

**A STUDY ON ILLOCUTIONARY ACTS USED BY THE MAIN
CHARACTERS IN "THE BOOR"**

THESIS



By
Ahmad Faiz Wildan
03320112

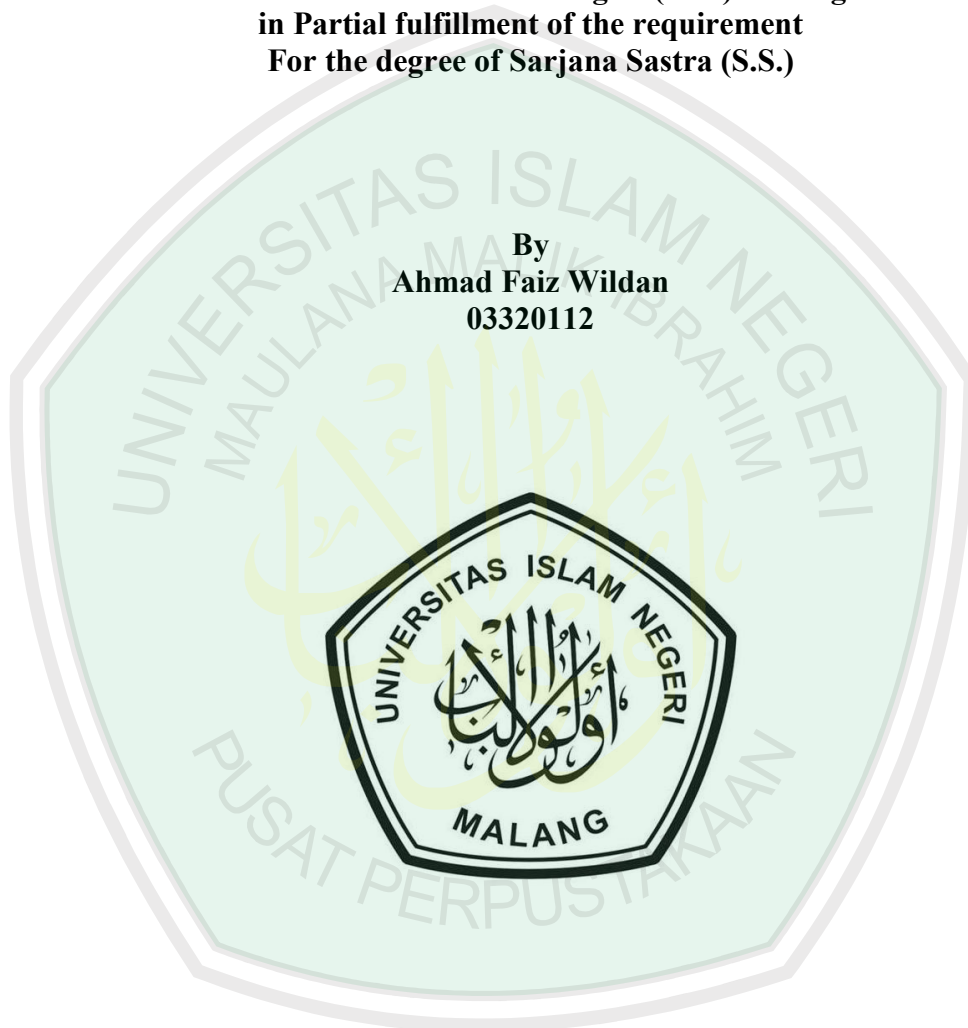
**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG
2008**

**A STUDY ON ILLOCUTIONARY ACTS
USED BY THE MAIN CHARACTERS IN "THE BOOR"**

THESIS

**Presented to Universitas Negeri (UIN) Malang
in Partial fulfillment of the requirement
For the degree of Sarjana Sastra (S.S.)**

**By
Ahmad Faiz Wildan
03320112**



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
HUMANITIES AND CULTURE FACULTY
THE STATE ISLAMIC UNIVERSITY (UIN)
MALANG
2008**

STATEMENT OF AUTHORSHIP

Name : Ahmad Faiz Wildan
Id number : 03320112
Address : Bangsa 81E Street, Sumberpucung-Malang.

Hereby, I state that this thesis entitled *A Study on Illocutionary Acts Used By The Main Characters in "The Boor"* is truly my original work. It is not incorporate any materials previously written or published by another person, except those indicated in quotations and bibliography. I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, March 29th 2008

Ahmad Faiz Wildan

APPROVAL SHEET

This is to certify that the Sarjana's thesis of Ahmad Faiz Wildan entitled "A Study on Illocutionary Acts Used By The Main Characters in The Boor" has been approved by the advisor for further approval by the board examines.

Malang, March 27 2008

Approved by:

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, MA

NIP. 150 246 406

The Dean of
The Faculty of Humanities and Culture
The State Islamic University of Malang

Drs. H. Dimjati Ahmadin, M. Pd.

NIP. 150 035 072

LEGITIMATION SHEET

This is to certify that the Sarjana's thesis of Ahmad Faiz Wildan entitled **A Study on Illocutionary Acts Used By The Main Characters in "The Boor"** has been approved by the board of examiners as the requirement for the degree of Sarjana Sastra (S.S) in English Letters and Language Department.

The Board of Examiners	Signature
1. Drs. H. Djoko Susanto, M. Ed., Ph. D (Advisor) NIP: 150 299 503	1.
2. Drs. H. Nur Salam, M.Pd. (Main Examiner) NIP: 131 602 091	2.
3. Galuh Nur Rahmah, M. Pd. M. Ed. (Chair Examiner) NIP: 150 289 814	3.

Acknowledgment by:

The Dean of
The Faculty of Humanities and Culture
The State Islamic University of Malang

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

MOTTO

خير الناس أنفعهم للناس
(الحديث)

Be brave like a lion

Be soft like water

(Mansoor)

DEDICATION

This thesis is dedicated to:

My beloved parents,

All of my Teachers at English Letters and Language Department of UIN
Malang,

My family,

and my friends who prayed and gave me support during I was doing my thesis.



ACKNOWLEDGMENT

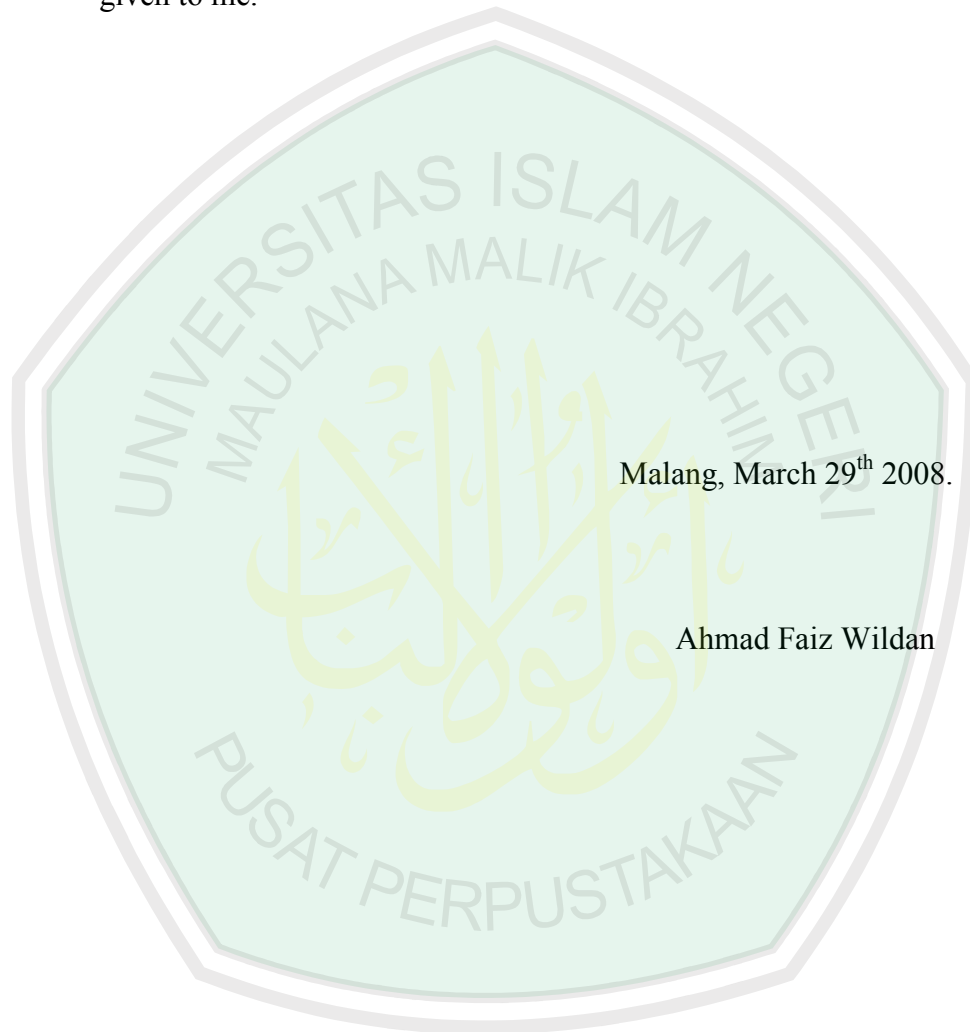
Alhamdulillah, all praises be to Allah's, the Lord of the Universe who has given us His beneficent, especially to myself. So, I can finish write this thesis.

Sholawat and Salam are always blessed and poured down upon our beloved prophet Muhammad SAW which is shown us the bright ways, then we will always in the shelter of Allah, now, until hereafter life. Amin.

This thesis untitled **A Study on Illocutionary Acts Used By the Main Characters in "The Boor"** is intended the requirement for the degree Sarjana Sastra at The State Islamic University (UIN) Malang. Actually, this thesis would not have been completed without some supports from many people. Thus, I want to express my deepest gratitude to my advisor Drs. H. Djoko Susanto, M.Ed., Ph. D and her assistant Lina Hanifah, S.S who has given me their valuable guidance, correction, and patience which finally enabled me to finish my thesis successfully. Moreover, I want to express my thankfulness to:

1. The Rector of the State Islamic University (UIN) Malang, Prof. DR. H. Imam Suprayogo for the change given to study in this University.
2. The Dean of the Faculty of Humanities and Culture of UIN Malang, Drs. H. Dimjati Ahmadin, M. Pd. For his help so that I could finally finish studying in English Letter and Language Department.
3. The Head of English Letters and Language Department, Drs .H. Syafiyah, M.A for her advices and supervision.
4. Thanks to my friend, Imam Wahyudi, for his discussion concerning to this field. I am very grateful for his patience and care in reviewing my efforts.

5. All of Musyrif and Musyrifah of Ma'had Sunan Ampel Al-ali who have given me support and the new experience in my life. I am going to miss you forever.
6. All of my friends whom I cannot mention. Thanks for everything you've given to me.



Malang, March 29th 2008.

Ahmad Faiz Wildan

ABSTRACT

Wildan, Ahmad Faiz 2008. A Study on illocutionary Acts Used By The Main Characters in The Boor Thesis. Language and Letter English Department. The State Islamic University (UIN) Malang.
Advisor: Drs. H. Djoko Susanto, M.Ed., Ph. D
Key Terms: Illocutionary Acts, Drama The Boor

This study investigates the illocutionary acts used by the main characters in the drama "The Boor", written by Anton Chekov. The objective of this study is to understand deeply about the types of illocutionary act by Speech Acts Theory. Speech acts theory has been investigated by many experts in the world, such as Austin as the founding father of Speech Act, and then followed by Searle, Renkema, Wardhough.

The data were obtained from the text of the drama "The Boor". The researcher limits this aspect of Illocutionary Acts refers to Searle's theory (second theory). The study of illocutionary acts has been done by many researchers. But, They have never investigate "The Boor" in the same discussion. This theory is focused on Discourse Area, not Semantic since it is not merely to understand the meaning of the speaker's said only but also the way of the speaker's express or performs.

In this thesis, the researcher uses descriptive qualitative research since he tries to describe and explain the phenomena of illocutionary act used by the main characters in "The Boor". Then, the result of this research is expected to be useful for researchers to understand illocutionary act in drama "The Boor".

The instrument of this study is the researcher himself. It is because the data of this study is the text of "The Boor". This study found that illocutionary acts used by the main characters such as: *directives, assertive, commissives, expressives, and declarative.*

TABLE OF CONTENTS

Title sheet	i
Certificate of Thesis's Authorship	ii
Approval sheet	iii
Legitimation sheet.....	iv
Motto sheet.....	v
Dedication sheet	vi
Acknowledgment	vii
Abstract	ix
Table of contents.....	x
CHAPTER I	
INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2 Problem of the Study.....	6
1.3 Objective of the Study.....	6
1.4 Significance of the Study	6
1.5 Scope and Limitation of the Study.....	7
1.6 Definition of the Key Terms	7
CHAPTER II	
REVIEW OF RELATED LITERATURE	
2.1 Context	8
2.2 Speech Acts	11
2.2.1 Kinds of Speech Acts	13
2.2.2 Types of Speech Acts	17
2.2.3 The Function of Speech Acts.....	19
2.2.4 Direct And Indirect Speech Acts.....	20
2.3 Felicity Conditions	22
2.4 The Synopsis of The Drama "The Boor"	24

CHAPTER III	
RESEARCH METHOD	25
3.1 Research Design.....	25
3.2 Research Subject.....	25
3.3 Data Source	26
3.4 Research Instrument.....	26
3.5 Data Collection.....	26
3.6 Data Analysis	26
CHAPTER IV	
FINDINGS	27
4.1 Data Presentations.....	27
4.2 Analysis And Findings	28
4.3.Discussion.....	45
CHAPTER V	
CONCLUSION AND SUGGESTION	49
5.1 Conclusion	49
5.2 Suggestion.....	50
REFERENCES.....	
APPENDIX.....	

