's got to go out and work sometime in you lives, so you might as well start now. I ain't going to give you no more groceries on credit because I know you wan't pay me.

Johnny. Mr. Kosak you misunderstand me. I'm not talking about a few groceries. I'm talking about all them heathen people around younin China, and you hungry and dying.

Mr. Kosak. This ain't China. You got to go out and make your living in this country. Everybody's got to work in America.

Johnny. Mr. Kosak, suppose it was a loaf of bread and a pound of cheese you needed to keep you alive in the world, would you hesitate to ask a Christian missionary for these things?

Mr. Kosak. Yes, I would. I would be ashamed to ask.

Johnny. Even if you knew you would give him back two loaves of bread and two pounds of cheese instead of one loaf and one pound? Even then, Mr. Kosak?

Mr. Kosak. Even then.

Johnny. Don't be that way, Mr. Kosak. That's defeatist talk, and you know it. Why, the only thing would happen to you would be death. Ypu would die out there in China, Mr. Kosak.

Mr. Kosak. I wouldn't care if I would. You and your Pa have got to pay for bread

and cheese. Why don't your Pa go out and get a job?

Johnny. Mr. Kosak,-how are you, anyway?

Mr. Kosak.I'm fine, Johnny. How are you?

Johnny. Couldn't be better, Mr. Kosak. How are the children?

Mr. Kosak. They're all fine, Johnny. Stepan is beginning to walk now.

Johnny. That's great. How's Angela?

Mr. Kosak. Angela's beginning to sing. How's your grandmother?

Johnny. She's fine. She's begining to sing too. She says she'd rather be an opera singer than Queen of England. How's your wife, Martha, Mr. Kosak?

Mr. Kosak. Oh, swell.

Johnny. I can't tell you how glad I am to hear that everything is well at your house. I know Stepan is going to be great man some day.

Mr. Kosak. I hope so. I 'm going to send him to high school and see that he gets every chace I didn't get. I don't want him to open grocery store.

Johnny. I have great faith in Stepan, Mr. Kosak.

Mr. Kosak. What do you want, Johnny, and how much money you got?

Johnny. Mr. Kosak you know I didn't come here to buy anything. You know I enjoy a quiet philosophical chat with you every now and then. (Quickly.) Let me have a loaf of French bread and a pound of cheese.

Mr. Kosak. You got to pay cash, Johnny.

Johnny. I'm glad Ester's all right, Mr. Kosak. Jasper MacGregor is visiting our house. He's a great actor.

Mr. Kosak Never heard of him.

Johnny. And a bottle of beer for Mr. MacGregor.

Mr. Kosak. I can't give you a bottle of beer.

Johnny. Sure, you can.

Mr. Kosak. I can't. I'll let you have one loaf of Freach bread and pound of cheese, but that's all. What kind of work does your Pa do when he works, Johnny?

Johnny. My father writes poetry, Mr. Kosak. That's the only work my father does. He's one of the greatest writers of poetry in the world.

Mr. Kosak. When does he get any money?

Johnny. He never gats any money. You can't have your cake and eat it too.

Mr. Kosak. I don't like that kind of work. Why doesn't your Pa work like everybody else, Johnny?

Johnny. He works harder than everybody else. My father works twice as hard as the average man.

(Mr. Kosak hands Johnny a loaf of French bread and a pound of cheese.)

Mr. Kosak. Well, that's fifty-cents you owe me, Johnny. I'll let you have some stuff his time, but never again.

Johnny. (At the door.) Tell Esther I love her.

Mr. Kosak. All right.

Johnny. Good-bye, Mr. Kosak.

Mr. Kosak. Good-bye, Johnny.

(Johnny runs out of the store. Mr. Kosak swings at a fly, misses, swings again, misses, and, objecting to the world in this manner, he chases the fly all around

the store, swinging with all his might.)

Scene 3:

The same as scene 1. Johnnys father and MacGregor are looking down the street to see if Johnny is coming back with food. His grandmother is standing on the porch also, eager to know if there is to be food.

MacGregor. I think he's got some food with him.

Johnny's father. (With pride.) Of course he has. (He waves at the Grandmother on the porch, who runs into the house to set the table. Johnny runs to his Father and MacGregor.) I knew you'd do it.

MacGregor. So did I.

Johnny. He says we got to pay him ffty-fifty cents. He says he ain't going to give us no more stuff on credit.

Johnny's father. That's his opinion. What did you talk about?

Johnny. First I talked about being hungry and at death's door in China. Then I inquired about the family.

Johnny's father. How is every one?

Johnny. Fine. I didn't find any money, though, not even a penny.

Johnny's father. That's all right.

(They go into the house.)

Scene 4:

The living room. They are all at the table after supper. MacGregor finds crumbs here and there, which he places delicately in his mouth. He looks around the room to see if there isn't something more to eat.

MacGregor. That green can up there, Johnny! What's in there?

Johnny. Marbles.

MacGregor. That cupboard. Anything edible in there, Johnny?

Johnny. Crickets.

MacGregor. That big jar in the corner there, Johnny. What's good in there?

Johnny. I got a gropoer snake in that jar.

MacGregor. Well, I could go for a bit of boiled gropher snake in a big way, Johnny.

Johnny. You can't have that sanke.