CHAPTER I

INTRODUCTION

This chapter presents background of the study, problem of the study, objective of the study, scope and limitation, significance of the study, and definition of the key terms.

1.1 Background of the Study

When we talk with others, we produce an utterance as types of action. It means that we can do many things through language such as ordering, requesting, promising, treating, asserting, and refusing. Almost any speech act is the performance of several acts at once. There is a clear difference between the two sentences: "The weather is cold", and "I swear that I will study hard". The first sentence is saying something (statement), while the second sentence is not only saying something but is actually doing something if certain world conditions are met (Wardhaugh, 1988: 277). So, an illocutionary act is necessary to understand what the words mean and what the speaker or listener's express in the process of sending and receiving messages. Generally, speech act is the act of communication. To communicate is to express a certain attitude and the type of speech act being performed corresponds to the type of attitude being expressed.

This study discusses speech acts of illocutionary act. According to Austin's preliminary informal description, the idea of an "illocutionary act" can be captured by emphasizing that "in saying something, we *do* something". Grundy (2000: 49) also states that language is as a representation of action. We realize that we are doing something with words when we talk, for example Greeting (in saying, "Hi John!"), apologizing ("Sorry for that!"), describing something ("It is

snowing"), asking a question ("Is it snowing?"), making a request and giving an order ("Could you pass the salt?" and "Drop your weapon or I'll shoot you!"), or making a promise ("I promise I'll give it back") are typical examples of "speech acts" or "illocutionary acts".

Renkema (1993:21) states that the relationship between form and function has been affected by speech act theory. In speech act theory, language is seen as a form of acting. By studying how people perform speech acts such as apologizing, promising, and ordering.

Austin in Yule (1985: 48) argues that any occasion, the action performed by producing an utterance will consist of three related acts. Firstly, illocutionary act is the basic act of utterance or producing a meaningful linguistic expression. Secondly, illocutionary act. Renkema (1993: 22), illocutionary act is the act which is committed by producing an utterance; by uttering promise, uttering a threat, agreement etc. Thirdly, perlocutionary act. It is the production of effect through locution and illocution.

There are six types of general functions performed by speech acts, such as: directives, commissives, representatives, expressives, verdictives, and declaratives (Brinton, 1984: 305). Directives is a kind of speech acts that speaker uses to get one else to do something such as commands, orders, advices, and suggestions. The type of directive can be illustrated in "would you mind open the door, please!" The next type of speech acts is commissives. The speaker commits him self to do some future action such as promises, treats, and refusal. The next type of speech acts are representatives. Representatives are the type of speech acts which represents a state of affairs such a affirming, describing, claiming stating

and explaining. Expressives are those kinds of speech acts the speakers feeling such as pleasure, pain, joy, or sorrow (Yule, 1996: 53). Then, verdictives, speaker expresses a value judgment or rates something. The last is declaratives. The example of declarative is the referee's utterance "You are out!" to expel indiscipline player of football. In this case, the speaker changes the world via words.

Searle in Renkema(1993:23) formulated four 'felicity conditions' which illocutions must be met. Four felicity conditions will be illustrated using the illocutions 'to promise'. The first, the propositional content condition, is the act which the speaker commits himself to do in the future to be carried out by the speaker himself. The second, preparatory conditions, is the circumstances would require that the content of the promise is not matter of course. The third, the sincerity condition, is the speaker must honestly be willing to fulfill the promise. The fourth, the essential conditions, is the speaker takes upon himself the responsibility of carrying out the act stated in the content of promise. (Renkema, 1993: 23).

This study discusses the drama "The Boor" as the object of research, because of some reasons; first, the play is simple, clear, direct, and full of power, much of its drama is derived from characterization and dialogue, and of course, from the right level of action from beginning to the end. It created by Anton Chekov, the one of phenomenal dramatist, and the drama "The Boor" is one of most popular literary works that includes on literary work ontology by Marjorie Wescott Barros. Second, the words or utterances in this drama scrip have special uniqueness. It is because the language used is easy to understand, although the

sentences are short but meaningful, and grammatical. So, we can be easier to analyze their words and utterances. The third, the scrip of the drama has many speech acts in the conversation of this drama, and also it is found many types of function performed by speech acts such as expressive, directive, commissives etc. The analysis of speech acts in this paper also on illocutionary act. This study focuses on how the act which must be in place for speech acts to be performed appropriately, Austin in Leech (1901:176). Therefore it is interesting to know the intended meaning produced by the main characters of drama "The Boor". This drama is categorized as a comedy

This drama tells us that Mrs. Helena Ivanovna Popov is very sad because of her husband's death. She loved him so much, although her husband leaved her with much of debt. One day, there is one, Grigori Stepanovitch Smirnov, who wants to ask his money to Mrs. Helena Ivanovna Popov, but she cannot pay the money at that time, and she promised that she will pay the day after tomorrow, but Mr. Grigori does not want, actually Mr. Grigori falls in love with her. And he tells her that he loves her, and then she receives his love. This drama is very interesting to be analyzed especially using speech act theory.

Other researchers have done the research of speech acts. Firstly, Istiqomah (2002) who studied speech act theory in her thesis under the title "*A Pragmatic Study On Speech Acts Used In Pasirian Lumajang*". She found out that there were 19 kinds of speech acts. They were 11 constantive acts, 6 directive acts, and 2 commissive acts. The most constantive acts performed in her finding were on informative followed by disputative and retrodictive acts. The directive acts are mostly performed in requirement and question acts. However, the fourth kind of

speech acts, acknowledgement, was never used by people during the observation of her study. Therefore she concluded that people were culturally reluctant to show and express their feeling through buying and selling interaction.

Secondly Susilo (2002) who studied speech act theory in her thesis under the title "*A Pragmatic Study on Speech Acts Used In Advertisements on Private Television*". He concluded that speech acts used in advertisement on Indonesian private television had four functions: firstly, the utterance acts performed have the illocutionary act of stating, asserting, telling, ordering, asking or responding and have perlocutionary act of persuading or convincing. Secondly, speech acts of the advertisement are performed literally, non-literally, directly or indirectly. Thirdly, speech acts of the advertisement have certain characteristics. Fourthly, speech acts used in the advertisements on Indonesian private television contain the persuasive language. It has fulfilled the requirements of persuasion fundamentals in presenting the language.

Thirdly, Ma'arif (2006), *Speech Acts Used in the Movie "Are we there yet?"* The result of his research is the movie "Are we there yet?" have some illocutionary acts namely; directives, commissives, expressive, representatives and verdictives. The forms of directives are request, question, command/order, inviting and warning. The researcher found utterances of request in data 2, 3, 10, 12, 16, 21 and 26. So the total is 6 data. Then, question such as in data 1, 19, and 20. The total of question is 3 data. Command can be found in data 15, 17 and 24 (3 data). Another one is inviting and warning. Inviting can be found in data 24, whereas warning found in data 13.

Although some previous researchers have some fields of speech acts. But, on this paper the writer would not like to discuss about speech acts found in the drama "The Boor" generally, but the researcher discuss as on illocutionary act only. That is why this study discusses the title *Illocutionary Act used By the Main Characters in the Drama "The Boor"*. The writer would like to analyze the utterances scrip produced by the main characters in the drama "The Boor". Then the final conclusion of speech act can be found after doing research.

1.2. Problem of the Study

The problem of this study is how the illocutionary act is used by the main characters in "The Boor"?

1.3 Objective of the Study

Based on the problem of study, the main objective of this research is to describe the illocutionary act used by the main characters in "The Boor".

1.4 Significances of the Study

The findings of this research are supposed to give valuable inputs like:

1. English students. The researcher hopes that this research will be useful for English students, they can learn more about speech acts.
2. English lecturers. The researcher hopes that the results of this research will be useful for English lecturers, especially for the lecturers who concern about speech acts, then it will give additional knowledge about speech acts issues.
3. The Readers. The researcher also hopes this research can give significant contribution for people who are interested on linguistic issues, especially the issues which deal with speech acts theory.

1.5 Scope and Limitation of the Study

This study is focused on analyzing the utterances produced by the main characters in "The Boor", namely; Helena Ivanovna Popov, Grigori Stepanovitch Smirnov, Luka. In this study the writer analyzes only the utterances produced by the main characters in "The Boor" based on speech acts theory. When people say an utterance, they will produce many types of illocutionary acts: declarative, representatives, expressive, directives, and commissives

1.6 Definition of the Key Terms

1. **Speech Acts** are the actions performed via utterance (Yule 1985 : 47)
2. **Illocutionary Act** is acts performed in saying something. Austin in Leech(1991:199)
3. **Main Character** is the character of the drama which influences the whole story.
4. **Searle's theory** is one of the British Philosopher who created Speech Acts Theory, especially illocutionary Act. He systematized Austin's theory.
5. **"The Boor"** is comedy drama which tells us how love can come to every one suddenly.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses some theories related to the study. They are Context, felicity conditions, speech acts theory(Austin and Searle's Theory), kinds of speech acts, types of speech acts, direct and indirect speech acts, synopsis of "The Boor".

2.1 Context

Context is a sentence or phrase in which a word appears in certain circumstance in which an event happens in the use of language. Text and context are inseparable. A text is all of language form. Cook(1989: 9-10) states that when we receive a linguistic message, we pay attention to many other factors apart from the language itself. if we are face to face with the person sending the message, then we notice what they are doing with their face , eyes, and body while speaking, We are also influenced by the situation in which we receive the messages. We can find text in all of communication such as speech, debate, conversation, daily talking etc. The context enters all of situation and many things in the out of text. We may pay attention to many other factors apart from the language itself. The example of context is when two people have a short conversation; A says "have you done your assignment?" B answers "yes, I have". That's why; they have understood each other about the kind of assignment (probably English, Math, or Physics).

Speech act is the central theory of linguistic communication. This theory is a part of how speakers use language to communicate; likewise knowledge of how

to identify that act is critical or another to listener understanding Deborah (2002: 57).

Speech acts as one of the components above is a base theory of Illocutionary which include” an action” to identify the type of ‘act’ performed by a speaker in uttering a sentence. This aspect focuses on the performance of certain kinds of act, such as; making statement, asking question, explaining, apologizing, thanking, congratulating, and etcetera (Rohmah, 2002: 4) for example:

- a. I promise to play with you tomorrow (promising)
- b. I bequeath you all my music instrument that I have (bequeathing)
- c. I believe that she will get success in his life (believing)

Speech act theory and pragmatics view context primarily as a “*knowledge*”: what speakers and hearers can be assumed to know (e.g. about social institutions, about other wants and needs, about the nature of human rationality) and how that knowledge guides the use of language and the interpretation of utterances.

Context as “situation” is critical to interactional sociolinguistics. In fact, one of the main features of this approach is that it provides a richly textured view of social interaction and social situations, including the way participation frameworks and presuppositions arise from situated interaction. Language and context constitute one another.

In addition, the ethnography of communication views context as both cognitive (what we know, embedded in our communicative competence) and social (the social and cultural components that combine to define communicative events). The ethnography of communication also provides a way to discover the

organization of context: the SPEAKING grid segment social context into different component that not only define a particular communicative situation (event and act) as a closed and bounded unit, but also provide a way to systematically differentiate from another one those situations (events and acts) that comprise the communicative repertoire of a given community.

Hymes in Wardhaugh, (1986:238) has proposed his theory; the ethnography of communication. Hymes uses the acronym SPEAKING to point out several factors that influence people when they communicate with others. Firstly, setting and scene (S). Setting refers to time and place i.e., the concrete physical circumstances. While Scene refers to abstract psychological setting. For example the conversation among students happened in school when break time may be different from the conversation in the house when somebody died.

Secondly, Participants (P) include various combinations of speaker-listener, addressor-addressee, or sender-receiver. For example is a conversation between a student and his teacher, and the conversation between a student and his friend. The language used would be different based on participants.

Thirdly, Ends (E) refers conventionally recognized and expected outcomes of exchange. E.g. a trial in courtroom; judge, jury, prosecution, accused, defense, and witness have different personal ends. Fourthly, Act sequence (A) refers to the actual form and content of what is said: the precise words used, how they are used, and the relationship of what is said to the actual topic. Fifthly, Key (K) refers to the tone, manner, or spirit in which a particular message is conveyed: serious, precise, pedantic, mocking, sarcasm and so on. The key may also be

marked nonverbally by certain kinds of behavior, gesture, posture, and deportment of conversation.

Sixthly, Instrumentalities (I) refers to the choice of channel, e.g., oral, written, or telegraphic, and to the actual form of speech employed, like language, dialect, code which is chosen. Seventhly, Norms (N) refers to the specific behaviors and properties that attach to speaking and also to how these may be viewed by someone who does not share them, e.g. loudness, silence, and so on. Eighthly, Genre (G) refers to demarcated types of utterance; such as poems, proverbs, riddles, sermons, prayers, lectures, and editorials (Wardhaugh, 1986: 239-240).

2.2. Speech Acts

An important means of accounting for the function of language in context, developed within the philosophy of language, is speech act theory. Schiffrin, (1994: 49). Austin and Searle developed speech act theory from the basic belief that language is used to perform actions; thus its fundamental insights focus on how meaning and action are related to language.

In attempting to express something in mind, people do not only produce utterances containing grammatical structures and words but also they perform action via those utterances. For instance is utterance in the following sentence is more than just a simple statement: “you’re accepted”. This sentence indicates that a new employee has accepted in the company. The sentence performed via utterance is generally called speech acts and commonly given more specific labels, such as apology, complaint, promise, request, order and so on (Yule, 1986: 47).

Speech acts are the types of acts performed by speaker in uttering a sentence. The use of term speech acts covers actions such as requesting, commanding, questioning and informing (Yule, 1996: 100). Renkema (1933: 21) states that in speech act theory language is seen as a form of acting. The study of speech act concerns with two linguistic sides, namely form and function. When somebody speaks he will produce an utterances as linguistic form, in other hand his utterance has function to do an acts.

For example: "I will go to market at 7. Am" From this utterance, the speaker has made an action of "promise" via language to go to market at 7 a.m.

The English philosopher, Austin (1962) describes speech acts into constatives and performatives. In constatives, something is stated about reality. E.g. sentence "the building is very high", this statement is made that may or may not to be true. Such utterances are connected in some way with events or happenings in a possible real world, i. e. one that can be experienced or imagined, a world in which such propositions can be said to be either true or false (Wardhaugh, 1986: 275).

Austin observes that-contrary to the position of logicians-not all utterances have "truth value". He thus makes a fundamental distinction between constancies, which are assertions which are either true or false, and per formatives, which it can not be characterized as either true or false, but are, in Austin's terms, "felicitous (happy) or "infelicitous" (unhappy). In the following utterances, The examples of performatives are as follow:

- I name your son Mohammed.
- I congratulate for your success!

- I promise to come on your birthday party.

Other example, such as ethical propositions are perhaps intended solely or partly to express emotion to prescribe conduct. In addition, Austin focus in performatives. Here, saying of the word constitutes the performing of an action. It's the root of speech acts theory Rohmah in Laili(2005:20).

Simply by uttering each of these statements, the speaker performs an action, such as naming, congratulating, and promising. These actions require no further action other than the linguistic action in order to what they are. As the examples above, speech acts may contain an explicit per formatives verb, which is normally first person and simple present tense (i.e., I name, I congratulate, I promise, and so on). An act is being performed in the form of an utterance. (Renkema, 1993: 22).

2.2.1. Kinds of Speech Acts

Austin (1962) states that all expression of language must be viewed as acts. He distinguished three kinds of action within each utterances; locutionary act, illocutionary act, and perlocutionary act (Renkema, 1993: 22). Austin argues that every utterance can be understood as consisting of three parts, they are:

2.2.1.1. Locutionary act

This theory contains the act of saying something which is only a production of sound and word with meaning. To be successful, this theory must contain the grammar and is determined reference, such as morphological, syntactical, semantically, and also phonological aspects.

Locutionary is divided by three types: The phonetic act which is focused on the act of uttering certain noises. The phatic act is the act of uttering certain word which is belongs to a certain word vocabulary and conforms to a certain

grammar. The rhetic act is the performance of an act of using those words with certain more and without any knowing the meaning of the words. Utterance act and a propositional act; a locutionary act is the recognizable utterances (its form and meaning).

2.2.1.2. Illocutionary Act

Illocutionary act is the act performed in saying the locution. In this case, a person is not just saying something but also doing something if the conditions are met in the future. such as stating, promising, or commanding; an illocutionary act is the communicative purpose of utterance, the use to which language is being put, or what the speaker is trying to do with his locutionary act. For example: to say “I name this ship “Liberty Bell “ ”in certain circumstances is to name a ship, to hear someone say to you “ I sentence you to five years in jail ” in still other circumstances is to look forward to a rather bleak future (Wardhaugh, 1988: 275).

2.2.1.3. Perlocutionary act

This theory deals with the effect of Illocutionary act which is focused on the listener. The speaker’s utterance the sentence” It is cold here” (illocutionary act), can be included as perlocutionary act if the listener give a respond of speaker’s utterances; such as taking a jacket or closing the door. This aspect as the consequential effect of an utterance is achieved by saying something. Such as persuading, annoying, consoling, or alarming; the perlocutionary act is the intended or actual effects of a locutionary act, the consequences of these acts have on hearers’ attitudes, beliefs, or behavior. The effects of speech act are not conventional but depend upon context (Brinton, 1984: 302).The speaker cannot just say”I persuade you” to show that he or she persuade to the listener. Michael

Stubbs (1983: 152) says another kind of this aspect are convincing, annoying, frightening, amusing, and soon. It is as the effect of language on the listener.

Austin in Renkema(1993:22)Locutionary act is the act of uttering a sentence with a certain meaning. In this activity, the speaker produces some utterances to convey a certain meaning to listener. Renkema (1993: 22) states that locutionary act is the physical act of producing an utterance. Furthermore Sari (1988:24) argues that locutionary act is the act of simply uttering from language and a description of what the speaker says. Locutionary act is simply uttering sounds, syllables, words, phrases and sentences of a language. The example of locutionary is "close the door, please". The physical utterances of those statements are called locutionary acts.

Based on Austin's opinion in Renkema (1993: 22) illocutionary act is the act which is committed by producing utterances; by uttering a promise, a promise is made, by uttering a request, a request is made. The concept of an illocutionary act is central to Searle's understanding of speech acts. An illocutionary act is the expression of a proposition with the purpose of doing something else. This is more complex than a simple locutionary act because an illocutionary force is attached to the utterance that indicates how the expression should be taken.

Examples of illocutionary acts are: "I will return this book to you next week" and "please hand me that pencil." In the first example the illocutionary act has the force of a promise to return a book. The second example is an illocutionary act with a force of the form I request that in which the speaker is soliciting a reaction (www://en.wikipedia.org/wiki/speech_act)

Furthermore, Brown and Yule (1983: 232) states that in uttering a sentence, a speaker could be seen to have performed some acts or illocutionary act. It conventionally associated with each illocutionary act is the force of utterance which can be expressed as a performative such as 'promise' or 'warn'. In addition, Coulthard (1985: 18) argues that an illocutionary act is an act performed in saying something, the act identified by the explicit performative. Furthermore the interpretation of illocutionary act is concerned with meaning, the interpretation of illocutionary act with force.

The third point is perlocutionary act. Coulthard (1985: 18) states that perlocutionary act is the act performed by or as a result of saying. According to Austin (in Brown and Yule, 1983: 232) perlocutionary act can be described in terms of effect of illocutionary act, on the particular occasion of use, has on the hearer. Perlocutionary act would include such effects as; persuading, embarrassing, intimidating, boring, irritating, and inspiring the hearer. For example a teacher says to the students "please study hard or you'll fail on final examination". The illocutionary act might be advising or suggesting but the perlocutionary act may be intimidating for students.

Base on Searle, understanding the speaker's intention is essential to capture the meaning. Without the speaker's intention, it is impossible to understand the words as a speech act. There are four kinds of speech act: utterance acts, propositional acts (referring is a type of propositional act), illocutionary acts (promises, questions and commands) and perlocutionary acts. A perlocutionary act can be used to elicit some behavioral response from the listener. Searle believes that speakers perform acts by observing two types of rules: constitutive

rules or definition rules (create or define new forms of behavior) and regulative or behavior rules (these rules govern types of behavior that already exist)

(http://en.wikipedia.org/wiki/speech_act).

According to Austin in Leech (1991:199), we can perform at least three different kinds of speech act when we speak: utterance acts, propositional acts, and illocutionary acts. Utterance acts are called locutionary acts by Austin who also used the term illocutionary acts and a further the term perlocutionary acts. Utterance acts refer to the fact that we must use words and sentences if we are to say anything. Propositional acts are those matters having to do with referring and predicting: we use language to refer to matters in the world and to make prediction about such matters. Illocutionary acts have to do with the speaker's intention such as stating, questioning, promising, and commanding. Then perlocutionary acts, the effect of utterances on hearer's response. (Wardhaugh, 1986: 277)

2.2.2 Types of Speech Acts

Searle in Leech (1991: 105) in an article "*A Classification of Illocutionary Acts*" uses the three factors-illocutionary force, direction of fit, and expressed psychological state-as the basis for classifying all speech acts. He identifies six classes:

2.2.2.1 Directives.

A directive speech act is an attempt by speaker to get hearer to do something. Example of directives are ordering, commanding, requesting, pleading, begging, entreating, daring, suggesting, inviting, questioning, insisting and permitting. Note that the action must be future and voluntary, because it is

impossible to ask someone to perform an action in the past or to do something which is not a matter of human will. E.g.

- Give me your hand, please!
- Could you give me money, please!

The expressed psychological state is that speaker must want for hearer to do something. The direction of fit is word-to-word, for speaker (S) is attempting to get the world resemble his or her words.

2.2.2.2. Commisives

In a commissives speech act, speaker commits himself or herself to the performance of an action. Examples of commissives are promising, pledging, threatening, guaranteeing, agreeing, consenting and refusing. Again, the promised action must be future and voluntary. The examples are;

- I'll give you present on your birth day celebration tomorrow.
- I'll kiss you!

The expressed psychological state is that speaker intends to do something.

The direction of fit is word-to-word.

2.2.2.3. Representatives (also known as “Assertive”)

In this type of speech act, speaker represents a state of affairs. Examples of representatives are affirming, declaring, describing, claiming, stating, explaining, classifying, insisting, emphasizing, and predicting, denying. A representative commits speaker to the truth of the proposition. The expressed psychological state is one of belief. The direction of it is word-to-word. The examples are:

- The moon is coming in the night
- May be, he come late

- I tell you that New York is the name of city in America.

2.2.2.4. Expressives

In an expressive speech act, speaker expresses a psychological state about the situation or state of affairs denoted by the proposition. Examples of expressives are thanking, apologizing, consoling, congratulating, greeting, deploring, and welcoming. The propositional content is something which affects speaker or hearer E.g.

- I'm really happy!
- Congratulation for your success.
- Thank you for your nice attention!

2.2.2.5. Declaratives

Declaratives are the prototypical speech act. Here the speaker brings about a change in the world by uttering a locutionary act. Example of declaratives are declaring war, seconding a motion, adjourning a meeting, firing, nominating, dismissing, betting, baptizing, finding guilty or innocent, divorcing, arresting, and resigning.

The speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately (Brinton: 1994: 303-304).

2. 2. 3. The Function of Speech Acts

In speech act investigation, the Illocutionary act is the main focus of the discussion because illocutionary act is the intended meaning of utterance.

Therefore the illocutionary act always has function of speech acts. Leech (1991: 104) states that at most general level; illocutionary functions may be classified into the following four functions as follow:

1. Competitive, this illocutionary act aims to the social goal. For instance: ordering, asking, and demanding. In this function, the negative politeness is used to reduce the unpleasant way between what the speakers want to the politeness should say.
2. Convivial, this illocutionary act aims in compliant with the social purposes, such as offering, inviting, greeting, thanking, and congratulating. In this context, the politeness is utilized positively to make a pleasure relationship to the society.
3. Collaborative, this illocutionary act aims at ignoring the social purposes such as: asserting, reporting and instructing. This function does not contain politeness.
4. Conflictive, this illocutionary act aims against the social purposes, for instance; threatening, accusing, refusing, and reprimanding. It againsts politeness that is not at all since it is purposed the anger except in the irony sentence.

2.2.4. Direct and Indirect Speech Acts

We often perform speech acts indirectly rather than directly, especially in spoken discourse. That is, by means of one explicit speech act, we actually perform another implicit one. For such indirect speech acts to be successful there must be some principle underlying them. How they work is that we give expression to one of the appropriateness conditions of the speech act we want to perform. The expression itself is a the explicit speech act and has the illocutionary force of intended speech act. It “function as” the implicit speech act.

Brinton(1986:307). Then, Austin describes his concept of indirect speech act. This

concept is based on the observation that by uttering, say, what appears to be a statement (e.g. "It's hot in here."), language users often indirectly perform another type of illocutionary act (in the case of the example: voice a request to open the window).

A different approach to distinguishing types of speech acts can be made on the basis of structure. A simple structural distinction between three general of speech acts is provided, in English, by the three basic sentence types. The example below is an easily recognized relationship between the three structural forms (declarative, interrogative, imperative) and the three general communicative functions (statement, question, command/request). E.g.

- a. You love me. (declarative)
- b. Do you really love me?(interrogative)
- c. Love me! (imperative)

Direct speech act happened when there is a direct relationship between a structure and a function. In other hand, indirect speech act is there is an indirect relationship between a structure and a function. Thus, a declarative used to make a statement is a direct speech act, but a declarative used to make a request is an indirect speech act (Yule,1996: 54-55).

Yule (1996: 56) states that indirect speech acts are generally associated with greater politeness in English than direct speech acts. The clearest example of indirect speech act is directives, because in polite social behavior, there is tendency to avoid the direct imperative (Brinton, 2000: 307). Notice the following example:

- Could you pass my bag?

- Would you mind close the door, please?

The example above has the form of an interrogative, but it is not typically used to ask a question, the speaker doesn't expect only an answer, but also an action. The statement above is normally understood as requests.