MacGregor. Why not, Johnny? Why the hell not, son? I hear of fine Borneo natives eating snakes and grasshoppers. You ain't got a half dozen fat grasshoppers around, have you, Johnny?

Johnny. Only four.

MacGregor. Well, trot them out son, and after we've had our fill, I'll play Drink to Me Only with Thine Eyes for you. I'm mought hungry, Johnny.

Johnny. So am I, but I don't want anybody killing them poor thongs.

Johnny's father. (To MacGregor.) How about a little music? I think the boy would be delighted.

MacGregor. All right, Johnny.

(MacGregor gets up and begins to blow into the bugle. He blows louder and more beautifully and mournfully than anybody ever blew into a bugle. Eighteen neighbour gather in front of the house and cheer when he finishes the solo.)

Johnny's father. I want you meet your pubic.
(they go out on the porch.)

Scene 5:

The same as scene 1. The crowd is looking up Johnny's father. MacGregor, and Johnny.

Johnny's father. Good neighbors and friends, I want you to meet Jasper MacGregor, the greatest Shakespearian actor of our day.

MacGregor. I remember my first appearance in London in 1867 as if it was yesterday. I was a boy of fourteen from the slums of Glasgow. My first part was a courier in a play, the title of which I have unfortunately forgotten. I had no lines to speak, but moved about a good deal, running from officer to officer, and from lover to his beloved, and back again, over again.

Rufe Apley. How about another song, Mr. MacGregor?

MacGregor. Have you got an egg at your house?

Rufe Apley. I sure have. I've got a dozen eggs at my house.

MacGregor. Would it be convenient for you to go and get one of them dozen eggs? When you return, I'll play a song that will make your heart leap with joy and grief.

Rufe Apley. I'm on my way already.

(He goes.)

MacGregor. (To the crowd.) My friend, I should be delighted to play another songs for you on this golden-throated bugle, but time and distance from home find me weary. If you will be so good as to go, each of you to his home, and return in a moment with some morsel of food, I shall be delighted to gather my spirit together and play a song I know will change the course of each of your lives, and change it, mind you, for the better. ((The neighbours go MacGregor, Johnny's father, and Johnny sit on the steps and remain in silence, and one by one the people return, bringing food to MacGregor: an egg, a sausage, a dozen green onions, two kinds of cheese, butter, two kinds of bread, boiled potatoes, fresh tomatoes, a melon, tea, and many other good things to eat.) Thank you, my friends, thank you. (He stands solemnly, waiting for absolute silence, straightens himself, looks about him furiously, lifts the bugle to his lips and play My Heart's in the Highlands, My Heart Is Not Here. The neighbours weep and go away. MacGregor turns.) Sir, if it is all the same to you, I should like to dwell in your house for some time to come.

Johnny's father. Sir, my house is your house.

(They go into the house.)

Scene 6:

The same scene 4. Eighteen days later. MacGregor is lying on the floor,

face up, a sleep. Johnny is walking about quietly in the room, looking at everybody. His father is at the table, writing poetry. His grandmother is sitting in the rocking chair, rocking. There is a knock on the door. Everybody but MacGregor jumps up and runs to

Johnny's father. (At the door.) Yes?

Carmichael. I am looking for Jasper MacGregor, the actor.

Johnny's father. What do you want?

Johnny. Well, ask him in anyway, Pa.

Johnny's father. Yes, of course. Excuse me. Won't you please come in?

Carmichael. (Entering.) My name is Phil Charmichael. I am from the Old People's Home. I have been sent to bring Mr. MacGregor home.

MacGregor. (Wakening and stting up.) Home? Did some one mention home? I'm five thousand miles from home, always have been, always will be. Who is this young man?

Charmichael. Mr. MacGregor, I'm Philip Carmichael, from the Old People's home. They've sent me to bring you back. We are putting on our annual show in two weeks and need you for the leading role.

MacGregor. (Getting up with the help of Johnny' father and Johnny.) What kind of a part is it? I can't be playing young adventurers any longer.

Carmichael. The part is King Lear, Mr. MacGregor. It is perfect for you.

MacGregor. (To Johnny's father, Johnny, and the Grandmother.) Good-bye, my beloved friend. Good-bye. In all the hours of my life, in all the places I visited, never and nowhere have I had the honor and pleasure to commune with souls loftier, purer, or more delightful than yours. Good-bye.

(They say "good-bye," and leave the house. There is a long silence, full of melancholy and loneliness.)

Johnny's father. Johnny, go on down to Mr. Kosak's store and get a little something to eat. I know you can do it, Johnny. Get anything.

Johnny. Mr. Kosak wants eighty-five cents. He won't give us anything more without money.

Johnny's father. Go on down there, Johnny. You know you can get that fine Slovak gentleman to give you a bit of something to eat.

Johnny. (With despair.) Aw, Pa.

Johnny's father. (Amazzed.) What? You, my son, in a mood like that? Come on. I've fought the world this way before you were born, and after you were born we've fought it together, and we're going to keep on fighting it. The people love poetry but don't know it. Nothing is going to stop us, Johnny. Go on down there now and get something to eat. You didn't do so well last time. Remember? I can't write great poetry on the bird seed and maple strup you brought back. Go on now!

Johnny. All rigght, Pa. I'll do my best.

(He runs to the door.)

Johnny's father. Remember, if you find any money on the way, we go fifty-fifty.