2.3. Felicity Conditions

Austin and Searle in Grundy(2000; 273) states that felicity conditions are the conditions which must be in place for a speech act to be performed appropriately. There are certain expected or appropriate circumstances, technically known as felicity conditions, for the performance of speech act to be recognized as intended. For some clear cases, the performance will be infelicitous (inappropriate) if the speaker is not a specific person in a special context (in this case, a judge in courtroom). "I sentence you to six month in prison" (Yule, 1996: 50). In this case, the speaker has authority to sentence an accused to enter in prison or jail because he is a judge.

The conditions under which a speech act can successfully be performed are called its appropriateness conditions. Austin termed them "felicity conditions; they are the "unspoken rules" by which a speech act is governed, or its pragmatic presupposition. They dictate how, when, where, and by whom a speech act can be felicitously, such as the circumstances of speech, the relationship of speaker and hearer, the beliefs and attitudes of the participants, and even the form of the speech act itself. Generally, the speaker believes that all the appropriateness conditions are met and presupposes that the hearer takes this for granted. A number of general appropriateness conditions apply to all speech acts. John Searle in Jan Renkema (1993:23) states that there are four types of felicity conditions;

1. The propositional content

The content of proposition of speech acts must be appropriate to its illocutionary force. For example in the case of promising, the act which the speaker commits himself to do in the future act to be carried out by the speaker himself. One can't make a promise for someone else or promise to do something that has already been done. Furthermore, a prediction must concern a future event, and a report concerns a present or past event.

2. The preparatory condition

Speaker and hearer must hold certain beliefs before a particular speech act can be appropriately being performed, and the speech act must occur in a conventionally recognized context or the appropriateness circumstances. In addition, speaker must be in an appropriate position to perform the speech act (Brinton, 1984: 305). Furthermore, this condition concerns those circumstances that are essential for the uptake of an illocution. In the case of promising, these circumstances would require that the content of the promise is not a matter of course. Another preparatory condition is that promise must be advantageous of the addressee; one can not promise something that is solely disadvantageous (Renkema, 1993: 23)

3. The sincerity condition

The speaker must honestly be willing to fulfill the promise. Even if he is not willing, he can be held to his promise (Renkema, 1993: 23). In addition, Wardhaugh (1986: 278) states that sincerity conditions require the promise to intend to perform the act, that is, to be placed under some kinds of obligation.

4. The essential condition

This is the condition that separates the illocution in question from other illocutions. In the case of promising, this means, among other things, that the speaker takes upon himself the responsibility of carrying out the act stated in the content of promise (Renkema, 1993: 23). Furthermore Yule (1996: 51) argues that the essential condition, which covers the fact that by the act of uttering a promise, the speaker thereby intend to create an obligation to carry out the action.

2.4 The Synopsis of the drama "The Boor"

This drama is categorized as a comedy drama. The main characters in this drama are: Helena Ivanovna Popov, Grigori Stepanovitch Smirnov, Luka. Add, this drama tells us how Mrs. Helena Ivanovna Popov is very sad because of her husband's death. She loved him so much, although her husband leaved her with much of debt. One day, there is some one, Grigori Stepanovitch Smirnov, who wants to ask his money to Mrs. Helena Ivanovna Popov, but she cannot pay the money at that time, and she promised that she will pay the day after tomorrow, but Mr. Grigori does not want, actually Mr. Grigori falls in love with her. And he tells her that he loves her, and then she receives his love.

CHAPTER III

RESEARCH METHOD

This chapter presents the method of the research. They are research design, research object, data sources, research instruments, data collection, and data Analysis.

3.1 Research Design

To conduct this research, the researcher uses descriptive qualitative research method. Rahardjo (2002: 51) argued that qualitative research is not only in the form of explorative, but also descriptive and explanative by causal analysis. The researcher begins this research from felicity conditions to know the appropriate conditions when the speaker says then describes speech acts base on Searle's theories propositional act, illocutionary act and perlocutionary act. The data are taken from the utterances produced by the main characters in the drama "the boor". The data are taken from the utterances scrip produced by the main characters in the drama "The Boor". The goal of this research is to describe the utterances scrip of the main characters. Then the scrip is analyzed and interpreted descriptively based on speech acts theory.

3.2 Research Subject

This study concerns with the illocutionary acts used the main characters in the drama "The Boor" such as: Helena Ivanovna Popov, Grigori Stepanovitch Smirnov, Luka. Some reasons why drama "The Boor" is taken as the subject? Firstly, in this drama there are utterances which consist of illocutionary acts found in this drama. Secondly, the language used by the characters represents daily communication.

3.3 Data Source

This study concerns speech acts used by the main characters in the drama “The Boor”. Therefore, the data are obtained from the utterances produced by the main characters in “The Boor”.

3.4 Research Instrument

Research instrument is important to obtain the data of the study. The key instrument of this research is the researcher himself. This step is taken because of the data of this study are scrip data from the drama, which does not need observation, test, or interview.

3.5 Data Collection

To collect the data, the following steps will be done: selecting the utterances produced by the main characters in the drama “The Boor”.

3.6 Data Analysis

After the data have been collected, the researcher comes to data analysis activity. This study begins by understanding the meaning of utterances based on speech acts theory and choosing comprising illocutionary acts. Finally, the data are analyzed by using speech act theory proposed by John Searle. This study focuses on illocutionary act as the main analysis. Then, the scrip of the drama “The Boor” is classified into some categories such as: commissive, representative, expressive, directive, and declarative.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This chapter discusses the results of the data analysis that cover an Illocutionary Acts used by the main characters in "The Boor". such as: Helena Ivanovna Popov, Grigori Stepanovitch Smirnov and Luka. Firstly the researcher analyzes the data by using Searle's illocutionary Act classification (representatives, directives, commissives, expressive, and declaration). Secondly, the researcher identifies the way of performing acts. Thirdly, the researcher explains the analysis each of data base on pages. The analysis as follow;

4.1 DATA PRESENTATIONS

Data (1) on page 1

No.	Character(s)	Conversations
1.1	LUKA	"It isn't right, ma'am.(1.1) You're wearing yourself out! The maid and the cook have gone looking for berries; everything that breathes is enjoying life; even the cat knows how to be happy--slips about the courtyard and catches birds--but you hide yourself here in the house as though you were in a cloister. Yes, truly, by actual reckoning you haven't left this house for a whole year"
1.2	LUKA	"There you are again! It's too awful to listen to, so it is! Nikolai Michailovitch is dead; it was the will of the Lord, and the Lord has given him eternal peace. You have grieved over it and that ought to be enough. Now it's time to stop. One can't weep and wear mourning forever! My wife died a few years ago. I grieved for her. I wept a whole month--and then it was over. Must one be forever singing lamentations? That would be more than your husband was worth! [He sighs.] You have forgotten all your neighbors. You don't

		<p>go out and you receive no one. We live--you'll pardon me--like the spiders, and the good light of day we never see. All the livery is eaten by mice--as though there weren't any more nice people in the world! But the whole neighborhood is full of gentlefolk. The regiment is stationed in Riblov--officers--simply beautiful! One can't see enough of them! Every Friday a ball, and military music every day. Oh, my dear, dear ma'am, young and pretty as you are, if you'd only let your spirits live--! Beauty can't last forever. When ten short years are over, you'll be glad enough to go out a bit and meet the officers--and then it'll be too late".</p>
--	--	---

4.2. ANALYSIS AND FINDINGS

The Analysis of Data (1)

1.1. Luka: "It isn't right, ma'am."

Assertive-Complaining. Luka complained to Mrs. Popov about what Mrs. Popov did. It can be seen from her utterance "It isn't right, ma'am" She did not agree with what Mrs. Popov did. Based on the context, Luka's utterance is classified as complaining, means unhappy or not satisfied about something or somebody.

1.2. Luka: "There you are again! It's too awful to listen to, so it is!"

Assertive-Complaining. In this utterance, Luka expressed her unhappiness. It can be seen from the sentence "It's too awful to listen to ...". This expression shows complaining about what Mrs. Popov did. So, in this case Luka's utterance is classified as complaining, means saying that you are annoyed, unhappy, or not satisfied about somebody or something.

1.3. Luka: "Now it's time to stop."

Directives-Advising. This sentence includes in directives because the speaker requires the listener to carry out an action. Luka tells Smirnov what he thinks Mrs. Popov should do.

Data (2) on page 2

No.	Character(s)	Conversations
2.1	MRS. POPOV	"Please don't speak of these things again. You know very well that since the death of Nikolai Michailovitch my life is absolutely nothing to me. You think I live, but it only seems so. Do you understand?" Oh, that his departed soul may see how I love him! I know, it's no secret to you; he was often unjust to me, cruel, and--he wasn't faithful, but I shall be faithful to the grave and prove to him how I can love. There, in the Beyond, he'll find me the same as I was until his death".
2.2	MRS. POPOV	"He loved Toby so! He always drove him to the Kortschagins or the Vlassovs. What a wonderful horseman he was! How fine he looked when he pulled at the reigns with all his might! Toby, Toby--give him an extra measure of oats to-day!"

The Analysis of Data (2)

2.1. Mrs. Popov: **“Please don't speak of these things again.”**

Directives-Requesting The speaker is asking for something formally and politely not to speak again. This sentence is classified as requesting.

2.2. Mrs. Popov: **“Toby, Toby--give him an extra measure of oats to-day!”**

Directives-Ordering This sentence is includes in directives because Mrs. Popov wants Luka to do something, to give Toby an extra oats. This sentence is also classified as ordering because the speaker tells the listener to do something in authority.

Data (3) on page 3

No.	Character(s)	Conversations
3.1	MRS. POPOV	"I receive no one!"
3.2	SMIRNOV	Your deceased husband, with whom I had the honor to be acquainted, left me two notes amounting to about twelve hundred rubles. Inasmuch as I have to pay the interest to-morrow on a loan from the Agrarian Bank, I should like to request, madam, that you pay me the money to-day.
3.3	MRS. POPOV	Don't forget to give Toby an extra measure of oats.

The Analysis of Data (3)

3.1. Mrs. Popov: **"I receive no one!"**

Directive-Commanding. This sentence is classified as commanding because Mrs. Popov wants Luka to tell Smirnov that she receives no one.

3.2. Smirnov: "In as much as I have to pay the interest to-morrow on a loan **the money to-day**.from the Agrarian Bank, **I should like to request, madam, that you pay me.**"

Directives-Requesting. The speaker is asking for something politely and formally to Mrs. Popov to pay the money today.

3.3. Mrs. Popov: **"Don't forget to give Toby an extra measure of oats."** **Directive-Commanding.** This sentence is classified as commanding because Mrs. Popov wants Luka to give Toby an extra measure of oats.

Data (4) on page 4

No.	Character(s)	Conversations
4.1	MRS. POPOV	"If Nikolai Michailovitch is indebted to you, I shall, of course, pay you, but I am sorry, I haven't the money to-day. To-morrow my manager will return from the city and I shall notify him to pay you what is due you, but until then I cannot satisfy your request. Furthermore,

		today is just seven months since the death of my husband, and I am not in the mood to discuss money matters".
4.2	SMIRNOV	I don't need the money day after to-morrow; I need it to-day.
4.3	MRS. POPOV	I'm sorry I can't pay you today.

The Analysis of Data (4)

4.1.a. Mrs. Popov: "If Nikolai Michailovitch is indebted to you, **I shall, of course, pay you**, but I am sorry, I haven't the money to-day."

Commissives- Promising. This sentence shows that Mrs. Popov promise that She will of course pay the money, if her husband is indebted to Smirnov. This sentence is classified as promising.

4.1.b. Mrs. Popov: "If Nikolai Michailovitch is indebted to you, I shall, of course, pay you, **but I am sorry, I haven't the money to-day.**"

Expressive-Apologizing. The speaker wants to apologize to Smirnov.

4.1.c. Mrs. Popov: "To-morrow my manager will return from the city and **I shall notify him to pay you what is due you**, but until then I cannot satisfy your request."

Commissives-Promising. This sentence shows that Mrs. Popov will notify her manager to pay the money. This sentence is classified as promising.

4.2. Smirnov: "**I don't need the money day after to-morrow; I need it to-day.**"

Directives-Commanding. The speaker (Smirnov) wants Mrs. Popov to pay the money today. This sentence is classified as commanding.

4.3. Mrs. Popov:" **I'm sorry** I can't pay you today."

Expressive-Apologizing. Mrs. Popov intends to apologize to Smirnov because She can not pay him today. This sentence is classified as apologizing.

Data (5) on page 5

No.	Character(s)	Conversations
5.1	SMIRNOV	"Bring me Kvas or water! [LUKA goes out.] Well, what can we do? She hasn't it on hand? What sort of logic is that? A fellow stands with the knife at his throat, he needs money, he is on the point of hanging himself, and she won't pay because she isn't in the mood to discuss money matters. Women's logic! That's why I never liked to talk to women, and why I dislike doing it now. I would rather sit on a powder barrel than talk with a woman. Brr!--I'm getting cold as ice; this affair has made me so angry. I need only to see such a romantic creature from a distance to get so angry that I have cramps in my calves! It's enough to make one yell for help!".
5.2	LUKA	Madam is ill and is not receiving.

The Analysis of Data (5)

5.1. Smirnov: “**Bring me Kvas or water!**”[LUKA goes out.]

Directives-Commanding. The speaker intends the listener to bring him Kvas or water. This sentence is classified as commanding

5.2. Luka: “**Madam is ill and is not receiving**”

Assertive-Reporting. Luka intends to give information to Smirnov that Mrs. Popov is ill and not receiving someone. This sentence is classified as reporting.

Data (6) on page 6

No.	Character(s)	Conversations
6.1	SMIRNOV	"We aren't going to leave right away. I am going to stay here. Tell them in the stable to give the horses some oats. The left horse has twisted the bridle again. [Imitating him.] Stop! I'll show you how. Stop! [Leaves window.] It's

		awful. Unbearable heat, no money, didn't sleep last night and now--mourning-dresses with moods. My head aches; perhaps I ought to have a drink. Ye-s, I must have a drink. [Calling.] Servant!".
6.2	SMIRNOV	"Lord, how angry I am! Angry enough to throw mud at the whole world! I even feel ill! Servant!".
6.3	SMIRNOV	Pay me my money and I'll leave.
6.4	MRS. POPOV	I told you once, plainly, in your native tongue, that I haven't the money at hand; wait until day after to-morrow.

The Analysis of Data (6)

6.1. a. Smirnov: “**We aren't going to leave right away.**”

Commissives-Promising. The speaker intends not to leave right away. This sentence is classified as promising.

6.1. b. Smirnov: “**I am going to stay here.**”

Commissives-Promising. The speaker intends to stay at Mrs. Popov house. This sentence is classified as promising.

6.1. c. Smirnov: “**Stop!** I'll show you how. Stop!” [Leaves window.] It's awful.

Directives-Commanding. The speaker intends to stop something. This is classified as commanding.

6.1. d. Smirnov: “**I'll show you how**”.

Commissives-Promising. The speaker intends to show something. This sentence is classified as promising.

6.1. e. Smirnov “I'll show you how. **Stop!**”

Directives-Commanding. The speaker intends to stop something. This is classified as commanding.

6.1. f. Smirnov: “Ye-s, I must have a drink. [Calling.] **Servant!**”

Directives-Commanding. The speaker wants the servant to come. This sentence is classified as commanding because the speaker wants listener to do something in authority.

6.2. Smirnov: “I even feel ill! **Servant!**”

Directives-Ordering. The speaker wants the servant to come. This sentence is classified as commanding because the speaker wants listener to do something in authority.

6.3. Smirnov: “**Pay me my money** and I'll leave.”

Directives-Commanding. The speaker wants Mrs. Popov to pay the money. This sentence is classified as commanding because the speaker wants listener to do something.

6.3.a.” Pay me my money and **I'll leave.**”

Commissives-Promising. The speaker is promising that if Mrs. Popov pay the money, he will leave. This sentence is classified as promising.

6.4. Mrs. Popov:” I told you once, plainly, in your native tongue, that I haven't the money at hand; **wait until day after to-morrow.**”

Directives-Commanding. The speaker wants Smirnov to wait until day after tomorrow. This sentence is classified as commanding because the speaker wants Smirnov to do something.

Data (7) on page 7

No.	Character(s)	Conversations
-----	--------------	---------------

7.1	SMIRNOV	"Then I'll sit here until I get the money. [He sits down.] You will pay day after to-morrow? Excellent! Here I stay until day after to-morrow. [Jumps up.] I ask you, do I have to pay that interest to-morrow or not? Or do you think I'm joking?"
7.2	MRS. POPOV	Sir, I beg of you, don't scream! This is not a stable.
7.3	SMIRNOV	How remarkable! How do you want one to speak to you? In French, perhaps! Madame, je vous prie! Pardon me for having disturbed you. What beautiful weather we are having to-day! And how this mourning becomes you!

The Analysis of Data (7)

7.1.a. Smirnov: "Then I'll sit here until I get the money."

Commissives-Promising. The speaker intends to wait until he gets the money.

This sentence is classified as promising.

7.1.b. Smirnov: "**I ask you**, do I have to pay that interest to-morrow or not? Or do you think I'm joking?"

Directives-Asking. The speaker intends to ask something. This sentence is classified as asking.

7.2. Mrs. Popov: "**Sir, I beg of you, don't scream!**"

Directives-Begging. This sentence shows that Mrs. Popov expect Smirnov not to scream. She begs to Smirnov not to speak like that (scream), so this sentence is categorized as directive, and because of asking somebody to do something especially in an anxious way, that she want it very much, the directives is classified as begging.

7.3. Smirnov: "**Pardon me for having disturbed you.** What beautiful weather we are having to-day!"

Expressive-Apologizing. The speaker intends to apologize for having disturbed Mrs. Smirnov. This sentence is classified as apologizing.

Data (8) on page 8

No.	Character(s)	Conversations
8.1	MRS. POPOV	"But allow me to ask, who is true and faithful in love? The man, perhaps?"

The Analysis of Data (8)

8.1. Mrs. Popov: “**But allow me to ask**, who is true and faithful in love? The man, perhaps?”

Directives-Asking. The speaker intends to ask something to Mrs. Smirnov. This sentence is classified as asking

Data (9) on page 9

No.	Character(s)	Conversations
9.1	SMIRNOV	Don't scream at me, please; I'm not the manager. Allow me to call things by their right names. I am not a woman, and I am accustomed to speak out what I think. So please don't scream.
9.2	MRS. POPOV	I'm not screaming. It is you who are screaming. Please leave me, I beg you.
9.3	SMIRNOV	Pay me my money, and I'll leave.
9.4	MRS. POPOV	I don't care what you do. You won't get a kopeck! Leave me!
9.5	SMIRNOV	As I haven't had the pleasure of being either your husband or your fiancé, please don't make a scene. [He sits down.] I can't stand it.
9.6	SMIRNOV	Give me the money.

The Analysis of Data (9)

9.1.a. Smirnov: “**Don't scream at me, please**; I'm not the manager.”

Directives-Requesting. Don't scream at me. This sentence shows that Smirnov wants Mrs. Popov not to scream at him. It includes in directives especially requesting. Because the speaker tries to get the hearer not to do something politely.

9.1.b. Smirnov: “**Allow me to call things by their right names.**”

Directives-Requesting. The speaker asking for something formally and politely.

This sentence is classified as requesting.

9.1.c. Smirnov: “**So please don't scream.**”

Directives-Commanding. Don't scream at me. This sentence shows that Smirnov wants Mrs. Popov not to scream at him. It includes in directives especially commanding. Because the speaker tries to get the hearer to do something, then tell to her to do it.

9.2.a. Mrs. Popov: “**I'm not screaming.** It is you who are screaming.”

Assertive-Denying. I'm not screaming. This sentence includes in representatives or assertive because it is require the listeners to take a note of the speaker's believe. Mrs. Popov denies she is creaming, therefore this sentence is classified as denying because she is saying that something is not true.

9.2.b. Mrs. Popov: “**Please leave me, I beg you.**”

Directives-Begging. Please leave me, I beg you! This sentence includes in directive because Mrs. Popov intends Smirnov to do something, to leave her, but, she is begging. Therefore this sentence is classified as begging too.

9.3.a. Smirnov: “**Pay me my money, and I'll leave.**”

Directives-Commanding. Pay me my money, and I'll leave.

This sentence is included in directives because Smirnov wants Mrs. Popov to do something, to pay his money. Besides, with the same reason, this sentence is also classified as commanding because the speaker tells the listener to do something.

9.3.b. Smirnov: “Pay me my money, and **I'll leave.**”

Commissives-Promising. The speaker wants to leave Mrs. Popov if he gets the money. This sentence is classified as promising.

9.4.a. Mrs. Popov: “**I don't care what you do.** You won't get a kopeck! Leave me!

Declarative-Dismissing. I don't care what you do.

This sentence is included in declaration because Mrs. Popov declares something about the condition to Smirnov. Because Mrs. Popov decides that what Smirnov did is not important, therefore, this sentence is classified as dismissing.

9.4.b. Mrs. Popov: “You won't get a kopeck! **Leave me!**”

Directives-Commanding. Leave me! This sentence is included in directives and commanding because Mrs. Popov wants Smirnov to go and leave her. The speaker intends the hearer to do something.

9.5. Smirnov: “As I haven't had the pleasure of being either your husband or your fiancé, **please don't make a scene.** [He sits down.] I can't stand it.”

Directives-Commanding. As I haven't ..., please don't make a scene. This sentence is included in directives because the speaker wants the listener to do something. Smirnov wants Mrs. Popov not to make a scene. Because Smirnov is asking politely using the word please, this sentence is classified as requesting.

9.6. Smirnov: “**Give me the money.**”

Directives-Commanding. Give me the money. This sentence includes in directives and commanding Smirnov asks Mrs. Popov to do something, to give him the money.

Data (10) on page 10

No.	Character(s)	Conversations
10.1	LUKA	Sir, why don't you leave when you are ordered? What do you want?
10.2	MRS. POPOV	Leave! Get out!
10.3	SMIRNOV	Kindly be a little more polite!
10.4	SMIRNOV	Permit me to ask what right you have to insult me?

The Analysis of Data (10)

10.1.a. Luka: “Sir, why don't you leave when you are ordered?”

Directives-Advising. Sir, why don't you leaveorder?

This sentence includes in directives because the speakers requires the listener to carry out an action. Luka tells Smirnov what he thinks Smirnov should do in that situation. Therefore, this sentence is classified as advising.

10.1.b. Luka: “Sir, why don't you leave when you are ordered? **What do you want?**”

Directives-Asking. The speaker is saying something in the form of question to get information. This sentence is classified as asking

10.2.a. Mrs. Popov: “**Leave!** Get out!”

Directive-Commanding. These statements include in directive and commanding because the speaker wants the listener to do something. Mrs. Popov wants Smirnov to leave.

10.2.b. Mrs. Popov: "Leave! **Get out!**"

Directive-Commanding. These statements include in directive and commanding because the speaker wants the listener to do something. Mrs. Popov wants Smirnov to get out.

10.3. Smirnov: "Kindly **be a little more polite!**"

Directive-Requesting. Kindly-be a little more polite! This sentence includes in directives because the speaker want the hearer to do something. Smirnov wants Mrs. Popov to be more polite. Because Smirnov asking in more polite way, this sentence is classified as requesting

10.4. Smirnov: "**Permit me** to ask what right you have to insult me?"

Directives-Requesting. The speaker wants to ask something formally and politely. This sentence is classified as requesting.

Data (11) on page11

No.	Character(s)	Conversations
11.1	MRS. POPOV	What of it? Do you think I am afraid of you?
11.2	SMIRNOV	And you think that because you are a romantic creature you can insult me without being punished? I challenge you!
11.3	SMIRNOV	: I'll shoot her down! I'm no fledgling, no sentimental young puppy. For me there is no weaker sex!

The Analysis of Data (11)

11.1. Mrs. Popov: "What of it? **Do you think I am afraid of you?**"

Directives-Asking. Do you think I am afraid of you?

The speaker is saying something in the form of question to get information. This sentence is classified as asking

11.2. Smirnov: "And you think that because you are a romantic creature you can insult me without being punished? **I challenge you!**"

Directives-Challenging. The speaker is saying something in the form of challenge to accept challenging from Mrs. Popov. This sentence is classified as Challenging..

11.3. Smirnov: "**I'll shoot her down!** I'm no fledgling, no sentimental young puppy. For me there is no weaker sex!"

Commissives-Promising. The speaker wants shoot her down if the real duel comes true. This sentence is classified as promising.

Data (12) on page12

No.	Character(s)	Conversations
12.1	LUKA	"Oh, sir. Go away. Go away!"
12.2	MRS. POPOV	"Like This?"
12.3	SMIRNOV	"Yes. I'll tell you now, I am going to shoot into the air."

The Analysis of Data (12)

12.1. Luka: "Oh, sir. **Go away. Go away!**"

Directives-Commanding. This statement includes in directives and commanding because the speaker wants the hearer to do something. Luka wants Smirnov to go a way..

12.2. Mrs. Popov: " **Like This?**"

Directives-Asking. The speaker wants to make it sure that what she did was true or not, that's why she asks Smirnov.

12. 3. Smirnov: "Yes. I'll tell you now, **I am going to shoot into the air.**"

Assertive-Denying. This sentence includes in representatives or assertive because it is require the listeners to take a note of the speaker's believe. Smirnov said that he is going to shoot into the air. But the truly is not. therefore this sentence is classified as denying because she is saying that something is not true.

Data (13) on page 13

No.	Character(s)	Conversations
13.1	MRS. POPOV	"You are afraid. Yes. A-h-h-h. No, no, my dear sir, no flinching! Please follow me. I won't rest until I've made a hole in that head I hate so much. Are you afraid?"
13.2	SMIRNOV	"Listen! Are you still angry? I was mad as the devil, but please understand me--how can I express myself? The thing is like this--such things are-- [He raises his voice.] Now, is it my fault that you owe me money? [Grasps the back of the chair, which breaks.] The devil knows what breakable furniture you have! I like you! Do you understand? I--I'm almost in love!"
13.3	MRS. POPOV	Leave! I hate you.

The Analysis of Data (13)

13.1. Mrs. Popov: "**Please follow me.**"

Directive-Requesting. This sentence includes in directives because the speaker want the hearer to do something. Smirnov wants Mrs. Popov to follow him. Because Smirnov asking in more polite way, this sentence is classified as requesting.

13.2.a. Smirnov: “**Listen!** Are you still angry?”

Directive-commanding. This statement includes in directives and commanding because the speaker want the hearer to do something. Smirnov wants Mrs. Popov to listen to him.

13.2.b. Smirnov: “I was mad as the devil, **but please understand me**--how can I express myself?”

Directive-Requesting. This sentence includes in directives because the speaker want the hearer to do something. Smirnov wants Mrs. Popov to understand him. Because Smirnov asking in more polite way, this sentence is classified as requesting.

13.3. Mrs. Popov: “**Leave!** I hate you.”

Directive-Commanding. Leave! I hate you. This statement includes in directives and commanding because the speaker want the hearer to do something. Mrs. Popov wants Smirnov to go.

Data (14) on page 14

No.	Character(s)	Conversations
14.1	SMIRNOV	"I am conquered, lost; I lie at your feet like a fool and beg for your hand. Shame and disgrace! For five years I haven't been in love; I thanked the Lord for it, and now I am caught, like a carriage tongue in another carriage. I beg for your hand! Yes or no? Will you?--Good!".
14.2	MRS. POPOV	"Wait a minute!"
14.3	MRS. POPOV	"Nothing. You may go. But--wait a moment. No, go on, go on. I hate you. Or--no; don't go. Oh, if you knew how angry I was, how angry! [She throws the revolver on to the chair.] My finger is swollen from this thing. [She angrily tears her handkerchief.] What are you standing there for? Get out!".

14.4	MRS. POPOV	"Yes, go. [Cries out.] Why are you going? Wait--no, go!! Oh, how angry I am! Don't come too near, don't come too near--er--come--no nearer."
14.5	SMIRNOV	"How angry I am with myself! Fall in love like a schoolboy, throw myself on my knees. I've got a chill! [Strongly.] I love you. This is fine--all I needed was to fall in love. To-morrow I have to pay my interest, the hay harvest has begun, and then you appear! [He takes her in his arms.] I can never forgive myself".
14.6	MRS. POPOV	"Go away! Take your hands off me! I hate you--you--this is—"
14.7	MRS. POPOV	"Tell them in the stable that Toby isn't to have any oats".

The Analysis of Data (14)

14.1. Smirnov: **"I beg for your hand!"**

Directives-Begging. This sentence includes in directives because the speakers want something from the hearer, Smirnov wants Mrs. Popov to give her hand. It's also categorized as begging because, here, Smirnov asks Mrs. Popov in an anxious way.

14.2. Mrs. Popov: **"Wait a minute!"**

Directive-Commanding. Wait a minute! This sentence includes in directives and commanding because the speaker wants the listener to do something, Mrs. Popov wants Smirnov to wait a minute.

14.3. Mrs. Popov: **"You may go. But--wait a moment. No, go on, go on. I hate you.**

Or--no; don't go."

Directives-Commanding. These statements includes in directives and commanding because the speakers require the listener to do something. Mrs. Popov wants Smirnov to follow the order (to go, to wait, and to get out).

14.4. Mrs. Smirnov: “Wait--no, go!! Oh, how angry I am! Don't come too near, don't come too near--er--come--no nearer.”

Directive-Commanding. These utterances also include in directives and commanding because the speaker want the listener to do something. Mrs. Popov wants Smirnov to do what she said.

14.5. Smirnov: “ **Go away! Take your hands off me!**”

Directives-Commanding. Go away! Takes your hands off me!

These statements includes in directives especially commanding because the speaker want the listener to do what she said. Mrs. Popov wants Smirnov to obey what she said.

14.6. Mrs. Popov: “**Tell them in the stable that Toby isn't to have any oats.**”

Directives-Ordering. Tell them ...any oats. This statement includes in directives because the speaker requires the hearer to do something. Mrs. Popov wants Luka to do something to her that is telling the worker to not give Toby oats. This statement is also classified as ordering because the speaker has the authority to give the order, because Mrs. Popov is Luka's Mistress.

4. 3. Discussion

After presenting and analyzing 14 data of utterances produced by the main characters in “The Boor” ,namely: Mrs. Popov, Smirnov, and Luka, it is found that illocutionary acts used by the main characters such as: *directives, assertive, commissives, expressives, and declarative.*

Directives are attempt of speaker to get someone else (hearer) to do something. The action must be future event due to impossible to ask someone to perform an action in the past. The expressed psychological state is that speaker is

willing to do an action based on his or her directive. The direction of fit is world-to-word, for speaker is attempting to get the world to resemble his or her words.

It is found that this type of illocutionary act are mainly produced by the main characters in "The Boor", because they produce an utterance to get hearer to do an action. It means that an utterance has made someone else to do an action based on speaker's intention. There are several forms of directives, namely; request, question, command, denying, and challenging. The researcher found directive-commanding such as in data 3.1, 3.3, 4.2, 5.1, 6.1.c, 6.1.e, 6.1.f, 6.3.a, 6.4, 9.1.c, 9.3.a, 9.4.b, 9.5.a, 9.5.b, 10.2.a, 10.2.b, 12.1, 13.2.a, 13.3, 14.2, 14.3, 14.4, and 14.5. So the total is 23 data. Then, Directives-requesting such as in data 2.1, 3.2, 9.1.a, 9.1.b, 10.3, 10.4, 13.1, and 13.2.b.. The total of Directives-requesting 8 data. Directives-ordering can be found in data 2.3, 6.2, and 14.6. (3 data). Add, Directives-advising can be found in data 1.3, 10.1.a.(2 data). Directives-asking such as in data 7.1.b, 8.1, 11.1, 12.2, and 10.1.b.(5 data). Directives-Challenging in the data: 11.2. Another one is Directives-begging. It can be found in data 7.2, 9.2.b, and 14.1(3 data). The last is Directives-Denying, in the data 9.2.a. and 12.3.

There are other forms of directive which are not found in this study like *pleading*, *daring*, *insisting* and *permitting*. The speaker's utterance do not consist of those types of speech acts

In commissives speech acts, speaker commits himself or to the performance of an action. The action must be future and voluntary. The expressed psychological state is that speaker intends to do something. The direction of fit is world-to-word. It is found that commissives in data 4.1.a, 4.1.c, 6.1.a, 6.1.b, 6.1.d,

6.3b, 7.1.a, 11.3 and 9.3.b. After analyzing the data, it is found that speaker commits himself to do an action through his utterances. For example in data 4.1.a. stated Mrs. Popov: “If Nikolai Michailovitch is indebted to you, **I shall, of course, pay you**, but I am sorry, I haven't the money to-day.” **Commissive-Promising**. This sentence shows that Mrs. Popov promise that She will of course pay the money, if her husband is indebted to Smirnov. This sentence is classified as promising.

In an expressive speech acts, speaker expresses a psychological state about the situation or state of affairs denoted by the proposition. It is found that expressive utterances such as getting pleasure, thanking, apologizing and annoyed. The expressive of apologizing pleasure are in data 4.1.b, 4.3, and 7.3. Here, speaker wants to apologize to one else., It is found that speaker feels guilty and he apologized to hearer for making mistake.

Furthermore, the researcher found Assertives-complaining in data 1.1, 1.2. Assertives-denying in data 5.2, Assertives-reporting in data 9.2.a. In this type of speech act, speaker represents a state of affairs. Examples of representatives are affirming, declaring, describing, claiming, stating, explaining, classifying, insisting, emphasizing, and predicting, denying. A representative commits speaker to the truth of the preposition. The expressed psychological state is one of belief. The direction of fit is word-to-world. For example in data 9.2.a. Mrs. Popov: “**I'm not screaming**. It is you who are screaming.”

Assertive-Denying. I'm not screaming. This sentence includes in representatives or assertives because it is require the listeners to take a note of the speaker's

believe. Mrs. Popov denies she is creaming, therefore this sentence is classified as denying because she is saying that something is not true.

The last is declarative, it can be found in data 9.4.a. Declaratives are the prototypical speech act. Here the speaker brings about a change a word by uttering a locutionary acts. Example of declaratives are declaring war, seconding a motion, adjourning a meeting, firing, nominating, dismissing, betting, baptizing, finding guilty or innocent, divorcing arresting, and resigning.

The speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately. Brinton, (1994: 303-304). For example in data 9.4.b: Mrs. Popov: “You won't get a kopeck! **Leave me!**”

Directives-Commanding. Leave me! This sentence includes in directives and commanding because Mrs. Popov wants Smirnov to go and leave her. The speaker intends the hearer to do something.

The type of drama does not influence the type of illocutionary acts. The most influential thing is character's utterances of drama. Thus, illocutionary acts could be found in any kind of drama such as comedy, tragedy and romantic.

After analyzing 14 data found in this drama, it is concluded that the majority illocutionary acts used by speaker is directive. Generally, the main characters in "The Boor" often use the utterances which consist of commanding, requesting, promising, asking, ordering, apologizing, advising, begging, complaining, reporting, denying, and dismissing.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the writer would like to present conclusion and suggestion after analyzing the utterances produced by the main characters in "The Boor".

5.1 Conclusion

After conducting this study, the researcher found speech act used by speaker when he or she says an utterance. In saying something means doing something. People can do anything through utterances such as request, command, apologizing and thanking. Then, the writer comes to conclusion that speech acts used by the main characters in "The Boor" have some illocutionary acts namely; directives, commissives, assertive, expressive and declarative. The forms of directives are commanding/ordering, requesting, asking, begging and advising. The researcher found Directives-commanding in data 3.1, 3.3, 4.2, 5.1, 6.1.c, 6.1.e, 6.1.f, 6.3.a, 6.4, 9.1.c, 9.3.a, 9.4.b, 9.5.a, 9.5.b, 10.2.a, 10.2.b, 12.1, 13.2.a, 13.3, 14.2, 14.3, 14.4, and 14.5.. So the total is 23 data. Then, Directives-requesting such as in data 2.1, 3.2, 9.1.a, 9.1.b, 10.3, 10.4, 13.1, and 13.2.b.. The total of Directives-requesting 8 data. Directives-ordering can be found in data 2.3, 6.2, and 14.6. (3 data). Add, Directives-advising can be found in data 1.3, 10.1.a.(2 data). Directives-asking such as in data 7.1.b, 8.1, 11.1, 12.2 and 10.1.b.(5 data). Directives-Challenging in data 11.2. Another one is Directives-begging. It can be found in data 7.2, 9.2.b, and 14.1(3 data).

Furthermore, commissive such as promising, It can found in data 4.1.a, 4.1.c, 6.1.a, 6.1.b, 6.1.d, 6.3b, 7.1.a, 9.3.b and 11.3. Then, expressive such as getting apologizing. For apologizing can be found in data 4.1.b, 4.3, and 7.3.(3

data). For Assertive-complaining can be seen in data 1.1, 1.2.(2 data). Then, Assertive-reporting only in data 5.2. Assertive-denying could be found in data 9.2.a. 12.3 Finally is declarative-dismissing, it can be found in data 9.4.a.

The researcher gets many things during he was doing his studied on illocutionary acts used by the main characters in "The Boor", such as: he can understand deeply about illocutionary acts base on Searle's theory and found all of kinds of illocutionary acts namely: directives, commissives, assertive, expressive and declarative. The researcher also hopes this research would give some advantageous for further researcher who concern in studying the same field.

5.2 Suggestion

It is found that speech acts produced by speaker in every utterance. People can do anything simply by using their utterances. It is suggested to students of English to learn more about illocutionary acts for the sake of enriching discourse studies. It is also hoped that this research gives empirical data to English lecturers about illocutionary acts and encourage them to conduct the research of different objects of study. The researcher found illocutionary acts produced by the main characters in " The Boor" in every utterance. As the result of the study, the researcher expects that there will be other researcher who are interested in conducting research about illocutionary acts more deeply, because there are areas which are possible to be investigated.

REFERENCES

- Al Khuli. 1982. *A Dictionary of Theoretical Linguistics*. Lebanon; Librairie Du Liban.
- Brinton. 1984. *The Structure of Modern English*. Amsterdam/Philladelphia: John Benjamins Publishing Company
- Cook. 1989. *Discourse (Language Teaching: A sceme for Theacher Education)* Oxford: Oxford University Press
- Grundy. 2000. *Doing Pragmatics*. Oxford: Oxford University Press
- Leech. 1991. *Principles of Pragmatics*. London and New York; Longman.
- Laili. 2005. *Speech Acts of The Verse Fabiayyiala irabbikuma yukadziban in Q. S Ar-Rahman*. UIN Malang.
- Raharjo. 2002. *Pengantar penelitian bahasa*. Malang: Cendekia Paramulya.
- Renkema. 1993. *Discourse Studies*. Amsterdam: John Benjamins Publishing Company.
- Sciffirin. 1994. *Approaches to Discourse*, Oxford: Blackwell Publishers.
- Suprihatin. 2002. *An Analysis on Speech Acts Used by Teacher to Student in Surya Buana Modern Boarding School*. Unpublished Thesis. Malang: UIN Malang.
- Yule. 1996. *Pragmatics*, Oxford: Oxford University Press

Yule. 1985. *The Study of Language*. Cambridge: Cambridge University Press

Wardhaugh. 1986. *An Introduction to Linguistics*. USA: Basil Blackwell.

[Www://en.wikipedia.org/wiki/speech_act](http://en.wikipedia.org/wiki/speech_act).

<http://www.online.sfsuedu/~kbach/spchacts.html> *Speech Acts*, Kent Bach, 2006,

Routledge Encyclopedia of Philosophy entry.





DEPARTEMEN AGAMA RI
UNIVERSITAS ISLAM NEGERI (UIN) MALANG
FAKULTAS HUMANIORA DAN BUDAYA
Jl. Gajayana No. 50 Malang Telp. (0341) 551354, fax (0341) 572533

Nama : Ahmad Faiz Wildan
Nim : 03320112
Fakultas : Humaniora dan Budaya
Jurusan : Bahasa dan Sastra Inggris
Pembimbing : Drs. H. Djoko Susanto, M. Ed., Ph. D
Judul Skripsi : *A Study on Illocutionary Acts Used By The Main Characters in "The Boor"*

BUKTI KONSULTASI

NO	TANGGAL	MATERI KONSULTASI	TANDA TANGAN PEMBIMBING
1.	28 Februari 2007	Pengajuan Judul Skripsi	1.
2.	16 Maret 2007	Konsultasi Proposal	2.
3.	12 April 2007	Acc. Proposal Skripsi	3.
4.	20 April 2007	Seminar Proposal	4.
5.	3 Mei 2007	Konsultasi Bab I	5.
6.	9 Januari 2008	Konsultasi Bab II dan III	6.
7.	27 Januari 2008	Revisi Bab I, II, dan III	7.
8.	22 Februari 2008	Konsultasi Bab IV dan V	8.
9.	25 Februari 2008	Revisi Bab IV	9.
10.	25 Maret 2008	Revisi Bab V dan Abstrak	10.
11.	27 Maret 2008	Revisi keseluruhan	11.
12.	28 Maret 2008	Acc. Keseluruhan	12.

Malang, 29 Maret 2008

Mengetahui,
Dekan Fakultas Humaniora dan Budaya

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

THE BOOR

Dramatis Personae

HELENA IVANOVNA POPOV, a young widow, mistress of a country estate

GRIGORI STEPANOVITCH SMIRNOV, proprietor of a country estate

LUKA, servant of MRS. POPOV

A gardener. A Coachman. Several workmen.

TIME: The present.

SCENE: A well-furnished reception-room in MRS. POPOV'S home. MRS. POPOV is discovered in deep mourning, sitting upon a sofa, gazing steadfastly at a photograph. LUKA is also present.

LUKA: It isn't right, ma'am. You're wearing yourself out! The maid and the cook have gone looking for berries; everything that breathes is enjoying life; even the cat knows how to be happy--slips about the courtyard and catches birds--but you hide yourself here in the house as though you were in a cloister. Yes, truly, by actual reckoning you haven't left this house for a whole year. Exposition: Note how Madam Popov has already come alive in her servant's words.

MRS. POPOV: And I shall never leave it--why should I? My life is over. He lies in his grave, and I have buried myself within these four walls. We are both dead.

LUKA: There you are again! It's too awful to listen to, so it is! Nikolai Michailovitch is dead; it was the will of the Lord, and the Lord has given him eternal peace. You have grieved over it and that ought to be enough. Now it's time to stop. One can't weep and wear mourning forever! My wife died a few years ago. I grieved for her. I wept a whole month--and then it was over. Must one be forever singing lamentations? That would be more than your husband was worth! [He sighs.] You have forgotten all your neighbors. You don't go out and you receive no one. We live--you'll pardon me--like the spiders, and the good light of day we never see. All the livery is eaten by mice--as though there weren't any more nice people in the world! But the whole neighborhood is full of gentlefolk. The regiment is stationed in Riblov--officers--simply beautiful! One can't see enough of them! Every Friday a ball, and military music every day. Oh, my dear,

dear ma'am, young and pretty as you are, if you'd only let your spirits live--! Beauty can't last forever. When ten short years are over, you'll be glad enough to go out a bit and meet the officers--and then it'll be too late.
Note how the direction of the play is hinted effortlessly, with humor, again by the servant.

MRS. POPOV: [Resolutely.] Please don't speak of these things again. You know very well that since the death of Nikolai Michailovitch my life is absolutely nothing to me. You think I live, but it only seems so. Do you understand? Oh, that his departed soul may see how I love him! I know, it's no secret to you; he was often unjust to me, cruel, and--he wasn't faithful, but I shall be faithful to the grave and prove to him how I can love. There, in the Beyond, he'll find me the same as I was until his death.

Note the true nature of Madam's resolve. Her character has been established.

LUKA: What is the use of all these words, when you'd so much rather go walking in the garden or order Toby or Welikan harnessed to the trap, and visit the neighbors?

MRS. POPOV: [Weeping.] Oh!

LUKA: Madam, dear madam, what is it? In Heaven's name!

MRS. POPOV: He loved Toby so! He always drove him to the Kortschagins or the Vlassovs. What a wonderful horseman he was! How fine he looked when he pulled at the reins with all his might! Toby, Toby--give him an extra measure of oats to-day!

LUKA: Yes, ma'am.

[A bell rings loudly.]

MRS. POPOV: [Shudders.] What's that? I am at home to no one.

LUKA: Yes, ma'am.

[He goes out, centre.]

MRS. POPOV: [Gazing at the photograph.] You shall see, Nikolai, how I can love and forgive! My love will die only with me--when my poor heart stops beating. [She smiles through her tears.] And aren't you ashamed? I have been a good, true wife; I have imprisoned myself and I shall remain true until death, and you--you--you're not ashamed of yourself, my dear monster! You quarrelled with me, left me alone for weeks--

[LUKA enters in great excitement.]

LUKA: Oh, ma'am, someone is asking for you, insists on seeing you--

MRS. POPOV: You told him that since my husband's death I receive no one?

LUKA: I said so, but he won't listen; he says it is a pressing matter.

MRS. POPOV: I receive no one!

LUKA: I told him that, but he's a wild man; he swore and pushed himself into the room; he's in the dining-room now.

MRS. POPOV: [Excitedly.] Good. Show him in. The impudent--!

[LUKA goes out, centre.]

MRS. POPOV: What a bore people are! What can they want with me? Why do they disturb my peace? [She sighs.] Yes, it is clear I must enter a convent. [Meditatively.] Yes, a convent.

[SMIRNOV enters, followed by LUKA.]

SMIRNOV: [To LUKA.] Fool, you make too much noise! You're an ass! [Discovering MRS. POPOV--politely.] Madam, I have the honor to introduce myself: Lieutenant in the Artillery, retired, country gentleman, Grigori Stapanovitch Smirnov! I'm compelled to bother you about an exceedingly important matter. Yet another magnificent characterization, followed by the servant's description of his entry, and then his speech.

MRS. POPOV: [Without offering her hand.] What is it you wish?

SMIRNOV: Your deceased husband, with whom I had the honor to be acquainted, left me two notes amounting to about twelve hundred roubles. Inasmuch as I have to pay the interest to-morrow on a loan from the Agrarian Bank, I should like to request, madam, that you pay me the money to-day.

MRS. POPOV: Twelve-hundred--and for what was my husband indebted to you?

SMIRNOV: He bought oats from me.

MRS. POPOV: [With a sigh, to LUKA.] Don't forget to give Toby an extra measure of oats.

Note the two oats references, first set-up and then a pay-off

[LUKA goes out.]

MRS. POPOV: [To SMIRNOV.] If Nikolai Michailovitch is indebted to you, I shall, of course, pay you, but I am sorry, I haven't the money to-day. To-morrow my manager will return from the city and I shall notify him to pay you what is due you, but until then I cannot satisfy your request. Furthermore, today is just seven

months since the death of my husband, and I am not in the mood to discuss money matters.

SMIRNOV: And I am in the mood to fly up the chimney with my feet in the air if I can't lay hands on that interest to-morrow. They'll seize my estate!

MRS. POPOV: Day after to-morrow you will receive the money.

SMIRNOV: I don't need the money day after to-morrow; I need it to-day.

MRS. POPOV: I'm sorry I can't pay you today.

SMIRNOV: And I can't wait until day after to-morrow.

MRS. POPOV: But what can I do if I haven't it?

SMIRNOV: So you can't pay?

MRS. POPOV: I cannot.

SMIRNOV: Hm! Is that your last word?

MRS. POPOV: My last.

SMIRNOV: Absolutely?

MRS. POPOV: Absolutely.

SMIRNOV: Thank you. [He shrugs his shoulders.] And they expect me to stand for all that. The toll-gatherer just now met me in the road and asked why I was always worrying. Why, in Heaven's name, shouldn't I worry? I need money, I feel the knife at my throat. Yesterday morning I left my house in the early dawn and called on all my debtors. If even one of them had paid his debt! I worked the skin off my fingers! The devil knows in what sort of Jew-inn I slept; in a room with a barrel of brandy! And now at last I come here, seventy versts from home, hope for a little money, and all you give me is moods! Why shouldn't I worry?

MRS. POPOV: I thought I made it plain to you that my manager will return from town, and then you will get your money.

SMIRNOV: I did not come to see the manager; I came to see you. What the devil--pardon the language--do I care for your manager?

MRS. POPOV: Really, sir, I am not used to such language or such manners. I shan't listen to you any further.

[She goes out, left.]

SMIRNOV: What can one say to that? Moods! Seven months since her husband died! Do I have to pay the interest or not? I repeat the question, have I to pay the interest or not? The husband is dead and all that; the manager is--the devil with him!--travelling somewhere. Now, tell me, what am I to do? Shall I run away from my creditors in a balloon? Or knock my head against a stone wall? If I call on Grusdev he chooses to be "not at home," Iroschevitch has simply hidden himself, I have quarrelled with Kurzin and came near throwing him out of the window, Masutov is ill and this woman has--moods! Not one of them will pay up! And all because I've spoiled them, because I'm an old whiner, dish-rag! I'm too tender-hearted with them. But wait! I allow nobody to play tricks with me, the devil with 'em all! I'll stay here and not budge until she pays! Brr! How angry I am, how terribly angry I am! Every tendon is trembling with anger, and I can hardly breathe! I'm even growing ill! [He calls out.] Servant!

[LUKA enters.]

LUKA: What is it you wish?

SMIRNOV: Bring me Kvas or water! [LUKA goes out.] Well, what can we do? She hasn't it on hand? What sort of logic is that? A fellow stands with the knife at his throat, he needs money, he is on the point of hanging himself, and she won't pay because she isn't in the mood to discuss money matters. Women's logic! That's why I never liked to talk to women, and why I dislike doing it now. I would rather sit on a powder barrel than talk with a woman. Brr!--I'm getting cold as ice; this affair has made me so angry. I need only to see such a romantic creature from a distance to get so angry that I have cramps in my calves! It's enough to make one yell for help!

[Enter LUKA.]

LUKA: [Hands him water.] Madam is ill and is not receiving.

SMIRNOV: March! [LUKA goes out.] Ill and isn't receiving! All right, it isn't necessary. I won't receive, either! I'll sit here and stay until you bring that money. If you're ill a week, I'll sit here a week. If you're ill a year, I'll sit here a year. As Heaven is my witness, I'll get the money. You don't disturb me with your mourning--or with your dimples. We know these dimples! [He calls out the window.] Simon, unharness! We aren't going to leave right away. I am going to stay here. Tell them in the stable to give the horses some oats. The left horse has twisted the bridle again. [Imitating him.] Stop! I'll show you how. Stop! [Leaves window.] It's awful. Unbearable heat, no money, didn't sleep last night and now--mourning--dresses with moods. My head aches; perhaps I ought to have a drink. Ye-s, I must have a drink. [Calling.] Servant!

LUKA: What do you wish?

SMIRNOV: Something to drink! [LUKA goes out. SMIRNOV sits down and looks at his clothes.] Ugh, a fine figure! No use denying that. Dust, dirty boots,

unwashed, uncombed, straw on my vest--the lady probably took me for a highwayman. [He yawns.] It was a little impolite to come into a reception-room with such clothes. Oh, well, no harm done. I'm not here as a guest. I'm a creditor. And there is no special costume for creditors.

LUKA: [Entering with glass.] You take great liberty, sir.

SMIRNOV: [Angrily.] What?

LUKA: I--I--I just----

SMIRNOV: Whom are you talking to? Keep quiet.

LUKA: [Angrily.] Nice mess! This fellow won't leave!

[He goes out.]

SMIRNOV: Lord, how angry I am! Angry enough to throw mud at the whole world! I even feel ill! Servant!

[MRS. POPOV comes in with downcast eyes.]

MRS. POPOV: Sir, in my solitude I have become unaccustomed to the human voice and I cannot stand the sound of loud talking. I beg you, please to cease disturbing my rest.

Note Madam's choice of words in her "dialogue"; each word reveals her character, her standoffish mood.

SMIRNOV: Pay me my money and I'll leave.

MRS. POPOV: I told you once, plainly, in your native tongue, that I haven't the money at hand; wait until day after to-morrow.

SMIRNOV: And I also had the honor of informing you in your native tongue that I need the money, not day after to-morrow, but to-day. If you don't pay me to-day I shall have to hang myself to-morrow.

Smirnov's response matches her tone.

MRS. POPOV: But what can I do if I haven't the money?

SMIRNOV: So you are not going to pay immediately? You're not?

MRS. POPOV: I cannot.

SMIRNOV: Then I'll sit here until I get the money. [He sits down.] You will pay day after to-morrow? Excellent! Here I stay until day after to-morrow. [Jumps

up.] I ask you, do I have to pay that interest to-morrow or not? Or do you think I'm joking?

MRS. POPOV: Sir, I beg of you, don't scream! This is not a stable.

SMIRNOV: I'm not talking about stables, I'm asking you whether I have to pay that interest to-morrow or not?

MRS. POPOV: You have no idea how to treat a lady.

SMIRNOV: Oh, yes, I have.

MRS. POPOV: No, you have not. You are an ill-bred, vulgar person! Respectable people don't speak so to ladies.

SMIRNOV: How remarkable! How do you want one to speak to you? In French, perhaps! Madame, je vous prie! Pardon me for having disturbed you. What beautiful weather we are having to-day! And how this mourning becomes you!

[He makes a low bow with mock ceremony.]

MRS. POPOV: Not at all funny! I think it vulgar!

SMIRNOV: [Imitating her.] Not at all funny--vulgar! I don't understand how to behave in the company of ladies. Madam, in the course of my life I have seen more women than you have sparrows. Three times have I fought duels for women, twelve I jilted and nine jilted me. There was a time when I played the fool, used honeyed language, bowed and scraped. I loved, suffered, sighed to the moon, melted in love's torments. I loved passionately, I loved to madness, loved in every key, chattered like a magpie on emancipation, sacrificed half my fortune in the tender passion, until now the devil knows I've had enough of it. Your obedient servant will let you lead him around by the nose no more. Enough! Black eyes, passionate eyes, coral lips, dimples in cheeks, moonlight whispers, soft, modest sights--for all that, madam, I wouldn't pay a kopeck! I am not speaking of present company, but of women in general; from the tiniest to the greatest, they are conceited, hypocritical, chattering, odious, deceitful from top to toe; vain, petty, cruel with a maddening logic and [he strikes his forehead] in this respect, please excuse my frankness, but one sparrow is worth ten of the aforementioned petticoat-philosophers. When one sees one of the romantic creatures before him he imagines he is looking at some holy being, so wonderful that its one breath could dissolve him in a sea of a thousand charms and delights; but if one looks into the soul--it's nothing but a common crocodile. [He siezes the arm-chair and breaks it in two.] But the worst of all is that this crocodile imagines it is a masterpiece of creation, and that it has a monopoly on all the tender passions. May the devil hang me upside down if there is anything to love about a woman! When she is in love, all she knows is how to complain and shed tears. If the man suffers and makes sacrifices she swings her train about and tries to lead him by the nose. You have the misfortune to be a woman, and naturally you know

woman's nature; tell me on your honor, have you ever in your life seen a woman who was really true and faithful? Never! Only the old and the deformed are true and faithful. It's easier to find a cat with horns or a white woodcock, than a faithful woman.

Allow an eloquent moment like this for your characters. The trick is to capture speech that is raw, vivid, newly minted. And again, here the pay-off for the "faithful woman" theme set up early on in the play.

MRS. POPOV: But allow me to ask, who is true and faithful in love? The man, perhaps?

SMIRNOV: Yes, indeed! The man!

MRS. POPOV: The man! [She laughs sarcastically.] The man true and faithful in love! Well, that is something new! [Bitterly.] How can you make such a statement? Men true and faithful! So long as we have gone thus far, I may as well say that of all the men I have known, my husband was the best; I loved him passionately with all my soul, as only a young, sensible woman may love; I gave him my youth, my happiness, my fortune, my life. I worshipped him like a heathen. And what happened? This best of men betrayed me in every possible way. After his death I found his desk filled with love-letters. While he was alive he left me alone for months--it is horrible even to think about it--he made love to other women in my very presence, he wasted my money and made fun of my feelings--and in spite of everything I trusted him and was true to him. And more than that: he is dead and I am still true to him. I have buried myself within these four walls and I shall wear this mourning to my grave.

SMIRNOV: [Laughing disrespectfully.] Mourning! What on earth do you take me for? As if I didn't know why you wore this black domino and why you buried yourself within these four walls. Such a secret! So romantic! Some knight will pass the castle, gaze up at the windows, and think to himself: "Here dwells the mysterious Tamara who, for love of her husband, has buried herself within four walls." Oh, I understand the art!

MRS. POPOV: [Springing up.] What? What do you mean by saying such things to me?

SMIRNOV: You have buried yourself alive, but meanwhile you have not forgotten to powder your nose!
The dialogue has now turned into a duel.

MRS. POPOV: How dare you speak so?

SMIRNOV: Don't scream at me, please; I'm not the manager. Allow me to call things by their right names. I am not a woman, and I am accustomed to speak out what I think. So please don't scream.

MRS. POPOV: I'm not screaming. It is you who are screaming. Please leave me, I beg you.

SMIRNOV: Pay me my money, and I'll leave.

MRS. POPOV: I won't give you the money.

SMIRNOV: You won't? You won't give me my money?

MRS. POPOV: I don't care what you do. You won't get a kopeck! Leave me!

SMIRNOV: As I haven't had the pleasure of being either your husband or your fiancé, please don't make a scene. [He sits down.] I can't stand it.

MRS. POPOV: [Breathing hard.] You are going to sit down?

SMIRNOV: I already have.

Thrive on the comedy of the situation, the conflict between words and action, the incongruence between the characters and their motives...

MRS. POPOV: Kindly leave the house!

SMIRNOV: Give me the money.

MRS. POPOV: I don't care to speak with impudent men. Leave! [Pause.] You aren't going?

SMIRNOV: No.

MRS. POPOV: No?

SMIRNOV: No.

MRS. POPOV: Very well.

[She rings the bell. Enter LUKA.]

MRS. POPOV: Luka, show the gentleman out.

LUKA: [Going to SMIRNOV.] Sir, why don't you leave when you are ordered? What do you want?

SMIRNOV: [Jumping up.] Whom do you think you are talking to? I'll grind you to powder.

LUKA: [Puts his hand to his heart.] Good Lord! [He drops into a chair.] Oh, I'm ill; I can't breathe!

MRS. POPOV: Where is Dascha? [Calling.] Dascha! Pelageja! Dascha!

[She rings.]

LUKA: They're all gone! I'm ill! Water!

MRS. POPOV: [To SMIRNOV.] Leave! Get out!

SMIRNOV: Kindly be a little more polite!

MRS. POPOV: [Striking her fists and stamping her feet.] You are vulgar! You're a boor! A monster!

SMIRNOV: What did you say?

MRS. POPOV: I said you were a boor, a monster!

SMIRNOV: [Steps toward her quickly.] Permit me to ask what right you have to insult me?

MRS. POPOV: What of it? Do you think I am afraid of you?

SMIRNOV: And you think that because you are a romantic creature you can insult me without being punished? I challenge you!

LUKA: Merciful Heaven! Water!

SMIRNOV: We'll have a duel!

MRS. POPOV: Do you think because you have big fists and a steer's neck I am afraid of you?

SMIRNOV: I allow no one to insult me, and I make no exception because you are a woman, one of the "weaker sex!"

MRS. POPOV: [Trying to cry him down.] Boor, boor, boor!

SMIRNOV: It is high time to do away with the old superstition that it is only the man who is forced to give satisfaction. If there is equity at all let their be equity in all things. There's a limit!

MRS. POPOV: You wish to fight a duel? Very well.

SMIRNOV: Immediately.

MRS. POPOV: Immediately. My husband had pistols. I'll bring them. [She hurries away, then turns.] Oh, what a pleasure it will be to put a bullet in your impudent head. The devil take you!

[She goes out.]

An actual duel is now inevitable! Dialogue has escalated into duel.

SMIRNOV: I'll shoot her down! I'm no fledgling, no sentimental young puppy. For me there is no weaker sex!

LUKA: Oh, sir. [Falls to his knees.] Have mercy on me, an old man, and go away. You have frightened me to death already, and now you want to fight a duel.

SMIRNOV: [Paying no attention.] A duel. That's equity, emancipation. That way the sexes are made equal. I'll shoot her down as a matter of principle. What can a person say to such a woman? [Imitating her.] "The devil take you. I'll put a bullet in your impudent head." What can one say to that? She was angry, her eyes blazed, she accepted the challenge. On my honor, it's the first time in my life that I ever saw such a woman.

LUKA: Oh, sir. Go away. Go away!

SMIRNOV: That is a woman. I can understand her. A real woman. No shilly-shallying, but fire, powder, and noise! It would be a pity to shoot a woman like that.

Note the shift in the man's tone, the virulence shifts into a strange understating.

LUKA: [Weeping.] Oh, sir, go away.

[Enter MRS. POPOV.]

MRS. POPOV: Here are the pistols. But before we have our duel, please show me how to shoot. I have never had a pistol in my hand before! Oh Oh! But comedy can't get any better.

LUKA: God be merciful and have pity upon us! I'll go and get the gardener and the coachman. Why has this horror come to us?

[He goes out.]

SMIRNOV: [Looking at the pistols.] You see, there are different kinds. There are special duelling pistols, with cap and ball. But these are revolvers, Smith & Wesson, with ejectors; fine pistols! A pair like that cost at least ninety roubles. This is the way to hold a revolver. [Aside.] Those eyes, those eyes! A real woman!

MRS. POPOV: Like this?

SMIRNOV: Yes, that way. Then you pull the hammer back--so--then you aim--put your head back a little. Just stretch your arm out, please. So--then press your

finger on the thing like that, and that is all. The chief thing is this: don't get excited, don't hurry your aim, and take care that your hand doesn't tremble.

MRS. POPOV: It isn't well to shoot inside; let's go into the garden.

SMIRNOV: Yes. I'll tell you now, I am going to shoot into the air.

MRS. POPOV: That is too much! Why?

SMIRNOV: Because---because. That's my business.

MRS. POPOV: You are afraid. Yes. A-h-h-h. No, no, my dear sir, no flinching! Please follow me. I won't rest until I've made a hole in that head I hate so much. Are you afraid?

SMIRNOV: Yes, I'm afraid.

MRS. POPOV: You are lying. Why won't you fight?

SMIRNOV: Because--because--I--like you.

The ultimate duel has now begun. Again, each is behaving in character, this is the inevitable outcome of who they are.

MRS. POPOV: [With an angry laugh.] You like me! He dares to say he likes me! [She points to the door.] Go.

SMIRNOV: [Laying the revolver silently on the table, takes his hat and starts. At the door he stops a moment, gazing at her silently, then he approaches her, hesitating.] Listen! Are you still angry? I was mad as the devil, but please understand me--how can I express myself? The thing is like this--such things are-- [He raises his voice.] Now, is it my fault that you owe me money? [Grasps the back of the chair, which breaks.] The devil know what breakable furniture you have! I like you! Do you understand? I--I'm almost in love!

MRS. POPOV: Leave! I hate you.

SMIRNOV: Lord! What a woman! I never in my life met one like her. I'm lost, ruined! I've been caught like a mouse in a trap.

MRS. POPOV: Go, or I'll shoot.

SMIRNOV: Shoot! You have no idea what happiness it would be to die in sight of those beautiful eyes, to die from the revolver in this little velvet hand! I'm mad! Consider it and decide immediately, for if I go now, we shall never see each other again. Decide--speak--I am a noble, a respectable man, have an income of ten thousand, can shoot a coin thrown into the air. I own some fine horses. Will you be my wife?

MRS. POPOV: [Swings the revolver angrily.] I'll shoot!

SMIRNOV: My mind is not clear--I can't understand. Servant--water! I have fallen in love like any young man. [He takes her hand and she cries with pain.] I love you! [He kneels.] I love you as I have never loved before. Twelve women I jilted, nine jilted me, but not one of them all have I loved as I love you. I am conquered, lost; I lie at your feet like a fool and beg for your hand. Shame and disgrace! For five years I haven't been in love; I thanked the Lord for it, and now I am caught, like a carriage tongue in another carriage. I beg for your hand! Yes or no? Will you?--Good!

[He gets up and goes quickly to the door.]

MRS. POPOV: Wait a minute!

SMIRNOV: [Stopping.] Well?

MRS. POPOV: Nothing. You may go. But--wait a moment. No, go on, go on. I hate you. Or--no; don't go. Oh, if you knew how angry I was, how angry! [She throws the revolver on to the chair.] My finger is swollen from this thing. [She angrily tears her handkerchief.] What are you standing there for? Get out!

SMIRNOV: Farewell!

MRS. POPOV: Yes, go. [Cries out.] Why are you going? Wait--no, go!! Oh, how angry I am! Don't come too near, don't come too near--er--come--no nearer.

SMIRNOV: [Approaching her.] How angry I am with myself! Fall in love like a schoolboy, throw myself on my knees. I've got a chill! [Strongly.] I love you. This is fine--all I needed was to fall in love. To-morrow I have to pay my interest, the hay harvest has begun, and then you appear! [He takes her in his arms.] I can never forgive myself.

MRS. POPOV: Go away! Take your hands off me! I hate you--you--this is--

[A long kiss. Enter LUKA with an axe, the gardener with a rake, the coachman with a pitchfork, and workmen with poles.]

Look at the marvel of this moment when all the assorted servants marshal their forces and come to save their lady!

LUKA: [Staring at the pair.] Merciful heavens!

[A long pause.]

MRS. POPOV: [Dropping her eyes.] Tell them in the stable that Toby isn't to have any oats.

CURRICULUM VITAE (CV)

Name : Ahmad Faiz Wildan
Place/date of birth : Malang, november 09th, 1984.
Address : RT 13RW 03 / 81E Jatiguwi-Sumbepucung-malang-East
Java.
Sex : Male
Marital Status : Unmarried
Religion : Islam
Nationality : Indonesia
Occupation : Student

Educational Background

Name of School	Year	Town
MI Darussalam	1996	Malang
MTs Darussalam	1999	Malang
MA Al-Ma'arif	2002	Malang
The State Islamic University	(at present)	Malang

Malang , March 29th, 2008

Ahmad Faiz Wildan